

Circumnavigators Offer Tales, Views of Travel

By EVELINE OEN
Arts Editor

It's a kind of fraternity as one member put it. They like to wander — most of them — said another. Both were referring to fellow circumnavigators, members of a club to which the requirements for admission are to have completed a trip around the world, made continuously in one direction, and to

possess a more than passing interest in travel. One further detail—you must be a man. SEVERAL PERSONS in this area belong to this unusual group, which is perhaps even better known for the exotic, sometimes extravagant feasts it puts on for Friday in Detroit. But the real binding force of the

group is indeed an interest in travel and a curiosity about things foreign. Fred Booth of 5770 Snowhoke Circle, Bloomfield Hills, made his trip around the world in 1956 — sailing West for Japan, Hong Kong, Bangkok, Ceylon, India, South Africa and France. BOOTH CLAIMS he has tried nearly every means of transportation that exists, including "elephant, canoe and three different nationalities of rickshaws."

"The people and the way they live" is what he is most interested in. Booth said, and he usually takes colored slides. "That's my diary—my memory and my diary." He also tries to acquire the flags of every country which he visits. The Charles C. Curries, 79 Sunningdale Dr., Bloomfield Hills, made their first circumnavigation at the same time as the Booths—in fact, it was on the same ship; and in fact, that's how they met.

CURRIE WAS shaking over the trunks as he and his wife were waiting to board the President Ship in San Francisco, when he came across a tag reading "Fred Booth, Birmingham, Michigan." Traveling makes the news more meaningful, Booth observed, and probably neither he nor Currie will soon forget the Suez crisis. Their ship had been scheduled to go through the Suez Canal. The (See TRAVEL, 5-D)



ECCENTRIC PHOTO

WHEN YOU are judge for a juried show, the simplest of words, "yes" and "no," can become among the most difficult. Examining carefully a sculpture of three figures with arms joined to form a circle are two members of the jury for the Bloomfield Art Association Member's Show, which opened Sunday at the Birmingham Art Center. They are W. Hawkins Ferry of Grosse Pointe Shores and Mrs. Harry Winston, 483 Aspen, Birmingham. The show will continue through Dec. 30. Hours are 2 to 5 p.m. daily except Mondays.

Professional Accents In BAA Exhibition

Reviewed by ROBERT BRONER

The sprinkling of professional among amateur artists is one of the usual shocks at the Bloomfield Art Association Member's Annual. Most of the work and some fine pieces are by amateurs or by a would-be-professional whose career has been suspended while raising a family. Too often one feels a lack of purpose. The urgency felt in one part of a painting is dissipated before finishing other areas.

A consistent development of an idea is exemplified in E. Greene's *Liquitex Acrylic "Floral"*. The semi-abstract painting has more of the real quality of light and fragrance of flower than many of the flower paintings in the show. The artist builds one of the important intangibles—atmosphere.

"NUDE," BY John Coppin, a professional artist, is a fine job of recapturing light on the healthy young woman's skin. The robe that she has thrown across a chair and a bit of negligee held to one side as she firmly steps into the light are only props in a grand tradition of painting.

We would expect to see more drawings in a selection of work by developing artists, but there are only two. One, done in charcoal and brown conte crayon by Marie Larsen-Meridith, established a sensitive quality in a young girl in a pensive mood. The other drawing is a drip-painted nude by Carolyn Hall which has an animal muscle-drawing aliveness.

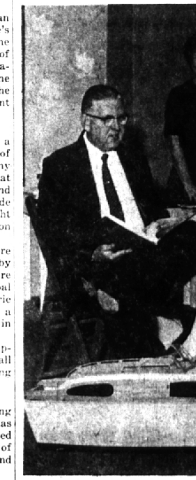
A SMALL palette knife painting of two "Jesters" by Hans Roud has a joyous choice of color mellowed by a knowing development of space. It is modest in size and means. Sally Robinson is mostly successful with the difficult problem of doing a large, loosely brushed painting that attempts more than a sketch. Its center of interest is an enlarged Cyclamen flower, boldly built with a series of deft strokes communicating energy and an exuberance brought to the brink of control.

"Study of a Tree," by Susan

Dean has the direct quality of the outdoor oil sketch. It is restrained in color, vigorously drawn and clearly thought out.

