

Expressions from page C1

"As far as Proposal A. It was defeated by a slim margin. We're going to go after it again. The advocates are in gear. We must remain vigilant."

Local support

Canton Township Supervisor Tom Yack, like Kracthman, is trying to promote the arts. He is pleased about Gov. Engler developing the Department of History, Arts and Culture. Yack has spent the last few years planning and working to build a performing arts center for Canton and the surrounding communities.

"I don't see an immediate impact but think it's a giant step the fact the governor recognized the need," said Yack. "He's putting greater emphasis on tourism and recognized historical and cultural treasures that bring attention, but also focus, to Michigan."

Yack thinks that while the department isn't providing any additional funding this year. It will in the future. He's hoping it will also create a Web site where all of the historical, arts and cultural institutions and attractions can be listed.

"The more we can do with technology the better," said Yack. "I'm taking a vacation so I'm looking forward to cultural activities in the evening and seeing other performing arts centers. I went on line to look up what's available. We need a central place where people can go for information on these activities and centers."

Robert Bennett couldn't agree more with Yack about the need for promoting culture by any

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means but he's unsure of the benefits, if any, the new department will bring arts organizations.

Bennett, a former Livonia mayor, is president of the Livonia Symphony Orchestra. He's watched the arts and environment founder under the Engler administration over the years.

"I'm not that familiar with Gov. Engler's plans but I'm pleased to hear what seems to be a change of attitude in the interest of arts and culture in the state. I'm eager to find out how the Livonia Symphony might benefit from promoting arts and cultural organizations as a whole. The last few years the Livonia Symphony hasn't submitted a request for grants because we weren't getting money after Gov. Engler slashed the budget for the arts. I just hope this helps the arts but it's beginning to sound like a facade."

Only time will tell if Bennett is right or if Gov. Engler has had a change of heart about supporting the arts.

Have an interesting idea for a story? Call arts reporter Linda Ann Chamin at (734) 953-2146 or send e-mail to lchamin@oc.homecomm.net

Pollock from page C1

Adam touching the hand of God on the ceiling of the Sistine Chapel."

Harris avoids clichés and bad special effects in *Pollock*.

"I've always admired Ed Harris as an actor," said Wilhelm. "He was aware of *The Agony and the Ecstasy* and avoids the pitfalls. He makes Pollock accessible to audiences and tells us about a person, his insight. He researched and looked into films about artists before portraying the moment of inspiration, why an artist has the need to create. You can't do it with flashbacks to childhood, to explain genius isn't possible."

Harris spent nearly a decade thinking about ideas for *Pollock*

before filming began and went so far as to have a studio built so he could explore painting techniques including Pollock's drip method.

Impulse to create

"The impulse to create and the impulse to destroy can be similar," said Wilhelm. "Harris portrays Pollock as a furious, angry individual whose art grows out of a need to create. He's a loner until he meets Lee Kransner (who later became his wife). He had this need for approval and critical acclaim. Why did he need art critics to say he's great? That mystery is never explained in the movie."

Fortunately for Detroit audi-

ences, Wilhelm's respect and awe of the creative process brings the two films together to help unravel at least some of the mystery about Pollock and Picasso. Clouzot uses the camera to actually capture Picasso at work.

"We see Picasso visually trying to create as Clouzot shows us nakedly the artist's process," said Wilhelm who fell in love with *The Mystery of Picasso* after seeing it when it was reissued in 1982. "A narrative mystery film, you root for certain things not to be thrown out. What Clouzot offers us is not a static record, but his interpretation of how this looks for those of us who couldn't walk over to Picasso's studio. To see that act of creation is

thrilling. "When I've seen great dancing, dancing has a purity and continuity. It's not a director's interpretation of dance. In the Fred Astaire and Ginger Rogers films there's not much editing. The camera stays on the dancers. Clouzot never tries to explain what's inside the genius. He films through a transparent screen. We become the canvas. You see Picasso developing ideas; you see thought processes."

