

Meadow Brook Hall Hosts Village Club

The Village Woman's Club will be guests for a tea and guided tour of Meadow Brook Hall, Tudor-Elizabethan home of Mrs. Alfred G. Wilson, next Wednesday, May 2.

The "Troubadour Tea" is one of many sponsored throughout the year by the Wilson's Rochester estate, patterned after the architecture style of the fifteenth century and acknowledged to be one of the great homes of this country.

Meadow Brook Hall is the end result of extensive study of Tudor and Elizabethan architecture made by the Wilsons before finalizing plans with their architects for its construction. The actual building period took three years, 1926-29.

During the building, Mr. and Mrs. Wilson worked each day on details in cooperation with their architects. As they traveled and travel and study, there were three things the Wilsons felt they must have in their proposed home: A two-story room, a secret stairway, and a chapel. The latter was eliminated in the final decision.

There is one variation in the architecture, and it is a matter of two different periods of history. Following the Tudor and Elizabethan theme, the house is constructed according to the form of that age, but the wood and plaster carvings are all American made.

The first step inside the doors of Meadow Brook Hall is a stimulating experience. The entrance gates at the main door containing the Wilson crest were made by Oscar Bach, a master outstanding in ornamental iron work.

Entering through the Great Hall with its vaulted ceilings and colored glass windows with medallions of Shakespearean heraldry, guests will notice the linen-fold paneling on the corner stairway to the basement which was copied from Cardinal Woolsey's room in Hampton Court, England.

The morning room is Mrs. Wilson's personal room and contains many trophies and awards. It is a duplicate of the room now in the Kensington Museum.

From the room, Mr. Wilson's study relates his life history. Across the hall from Mr. Wilson's study, guests will look down into the two story entertainment room or ballroom. When they actually enter the room they will find the large stone fireplace and the end is of special interest. Carved in the stone on one corner is "The Court Jester," on the opposite corner a carving of "Charles Chaplin". These represent entertainment.

The designs in the large stained glass windows in this room carry out the entertainment motif.

The next room visited in the tour is the dining room decorated with Gibbons' beautiful wood carvings. Its plaster ceiling has been called the finest of its kind.

THIS SAME dining room is where the Woman's Club ladies will be served tea. At the same time they will be entertained by strolling Troubadour violinists — Sando's Continental Orchestra — playing enchanting, lilting music of the old world, suitable to the many-roomed mansion.

Following tea, the ladies' tour will be continued with a stroll through the gardens, which are now adorned in their finest Spring greenery.

Local Women to Aid In Symphony Drive

Mrs. Carl H. Zuber of Bloomfield Hills, season ticket chairman for the Detroit Symphony Orchestra drive for new subscribers, has announced that the campaign will open Monday. Members of her committee, from the area, will assist in contacting local residents, interested in subscribing for tickets for the coming season.

DAVID WOODARD, of 5800 Belgrave, Birmingham, looks over her shoulder as Jean Perschbacher, of Appleton, Wis., applies a chemical to a sterling silver vessel before soldering on the handles. Woodard is a member of the student committee for the student scholarship auction-sale.

Seminar at Kingswood, Cranbrook

It is all happening during the 9th annual World Affairs Seminar at Kingswood and Cranbrook schools. The two-day meeting, which

Distinguished diplomats, American industry representatives and outstanding students today are exploring the political and economic aspects of "The Atlantic Community — Its Challenges and Opportunities."

Initially the Orchestra numbered from eighty to eighty-five players. Concerts increased from six at the first to fourteen pairs and eventually to twenty-two pairs, thus establishing a precedent of continual progress which the Orchestra still follows.

EIGENE ORMANDY made his first contact with the Orchestra in 1931 as an unexpected guest conductor, stepping in at the last moment for ailing guest artist Arturo Toscanini.

Ormandy was finally named conductor of the Philadelphia Orchestra in 1936, and has been the Orchestra's permanent conductor since 1938.

Ormandy has made unique contributions to the Orchestra, having the finest musicians to the first chairs of each section, including the famous "Philadelphia Sound."

