

Images from page C1

While many of the photos in "And I Still See Their Faces" are dreamily pleasant and idyllic, the emerging historical context in which they were taken casts a dark shadow of horror and indignation.

Like arbiters of fate, viewers know what lies ahead for those in the photos - infants, adolescents, naive young women, fearless young men and wearied elders.

The quiet reflection and communal joy of family life reflected in the photos will soon turn into a barbarous nightmare - the Holocaust.

Looking around at the exhibit, Notman recalled being raised in an orthodox Jewish home in Chumink, in southern Poland. Since the day in 1942 when

she and her family were ordered by the Nazis to line up in the town square to be sent to concentration camps, Notman has been asking a simple question: "How could God let this happen?"

What is the lesson?

Some of the photos in the exhibit were smuggled out of the burning Warsaw Ghetto set afire by the Nazis, while many are the last lasting images of the families of the survivors who've since immigrated to the United States, Israel and Canada.

The exhibit was developed by Golda Tenor, director of the Kaminsky State Jewish Theatre and the Shalom Foundation in Warsaw.

Collectively, the hundreds of photos of peasants, merchants

and the wealthy class reveal the strength of a culture bound by the tenets of Judaism and community, said Rabbi Charles Rosenzweig, founder and executive director of the Holocaust Memorial Center in West Bloomfield.

Even the impoverished people in the photos, said Rosenzweig, carry themselves with dignity and a sense of purpose.

Many of the peasants would work 10-12 hour days, then study Judaism when they got home.

"They showed us that education is the greatest thing that we can give our children, not material wealth," said Rosenzweig. "The Holocaust showed how low human beings can stoop. This exhibit shows how high

they can reach."

But ultimately, "And I Still See Their Faces" induces a catharsis, not just for survivors, but for anyone searching to make moral sense out of a century of genocide, from the Holocaust to the crimes of Bosnia.

The questions become more complex.

Never forget

For Sonie Notman's husband Nate, there's no distinction from the past to the present.

Like his wife, Notman speaks publicly to students and other groups about what he witnessed as a survivor and escapee of a Nazi concentration camp.

During the war, Notman was one of the incarcerated workers at the home of the infamous Commandant Got, portrayed by

Ralph Fiennes in "Schindler's List."

Even in the inhumane conditions of war, the murderous Got became known for his monstrous acts of brutality.

Notman's duties included burying corpses after Got's murderous rampages through an orphanage and home for the aged.

At one point, Notman recalled being asked into Got's home quarters where he inadvertently sat in the commandant's chair. Got pulled out a gun and held it to Notman's head, only to be spared when Got's maid pleaded with him.

Shortly after, Notman recalled that Got took off his holster and headed for the shower.

"Why didn't I act? Take that

gun and I would've saved so many people," he said. "Why, why, why?"

But then, Notman's wife, Sonia, nudges him.

"OK, OK," he said to himself. "I'm over there, I must come back now."

There and back. The past bound inseparably with the present.

The sepiatone might have seeped into the photos in "And I Still See Their Faces," but the memories roused by the exhibit are as sharp as the pain carried for the last 50 years.

Like other survivors, the Notmans believe their responsibility - and burden - is to remember. It's up to anyone who hears their story to ask, "Why."

Actor from page C1

The six-month contract will keep him on tour through September.

Looking part

While some kids his age make a few bucks cutting lawns or delivering newspapers, Keen is in one of the most critically acclaimed musicals of the year. Recently the Broadway production of "Ragtime" received a near-record 13 Tony Award nominations.

"This is an opportunity of a lifetime," said Christopher Keen, Nathan's father and constant companion.

Keen is at his son's side during rehearsals and performances. And he makes sure that Nathan is not only prepared for his on-stage role, but for the daily school assignments delivered by an on-location tutor.

"As a family we've made a sacrifice," he said. "We realize that we may not have another chance."

Despite soaring phone bills and terminal homesickness for his mother, Kim, a vocal teacher

at Pierce, and his sister, Lauren, Nathan realizes that he holds a coveted role in "Ragtime."

The Little Boy in E.L. Doctorow's story about the music and personalities at the dawn of the 20th century delivers the narration that opens both acts in the musical.

With high-profile roles in "Les Miserables," "Beauty and the Beast," and "Oliver!" among his impressive credits, Keen is building the type of resume that often leads to film and television roles.

But Christopher Keen, an accomplished pianist who has served as musical director for productions by the Detroit Ballet and Bloomfield Players, is careful about sounding like a "stage parent."

"We try to keep things normal. We don't treat him like a star," he said. "In this business, you just take things to the length of your contract."

That's a tough reality for any actor, regardless of age.

But the attention, admitted the Keens, does provide a salve

for the longings for home.

"I think he loves knowing that people came to the theater and enjoyed his work," said Christopher Keen.

And recently, there has been some influential audiences.

Shortly before the opening, "Ragtime" cast performed exclusively for President and Mrs. Clinton and a Who's Who of U.S. dignitaries.

During the photo session following the performance, Clinton stood with his hands firmly placed on Keen's shoulders for what Nathan described as "a really long time."

Nathan's indelible impression of the man in the White House: "He's really tall."

Since the time he was "young," about age 6, Keen said he's wanted to perform.

He recalled seeing the "Nutcracker" at the Fox Theatre, and thinking, "I want to do that."

A mere five years later, he overcomes the slightest hint of stage fright with a reminder: "I can do this."

Performing, he acknowledged, must be in the genes.