Wilhelm isn't ready to declare either of the films a classic. That only time will tell. But *Pollock* will make audiences reflect on life.

Classic play meets modern theme in JET production

By NICOLE STAFFORD
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As a founding member of the Jewish Ensemble Theatre and its current artistic director, Evelyn Orbach understands the emotions experienced by characters in A. R. Gurney's play *Another Antigone*.

Pitting an old school college professor of Greek literature against a bright, female co-ed at a private, East Coast university, the play raises questions about fighting for one's principles. Questions like how far is too far and when does either compromise or standing firm undermine goals?

JET is presenting *Another Antigone* Feb. 18-March 11 at the Jewish Community Center's Aaron DeRoy Theatre in West Bloomfield.

"It's a play about a number of things," said Orbach. "It's play, for instance, about a value system where universities become so concerned about where their funds are coming from that their priorities get skewed sometimes. But that goes for any organization dependent on others for support."

JET included, she said. "We have to be able to exist. I have to find a way to do that, and some-

What: JET presents *Another Antigone* by A.R. Gurney
When: Feb. 18-25, Feb. 28-March 4 and March 7-11
Where: Aaron DeRoy Theatre, lower level of the Jewish Community Center, 6600 West Maple Road at Drake in West Bloomfield
Tickets: \$16-\$26, call (248) 788-2900

times it feels like you have to choose between what seems like the core of your truth as an artist and existing. How much do you compromise?"

Gurney approaches these themes - of survival and personal truths, following the rules and fighting for change - on several levels.

Another Antigone's straight-A co-ed Judy Miller, played by JET's Emily Rose Merrell, fights for approval to write a term paper that falls outside the boundaries of her professor's assignment. Rather than simply write a paper about the myth of *Antigone* or another classic Greek story, Miller wishes to write a modern play in which Jane Fonda as *Antigone* fights for nuclear disarmament. Henry Harper, her Greek literature

professor (Gregory Oleszewski), refuses to compromise, clinging to his rigid class rules and beliefs about classic literature.

Two other characters, Miller's boyfriend David Appleton (Travis Reiff) and the university's dean Diana Zerkow (Diana Fosson) dwell in Gurney's one-act play, which he wrote in the late 80s. While Gurney crafted *Another Antigone* as a long one-act, JET will perform the piece in two acts.

In the Greek myth *Antigone*, the daughter of Oedipus (*Antigone*) defies her uncle, King Creon, by performing funeral rites for her brother and is condemned to die, posing the question, "Is it better to abide higher moral law or follow government edicts?"

Another Antigone treats the same question. As its co-ed pursues her cause, she risks not graduating from the university and ruining her stellar academic record. Professor Harper, like

King Creon in the Greek myth, is unrelenting and refuses to consider his student's reasoning. At the same time, the university has taken notice of Harper's rigidity and noticed a threat of anti-university sentiment running through his teachings. Again, like King Creon, the professor's rigidity jeopardizes his own position.

In the myth, King Creon goes into exile and *Antigone* kills herself.

"Now, in our play (*Another Antigone*), nobody dies," cautioned Orbach. "It's not a fight to the death, but it could be the demise in the characters' professional lives."

And, the issue, whether to fight or relent, is one every audience member has experienced, she said. "All of us have found ourselves in a position like that, at one time or another. This play is about looking at the world around us and our little domain."

Singer from page C1

Madonna University.

"It's a wonderful benefit for students to have contact with such a singer of outstanding stature in the artistic community, someone with an international reputation," said Linette Popoff-Parks, chairwoman of the music department at the university. "His talent is something he can share."

After retiring in 1998, Berberian moved back to the home his family has owned for the last 46 years. It is here in his private sanctuary of 22 acres that Berberian is taking time to reflect on a career which fills 35 scrap books. It's that performance experience Berberian brings to students at


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