

BAA Slates Programs and Exhibitions

Heading the Bloomfield Art Association's calendar of programs and exhibits for the coming year is a collector's collection show to be held Oct. 21 through 28 at the Birmingham Art Center. Programs are planned through January, 1965, exhibitions, through June, 1963.

The collector's show will be a selected composite of works of art loaned by local collectors for the exhibition.

This exhibit will be followed by the Birmingham Women Painter's annual show Nov. 4 through 25.

ON NOV. 3, Free Press art critic Morley Driver will speak on "A Critic's View of Art Criticism."

The BAA's Members' Show will run from Dec. 2 through 30. Two films on the painter Van Gogh will be shown at the art center the evening of Dec. 7.

Starting the new year will be an exhibition, "Photography as an Art," running from Jan. 13 to Feb. 3.

Slated for Feb. 10 through March 3 is an exhibit of drawings and graphics.

FROM MARCH 10 through 31, a show entitled "Art in Nature" by Betty Conn and Glenn Michaels will be on display.

Between April 7 and 28, a weaving and ceramics exhibit can be seen, and from May 3 through 25, (See BAA, 3-D)



THE ROCCO DiMarco Memorial Purchase Prize of the National Religious Art Exhibition (awarded to the most outstanding work of art in the exhibition) was given to Dick Swift, of Seal Beach, Calif., for his etchings of the "Fourteen Stations of the Cross." The series took three years to complete and are filled with symbols of evil vs. good. The show is being held at the Knights of Columbus Hall, 30755 Southfield Road.

Some Outstanding Work In Religious Art Show

Reviewed by ROBERT BRONER

The Third Biennial National Religious Art Exhibition is one of the few national competitive art shows in Michigan. The prize money is good, \$3000. That, together with a special theme, the life of Christ has attracted some outstanding work.

The exhibition opens today at the Knights of Columbus Auditorium, 30755 Southfield Road (near 13 Mile). Hours are 2 to 9 p.m. until the closing date of the show, Oct. 25.

The awarding of the top prize to Dick Swift of Long Beach, California for a folio of etchings, instead of to an artist for an oil painting or sculpture, is most unusual and refreshing. It would seem that the judges, William Woolfenden (Detroit Institute of Arts), Mrs. Eloise Spaeth (trustee, American Federation of Arts) and Reverend Victor Kolasa (professor, Sacred Heart Seminary) were ready to discard the old caste system in the visual arts.

IN REVERSING the hierarchy we look first at the crafts, of which more was to be expected.

The \$500 first prize in metalcraft went to a well designed chal-

ice by Ronald Hayes Pearson of Victor, N.Y.

The interior of the raised silver cup is gold plated. Its smooth exterior is held by six cast silver legs arranged as segments of a circle. The ability to see through the vertical strips of the base gives the cup a majestic height, and yet the curvature is meant to fit the hand and does so very well.

Earl Krentz's "Reliquary" has his special combination of medieval forboding and good humor. Two knuts stand guard before the double doors of the silver-roofed shrine. Their smooth round faces make one smile, but they are silhouetted against the somber black ebony walls of the Reliquary. The viewer is not able to see through windows and doors; dark semi-precious stones are inset to enhance the mystery and honor the ancient relic enshrined.

THE 14 ETCHINGS of the stations of the Cross by Swift, which won the \$1000 Rocco Di Marco memorial purchase prize, are darkly dramatic, with flashing lights and soft-ground etched decorative textures. Pain, while emphasized, is abstracted so that the figures are geometrized in too glib a manner.

A silk screen print by Sister Mary Cortia combines scripture with a bright, splashy use of color. An early lithograph by Jean Charlot, 1948, of a Mother and Child, has a tender but massive effect.

A Rico Lebrun drawing, from 1950, of "Carpenter on Arm of Cross," demonstrates his violently active and emotive abstraction of the figure.

Benton Sprance and John Paul Jones are printmakers from opposite coasts who show fine prints.

JACK ZAJAC'S "Easter Goat #3," winner of the \$500 sculpture prize, is a powerful piece of modeling, cast in bronze, about one-half life size. The wild contortion of the sacrificial animal makes it seem much larger.