Young Cellist's Star is Shining

Reviewed by Jerry Hays

Several years ago, after an extended absence from the Detroit area, I had my first opportunity to head the rejuvenated Detroit Symphony under Paul Paray in the new Ford Auditorium.

The most memorable portion of this concert was the young cellist, Paul Olefsky. At the time, Mr. Olefsky was the solo cello of the Detroit Symphony, having previously held the same post with the Philadelphia Orchestra.

He was one of the prized string players that the Detroit Symphony Association had wooed to Detroit to rebuild the orchestra.

ON the occasion of which I speak, Paul Olefsky performed the solo cello lines of the Richard Strauss tone poem, "Don Quixote". I was greatly impressed with his virtuosity and followed his Detroit career with interest.

Recently Mr. Olefsky left the Detroit area to accept the post of artist and conductor-in-residence of the State University of Iowa, a post which affords him more time for concertizing. He has just completed his second European tour and is preparing for a series of two New York recitals on April 26th and May 20th.

RETURNING to the Detroit area for the Easter holidays, Paul Olefsky presented to his many

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN April 26, 1962 SECTION D

Potpourri

by ROBIN BAHR Arts Editor



There is an excellent article called "Contemporary Art and the Plight of the Public" by Leo Steinberg in the March issue of Harper's magazine.

Mr. Steinberg, an art critic and instructor, thoughtfully analyzes a recurrent theme in the history of art—why the public initially rejects that which is totally new, and how this rejection, given time and education, turns into acceptance.

He contends that rejection of the new cannot be dismissed as unimportant by its creator because one, it is part of a recurrent pattern in art; and two, because rejection comes not only from the "insensitive public"—as is too often the charge—but from the avant-gard artist as well.

HE CITES, AMONG many examples, the rejection of Matisse's famous painting, "The Joy of Life"—now considered a breakthrough in contemporary art—by Paul Signac, one of the avant-gard artists of that time. Matisse, one year later, at the height of his own original creativity, angrily denounced Picasso's "Demoselles d'Avignon" as a hoax—a painting that is also regarded today as a great innovation in art.

The cause of this rejection is not, he thinks, due to insensitivity or ignorance. It is a genuine distress felt by people in the face of something that they don't understand.

The new work—in its departure from the familiar, implies rejection of recognized values, for values which have yet to be defined.

There are people who do immediately respond to new work. There are many who pretend to respond to the new work. But the most common reaction is a sense of personal loss, frustration, exile, and uncertainty.

THIS DISTRESS and initial rejection is what Steinberg refers to as the "plight" of the public—artists included.

Once the shock wears off, he points out, the unfamiliar becomes familiar and, in many cases, the admired. Then the next departure takes place, and the pattern of rejection and acceptance is repeated.

Steinberg describes his own bewilderment to an exhibition of an avant-gard art four years ago.

The paintings depicted a seemingly nonsensical variety of subjects—American flag, letters running down the canvas, a wire coat hanger, and a bull's eye target.

WHAT OF ANY, was the meaning of this, he asked himself, was there any significance to the very absurdity of subjects selected? Or was the whole thing a hoax, and his reticence to admit it simply fear of being labeled a philistine.

These are the kinds of unsettling questions that come with new developments, before standards of measuring have been established. Steinberg says these questions can only be answered by digging deep within oneself.

He feels it is the digging itself—the inner searching—that tests one's authenticity as an individual in assessing and original experience.

(See POTPOURRI, 2-D)

Area Women Aid In Country Sale, Antique Auction

Two area chapters of the "The Quarters" are assisting with plans for a country sale and an auction of antiques, sponsored by 11 Detroit area chapters of the organization.

Birmingham's John Hunter and Bloomfield Hills' Heirloom chapters are working on the project which will be held at Green Lake Community House from 10 a.m. to 5 p.m. on Wednesday.

Local women taking part are Medaimes William Steele, Arthur Fletcher, Otto Melke, John Merrifield, D. T. Mould, William Wise, D. R. Conrad and Ray Bish.

Local Best Sellers

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

NON-FICTION
Six Crises — by Richard Nixon
Guns of August — by Barbara Tuchman
The Rothschilds — by Frederic Morton

Cranbrook Combines Sale With Auction

Five years ago students at Cranbrook Academy of Art were so struck with the plight of an Hungarian refugee artist that they donated their own art works for a sale to aid him.

