

## FINE ARTS

## 'Water' work makes a splash

The Cranbrook Art Museum has installed in its main gallery a ceramic sculpture titled "Water," by American ceramist Waylande deSantis Gregory, as a promised gift to the permanent collection from Patricia Shaw, a local collector and longtime supporter of the museum.

The sculpture was originally part of the "Fountain of the Atom," which was commissioned for the 1939 New York World's Fair.

For the fountain, Gregory created sculptures representing the four pre-atomic age elements of earth, air, fire and water, as well as eight electrons, based on the 1930s understanding of the atom. Completed in 1938, the stoneware sculpture is six feet tall and weighs about 2,000 pounds.

Designed as a personification of water, the sculpture depicts a pale blue male figure swimming downward with round white bubbles issuing from his mouth and rolling upward along his smooth nude body. He is surrounded by animated wavelike forms detailed with bright pink smiling fish.

Cranbrook Art Museum is at 1221 N. Woodward in Bloomfield Hills. The museum collects and exhibits works of art that reflect the history and innovations of Cranbrook, in particular the architects, artists and designers affiliated with Cranbrook, including the internationally renowned Cranbrook Academy of Art.

Born in Baxter Springs, Kan., in 1905, Gregory was the ceramic sculptor in residence at the Cranbrook Academy of Art 1932-33.



JCH/Hamilton

**'Water' work:** This piece by Waylande deSantis Gregory, ceramic sculptor in residence at the Cranbrook Academy of Art 1932-33, has been installed in the Cranbrook Art Museum in Bloomfield Hills. The sculpture was part of the "Fountain of the Atom" commissioned for the 1939 New York World's Fair.

Hours are 1-5 p.m. Wednesday-Sunday, 10 a.m. to 9 p.m. Thursday. Admission is \$4 for adults, \$2 for children, senior citizens

and full-time students, free for children under age 7 and museum members. Call (810) 645-3312 for recorded information.

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## MUSIC

## Trio comes full circle with 'Lifelines'

BY MARK E. GALLO  
SPECIAL WRITER

Peter, Paul & Mary will be appearing at Pine Knob, 7:30 p.m. Friday, Aug. 4. Tickets \$22.50 pavilion, \$12.50 lawn. Call (810) 645-6556. For information, call (810) 377-0100.

Speaking with "Noel" Paul Stookey by phone from his home in Blue Hill Falls, Maine, recently, I was struck by his gentle and gracious demeanor. In close to 20 years of interviewing musicians, famous and obscure, he is one of the few I'd recommend as a next door neighbor.

The 1958 Birmingham (now Seaholm) High School graduate is best known, of course, as the middle name in the most famous folk trio of all time: Peter, Paul & Mary. Their concert tour will bring them to Pine Knob on Friday, Aug. 4, in support of their 18th album in 33 years, "Lifelines." Filled as by PPMs, it is a disc that ranks among their best, as well as, surprisingly, among the most impressive collections of 1995 in any genre.

Thirty-five years ago Michigan State University student and aspiring comic Stookey met fledgling folk singer Mary Travers and singer and Cornell-degreed psychologist Peter Yarrow in Greenwich Village, New York. The Village was a hotbed of activity for folk music at the time and the new trio was the first of many later name acts to emerge from the fertile scene. In 1962 they released their eponymous debut for Warner Brothers Records, the label for whom they still record, and their version of "If I Had A Hammer" became something of an anthem for the Civil Rights movement.

In the early days they were instrumental in introducing the musical world to Gordon Lightfoot, John Denver and a Minnesota boy who came to be known as Bob Dylan.

With the release of "Lifelines," they've come full circle in many ways. They share the recording with many musical guests — hence the "PPMs" credit. Some come from the early Greenwich Village days — Dave Van Ronk on a poignant medley of "Wendell's/Nobody Knows You When You're Down and Out," with John Sebastian on harmonica; Ramblin' Jack Elliott on Woody Guthrie's "Deportee." Some they met early on along the road — Holly Near on the wonderful "Home Is Where the Heart Is," Judy Collins on Peter's "Take the Chance," Richie Havens, Carly Simon and Lucy Simon on a remake of "The Great Mandala (The Wheel of Life)." And some came later — Emmy Lou Harris with Stookey on his "For the Love of It All."



**Musical trio:** Peter, Paul and Mary — Peter Yarrow (left to right), "Noel" Paul Stookey and Mary Travers — will perform Friday at Pine Knob.

The current crop of folk performers is also well represented on the album with Cheryl Wheeler and Sally Fingert featured. The musical magic shared with B.B. King and the remaining three members of the Weavers — Pete Seeger, Ronnie Gilbert and Fred Hellerman — are emotional highlights, as well.

Upon completion of this new disc, Stookey recalls that the collection had no thematic connection, "and I gave a litany on how each piece was like a — I didn't call it a lifeline, it was a life journey. Peter said that was a great title, but I thought it sounded too much like a retrospective."

"The first idea was to have Mary and B.B. King do 'House of the Rising Sun.' Then once you cross a threshold . . . he laughed, the sentence unfinished. The intention was to work with 'people we'd marched with and cried with and laughed with.' 'There were notables we missed,' he sighed. 'If we do it again, for the PBS special we're about to do, or for another album, we'd have to include John Denver, Gordon Lightfoot, Tom Paxton, Lou Gossett . . .'"

How Gossett? The actor? "He played congas in the Village when we were there," Stookey said.

"I don't think he'd care. He's moved on to other things."

If older fans of the trio have moved on, this will be the collection to bring them back, whether they think of the group in political terms or strictly as a singular musical aggregation.

"I think our fans, the ones who come to a lot of our shows, tend to think of us . . . not quite so politically," Stookey said. After all, this is a fourth generation coming to these performances; the young crowd who came to the early shows often brought their parents.

"I think anything we have in common tends to work toward identification," he said. "If you marched with us, you'd have a certain bias. You'd yearn for a world with no racial animosity, no bigotry. In the 1960s, it felt like we had a handle on it. We had a glimpse before drugs took it out the other side of reality. To the extent that the dream was not realized, a lot of people turned off to what I call the 'gentle politics,' the love. Love moves slower than the political process. Some of those people became cynics."

Stookey said he is pleased that his trio still shares an optimism that's not naive.

The trio still performs about 12 of the 20 really big hits from the PPM songbook. "It's pretty hard to get off the stage without doing 'Puff' ('Puff the Magic Dragon'), 'Jet,' ('Leaving on a Jet Plane'), 'Blowin' ('Blowing in the Wind') and 'Hammer.' ('If I Had a Hammer')."

He hastens to add that it doesn't get old, still, all these years later.

On the subject of age, Stookey is on record for the new album with his "Old Enough" (Ode to an Aging Rocker), on which he sings, "I realize that even at an old age I could still do this. Age will overlook the musical genre. But it ain't true for rock and roll. I could go on stage at 80 and do what I do, but it would be pretty weird to do this in spandex. You can't count on persona and special effects."

Peter Yarrow, Paul Stookey and Mary Travers will probably still be asked to volunteer their services for various anti-war causes and other social issues when they're 80, and so long as fate conspires to keep them in our midst, you can be sure that when there is cause for a good sing out, they'll be the first to take the stage.

That's how durable this music is, and that's how dedicated Birmingham's Stookey and his compatriots remain.



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