Arts organizations look to future

Cultural organizations are driven by artists who are not typically the best business people. Sometimes marketing gets left to the last minute, which is a problem if you want people to know about events and programs you offer.

"Sometimes we have enough to keep us busy 48 hours a day," said Barbara Kratchman, president of Southfield-based ArtServe Michigan, an umbrella organization of arts groups. "We're not proactive."

But that's about to change.

ArtServe, and a range of cultural institutions and arts groups are banding together to support the new \$4.2-million Southeastern Michigan Community Partnership for Cultural Participation.

The goal of the unprecedented five-year campaign is to increase awareness and participation in the arts in the region.

The initiative launched in late March by the Community Foundation for Southeastern Michigan, has these major components:

- Cultural Forum - A series of activities that will bring people together from across institutional, geographical, professional and ethnic lines to learn about

new ways to engage people in cultural programs.

- "Celebration of Culture" Campaign - An ongoing program to help increase awareness, and a greater appreciation of cultural programs in the metro Detroit area.
- Cultural Information Network - Develop a "cultural Yellow Pages" of arts organizations to help residents and visitors know what cultural programs and events are offered and how to get involved. It will also assist cultural organizations get the information they need to tailor and market programs to reach new and more diverse audiences.
- Venture Fund to Promote Cultural Participation - A \$1.7 million source of funding to support innovative community outreach and audience development projects by cultural organizations.
- Endowment - A \$1.2 million program to provide a continuing source of grant funds to help cultural organizations develop community-outreach programs.

The grants will be dispersed over a five-year period.

"We need to give exposure to the various cultural activities, and bring the arts down to concrete experiences for people,"

said Marjani Noland, president of The Community Foundation.

On an ongoing basis, the Urban Institute of Washington, D.C. will evaluate the program to ensure goals are being met, said Larry Coppard, senior project consultant at The Community Foundation.

The funding was the impetus that brought us to the table," said Kratchman. "It's a new opportunity for us to face the challenges of the future."

In particular, the proposed forums and network is already created a sense of camaraderie.

"There's a tremendous coming together of organizations," said Bettie Buss, director of Policy Projects for Detroit Renaissance, and a member of the "Celebration of Culture" Campaign committee.

The program targets a seven-county region surrounding the City of Detroit, and involves cultural institutions in Wayne, Macomb, St. Clair, Oakland, Livingston, Washtenaw and Monroe Counties.

Tea from page C1

course, function.

Tall, small, straight, swirling, shaped as an apple, a flower, a person, a reworked carburetor and perhaps even a bizarre sexual toy, the teapots clearly reflect a 1990s eclectic sensibility.

And with a modest sticker price, the teapots also reflect the consumers' quest for a good buy.

Perhaps to persuade visitors to her gallery that "art" is indeed for everyone, Kuffler is steadfast in making art affordable.

In addition to the teapots, the paintings, ceramics, jewelry and glass sculptures in her spacious 3,600-square-foot gallery is filled with works of emerging artists.

By searching for up-and-coming artists, Kuffler contends that she's offering quality without the sticker shock found at most galleries.

"Price doesn't translate into quality," said Kuffler, who noted that prices for the work of one of America's foremost ceramic artists, Warren Mackenzie, usually falls under \$100.

That type of common man philosophy is similar to a recent movement in the Japanese art world, referred to as "Mingei," said Kuffler.

"The Japanese believe art shouldn't be price prohibitive," she said. "And it certainly shouldn't be for elitist, or only for those who can afford it."

In the age of rampant consumerism, Kuffler is making the case that art can be everyone's cup of tea.

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JULY

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- 8 The British Rock
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- 16 Air Supply
\$22.50 pav / \$12.50 lawn
- 17 Steven Wright
\$22.50 pav / \$12.50 lawn

JULY CONT.

- 18 Kansas
w/ Symphony Orchestra
\$22.50 pav / \$12.50 lawn
- 19 Nancy Krauss
& Union Station
Bela Fleck & The Abolitioners
\$26.50 pav / \$15.50 lawn
- 23 Art Garfunkel
\$22.50 pav / \$12.50 lawn
- 24 The Mavericks
\$30 pav / \$15 lawn
- 25 Kevin Nealon
w/ Victoria Jackson
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STATE OF MICHIGAN, PROBATE COURT OF OAKLAND COUNTY, No. 08-06242-K, CLAIMS NOTICE

Independent Probate Estates of LILLIAN KUMER, Deceased, Social Security No. 274-164117, TO ALL INTERESTED PERSONS.

Your interest in the estate may be barred or affected by the following:

- The decedent, whose last known address was 24111 Civic Center Drive #1022, Bloomfield Hills, MI 48304, died February 12, 1998.
- An instrument dated July 27, 1993 has been admitted as the will of the decedent.
- Creditors of the decedent are notified that all claims against the estate will be forever barred unless presented to the independent personal representative, Richard L. Kumer, 43 Boulder Lane, Bloomfield Hills, MI 48304, or to both the independent personal representative and the Oakland County Probate Court, 1200 N. Telegraph, Pontiac, Michigan 48111 within four months of the date of publication of this notice.

Notice is further given that the estate will be hereafter assigned and distributed to the beneficiaries listed below:

Attorney: Miller, Canfield, Paddock and Stone, P.L.C. by Rev. W. H. Kennedy, Jr., 1400 N. Woodward, Suite 100, Bloomfield Hills, MI 48304. Telephone No. 248-645-6666.
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