THE VARIETY of reds in Katherine Smith's acrylic painting of glossy areas, however, are a bit disturbing against the mostly rough and neat surface which in-

(See ACCENT, 4-D)



ECCENTRIC PHOTO

THE LARGELY "original cast" of "You Can't Take It With You," the first production put on by the Franklin Village Players, did it again last Thursday, Friday and Saturday. Brushing up on his lines with prompt book in hand was James Gillen, who played Martin Vanderhof. Watching anxiously was Mrs. Robert Treadway, who played Penny, as Jack Skeels (who played Paul) steadied the ship. The play was performed in the Farmington Players Barn, 12 Mile Road west of Orchard Lake Road.

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN SECTION D
December 6, 1962



APPEARING as a soloist with the South Oakland Symphony Orchestra Sunday will be pianist Penny Ball, daughter of Mr. and Mrs. Laurence M. Ball, 1040 Chesterfield, Birmingham. She will play the first movement of the Beethoven Fourth Concerto for piano and orchestra. Miss Ball is a senior at the Eastman School of Music in Rochester, New York.

FRANKLIN PLAYERS PERFORM 'Can't Take It' Doesn't Keep

Reviewed by E. M. BRONER

The deaths of George S. Kaufman and Moss Hart, theater writers and partners during the 1930's and '40's, are still painfully recent, for they represent the death of a style of writing as well as of a theatrical period.

The men are not forgotten. A new musical based on Hart's excellent autobiography, "Act One," will be presented in New York this season by Dore Shary. And, the Franklin Village Players have done us a service by presenting one of the Kaufman and Hart early plays, "You Can't Take It With You," last Thursday, Friday and Saturday at Farmington Players Barn.

WE WONDERED if the once popular play would hold up or seem dated and naive, since it preceded the Second World War, Korean War and the constant awareness atomic threats. We noted the air of innocence that permeated the intrigues of the spy movies made during the '30's and shown over Late Late Shows.

The play turned out to be topical and transient, a product of the Depression. The authors' early photographs should have been shown along with the play—both with the high, brushed back hair of the intelligentsia, and Kaufman

with his round, steel-rimmed glasses. THE PLAY had been the first production of the Franklin Village Players ten years ago. It was presented again as an anniversary offering, with fourteen of the original nineteen cast members in the current performances.

"You Can't Take It With You," like countless movies of the '30's, deals with the patriarch of a family who, one day, thirty-five years previous to the action on the stage, decides to quit Wall Street and devote himself to living. By living, the grandfather meant attending to his snake collection, making the rounds of commencement exercises and keeping a standing date with a policeman on his beat.

THE THEME, that you can be happy though poor, occurred at just such a time when they had seen a strong reaction against accumulated wealth.

The stockbroker's family, the Sycamores, adopts the old man's philosophy and lives to express themselves, then an unusual idea. His daughter, Penelope, writes plays about sex or the war (one war play called, with innocent grinnings, "Poison Gas"); his granddaughter has studied, without talent, ballet for eight years; her husband plays the xylophone, and the grandfather's son-in-law invents firecrackers and skyrocket in a perpetual mental 4th of July haze.

As, with other themes of the play, there has been almost a turnabout in our concepts, so that every family today has at least one member studying, without talent, ballet, someone carving wooden models, someone collecting snakes and someone taking a writing class.

SINCE THE play preceded the influence of the NAACP, the Negro is treated as stock humor, an Aunt Jemima and Uncle Ben pair.

The complication in the play is caused by the normal daughter who falls in love with the son of the president of the bank where she is employed. Will his high-toned parents approve of the Sycamores? Of course the society parents are scornful of the Sycamores and, from there, ensues a lengthy defense of the Sycamores until the final succumbing of the bank president to their way of life.

OF THE Franklin Village Players the most successful actor in the cast is Jim Gillen as the grandfather, Martin Vanderhof. Gillen brings a certain tartness and crispness to the role, with no attempt to make the grandfather merely lovable.

Eleanor Treadway as the playwright, casual mother Penelope Sycamore is excellent. There is a feathery quality to her character, without the character's being fuzzy. Penelope emerges as an overly-enthusiastic, lively woman, almost always wrong in her social behavior. There is a general stiffness in

performance, however, for which the direction is partly responsible. There is concentration on the speaker and the rest of the cast is allowed to stand around woodenly with no action to occupy them. Also, the play is too static in spots.

OF THE CAST, Jack Skeels as Paul Sycamore is convincing in the role of the well-meaning and ineffectual inventor of fireworks.

Don Odle has a slipping Italian as Mr. De Pina, the ice man who stays.

Jack Roberts and Mona Hill do broad, vigorous jobs in black face and Dick Lewis does a serious and innocent job as Ed, the xylophonist.

Anne Geiger has a certain presence in the role of Alice, the normal daughter.

