

## exhibitions

This column runs weekly in Creative Living. Send news items about Oakland County events to The Observer, 805 E. Maple, Birmingham 48068. Send items about Wayne County events to The Observer, 30251 Schoolcraft, Livonia 48150. Attention: Creative Living editor.

### HILL GALLERY

New sculpture, "The American Honeymoon (Nagasaki Speculation)" by Michael Hall, is on display through August, 163 Townsend, Birmingham.

### INDUSTRY

Friday, Aug. 2 — This Pontiac nightclub is showing works by six photography students from Center for Creative Studies. Opening reception 7-9 p.m. Friday. Continues through August, 15 S. Saginaw, Pontiac.

### O.K. HARRIS

Saturday, Aug. 3 — Multi-media installation by Jeff Bourgeois, along with a group show of gallery artists, continues through Sept. 21. Bourgeois explores the development of 20th-century art through use of audio, video and found-object assemblages. Hours are 11 a.m. to 6 p.m. Tuesday-Saturday, 430 N. Woodward, Birmingham.

### ELIZABETH STONE GALLERY

Saturday, Aug. 3 — Works by contemporary automotive illustrators are on display through Aug. 16. Hours are 11 a.m. to 5:30 p.m. Tuesday-Saturday, 580 N. Woodward, Birmingham.

### ARNOLD KLEIN GALLERY

"Great Summer Selections" continues through August. Hours are 11 a.m. to 5:30 p.m. Tuesday-Saturday, 4520 N. Woodward, Royal Oak.

### SOUTHFIELD CIVIC CENTER

Clown paintings by Hy Vogel and dolls fashioned by Minni Anderson are on display through Aug. 16. Hours are 9 a.m. to 9 p.m. Monday-Friday, until 5 p.m. Saturday, 26000 Evergreen, Southfield.

### LAWRENCE STREET GALLERY

Sculptural fiber weavings by Urban Japena are on display through Aug. 16. The artist is a graduate of Cranbrook Academy of Art and Philadelphia College of Art. His work has been shown throughout the country and he received a citation in American Crafts magazine. Hours are 11 a.m. to 4 p.m. Tuesday-Thursday, until 9 p.m. Friday, 29 W. Lawrence, Pontiac.

### HERITAGE INTERNATIONAL GALLERY

New gallery will show contemporary and traditional art, antique furniture, sculpture, ceramics and designer gift items. First artist featured is Edo Murle, a Yugoslav abstract expressionist, 1576 Union Lake Road at Cooley Lake Road, Union Lake.

### T'MARRA GALLERY

Special exhibition of ceramics by Darleene Manning along with paintings by Bernia Cohen and watercolors by Louis Redstone. Hours are 10:30 a.m. to 5 p.m. Thursday-Friday, 111 N. First, Ann Arbor.

### SCARAB CLUB

"Concensation: A Group Exhibition" continues

through Aug. 11. Featured artists are Marty West, Diane Koory, Amy Kelly Su-san Girardeau, Joann Aquino and Barbara Green. Hours are 11 a.m. to 6 p.m. Tuesday-Saturday, until 8 p.m. Thursday and 2-6 p.m. Sunday, 217 Farmworth, Detroit.

### JANICE CHARACH-EPSTEIN MUSEUM/GALLERY

"The Art of Collecting: The Jewish Collector's Experience" includes works on loan from many outstanding area collections. Hours are 10 a.m. to 8 p.m. Monday-Thursday and noon to 4 p.m. Sunday, Jewish Community Center, 6600 W. Maple, West Bloomfield.

### PRINT GALLERY

Works of French artist Razzia are on display through August. He has been a photographer specializing in fashion, advertising, movies and theater, a graphic designer and illustrator. Hours are 10 a.m. to 6 p.m. Monday-Saturday, until 9 p.m. Thursday, 29203 Northwestern, Southfield.

