

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN
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Potpourri

by ROBIN BAHR
Arts Editor



"Movies are not washed up, they are growing up," said Bosley Crowther to the AAUW last week at the Birmingham Community House.

Crowther, chairman of the New York film critics, was speaking on "The Effect of Television on Movies and Vice Versa," (with due emphasis on the "Versa").

Noting that television has reduced the movie audience and the number of movies made, Crowther said that successful movies today, nevertheless, make far greater profit than successful movies of the past.

And movies in general, he thinks, are of a higher quality attracting older, more discriminating audiences.

AS ITS DOMESTIC market decreased, Hollywood turned to Europe to make and distribute films. The influence of the European market plus liberalization of U. S. censorship laws account for the new wave of "serious drama" pictures flooding the country, he said.

Hollywood, like Europe, is turning to once "taboo" social problems for subject matter. Crowther points to this trend of "social problem" movies as evidence of the maturity of the movie industry.

I think he is right—to a degree. One has to grow up to even become aware of social problems. Movies like, "The Children's Hour," "Two Women," "La Dolce Vita," and "Splendor in the Grass" demonstrate that film makers can depict social problems with intelligence and good taste.

MY OBJECTION to this kind of movie, including the better ones, is its narrow reference.

One is given a concentrated picture of a specific ill without seeing it in relation to any other facet of the society in which it exists. No matter how accurate the depiction, the problem assumes distorted importance.

It may be that all the director wants to do is to expose a problem. That is his privilege. I think this is probably the case with current films.

But for any lasting contribution to public understanding of social problems, I think it is necessary to present the specific in relation to the whole.

GENERAL S. L. A. MARSHALL writes about an old friend Ernest Hemingway, in an article for the April American Heritage—"How Papa Liberated Paris."

And how Papa Liberated Paris, is according to Marshall, not exactly the way Papa tells it.

The day was "as fantastic as Uncle Tom by the late Cecil B. De Mille," writes Marshall, who, with a girl named Elena, rode in on the jeep bearing the first American flag into Paris.

(See POTPOURRI, 3-D)

Groves Students Featured in Book By B'ham Man

Sixty photographs of students from Groves High School are featured in the recently published book, "Creative School Photography," by Birmingham resident Irving Lloyd.

The book, which Lloyd says is the "first of its kind to be published," was written to provide a guide to editors and publishers of high school yearbooks.

THREE OF THE pictures within its covers have been selected by "Popular Photography" magazine for use in its annual issue of outstanding photography, according to Lloyd.

The author was host to about 70 persons at his Valley View Lane home Sunday afternoon. Guests included local year book editors, school personnel from the Birmingham and Detroit area and representatives of the publishing firm which produced Lloyd's book.

AREA RESIDENTS attending the publication party included Dr. and Mrs. Clark Moustakas, Mrs. John Byers and family, Mary Spaulding, and Mrs. Lillian S. Spaulding, Carol Vine, Jean Ann Lugers and Eugene Karrow.

Local Best Sellers

FICTION
Fox in the Attic—by Richard Hughes.
Devil Water—by Anya Seton.
Ships of Fools—by Katherine Anne Porter.

NON-FICTION
A Nation of Sheep—by William E. Lederer.
My Life in Court—by Louis Nizer.
Night Drop—by S. L. A. Marshall.

Children's Theater Plans Performance Of 'Wizard of Oz'

The 16-year-old AAUW Children's Theatre will sponsor 21-year-old Wayne State University Children's Theatre in the "Wizard of Oz" on Monday at the Birmingham theater at 11 a.m. and 2 p.m.

Tickets will be available at Grinnell's, and at Demery's on Saturday and at the box office on the day of the play.

AAUW Children's Theatre has been bringing live drama to area children since 1945, in a season of three plays each year. Plans are already being made for the coming fall and winter series, one of which will, as usual, be performed by local Children's Theatre actors.

BAA Plans Exhibit; Stars State Artists

Trends in Michigan painting and sculpture will be indicated in the Bloomfield Art Association's most important show of the year, opening April 29.

