

THE WEEKEND

FRIDAY



The Detroit Symphony Orchestra presents the world premiere of a reconstructed Chopin concert to be performed by its musical director, Australian pianist Alan Kogocowski, 10:45 a.m. and 8 p.m. at Orchestra Hall in Detroit. Tickets \$14 to \$50, call (313) 676-6111.

SATURDAY



Tom Petty and the Heartbreakers rock the Palace of Auburn Hills with their "Echo Tour" at 8 p.m. Tickets \$49.50 and \$39.50, available at The Palace and Pine Knob box offices, and Ticketmaster outlets. Call (248) 377-0100 or (248) 645-6666.

SUNDAY



See elephants and more at Ringling Bros. and Barnum & Bailey, The Greatest Show on Earth, 1 p.m. and 5 p.m. at Joe Louis Arena in Detroit. Tickets \$10.75, \$14.75, \$17.75 and \$30 available at the box office and all Ticketmaster outlets. Call (248) 645-6666.



Meet Tina Alicia Modesta Wix, of the Odawa/Chippewa Nation, in one of 28 dancers performing in the Inner Circle at the seventh annual Autumn Harvest Indian Festival, 10 a.m. to 6 p.m. Saturday, Oct. 9, and 11 a.m. to 5 p.m. Sunday, Oct. 10 at the Southfield Civic Center, 38000 Evergreen Road, 1/3 mile south of 11 Mile Road. No charge for children ages 2 and younger, \$5 for ages 3 and up. Call (248) 353-0960 for more information.



Missed quota: Willy Loman (David Regal, left), and his son, Biff (Travis Reiff), push and pull their way through the meaning of "success" in The Theatre Company's "Death of a Salesman."

The Theatre Company opens season with an American classic

BY FRANK PROVENZANO
STAFF WRITER
fprovenzan@rochester.rr.com

"Be liked and you'll never want."
— Willy Loman

If there's a single philosopher of the American Dream that is precariously built on faith and fantasy, it's Arthur Miller's most compelling character, Willy Loman, from the playwright's post-war play, "Death of a Salesman."

The American classic has been in continuous production around the world since its debut in 1949. Five decades later, the manners and colloquialisms in "Death of a Salesman" seem dated, but Miller's message about the disillusionment of material success has proven to be eternally timely.

When performed with the proper sentiment, Miller's essentially realistic drama blends idealistic yearnings and middle-age cynicism in revealing the inherent deception of a free-enterprise economy that equates freedom with prosperity.

Appropriately, The Theatre Company at University of Detroit Mercy, a group of some of the area's most established actors and promising undergraduate students, opens their new season with what is arguably the most indelible and significant American play.



On the road: Willy Loman (David Regal, top), and his wife, Linda (Yolanda Fleischer of West Bloomfield), share a blissful moment in a scene from "Death of a Salesman."

Typically, The Theatre Company, which has a reputation of presenting "off beat" plays, performs at least one American classic during its season. In recent years, the com-

pany has performed Neil Simon's "Biloxi Blues" and William Saroyan's "Time of Our Lives."

"We've been thinking about 'Death of a Salesman' for quite some time," said David Regal, artistic director of The Theatre Company. "It made sense that we would do it for the 50th anniversary year."

Dynamic duo

While the McAuley Theatre on the U of D Mercy campus doesn't offer the type of intimate venue demanded by Miller's play, it does bring together Regal, the region's most talented and celebrated actor with the meticulous and savvy director, Geoffrey Sherman.

The two worked together last season during "The Merry Wives of Windsor."

Please see CLASSIC, E2

JET opens season with true story

The Jewish Ensemble Theatre presents "The Immigrant" 7:30 p.m. Wednesday-Thursday, and Sunday, 8 p.m. Saturday, 2 p.m. Wednesday and Sunday through Sunday, Nov. 7 in the Aaron DeRoy Theatre, in the lower level of the Jewish Community Center, 6600 W. Maple Road, West Bloomfield. Tickets \$15-\$25. Discounts for seniors and students. Call (248) 788-2900.

