

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN April 5, 1962 SECTION D

Potpourri

by ROBIN BAHR Arts Editor



In the last few years writers have been aiming at Americans hammer and tong, especially suburbanites. In a wave of best sellers, we have been called organizational men, status seekers, waste makers, home breakers, ugly Americans—above all, materialists.

These are serious charges—motivated in general by genuine concern with the direction our society is taking.

The question is—are these charges true? The answer—partially. I think the indictments, though overdrawn in most cases, were based on facts. I think, however, the facts are changing.

THERE HAS been a giant increase in cultural activity throughout the country—an increase that is being reflected and encouraged at the national level.

People are pointing with pride to the emphasis placed on the arts in the White House. Even more importantly, they are participating in the arts in their own communities.

This is happening right here. Participation in the arts is not new to the Birmingham area but it is expanding in a way that indicates to me a new trend in tastes.

EVERY FACET of cultural activity is represented by an active growing organization. They present an endless variety of well-attended public programs—concerts, exhibits, shows, classes.

The program of adult education offered by the schools is growing every year. We have more and better-lecture programs; a new art gallery; a first class library; a university at our fingertips; and a week-long arts festival in June.

THIS IS just a sample of what is being offered and supported. It is enough to indicate that people are becoming (See POTPOURRI, 2-D)

Local Best Sellers

- Fiction: 'THE FOX IN THE ATTIC' by Richard Hughes, 'DEVIL WATER' by Anya Seton, 'CHAIRMAN OF THE BOARDS' by Edward Streeter. Non-Fiction: 'CALORIES DON'T COUNT' by Herman Tuller, M. D., 'NIGHT DROP' by S. L. A. Marshall, 'MY LIFE IN COURT' by Louis Nizer.

VILLAGE PLAYERS:

Psychological Drama



Discussion around the table was in order as members of the Village Players presented 'Five Finger Exercise' on Friday and Saturday of last week. The drama concerns the interrelationships of a family of four with players (from left) Howard Bag enacting the part of the father, Richard Begg, the son and Gertrude Thomsen the mother.

Reviewed by Jerry Hayes

The Village Players presented to their members a profitable evening of theatre last Friday and Saturday. Their production of 'Five Finger Exercise' represented an ambitious undertaking which proved a credit to the entire cast and staff.

The play was written by the young British playwright, Peter Shaffer when he was 28 years old. It was first produced in London in 1958 and later taken to Broadway where it received critical acclaim.

It is a penetrating drama dealing with the psychological relationships of a discordant family and their involvement with an innocent by-stander.

THE FATHER of this family of four has raised himself to financial success in the manufacture of furniture and has made a marriage suitable to his new found position in life. The wife, believing she has married below her station, has adopted an air of culture to prove her superiority. Unfortunately, the feud has been carried over to the children. The youngest daughter has been less affected by her parents' conflict and, being less involved, is able to see their problems more clearly.

The mother has raised her son as the antithesis of his father—to appreciate the finer things in life; he is to be the proof of her long suffering.

THE FATHER'S bungling efforts to help the boy only cause arguments and alienate the two further. As a result, the boy has reached manhood neither as a man capable of fending for himself nor as a well-rounded cultured being, but a neurotic fighting himself and his surroundings.

Into this household the mother has brought a young German tutor. He has come to England to escape his Nazi background. He sees Eng-

land as a new homeland in which he can rebuild a new life. To the mother, the tutor represents one more cultural adornment, a sympathetic soul who will realize her retirement and afford her the relationship she feels her husband's carelessness has prevented. The son finds himself pervasively attracted to the tutor and, therefore, in competition with his mother.

THIS TRAP of pent-up family emotions entwines the tutor, coming to a climax when the father in anger threatens to make him the innocent victim of the family's years of frustration. The threat of being kept from citizenship, which the tutor considers the foundation of his new life, causes him to attempt suicide.

This is a difficult play to direct and pace. Each of the five characters have important roles and demand finely-drawn portrayals. Jean Hall, the director, and the cast (See DRAMA, 2-D)

Marshall Library Reflects Chapters in Writer's Life

By ROBIN BAHR Arts Editor

(See Related Story, 6-D)

Gen. S. L. A. Marshall is a collector.