### SYBARIS GALLERY

"Two x Two Four," a mixed media show featuring fiber sculptor Susan Doerr, wood-turner Dan Kvita, basketmaker Gary Trentham and ceramic sculptor Gretchen Wach. Continues through Aug. 24. Hours are 11 a.m. to 5 p.m. Tuesday-Saturday, 301 West Fourth, Royal Oak.

### GALERIE INTERNATIONALE

As good as its name, the first show in the gallery's new location will be colorful serigraphs of Paris coffeehouse scenes of the 1920s by Maimon, Israeli artist who lives in Paris. He is now professor of art at Ben Gurion University. Hours are 9 a.m. to 5 p.m. Tuesday-Saturday, Peterson Building, 4066 Telegraph, Bloomfield Hills.

### HALSTED GALLERY

Photographs of American Indians by Edward S. Curtis, 1868-1952, are on display through Sept. 21. He traveled through the Indian territories photographing and documenting from 1896 to 1930. Hours are 10 a.m. to 5:30 p.m. Tuesday-Saturday, 560 N. Woodward, Birmingham.

### CREATIVE ARTS CENTER

"Influences & Images of Pontiac" by seven area artists continues through Aug. 16. Hours are 10 a.m. to 4 p.m. Tuesday-Saturday, until 2 p.m. Friday, 47 Williams, Pontiac.

### ARIANA GALLERY

Glassblown spheres by Peter Bramhall are on display through Aug. 15. His blown-glass interiors are a reflection of his bronzes and his drawings. Hours are 10 a.m. to 6 p.m. Monday-Thursday, 386 E. Maple, Birmingham.

### SWIDLER GALLERY

"Utilitarian Vessels: Made to be used" by selected gallery artists continues through Aug. 17. Hours are 11 a.m. to 5 p.m. Monday-Saturday, 308 W. Fourth, Royal Oak.

### THE ARTISTS' GALLERY

"Artistic License" features watercolors by Deborah Friedman and abstracts by Frudence Bernstein. Continues through Sept. 4. Hours are 10 a.m. to 5 p.m. Monday-Saturday, until 8:30 p.m. Thursday, Applegate Square, Northwestern, between 12 and 13 Mile, Southfield.

### SWORDS INTO PLOWSHARES

"Operation Storm Plowshares," original cartoons by Bill Day, and "Oil Wars 1990-91: Death Before Empty," large multimedia installation by Eric Mesko, continue through Oct. 5. Hours are 11 a.m. to 3 p.m. Tuesday, Thursday, Saturday, 33 E. Adams on Grand Circus Park, Detroit.

### ROCHESTER HILLS MUSEUM

"Horses and Rings and Marvelous Things," an exhibit of carousel horses and fairground art, continues through Aug. 11. On display are 18 hand-carved carousel horses, sideshow banners and

miniature circus acts. The museum, at Van Hoesen Farm, is open 1-4 p.m. Wednesday-Sunday, Van Hoesen Road, one mile east of Rochester Road, south of Tienken and six miles north of M-59. Admission charge.

### MUSEUM OF AFRICAN AMERICAN HISTORY

Public sculptures by internationally recognized artist Richard Hunt are on display through Sept. 30. Hours are 9:30 a.m. to 5 p.m. Wednesday-Saturday, 301 Frederick Douglas, Detroit.

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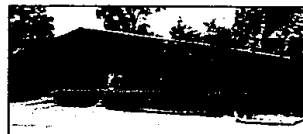
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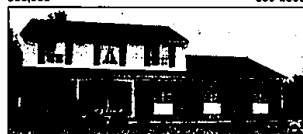
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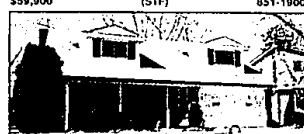
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## Compelling tale

## Ex-POW releases caged dragons

"Caged Dragons: An American P.O.W. in WWII Japan," by Robert E. Haney. (267 pp., Momentum books LTD., \$19.95).

"Caged Dragons: An American P.O.W. in WWII Japan" is not so much something you read as something you experience, so real are its events, so vivid are its characters, so compelling is the story recorded within its pages.

