

# Expressions from page C1

they reached the stage however, dancers spent eight hours a day, six days a week in rehearsal with Fosse protégés Ann Reinking and Gwen Verdon. When students asked if he had to give up his social life Reuter replied, "there are sacrifices and you have to take care of yourself." While on the road, dancers work six nights a week with one day off. But Reuter never discouraged students. He told them if they're serious about a career in theater to go for it. That his "biggest lesson is that there's room for everybody in this business."

**'I really enjoyed the master class. I learned I like this type of dancing.'**

**Meghan Dolan**  
*CAPA student*

stops. Reuter said he was exposed to different dance styles by Murphy who was excited by his visit. She said, it was a feather in the cap of the dance program which brings in guest artists several times a year.

Murphy was most pleased to hear Reuter's answer to the importance of ballet in becoming a dancer on Broadway. The CAPA dance program is based on ballet with explorations of modern dance, jazz and tap. "I'm thrilled for my students,"

said Murphy, who directs CAPA students in their Jazz Blowout dance concert Friday-Saturday, March 17-18 at Churchill. For tickets, call the CAPA office at (734) 523-8841. (CAPA will present "David and Lisa" at the Theatre Guild of Livonia-Redford May 11-14.) "He offered them hope of being able to obtain a degree whether it's in dance or theater."

Junior Meghan Dolan was one of the CAPA students who saw the production in Chicago and had the opportunity to work with Reuter on stage in the dance session. "I really enjoyed the master class," said Dolan who began tap lessons at age three. "I learned I like this type of dancing."

Jessica Reschke, a second year CAPA student, thought the information was something she'll eventually be able to use. A dance student for 14 years,

Reschke's goal is to one day dance on Broadway. "I liked it because it was like an audition and gave me a feel for what I'm up against," said Reschke.

Leah Trzcinski, now in her fourth year of CAPA, echoed Mack's sentiments about Reuter's visit.

"It's really good to see CAPA-trained kids come back and give to the program."

"Fosse" continues through Sunday, March 19 at the Fisher Theatre, Detroit. Tickets are \$37.50-\$55.50 for Friday-Saturday, \$35-\$52.50 Tuesday-Thursday and Sunday evenings. Call (248) 646-6666.

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



STAFF PHOTO BY PAUL HUYENHMAN

All That Jazz: "Fosse" cast members Jennifer Savelli (right), Greg Reuter and Linda Bowen answered questions after a master dance class at Churchill High School.

# Dance from page C1

to returning to the festival he participated in as a University of Michigan student. Smola's senior thesis was presented during the festival at Northern Illinois University two years ago. "I enjoy the festivals a lot," said Smola, a Garden City resident. "There's a wide range with so many different colleges participating. You get to see what kinds of pieces other colleges are doing."

Like Smola, Anne Bak had her work chosen to be performed at the festival held at Oakland University in Rochester in 1993. This year, she's back as a member of the Eisenhower Dance Ensemble to perform "Catharsis," a dance choreographed by company founder Laurie Eisenhower. The large ensemble work is set to music by Phillip Glass with Brian Eno and David Bowie.

"Not only does it give you the opportunity to take classes from dancers around the region but also to have adjudication and a gala concert that shows the best," said Bak, a Lake Orion resident who's also associate manager of Eisenhower Dance Ensemble.

Paula Kramer is excited about the Detroit Dance Collective previewing Barbara Selinger's "Passing Through" at the Michigan Choreographers' Concert. The work premieres at an April 8 Music Hall concert which celebrates the company's 20th anniversary. Founded at the Midwest Dance Center in 1981, the company was in residence for 14 years at Oakland Community College in Royal Oak before moving to Detroit's theater district three years ago.

"It's fast paced with intricate patterns and set to the music of J.S. Bach," said Kramer, co-artistic director of the company with Selinger, a Farmington Hills resident. "It's a full-out moving piece that shows off technical skills."

Kramer and Selinger will be teaching several of the 40 master classes being given each day during the festival. "The level of dance at colleges is getting close to professional," said Kramer. "The fun of the festival is the young people joining together. When that happens there's sparks flying everywhere."