Frank Colpitts huffs and puffs as the internal revenue agent sent to investigate the Sycamores. (See PLAYERS, 7-D)

Birmingham Girl to Play With So. Oakland Symphony

A Birmingham girl will be the featured soloist Sunday with the South Oakland Symphony Orchestra in their second concert of the season. She is Penny Ball, 21-year-old daughter of Mr. and Mrs. Laurence M. Ball, 1040 Chesterfield, Birmingham.

Miss Ball, in her fourth year at the Eastman School of Music, Rochester, N.Y., will play the first movement of the Beethoven Fourth Concerto for piano and orchestra.

GUEST CONDUCTOR for the performance will be James Tamburini, first trumpet player for the Detroit Symphony since 1943 and conductor of the Mt. Clemens Symphony for the past three years.

Also in store is the eighth annual appearance of the Contemporary Civic Ballet, under the direction of Rosemarie Floyd, with the South Oakland orchestra. One of the dancers in the ballet group will be Barbara Daiek of Bloomfield Hills.

MISS BALL, who is an honor student at Eastman, was awarded a "performer's certificate" there last year. She is scheduled to play with the Eastman Symphony on Valentine's Day and also to give a concert at Eastman on April 1.

Miss Ball is a senior at the Eastman School of Music in Rochester, New York.

Lathrup Teen-ager Named Performer in Tree-lighting Show

Teenage pantomimist Ricky Buscemi will be a featured performer in the stage show to be held in conjunction with Detroit's 48th annual Christmas tree lighting ceremony on Wednesday.

Ricky, son of Mr. and Mrs. Samuel Buscemi, 28456 Sunset, Lathrup Village, will take part in the first untelevised portion of the program in Ford Auditorium which will begin at 5 p.m. before more than 3,000 youngsters.

The tree lighting itself is scheduled for 6:15 p.m.

Weasel of Orchard Lake, teacher and composer.

SHE HAS studied with Madame Lhevinne at Aspen, Colorado the summer after her graduation from high school. (Madame Lhevinne was one of Van Cliburn's instructors.)

Currently, she is a pupil of Cecile Gernhart at Eastman. After her graduation from Eastman, Miss Ball hopes to spend a year studying abroad.

OTHER NUMBERS which the orchestra will perform Sunday include "Overture" by Frescobaldi, "The White Peacock" by Griffith, "Dance Macabre" by Saint-Saens and "The Last Spring" by Grieg.

After an intermission, the ballet group will be seen in Schubert's "Rosamunde Overture," Horodin's "Florestan Dances" and Leroy Anderson's "Waltzing Cat." The time is 3:15 p.m. and the place, the Oak Park High School Auditorium.

Cultural Events

Dec. 6 GARDEN CLUB CHRISTMAS SHOW—Garden Club Christmas Show at the Birmingham Community House from 9 a.m. to 9 p.m. Open to public.

BRIDGE—Birmingham Duplicate at the YMCA, 400 E. Lincoln, at 7:45 p.m. Open to public.

LITTLE GALLERY—Exhibition of prints which is the fifth in a series entitled "The Artist as a Printmaker" at the Little Gallery, 918 E. Maple, Birmingham. Will last until Dec. 8. Hours are 9 a.m. to 6 p.m. except Sundays and Mondays.

BIRMINGHAM THEATER—"West Side Story," Academy Award winning film starring Rita Moreno, Richard Beymer and Leonard Bernstein.

BLOOMFIELD THEATER—"What Ever Happened to Baby Jane," starring Bette Davis and Joan Crawford.


BIRMINGHAM ART CENTER—BAA members show at the Art Center, 1516 S. Cranbrook Road, Birmingham. The show will continue through Dec. 30. Hours are 2 to 5 p.m. daily except Mondays.

Dec. 7 BLOOMFIELD ART ASSOCIATION—Two Van Gogh films to be shown at the Birmingham Art Center, 1516 S. Cranbrook Road, in conjunction with the opening of the Van Gogh exhibition at the Detroit Institute of Arts. Movies will begin at 8:30 p.m. Open to public.

TRAVELOG—Mildred Capron will tell of "Chesapeake Bay Adventure" at the Birmingham Community House beginning at 8 p.m.

Dec. 8 CRANBROOK—Student Christmas sale and exhibit at the Cranbrook galleries (on the Cranbrook grounds, Lone Pine Road, Bloomfield Hills). Hours are 2 to 5 p.m.

TRAVELOG—Mildred Capron tells of "Chesapeake Bay Adventure" at the Birmingham Community House at 8 p.m. (See CULTURAL EVENTS, 3-D)



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