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hall (the European term for vaudeville)," said Marceau. "Chaplin was not just an entertainer. He touched with his soul. I want to bring this to theater about comedy and tragedy of life."

Marceau peppers his instruction with references to master painters and sculptors like Michelangelo and Rodin. He compares mimes to sculptors creating gestures in their work. He speaks frequently of choreographer Martha Graham. Marceau hopes to leave a legacy like theirs by passing his knowledge on to students in workshops and at his school in Paris. Established in 1978, the Ecole Internationale du Mimodrame de Paris offers a three-year curriculum, based on grammar and technique, to students from 20 nations. His Ann Arbor workshops have been around nearly as long, but his affiliation with UMS goes back even further. Marceau first performed on the UMS series in 1971.

### Award

On May 12, he will receive the UMS Distinguished Artist Award at the Ford Honors Program at Hill Auditorium. The highlight of the evening, though, will be his 30th UMS series performance.

Over the years, Marceau's received many awards including two Emmys and the French government's highest honor, Officier de la Legion d'Honneur. "I hope to inspire mimes like Martha Graham inspires dancers," said Marceau who earlier used the dance term *plie* to describe the lunge he uses to mimic depression. "When you have no school you cannot give heritage to people - what is the art of mime. Like dance, every art has a grammar. I brought silence on stage. When I first came here, I was so well received. I crossed America every two years. America has been my second home. What is a great honor for me is the university recog-

nized me. It's wonderful."

Only moments before Marceau demonstrated the reason students flock to the workshops. Accompanied by his assistant Gyongui Biro, Marceau struts his Walk of Humanity. But first he speaks about the letters young members of the French Underground wrote home before they were shot. The writing touches the reader deeply. This is where his Walk of Humanity originated. It is a metaphor that "goes beyond reality, touches the root of reality." Later he will say, "You cannot shoot humanity. Evil will always be there. Good will always be there."

The seriousness of the subject is broken only when Marceau says, "Of course, it will be no good but let's try it."

The laughter heard earlier returns. In between exercises for smelling a flower, one of his most famous routines, and drinking movements that earn a chuckle when Marceau throws back a schnapple, the poet-like

voice relays golden gems. "Silence is tiny" is a phrase he repeats to help students tone down their exaggerated movements. Above all, though, he wants them not to imitate him but to create their own work. Marceau wants the art of mime to survive long after he's gone.

### On tour

At age 78, he'll continue to tour as long as he's "strong." After Ann Arbor, he plays Buffalo. He's already been to Princeton and Bloomington, Ind. In August, it's on to Germany then Japan and back to America next fall.

If I didn't tour I would be forgotten," he says humbly.

The next day he and the students will tackle courage, fear, pride, love and hate.

"My art has kept me young. The fact is when I play I'm much deeper. It's my life. It's my passion. It will be as the first time I do it every time."

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drive-in left in Michigan and it's now a multi-plex." Gniewek could go on and on about his painting of the United Artists theater, now boarded up and deteriorating in downtown Detroit. Several of his works show the theaters in their final stage as x-rated movie houses before being torn down.

### Look at recent history

"When Willo-Acres Motel was built in the 50s, the Township of Canton didn't even exist. It still has the original neon sign. After World War II people became more mobile and these roadside motels and diners sprung up."

"I'm trying to take a look at what's left of our recent history. In another 50 years, you won't see this. The roadside culture I'm doing today or the Art Deco theaters, I'm trying to preserve it on canvas, trying to document recent history."

The last painting Klein sold was of the Barlees theater. It went to the Flint Art Institute.

"He's a masterful painter," said Klein. "My clients and I like his subject matter, the theaters, the historic references, the road-

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Robert Gniewek  
Artist

side themes. He's best when he paints at night with the light glowing off the streets."

"That's because Gniewek makes these urban areas seem like they're still teeming with life. And some like the Penn Theatre in Plymouth still draw crowds of movie-goers and the praise of groups such as Preservation Wayne and the Detroit Area Art Deco Society for the restoration of its facade. It's one of the places on Gniewek's list of future paintings to do.

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professor of computer graphics and a Plymouth resident. "It's a visual performance that only exists during the time it's being created."

### Livonia Symphony Orchestra

The Livonia Symphony Orchestra isn't inventing a new art form at its chamber concert on Friday, May 11, but making classical and modern music up-close and personal.

*Spring Vignettes* features such popular selections as Leonard Bernstein's *Maria* alongside Haydn's *Symphony No. 22*. "It's for fun not education," said LSO conductor Volodymyr Shevchuk of Garden City. "Maybe people will sing with us. Each time we do a chamber concert we have good audience. It's not a big hall so we can be closer to people."

The only thing that worries Shevchuk about the season finale is his violin solo with the 20-member chamber orchestra. The Ukrainian-born conductor is used to leading musicians from the podium not being the one in the spotlight for Rachmaninoff's *Vocalise*.

"Yes," he answers when asked if he's nervous about the performance then quickly changes the subject to another highlight of the Friday evening program - Haydn's *Philosopher* Symphony.

"He was a composer for high society but has taken melody and themes from lower society. What's important for this is orchestration - two English horns played by Kristen Williams and Barbara Grover. I'm also looking forward to Carl von Dittersdorf's *Sinfonia*

*Concertante for Double Bass* (played by Steve McKenzie) and *Viola* (Mircea Cure). How often can you hear solo by double bass and viola?"

### Name that tune

Carl Karoub, on the other hand, is excited about the second half of the program which he'll be conducting. Karoub, who plays French horn with the LSO, created new arrangements for several of the selections on the portion titled *Name That Tune*.

"We're playing *Suavemente* from 1919," said Karoub who together with members of the orchestra recently started an endowment fund to insure the future of the LSO. "Gershwin wrote it. Al Jolson loved it. A Scott Joplin rag *Easy Winner* from *The Sting*, and *Embraceable You*, written for string quartet, rearranged for full orchestra - it's all from the early days of Gershwin and Al Jolson. It should be fun with the audience participating. The female and male voices trying to out do each other."

It's a good thing music lovers don't have to choose between these two concerts. Luckily, they're on different nights so why not make a weekend of it.

Have an interesting idea for a story? Call arts reporter Linda Ann Chomin at (734) 953-2145 or send e-mail to lchomin@ecomm.com.net

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