BY JULIE VOLLES
SPECIAL WRITER

"As we begin each new season at the Jewish Ensemble Theatre, I feel much like 'The Immigrant,' embarked on a new path in a new land," said JET artistic director Evelyn Orbach.

So it is very appropriate that "The Immigrant," by playwright and actor Mark Harelik, kicks off the Jewish Ensemble Theatre's millennium season. "The Immigrant" will be followed by "The Prisoner of Second Avenue" by Neil Simon (Dec. 22-Jan. 23), "Broken Glass" by Arthur Miller (March 24-April 19), and "The Day We Met" by Birmingham playwright Kitty Dubin (May 24-June 25).

Based on the true story of Mark Harelik's

grandparents, Haskell and Mathe Harelik, "The Immigrant" chronicles the 19- and 16-year-old Russian Jewish couple's arrival at the port of Galveston, Texas in 1909 and their resettlement and American rebirth in the tiny community of Hamilton, Texas.

Mathe Harelik died in 1971 and Haskell Harelik passed away in 1987 at the age of 100, just two years after "The Immigrant" premiered in Denver with his grandson Mark playing the title role of Haskell.

In the JET production, Greg Trauskoma and Jodie Kuhn Ellison play Haskell and his wife. Paul Hopper and Mary Bremer play the prominent town couple that befriends the Hareliks. John Michael Manfredi directs the play.

My grandparents came from the 19th Century into the 20th Century in about three weeks and basically plopped down in the most alien territory that they could find, said Harelik, who's also written "The Legacy," a sequel to "The Immigrant," "Lost Highway — The Music and Legend of Hank Williams" and an upcoming musical version of "The Immigrant," scheduled to open in New York this spring. Randal Myler has directed all of Harelik's plays.

"The goal of my grandmother was to be in a place where she was free to continue her traditional way of

Please see ART, E2

TELEVISION

PBS to air 3-hour show on social impact of photographs

BY DOUG JOHNSON
STAFF WRITER

"Hold still. I'm going to take your picture."

Most people have taken hundreds of snapshots of their families, travel destinations and social events.

But what those images and the millions of others that surround us mean is elusive. The growth of this "picture culture" is the subject of an important PBS broadcast next week.

"American Photography: A Century of Images" will air on Public Television WTVS Channel 56 on Wednesday, Oct. 13, from 8 p.m. until 11 p.m.

The show's producer, John Schott, grew up in Howell and went to the University of Michigan.

"Photography doesn't capture the world. It defines it," Schott said.

The show focuses on four roles photography has played in American social life: The photograph as a recorder of public events, as a recorder of private

family events, as a vehicle for artistic expression and as a tool for influencing public opinion.

Schott explained in a phone interview Friday that the three-hour show tells little stories about various photographs, some famous, some merely personal.

Schott, a professor at Carleton College in Minnesota, wanted to do a show on the "social impact ... on the ways photography has crept into so many aspects of our lives." He says he had been thinking about the project for a decade.

"Naturally, you can't tell the entire history (of photography). We've swept of photography in this century."

Photography came to America in 1839 when the Daguerrian process, invented by Louis Daguerre, arrived from France. Those were small, single images on copper. Later paper negatives, then glass negatives and finally plastic-based film allowed multiple copies of a picture to be produced.

Schott's production takes up photography at the turn of the century, and goes through the two world wars, the Great Depression, Vietnam and up through the modern era.

The first hour, "The Developing Image, 1800-1854," will cover family snapshots through World War I. Part 2, "The Photographic Age, 1835 to 1959," shows us views through the Depression and the photographs of the Farm Security Administration, World War II and the great picture layouts as found in magazines, particularly "Life."



DAVID TURNLEY

Soldier's grief: David Turnley's poignant scene from Vietnam is one of hundreds of still photographs used in the PBS three-hour show, "American Photography: A Century of Images."

Part three, "Photography Transformed, 1960-1999," takes us through the Cuban Missile Crisis, civil rights movement and the Vietnam War, where photographers could take whatever they wanted in the way of pictures. Social historians say the searing images of Vietnam brought the war home and eventually brought it to an end.

Part three also tackles the issues

Please see PBS, E2