Two wood sculptures by Walter Misdener are powerfully carved in stylized hieratic forms. The floating

LUNCHEON speaker will be Marcelline Hemingway Sanford, author of the recently published book, "At the Hemingways: The Years of Innocence." Her topic will be "The Creasts and Hollows of First Book Publications."

Round tables will resume during the afternoon. Birmingham novelists and short story writers such as Sylvia Cooper of 283 Pilgrim Road, Mrs. Henry Gilmarin (Birdina Iverson) of 18187, (Birwood), Mrs. William Schoon (Mary Augusta Rodgers) of 1240 Dorchester Road and Mrs. Thomas Marker (Mary McSherry) of 864 Waddington will preside at fiction discussions. (See WRITERS, 7-D)

Margaret Hendrix, editor of "Writers' Digest," will open the conference with the keynote address on "The Relationship of Creative Writing." Participants will then divide up for the first of three sets of round table discussions.

The size of the staff will make it possible for each table to be limited to 15 people who will discuss novel, short story, television and radio scripts, non-fiction, poetry, and light verse or juveniles, with writers who publish in that field.

CO-SPONSORS of the Writers' Conference are the Detroit Women Writers' Club and the Division of Continuing Education, Michigan State University, Oakland.

The conference is open to both men and women.

CLOSING the third formal session will be Jones speaking on "State, Society and the Artist in Mid-Twentieth Century America." (See SYMPOSIUM, 4-D)

Announce Art Symposium For Oct. 24-26 at MSUO

Michigan State University Oakland will hold its first annual Symposium on the Arts Oct. 24-26. Most events will be held in the Oakland Center Gold Room.

The symposium has been established largely through the efforts of a group known as the MSUO Advisory Council on the Arts, which includes both University and community representatives—many of them from the Birmingham-Bloomfield Hills area.

The symposium will include exhibitions of painting and sculpture and the performance of an original musical composition by Henry Cowell commissioned by the Arts Council as well as an academic conference on the theme, "Public and Private Support of the Arts."

OUT-OF-TOWN participants in the conference will be Harry Bober, New York University professor of art; American composer Henry Dixon Cowell; Karl Geiringer, president of the American Musicological Society and director of University of California's graduate program in music at Santa Barbara;

Robert J. Goldwater, director of the Museum of Primitive Art in New York and professor of art at Queen's College; Edward Mumford Jones, professor emeritus of Harvard University and past president of the American Academy of Arts and Sciences; German-born New York painter Wolf Kahn, and Claude Palisca, associate professor of musicology at Yale University.

GOLDWATER and Palisca will speak at the first formal session of the conference at 2 p.m. Oct. 24. Goldwater will discuss "The Support of Art Among Primitive Societies," Palisca will speak on "The Nature of Musical Patronage in the Late Renaissance."

Cowell's original composition commissioned by the council will be presented in a program beginning at 8:15 p.m. Oct. 24 in the Gold Room, Oakland Center.

The second formal session of the conference will begin at 2 p.m. Oct. 25 in the Gold Room. Speakers will be Gertringer, who will discuss "Patronage of Music in the Nineteenth Century," and Bober, who will talk on "Dimensions of Art Patronage in the Twentieth Century."

The Birmingham Village Players opened their 1962-63 season Oct. 5 with "The Gazebo" by Alec Coppel. It is a feathery play in which great demands are made on an audience's credulity and an actress's wardrobe. With adulatory hooting, stirring costume changes and at least one murder achieved, the evening was a rousing success and will continue to be so on Oct. 12, 13 and 14, the nights of the other performances.

THE PLAYERS began in 1923 and have produced some 300 shows and given 600 performances since that time. They are unique in that they have no angels, that most of their talent is amateur and that they own their own clubhouse and the mortgage on it.

Coppel's play, which originally ran on Broadway, deals with a television writer who has to spew out murder mysteries to meet the high payments on his suburban home. His neighbor—conveniently an assistant district attorney—and a murder-thief destroys their suburban routine.

JOHN MITCHELL, as the writer Elliott Nash, is natural and even a little pathetic as a clumsy man who plans a murder to save his wife's reputation.

Walter Skinner, as Harlow Edlin, the Assistant D.A., is urbane throughout: rich-voiced and drinking, smoking and moving with ease in his neighbor's house.