For more than 40 years, he has been assembling a library which is now located in the basement of his Birmingham home. If ever a room tells a story, this one does.

There are 2,300 books—many with letters from the authors in the flyleaf. One wall is covered with awards, citations, plaques. There are relics from all over the world and dozens of pictures of the most amazing assortment of people—Jag. Dempsey, Ernest Hemingway, Field Marshall Rommel, Eisenhower.

"Sam," says Mrs. Marshall, "continues to amaze me. After 10 years, I'm still finding out things he'd done, the places he has been and the friends he has made."

THE ROOM REFLECTS that kind of man. It also reveals the success he has achieved in a lifetime of writing as a newspaperman, an author and a soldier.

The writing was no accident. "I met on my mind to be a writer in 1917, but before that came acting and singing," Marshall said, puffing away at his cigar as he sat behind the typewriter at his library desk.

At the age of eight, Marshall won a screen test with the Western Escanayo Co. The family moved to Hollywood where Sam played in the old Snakeville comedies, Charlie Chaplin movies. Fearing the Hollywood influence, the family moved to Texas. Sam sang as a lyric tenor soloist with any number of choral groups until his voice changed. Then he switched to sports.

FOR TWO AND one-half years, he played football, basketball and baseball for Texas College of Mines. Substituting for a fullback one afternoon, Marshall played the entire game with a broken shoulder. That ended any hopes of a sports career.

"I enlisted in the army and was assigned a writing job. I had had no training, but it sparked a natur-

al talent. I decided right then I would be a nationally known writer."

Commissioned a Second Lieutenant on the field, Marshall left the army in 1922, the youngest officer in WW I and went to work for The El Paso Herald Tribune.

"A newspaperman should be able to write anything."

HE DID—sports, (for a brief time he managed fighters on the side including Jack Dempsey), society, drama, music, humor (a nationally known column "Tom Tom") as well as military.

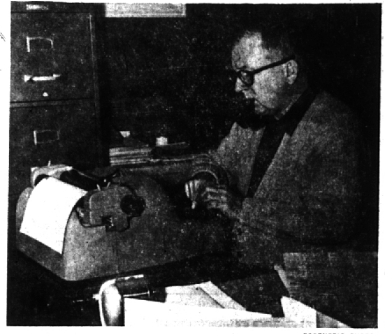
Once he fired off a blistering letter to The Detroit News editor on a polo article.

"You don't know anything about the game." A rapid reply: "If you know so much about it, you write our polo articles." That was the beginning of Marshall's career with the News. In 1927, he left El Paso and be-

gan full time with the Detroit paper as a military critic and editorial writer. He has been that ever since, with intermittent time-out for the army.

MARSHALL re-entered the army in 1942, serving in the Pacific, Europe and later in Korea as a combat historian and military analyst. He was commissioned a brigadier general in 1951.

When Marshall retired from the active reserve in August, 1960, he was honored by top army brass in a full dress ceremony. He had earned a string of battle awards in the course of three wars. He had revolutionized battlefield research. There were other military historians, but it was Sam (or "Slam") who insisted the story of battle be recorded right after the fighting, in the words of those who fought. This meant being at the (See LIBRARY, 4-D)



The long and action-filled career of Gen. S. L. A. Marshall is reflected in his personal library which is filled with awards, citations, plaques—and books—collected over a period of more than 40 years. Marshall's latest book, 'Night Drop,' has just been published and is as full of heat and fire as that pipe the general is smoking.

PHOTO FORUM

Photographer Focuses Attention on Pix-Puzzle

Related Photo, 5-D

By R. ALAN MITCHELL

Staff Photographer

Birmingham photo-fans, along with camera bags elsewhere, begin their picture-taking with the question, "which film shall I use?"

In order to answer this perennial question, certain things must be taken into consideration: what size camera will be used, 35mm, 2 1/4 square, 4 x 5 or larger; picture subject; and what light and lens speed are available.

FOR EASE of description, let's break film down into three classifications: slow (80 ASA or lower); medium (200 ASA or lower); and fast (Over 200 ASA).

Table with columns: Slow film, Daylight Tungsten, Adas KB14, Adas KBIT, Agfa Inopa FF, Agfa Inopa F, Perata Pergasno-14, Perata Pergasno-12, Panatomic-X

PANATOMIC-X, manufactured

by Kodak, is the only film domestically produced. The rest are foreign imports.

