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and adults performing and carrying a special star," said Scheiuk. "We had beautiful Christmas ensembles. Music was the most important part of the celebration. Music is part of life in Ukraine."

Monroe grew up surrounded by music, too. The youngest of six children, he began playing piccolo at age 10 because it was the only instrument left from a bulk purchase his mother made for the family years earlier.

"Music was part of our lives," said Monroe. "Even now when we get together at Christmas-time we start singing church hymns. But back then we didn't have a lot of money. I wanted a flute. I was playing in the high

school band and at that time everyone was playing trumpet and clarinet. So, I wanted to be different and the flute has a beautiful sound."

Monroe's mother, a church pianist, bought the flute for her youngest and like a piper Ervin has led thousands of concertgoers and young musicians down the path to loving its music. Since earning a bachelor of music degree from Oberlin Conservatory and a master's from the Manhattan School of Music, Monroe has performed around the world and recorded solo, chamber music, and Detroit Symphony Orchestra albums under Antal Dorati and Neeme Jarvi. He's arranged more than 100 published works for flute and taught more than 20 years at Oakland University in Rochester. An applied music studies teacher at Wayne State University, Monroe has given master classes at the Sewanee Music Festival, Columbia Flute Society Flute Festival and the national Interlochen Arts Camp in northern Michigan.

Monroe recalls the first time he played with Zonjic more than

20 years ago. At the time, Zonjic studied flute with Monroe.

"Our first concert together happened after Alex came to a lesson one day and asked me to play at an art gallery in Windsor," said Monroe. "He came back and told me the date they'd like me to play. Then, he pushed and said, so what are we going to play?"

At the time, Zonjic was just a budding flutist, but Monroe liked his mettle. The two teamed up and the rest is magic. In the last 20 years, they've played hundreds of concerts together and this holiday season is no exception. Within the first two weeks of December, they will play three different dates including the opening concert of the "Classics on the Lake" concert series, 3 p.m. Sunday, Dec. 13, in the Shrine Chapel at St. Mary's College, 3535 Indian Trail, in Orchard Lake. For ticket information, call (248) 683-1750.

"Alex and I always have a great time playing together," said Monroe. "When we played with the Birmingham Bloomfield Symphony Orchestra last year they couldn't believe we'd played

a cadenza perfectly without even looking at each other. You just know what the other person's going to do. The chemistry was there right from the beginning. I've always enjoyed Alex's spunk."

Monroe and Zonjic continue to play off each other's skills and talents. "Piper's Holiday," from which they will play two selections, was released in 1995. "Night," a recent recording, features some of the most treasured melodies of all time. Zonjic's definitely come a long way since the days he played guitar in bar bands in his teens and early 20s. After buying his first flute on a street corner for \$9 at the age of 21, Zonjic went on to earn a musical arts degree from the University of Windsor. Over the

years, he's developed into a flutist adept in both the classical and jazz idioms. Zonjic's first recording in 1978 blended pop, jazz, classical and his own arrangements of Broadway show tunes. Three albums and four years later, he joined jazz pianist Bob James' band for a tour of the Far East and a critically acclaimed performance at Carnegie Hall. By the early '80s, Zonjic's music consumed nearly all his time. After playing seven days a week and teaching more than 40 students, he needed to change directions.

Zonjic still juggles a full schedule, performing as many as 150 to 200 club and concert dates a year, but now he talks about music as well as play it. Mornings, smooth jazz listeners

can hear the Canadian-born flutist spinning records and interviewing top artists on WVMV radio, 98.7 FM. He's also working on a new pop/jazz CD to be released next spring. His 1987 "Romance with You" and 1988 "When is it Real?" established Zonjic as a jazz flutist and work on James' best selling "Ivory Coast" album enhanced that status. In the coming years, however, Zonjic is planning to slow down by playing fewer club dates so he has more time for recording.

"They're all compatible elements just different facets of my music," said Zonjic. "I still have a passion for classical music. I find it challenging. It wouldn't surprise me if 10 years from now if that's all I was doing."

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that required designers to create in response to four concepts - obsession, means, audience and material.

Then, the Makelins selected works of 12 designers from North and South America, Western and Eastern Europe, the Middle East and the United Kingdom.

While many of the designers are relatively young, Hofmann said the message of the exhibit is clear.

"Among international designers, anything goes," she said. "They call the work, 'Impounded at the borders of mass communication.'"

The communication catharsis in "Whereas" can be subtle and philosophical, raw and pornographic. In essence, anything goes - close-ups of internal organs, distorted photos that depict a personal symbolism and surrealistic landscapes sprinkled with inflated lettering.

While Hofmann doesn't shy away from calling the work "eye candy," the curators' intent is far the exhibit to reveal the obsessions of the creators.

The obsession, however, is foremost with technology. Which suggests yet another conundrum: Is rampant technology redefining aesthetics or leveling sensibilities?

There are no easy answers. Just shock waves.

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the late 1990s.

"It's always tough to sell tickets," said Laurie Eisenhower, founder of EDE.

"Coming to Lake Orion is another way for us to build our dance audience. This concert does for us what 'The Nutcracker' does for many ballet companies."

Meanwhile, the collaboration between the Lake Orion Cultural Council and EDE underscores the type of relationship called for by the National Endowment for the Arts.

"Hopefully, this will be an annual event for us," said

Collins.

Piecing together

Last May's Detroit Chamber Winds concert and the upcoming EDE show indicate that the Lake Orion Performing Arts Center can indeed serve as a first-class venue for local arts groups.

In the next few months, Collins expects to announce a concert date for the piano duo of Yuki and Tomoko Mack, and a fundraiser possibly featuring a local swing band.

And at the next formal meet-

ing of the Lake Orion Cultural Council, Collins plans on discussing ways to appeal to nomadic arts groups looking for a home.

In Lake Orion, the pieces of the cultural puzzle are slowly coming together.

Perhaps it's time to order more paste.

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