"... psychiatrists expend huge amounts of time and patients' money seeking to identify dragons. . . so they can be expunged," writes former Michiganian Robert Haney. "Give the dragons a name, it is said, and they will go away."

Haney, 70, and now living in California, never needed to conduct such a search, he contends, because he was always able to identify his own personal dragons. They took shape during the invasion of Corregidor in early 1942. They grew to monstrous proportions over the next 41 months — months that Haney, then a Marine corporal in his early twenties, spent in Japanese prison camps.

"For four decades after the war, I held the dragons at bay by caging them," he goes on to say. "I did not speak about them, even to my own family. It was I, of course — not the dragons in the cage — who was held captive. . . That realization and this book took shape together."

"I know there is value for me in putting these words on paper; I hope there is some value for others. The story of POWs . . . has been told neither often enough nor well enough."

WHILE IMPRISONED at camps both in the Philippines and Japan, Haney kept secret diaries and journals in which he recorded his thoughts, feelings and the events he witnessed. He scribbled some entries on bits of toilet paper, others on the backs of canned food labels. Some were destroyed by Haney when his captors began searching prisoners' belongings. He feared that discovery would bring punishment. Others, written during the latter part of his confinement, he managed to keep, and these form a major part of the book.

"Memory can be fallible after half a century," he admits, "but the events . . . remain so vivid as to defy egregious error."

Haney grew up in Big Beaver, Mich. (now Troy), then not much more than two gas stations (one of them run by Haney's father), a distillery, a pool hall, school and a couple of churches.

At 16, after several clashes with his father, Haney left home and headed west, eventually enlisting in the Marines. He had been in the Marines not quite four years when he was captured near Corregidor. (By the way, if you're an admirer of Douglas MacArthur, don't expect to find a soul-mate in Haney.)

WITH AN eye for the telling detail and a marked gift for scene making, Haney in his book takes readers on an extended visit to several ver-

## book break Victoria Diaz

slons of hell — the prison camps where he would spend the remainder of the war.

The scenes and pictures recorded here are not pretty. Prisoners watch as one of their group commits suicide by jumping off a cliff one day. At another time, suffering from dysentery and the intense tropical heat, they travel from one prison camp to another, packed into narrow-gauge freight cars.

Over 17 days, they are transported from the Philippines to Japan in the airless hold of a Japanese freighter. The hold eventually becomes a kind of human cesspool where the food and water of dysentery-ridden prisoners blend with their own excrement, and the living share their tangled confinement with the dead. Throughout their imprisonment, they contend with cold, heat, illness, starvation, torture. Some are forced to dig their own graves before they are shot.

But the ugliness is not unrelieved. Most of all, it is counterbalanced by the strength and courage of men like Hec Bussey, the Cherokee blinded by a vitamin-deficiency disease in the camps. Or the Spaniard, Angelo Manzano, a merchant marine captured when the freighter on which he worked was sunk in the South Pacific. Or the young lieutenant who sought to relieve the misery of the desperately ill Haney, fanning his face and talking to him about home and St. Louis beer, as Haney, faded in and out of consciousness on the nightmarish freighter crossing.

NOW AND then, one hopes for more clarification of unfamiliar words and phrases here, or the inclusion of a couple of additional basic maps or more careful editing (mostly to eliminate a surprising amount of repetition). But, ultimately, this book's strengths far exceed its flaws.

Obviously, this is a story that could have been overly dramatic, sensationalistic and tainted with self-pity. But Haney's controlled, careful style helps to avoid such literary traps. (His feelings about the Japanese culture that nurtured his captors remain obviously wary; his nose-to-pick with MacArthur sounds a slightly shrill note now and then.)

Haney, now an almond farmer and for years a technical writer, studied English and literary criticism at the University of Oklahoma shortly after the war. He briefly taught there before moving on to California. This is his first book.

Victoria Diaz is a Livonia-based book reviewer.