Titled "Prominent Painters and Sculptors in Michigan," the invitation show will display the paintings, sculpture and prints of 47 of the state's significant working artists. It will emphasize recent artistic development in southeastern Michigan.

A reception for the featured artists will be held from 2 to 6 p.m. on opening day at the art association's headquarters, the Birmingham Arts Center, 1516 S. Cranbrook Road.

THE EXHIBITION continues through May 26. Hours are 2 to 5 p.m. daily, except Monday.

Co-chairmen of the exhibition are Mr. and Mrs. Elliot F. Robinson, 172 Hudson, Birmingham. Mrs. Robinson has announced that some of the pieces will be on loan from other galleries and private collections.

Commenting on the show's emphasis on the state's southeastern

section, BAA Director Albert H. de Salle said, "We are one of the organizations working for the artistic development of southeastern Michigan. We feel that this is the area we can best represent in line with our position in the art world."

"THE ARTISTS were not selected because they represent any type or method or philosophical idea," de Salle said. "They have been invited to contribute simply because we consider them among the most important artists working in this geographical area at the present time."

Director de Salle said many of the artists were important on regional and national levels.

Featured painters from the Birmingham area include John Coppin, Jack Madison, Wallace Mitchell, Zoltan Szepeszy, Dorothy Siddall, Frederick Sinner and Clifford West.

Sculptors are Donald Buby, Joe Bulone, Marshall Fredericks, Glen Michaels, Malcolm Moran and Bert-hold Schwitz.

IN THE BOOKCASE

Englishman Gains Insight in German

"THE FOX IN THE ATTIC," by Richard Hughes, Harper and Bros., 352 pp., \$4.50.

Reviewed by Herbert Fisher

In a prefatory note to this novel, Richard Hughes writes: "The Fox in the Attic" is the first of a group of novels, "The Human Predicament," which is conceived as a long historical novel of my own time, culminating in the Second World War."

This expresses a project as immense in scope and significance in theme, as to challenge the powers of a Tolstoy. That Hughes has been likened to the author of "War and Peace" is testimony to his genius.

ONE IS struck by the dearth of productivity that has characterized Hughes. Now, 62, he completed the brilliant "High Wind in Jamaica" in 1929; a second novel, "In Hazard," appeared in 1938.

These two publications, together with two volumes of children's stories constitute his entire output. Nothing has appeared since 1939. We can only feel cheated.

The first panel in his construction of the human predicament, culminating in World War II, begins in 1923. It is a time of Germany's most severe humiliation.

Defeated in war, unable to construct a stable economy or society, and disillusioned with the Weimar-Germans seek for promise of restored stature. From those who dream that the monarchy will be resumed, to those seeking salvation in an insane nihilism, the seeds of the Nazi disease are sown.

AUGUSTINE, a young Englishman arrived in Munich to visit his cousin, enters the ferment. Born to an aristocratic life in an integrated society, he is dedicated to the ideal of English individualism.

The gentle Augustine is contrasted with his German counterparts in their fanatic schemes, their obsessions with the German "Gesellschaft"—their distorted vision of the "German purpose." Even the charming Mitsui, with

whom Augustine falls in love, cannot be rescued from her obsessions. Adolf Hitler emerges as one of the fanatic schemers in this mosaic. The absurd Munich "putsch" is recounted. Dramatically revealed is the picture of Hitler covering in a (See BOOKCASE, 7-D)



W. SCHROTT

2 From Area To Be Feted At Music-Tea

The founder-director of the Birmingham Conservatory of Music, Walter Schrott, will present a selection of piano compositions when the Detroit alumnae chapter of Mu Phi Epsilon meets for tea at the home of Mrs. W. B. Deyon of Bloomfield Hills.

Mrs. William Hohmeyer and Schrott will be installed as new patrons of the sorority at the tea which will be held May 6. Mrs. Hohmeyer is a teacher of violin at the Brookside School, Cranbrook and is a former president and a life member of Birmingham Musicals.

Tea will be served by Mrs. S. W. Curtis, assisted by Mrs. W. H. (See TEA, 6-D)

Composition Is Strong In Koening's Art Work

Reviewed by Jerry Hays

The "Abstract" rules the art world today.

