

Zoo from page 1B

Tim Allen, James Earl Jones, Jeff Daniels, Robert Wagner, Julie Harris and Harry Blackstone Jr. along with background music by the Detroit Symphony Orchestra.

A dynamic piece of film footage, "Images of the Wild" presents a history of art and animals culled from permanent collections of the Detroit Institute of Arts and the zoo. Images include a range of works from Egyptian mosaics to paintings by Henri Rousseau and Henry Ossawa Tanner, sculpture by Marshall Fredericks, and a blown glass vessel crowned with the head of an antelope by William Morris.

Upstairs, visitors will find a fine art gallery. While Kagan

concedes art is very unusual for a zoo, he felt it necessary to include this powerful communicator of the centuries. From a 4,000 year old Persian fallow deer used as a talisman by hunters, to an elephant sculpted from bullets by Mary Engel, the upper level balcony spotlights the zoo's permanent collection of art interpreting man's relationship with animals.

Artists have celebrated animals in their works through the ages. Little as well as big boys will love the giant bug made from old Buick parts, an African antelope mask from the Burkina Faso region, and a medical staff from Nigeria.

"The fine art gallery is one of the risks we took. To a certain extent we're providing a bridge to an audience who never considered art might be of interest before," said Kagan. "Art is a very powerful insight into what people feel about anything. It's interesting to see how different cultures thought about both art and animals. Art really bridges different cultures, religions and languages."

In order to acquire appropriate works, Kagan formed a commis-

sion of experts from the Detroit Institute of Arts, local gallery owners, and Wildlife Interpretive Gallery fine art gallery curator Gerry Craig, former director of the Detroit Artists Market. Kagan served as the average visitor since he had an extensive knowledge of art. He wanted to include Michigan artists so he mailed 8,000 prospectuses in search of interpretive art. Catharine Peol's enamel on wood and Ed Musante's painting of a cave drawings in France, are among the works.

"Over one million people a year visit the zoo. We hope they will evaluate how they look at animals, the necessity of providing a place where they're protected and reconsider the way they look at art," said Gerry Craig.

To insure an authentic restoration of the Bird House designed by architect William H. Greaser, Kagan hired John Hilberry & Associates of Detroit, known for their work with museums and cultural institutions. Funded by the City of Detroit through the sale of \$6.8 million in bonds, additional private sup-

port of \$1.6 million was contributed by the Detroit Zoological Society founded by Henry Ford, Henry Busch and Abner Larned back in 1911.

Two large Fawcett tile poacocks lurk above the exit and entrance. Since the gallery was created to heighten awareness of nature, the building bears symbols of earth's basic elements. The 25 foot high glass dome represents air and sky; the nautilus terrazzo on the rotunda floor denotes water, and rotunda walls sheathed in fossil embedded limestone from Texas signifies earth.

Although the gallery opened to the public in mid-December, the aquarium was completed only three months ago.

By mid-June, the gallery was winning awards. The prestigious Engineering Society Construction and Design Award, bestowed recently during a ceremony at the Cranbrook Institute of Science in Bloomfield Hills, recognized the Wildlife Interpretive Gallery's quality of overall design, innovative construction techniques, environmental considerations, land use and impact on Michigan.

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Jazz from page 1B

records and the Voice of America kept jazz alive in the Soviet Union. The late Willis Conover of the VOA was a hero to many Soviet citizens who tuned in to listen to his American jazz program.

Though many performers in the former Soviet Union play the

American jazz styles they have long revered, they also, add elements of their own music.

"The stuff that interested me was the music of Vagif Mustafazadeh and his daughter, Aziza, who take the traditional music of Azerbaijan, mugam, and fuse it with jazz, an amalgamation that is wonderful. They say that their music from Azerbaijan is closer in spirit to black American music than any other. But then others say the same thing about their music," Minor said.

The use of folk elements makes for a distinctive sound, Minor said, but it is in the tradition of American jazz, which also draws from Creole, African, Irish and other folk elements.

Minor's book is an often-amusing account of traveling through a country in transition. When he and his wife were invited to attend the First International Moscow Jazz Festival, the Soviet Union was on the verge of yet another dramatic change.