In exposing slow films, remember the exposure must be kept as short as possible. Over-exposure blackens highlights and tends to nullify the resolving power of fine-grain films.

Modern developers are manufactured to exploit the emulsion speed to the finest degree, therefore, the manufacturer's rating is what is meant as a guide only. Every photographer should make his own film test.

TO ACCOMPLISH this, set the camera at a certain speed—and using the light source—take a series of pictures changing the f-stop by one, each time. Develop the film for the correct time in the suggested developer and make a contact print, developing the print to the fullest.

Select the picture that shows the finest detail and shadow structure. (See FORUM, 3-D)

Publisher Introduces Arts Section to Paper

"Arts of Living" makes its debut as a new section in The Eccentric this week and is part of the "New Look" that we have been spending several months in developing for our readers (see our editorial on this project on page 1 of section B).

We have long been aware of the high degree and extent of this area's interest in cultural programs and those activities that so vitally impact on our patterns of living. Although we have given considerable coverage of them in the past, we now intend to highlight them more dramatically and to feature them importantly as a separate section within each issue.

THE FRONT PAGE of this section will be edited by Robin Bahr. It will include a feature column of news and stories on cultural activities, reviews of Theater, Art, Music, Dance and Literature, feature stories on people, events and organizations.

Additional features in this section will be devoted to an extensive calendar on forthcoming events and a bridge column, news of organizations and group activities, articles on homemaking, decorating, hobbies, etc. We will be most pleased to have your responses to our efforts. We feel confident that, with your cooperation, the section will make a very real contribution to the continued cultural growth of our community.

Paul Neal Averill Publisher

Exhibit Work in MSU Show

The work of two Birmingham women artists was selected for hanging in the coming 15th annual water color exhibition at Kresge Art Gallery, Michigan State University, East Lansing.

Their paintings were also chosen to receive two of six awards in the 1962 exhibit which will be held April 8-29.

The local artists are Mary Jane Bigler whose painting "Sunflower

Seedheads" was chosen and Jane West whose "In the Nest."

Mrs. Katherine Kub, New York art critic and author, juried and chose the 84 paintings, six awards and four honorable mentions for the exhibit.

This fall a traveling exhibit will include 35 of the paintings in the show. They will be shown at a number of universities, and art galleries in the Midwest from September, 1962 to April, 1963.

BRIDGE in BIRMINGHAM logo with a bridge illustration

Each week, "Bridge in Birmingham" will introduce individual bridge clubs in the Birmingham area and present challenging hands played by persons you may know.

The hiding sequence is normal but daring. Upon winning the first two leads—the king and ace of diamonds, West was very happy about his double as he was now sure he would win the king and queen of hearts.

By BUD MAYBAUM Southern Michigan Bridge Association

One of the first life masters in the Birmingham area is Floyd E. Sayerd. If you attend Edwin V. Clark's Duplicate Bridge Club at the YMCA on Lincoln Road, you may see Floyd playing bridge, often with his lovely wife, Jackie, as his partner.

South won the third round of diamonds with the 10 and immediately played the spade 7 and hooked the jack. He then played a club to his ace and returned a spade. On the next round on spades, he dropped the club deuce from his hand, played a club from dummy and trumped small from his hand. He then returned to dummy by trumping his high diamond with the heart 8 and returned the last club from dummy, which he trumped with heart 8 and returned the last club from dummy, which he trumped with the heart nine.

One of the hands that helped Floyd become a life master follows: Both sides vulnerable.

Bridge hand diagram showing NORTH and SOUTH (SAYED) cards and trump suit

Now that West's hand was stripped of all cards but his original heart holding, Floyd played the heart Jack from his hand and his contract was assured.

Each Wednesday evening at 8 p.m. there is a duplicate bridge game at the YMCA and on the third Wednesday of each month a master-point game is played. New players are welcome.

Readers of this column are invited to submit comments and questions about bridge hands to Bud Maybaum, author of this column. Letters may be addressed to him, care of The Birmingham Eccentric.

Stewart-Glenn advertisement for furniture and home decor. Includes text: 'have you visited Oakland County's most unusual and complete furniture store?' and 'Stewart-Glenn 1680 South Telegraph Road • Federal 2-8348'.