Patricia Morris of WXYZ-TV is Nell Nash, the blackmailed wife. Perhaps her training, or the role contributed to an actress interpretation of the part—coy, over-handed, where the arms are in constant resturing movement. There is no warmth in the portrayal, but, then, no one else could possibly look so good in a sequined tulle and shower cap.

When a community theater opens its 40th season and the audience contains friends, neighbors and past presidents, you know the play will be a success and the evening joyful.

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CHARLES MCKAIG does a vigorous job as Mr. Thorpe, the building contractor responsible for laying the foundation of the Gazebo, an 18th Century summer house. Nash intends to turn the Gazebo into a Grant's Tomb, hiding "the body" in the foundation, only to discover he has no idea when he is shot in the dark.

The scene in which Nash phones all his old friends and seldom-seen relatives to discover what the men of the family are doing and where they are is one of the funnier ones in this murder-comedy.

"The body" has friends—the Englishman, and burly Louie—who come calling on Nash about their friend's prolonged absence.

The Dook is played broadly and marvelously by Mark Farrell, who wears a derby down over his ears and speaks in an English accent, always in tones of high moral indignation. Louie, acted by Norman Porter, is given a more stereotyped performance.

THE NOISIEST member of the cast is Norrie Scott, the maid, who screams and screams again at appropriate moments. She, in brief appearances, flounces and bounces across the set. Mrs. Scott directed the play and the performances were not at all amateur, but her own needed guidance.

Jenkins, the tough detective, hot on the trail of poor Nash, is stiff and mannered in the performance given by William Candier. Druker, the police officer, played by John Reid, is lifeless. In a crisp performance, Kay Hollister as the tough real-estate dealer, Mrs. Chandler, makes you hate the fair sex.

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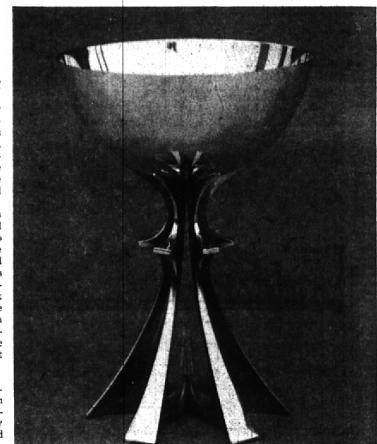
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THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN October 11, 1962 SECTION D



THE \$500 PRIZE for the most outstanding work in metal was awarded to Ronald Hayes Pearson of Victor, N.Y., for his "Chalice" in silver and gold. The six-piece, cast silver base was designed as a symbol of the Resurrection, rising upward to the cup. Hours of the religious art exhibit are from 2 to 9 p.m. daily. Last day of the show is Oct. 25.

Local Best Sellers

Fiction
THIN RED LINE—James Jones
SHADE OF DIFFERENCE—Allen Drury
DEARLY BELOVED—Ann Morrow Lindbergh
Nonfiction
PSALMS FOR THE COMMON READER—Mary Ellen Chase
TRAVELS WITH CHARLEY—John Steinbeck
WHO'S IN CHARGE HERE?—Gerald Gardner

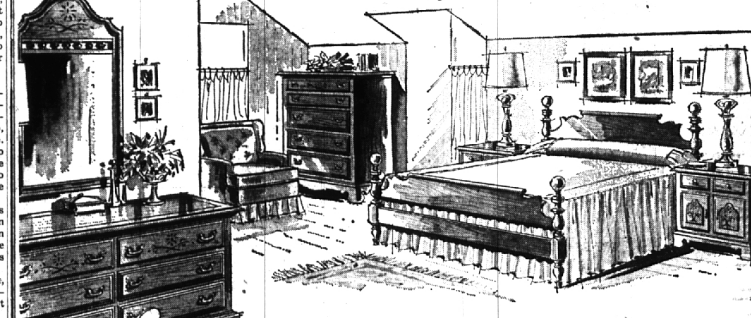
Opera Films To Be Shown In Local Theater

The Bloomfield Theater will have an exclusive showing, one evening only—Tuesday, of two full-length opera movies.
At 7 and 10:30 p.m., Puccini's "Madame Butterfly" (told in English) will be shown; at 8 p.m. only, Verdi's "Aida."
Starring in "Aida" will be Sophia Loren.

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