Whether you personally like it or not, whether it will prove to have lasting merit, it is a form of expression which cannot be ignored.

In fact, the Abstract movement has gained ground in the last few years. The top rank of the Western world's artists have given up their previously recognizable forms for complete abstraction.

When handled with skill, it can achieve meaning by defining the unreal. By denying all literary and visual references, it communicates through pure aesthetic experience.

THE LASTING power of this aesthetic experience depends upon the artist's ability to imbue his work with a strong sense of structural form.

It was the strength of composition which provided the highlight in the one-man exhibition of Peter Koening, which opened Sunday at

the Kingswood School's art galleries.

The exhibition contains 22 of his most recent works. They range from representational ink drawings to abstract charcoal and oil painting.

SEVERAL COLLECTIONS contains several themes or series of compositions which have preoccupied the artist over the past two years. Each viewed as a series, they present a complete statement. However, when viewed as a series, they present a kinesthetic of the artist's reflection on a particular theme.

Often the basic composition of a painting has been repeated with subtle variation of dynamic emphasis, producing a new and vital image—comparable to the theme, development section and variation in music.

In the introduction to the exhibit, there is an interesting and informative statement by the artist.

PETER KOENIG writes, "What (See KOENIG, 7-D)

2 Sculptors Shape Career In Old Birmingham Barn

By ROBIN BAHR
Arts Editor

The Muse has taken over the red barn on Woodward next to Alban's—ever since sculptors Donald Buby and Malcolm Moran moved in a year ago November.

Originally a lumber yard, the barn is now a design studio and art gallery for the two artists, production manager Winton Lyeam and their menagerie.

The menagerie includes a goose, two rabbits, five parakeets, a crow, a parrot, two guinea pigs and a hedgehog.

"We acquired a few animals at first to serve as models," says Buby. "But then we kept on collecting because we just liked having them around."

Moran, 39, and Buby, 37, formed a partnership when they moved in. It is called "Architectural Sculpture."

OVER COFFEE and doughnuts—at a worktable covered with an assortment of tools, sketches, scraps of metal and models (and with the hedgehog comfortably curled up in a box at our feet)—the artists discussed their work.

"We are designing sculpture that enhances and integrates with contemporary architecture," says Moran. "We work with new lightweight metals that contrast in texture with the materials used in contemporary building yet reflect the simplicity and lightness of modern design."

Metals—such as copper, brass, stainless steel, silver and bronze—are fashioned into shape by metal shears or a welding torch. Then they are decorated with bits of brightly colored glass or enamel. Or they may be textured in intricate designs with copper rods applied under the heat of the welding torch.

THE SCULPTORS create mobiles, animals, fountains, trees, plants, birds, light fixtures or delicately balanced geometric constructions—highly decorative works that are designed for homes and offices, indoors and outdoors.

When the artists moved in, they placed several of their favorite works in the gallery window—

whimsical little animals, birds, or delicate glass plants.

"People just came in and bought them as fast as we could create them," says Buby. "So we let our imaginations run wild and create all kinds of fantasies in our free time."

There has been little free time in the past six months.

IN OCTOBER, Moran and Buby began work on 120 items of sculpture for a shopping center in Pontiac's "probably the largest com-

mission ever undertaken by a single firm."

Working seven days a week, 12 hours a day, the artists finished by opening day, April 1. They are just finishing the installation now. "It has been an exhausting job (See SCULPTORS, 6-D)



SCULPTORS Malcolm Moran (left) and Donald Buby discuss a wall screen of textured metal on display at their design studio and art gallery in Birmingham. The barn where the artists do much of their work was at one time a lumber yard. The products housed in it today are still used by architects—to enhance rather than to support the structures coming from their drawing boards.

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SOUTH MEADOW—13 Mile Rd. at Franklin Rd.

PETER KOENIG stands beside one of his paintings which, with 24 other works by the young Kingswood art instructor, went on display Sunday in the school's art galleries. The one-man show may be seen from 4:30 to 5:45 p.m. on Monday through Fridays until April 29.