# Film from page C1

door to Honeyman's salon in a relatively spacious converted storage room with well-preserved hardwood floors. A screen was hung above a steam radiator that defied any attempts to be removed.

Several armchairs were placed randomly in the room. Apparently, publicity agents and Hollywood producers weren't notified. Two years ago, Honeyman recalled, no one even showed for the screenings. This year, there wasn't enough press for a *cuechre* game.

A tepid media response hardly deters festival organizers, most of whom are volunteers with a passion for film and an against-the-current sensibility.

Longtime volunteer Michael Woodruff, who takes pride in the title "festival handyman," is a performance artist whose work can be seen in and around the Michigan Theater during the six-day festival.

A Birmingham Seaholm graduate of 1983, Woodruff considers avant-garde film a breeding ground for ideas that eventually make their way into the mainstream.

"A lot of the hip stuff you see

# Experimentally intriguing

Notable films in this year's Ann Arbor Film Festival include:

- "Zyklon Portrait by Elda Schogt" — A chilling account of how the Nazis used Zyklon B in gas chambers. The clinical tone presents a eerie resonance of the rationalization of those who committed genocide.
- "The Light in Our Lizard Bellies" by Sarah Abbott — Follows a highly erotic dancer. Shot in black and white to the rhythm of breathing and chanting.
- "Sunday Afternoon" by Paul Charney and Marc Vogel — A comical dialogue based on the intention of language.
- "The Bottomless Cup" by Paul Bonner — A road-side diner for a wake-up cup of coffee and never leaves.
- "Grace" by Lorelei Pepi — Looking at the electric energy fields of the body in a highly-sensual exploration of the body.
- "The Day Skahil Ran Out of Honey" by Sonia Bridge — An allegory of the subtle relationship between the mundane of daily life and the bombardment caused by war.
- "Edgeways" by Sandra Gibson — A highly-experimental exploration of color and sound utilizing hand-painted cells.
- "Abandoned Dolls" by Karl Staven — A Toy Story with a seamy edge. Dolls with missing and broken parts appear forlorn amid abandoned urban setting.

— Frank Provenzano, Staff Writer

on MTV, commercials and (wide-distribution) films originated in the work of experimental filmmakers," he said.

A list of past entries in the festival read as a Who's Who of American Film, including Brian DePalma, Andy Warhol, Gus Van Sant and George Lucas.

# Visual paintings

Over six nights and 24 viewing hours, 114 films will be shown, ranging in length from one minute to two hours. The films cover a range of topics, and explore the elements of film similar to how abstract painters express the elements of their art.

Generally, the films in the festival push the boundaries of genre and medium.

Some films fit into distinct genres, such as narrative, documentary or animation. Other films defy pigeonholing and can be best described as "visual

paintings," said festival director Honeyman, who served on a four-person review committee that watched each of the 380 submitted films.

This year, to broaden audience appeal, a screening room at the Michigan Theatre will feature documentaries, animated works and narrative films. In addition, four hours of film will be available for viewing at universities around the country.

All entries have been shot, edited or transferred to 16-millimeter film, which is probably most recognized as used in newsreels. The type of film is about half as wide as the 35-millimeter film used in feature movies. The choice of 16-millimeter film is also a practical consideration since it is relatively affordable for student filmmakers, said Honeyman.

# Idea is the art

Over nearly four decades, the festival has persevered despite operating on a shoestring budget. This year's festival is funded largely by a \$12,000 National Endowment for the Arts and \$24,000 state grants and corporate support. Last year's main corporate sponsor, Absolut, dropped out, leaving the festival to rely more heavily on support from the metro Detroit film/video production community.

What's strikingly absent in the festival is flashy, high-tech polished imagery. Of course, that's hardly the point. Clearly, the festival isn't enamored by technology, nor is it looking to find further derivations of a popular theme.

For 38 years, the Ann Arbor Film Festival has been a place where the idea is the art. In an age of blockbuster movies and multi-million-dollar marketing budgets, focusing on the possibilities of film as an art form may be the most defiant act of all.

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