"It was really extraordinary timing, before the economic crunch, a real sense of freedom, not just the music but also the visual arts," Minor said. "But they were aware of what was going to happen."

The economic deprivation caused by moving from a state-controlled economy to a market economy has fed a traditionally cynical and sour Russian point of view.

"There is a lot of cynicism and uncertainty. They felt Gorbachev was only words but Yeltsin was a politician who could get things done," Minor said. "It would be dreadful if they went back. But really it's a third-world nation. They often regard the old days with favor."

The coup against Gorbachev that was successfully put down by Yeltsin kept Minor glued to his television. He said he was

working on his book at the time and if the hard liners had succeeded he would have had to scrap what he was writing or risk the lives of many outspoken musicians.

Though many of the musicians Minor talked to try to create a successful live recording and performing in Russia, others have felt it necessary to emigrate to the United States. They've found it difficult to compete with American jazz musicians and often end up playing the traditional ethnic music they came to the United States to avoid. Minor said emigres and musicians who have remained in the former Soviet Union have had a difficult time dealing with the free market style of self promotion needed to succeed.

"They have an idealized vision of jazz musicians that jazz musicians are honored in this country," Minor said. "They are often surprised to find out how most jazz musicians actually live."

Minor has been commissioned to write a history of the Monterey Jazz Festival on its 40th anniversary. But his John Gunther-style travels in search of jazz will continue with a planned trip to Japan. Minor, who is a poet and visual artist among his other accomplishments, has had a longtime interest in Japanese culture, including Japanese-style jazz. Several Japanese big bands have received airplay in the United States, and Minor said the Japanese love American performers.

"Aelji Kitamura, for example, is called the Benny Goodman of Japan, but his style is his own," Minor said.

Minor was in the Detroit area recently to attend a nephew's wedding and reunite with his family, including his 87-year-old mother, Dorothy, who still lives in Birmingham.

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Place your entry in the box located across from The Disney Store on the third level of Somerset North the evening of August 15th before 8:45 p.m.

Show celebrates variety of art

Revel in the beauty and power of a variety of media in an exhibit of five Michigan artists continuing through Aug. 22 at the Janice Charch Epstein Museum/Gallery in West Bloomfield.

The display features paintings by Prudence Bernstein of West Bloomfield, photographs by Moshe Goldbard of Southfield, glass by Stan Megdall of West Bloomfield, sculpture by Norman Bloman of Bloomfield Hills and paintings by Nancy Wolfe of Ann Arbor. The museum/gallery is in the Jewish Community Center, 6600 W. Maple at Drake. Call (810) 661-7641.

Bloman works in stone — most of the sculptures in the show are abstract — but his pieces are anything but "rigid." It is as if they strike graceful poses for the viewer, and their very material draws you in to them. "Phoenix" suggests flames, not only with its shape but with the pattern in the stone. Forms merge in a stylish embrace in "Tango." "Study in Motion" resembles a gear chain. A fish rides a stone

"wave" in "Gone Fishin'."

The glass works by Megdall are like giant jewels. Their enclosed colors sparkle in the light. A circular table features a clear top and colored legs; one bears a smaller circle, a little shelf, like a person would wear a hat. A perfume bottle appears to be suspended between clear walls, a balance of smooth and ragged. Another bottle is twisted in form. Candlesticks resemble flowers.

Goldbard's photographs taken at the prayer wall in Jerusalem capture a mood as well as a moment. You see an old man sitting in a chair, a soldier standing at prayer, his weapon behind him and a visitor to his right watching him; birds resting in a cluster of brush.

* The Birmingham Bloomfield Art Association, 1516 S. Cranbrook Road in Birmingham, presents the 15th annual Alma College Statewide Print Competition through Aug. 15 (call (810) 644-0868). The works show many facets of the medium of print. Some are soft and sensitive, others are bold and handsome.

Included in the display is "Holmes Beach" by Deborah Friedman of West Bloomfield. Mary Klemic writes about Oakland County arts. Her phone number is (810) 801-2569; her fax number is (810) 644-1314.



MARY KLEMIC