The unique sale, inaugurated and spurred on by the Academy Student Council, was so successful that the Council decided to continue it over the years to aid their talented fellow students.

This year the sale will take a slightly new form. There will be the usual auction on May 4 from 8 to 11 p.m. in Cranbrook Academy of Art Galleries. This will be followed by a sale from 2 to 5 p.m., May 5 and 6, also in the Galleries.

It is well known that art students on the whole have little money to spend on materials of

their own. Thus the generous response of students contributing one or more of their best pieces to help less fortunate students is indeed heartwarming.

LAURENCE Dumouchelle, Detroit auctioneer, is contributing his services for the completely student-operated auction and sale which will offer such objects as watercolors, silk, drawings, wood block prints, lithographs, prints, small sculpture, pins, necklaces, rings, bracelets, blankets, stoles, pillows, scarves, place mats, pots, jugs, cups and plates.

Hugh Latta, of Corinth, Miss., chairman of the auction-sale, said the students hope to raise enough for ten full scholarships. Assisting Latta are Marilyn Harris, of Yakima, Wash., and David Woodard, of 5800 Belgrave, Birmingham.

Festival to Feature Satire on Suburbia

The Birmingham Arts Festival is calling "Everybody on stage!"

The call to the community for stagehands, actors, singers, musicians and dancers has gone out because the Festival is staging a sequel to the famous musical comedy, "The Bloomingh Ecenrics."

Titled "The Bloomingh Newcomers", the show is a parody on suburban life. Its book and lyrics are by Dean Coffin; 1150 Puritan, Birmingham, with music by Isabel (Mrs. Charles) Himelboch, 1138 Lakeside, Birmingham. It will be presented all four nights of the Birmingham Arts Festival, June 21-24.

ARTS FESTIVAL Chairman Colin H. John has appointed L. James Schneider, 1430 Ingwood Circle, Bloomfield Hills, as general chairman for the production. Both local theatre groups, The Village Players of Birmingham and St. Dunstan's Guild, are cooperating in the production.

Schneider has scheduled try-outs at Birmingham Community House at 8 p.m. Wednesday, May 2 and Monday, May 7.

"Everybody out!" is his slogan, says Schneider.

"This is the time to turn your name in," the young advertising executive said today. "You don't have to belong to Village Players or St. Dunstan's to get in on this, because it's a community show."

THOSE WHO DON'T look well in black lights will be needed to paint scenery, design sets, usher, collect props, make costumes, sing, act and apply make-up, Schneider said.

Birmingham's Arts Festival will be the fifth annual community-wide salute to the arts. Most Arts Festival activities will be at the Birmingham Arts Center, Bloomfield Art Association headquarters. However, a site for performances of "The Newcomers" has not yet been selected.

"The Newcomers" will spoof the organization life of the Birmingham-Bloomfield area. Its predecessor, "The Bloomingh Ecenrics", was a box-office smash.

SAID COFFIN, author of the major portion of "Ecenrics", "It was a pleasant surprise to see the strong local interest in an original

musical featuring Birmingham and Bloomfield.

Hundreds had to be turned away from box-office lines when St. Dunstan's Guild presented "The Bloomingh Ecenrics" two years ago.

Coffin said he has been "mooding" the sequel ever since. "The Newcomers" deals with the arrival of a new family in the Birmingham area. They immediately get involved with some of the area's 215 organizations of widely varying objectives and activities.

"The show features Seaholm High School," Coffin said, "and has a place in it for teenage scenes and teenage situations."

COFFIN IS Vice President, Staged Presentations for The Jamilly read it and seemed to laugh at Harty Organization, Detroit. He the right places."



GETTING THEIR heads together to plan a community-wide production. (from left) Francis T. M. Loud, L. James Schneider and William A. McCall look over the script of "The Newcomers." Schneider is general chairman for the Birmingham Arts Festival's presentation of the musical comedy. St. Dunstan's Guild, headed by Lou, of 1711 Villa, Birmingham, and Birmingham Village Players, headed by McCall, of 2271 St. Joseph, West Bloomfield, are cooperating in the production of the show.

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