

He's a 'Bookworm' Himself

By EVELINE OEN
Arts Editor

Does the presence of a bookworm increase or decrease the value of a book?

"Some people might think it is quaint to have a house full of termites, but I don't think it adds to the value of a book to have bookworms, particularly inasmuch as it

makes the reading more difficult," replied Birmingham City Commissioner Carl F. Ingraham.

LIKE A TERMITE, a bookworm lives on cellulose, he said. Bookworms probably are found in older books more frequently than in newer ones because there was less control over such things years ago, Ingraham surmised.

But just old books aren't the treasure for which a collector searches, for the mark of the collector is discrimination—he collects just along certain lines. There are two major parts to Ingraham's collection: books on which Bruce Rogers has worked as a designer and/or printer and old law books.

IT WAS WITH the work of Bruce Rogers that Ingraham began his collecting. "I was a compulsive reader," recalled Ingraham "and I had vision problems. As a result, I became aware of and interested in the work of a book designer and printer (Bruce Rogers) which was exceptionally easy to read. I set out to buy all the books he ever printed—about 500 of them." (It was a way of channeling his compulsiveness, he noted.)

HOW DOES HE go about finding and identifying Bruce Rogers' books? Ingraham has three main methods: by the appearance, by Rogers' printer's mark (some form of a thistle) and by means of bibliographies of the man's work.

Ingraham finds the books by haunting book stores when he goes on trips, by bidding at book auctions (often by mail) and by ordering them from catalogues sent to him by bookstores all over this coun-

try and from several countries abroad. ("The English have especially wonderful book stores," he said.)

AMONG HIS MOST prized Bruce Rogers books is a copy of "Song of Roland"—one of an edition of 220. It is considered the most beautiful book ever printed in the English language, according to Ingraham.

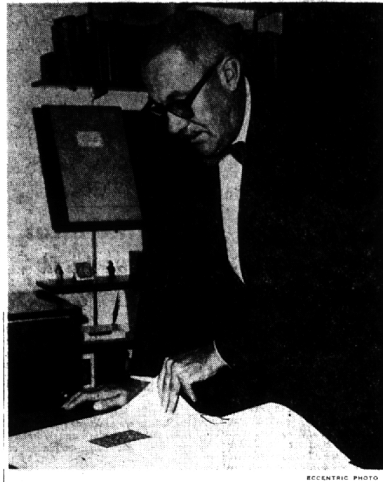
Rogers' most famous work is the Oxford Lectern Bible, done about 1935; for this book, Rogers designed Centaur type (a certain kind of family of lettering), said Ingraham. (See BOOKWORM, 8-D)

Lathrup Girl Lands Part in Broadway Play

A 21-year-old Lathrup girl has a singing and dancing part in the upcoming Broadway production of "What Make's Sammy Run?"

She is Nancy Carnegie, daughter of Mr. and Mrs. Andrew Carnegie of Lathrup Village. The show will open in Philadelphia Nov. 26 and on Broadway Feb. 4. Miss Carnegie is the second Lathrup girl to be currently involved in a Broadway production; the other is Carol Fleming, a neighbor of the Carnegie family, who is currently in "Tovarich."

MISS CARNEGIE was previously a student of the Royal Ballet (formerly known as the Sadler-Wells) in London for five years—the first American girl ever to study with them. She appeared at Covent Garden in "Coppelia." She has also danced in the ballet at Radio City Music Hall and has done some movie bits. Miss Carnegie is a graduate of Southfield High School.



AN AVID READER and collector of books is Birmingham City Commissioner Carl F. Ingraham. Ingraham takes special pride in his collection of books designed and printed by Bruce Rogers. He also has purchased several old law books, some 300 and 400 years old.

AT ST. DUNSTAN'S Critic Chooses 'Critic's Choice'

Reviewed by CELLA COFFIN ALDERSON

St. Dunstan's Playhouse opened its season Friday evening with "Critic's Choice," a double-barreled comedy by Ira Levin. "Critic's Choice" has for its hero the drama critic of a daily newspaper, Parker Ballantine. Ballantine is writing a book called "Don't Write That Play" when his wife, Angela, up and writes one herself.

Conflict develops in the heretofore ordered Ballantine apartment when Angela asks to borrow Parker's typewriter. Parker, who pours his opinions into a dictaphone to avoid the vulgar effort of type writing like everyone else, stiffens into an attitude of arch disapproval. Much to his dismay, Angela finishes her play, "The Gingerbread World." When she knocks at the door of her husband's study and announces with tremendous pride that the play is finished, Parker's integrity and the Ballantine marriage face a critical situation: he must review the play and the play is bad.

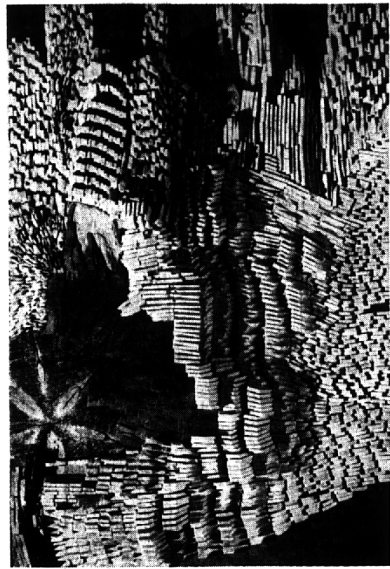
HIS FIRST WIFE left him when he panned her performance as Helen of Troy. Long ago he

committed himself to calling a spade a spade and he refuses to sell himself short just because a wife becomes involved in the same business he is in.

Asked to read Angela's play he points out the play's failings one by one and calls the characters "kewpie doll characters." "Put that on the stage and you'll decay every tooth for miles around," he tells her. Incensed, Angela rescues her brain child from the hostile atmosphere of her home and places it in the receptive arms of producer and director.

THE DIRECTOR, a young, handsome Greek, takes a shine to Angela and informs Parker that Parker is his spiritual "father" in the theatre. This, of course, serves to further alienate Parker from the whole situation. His son, John, who has been alerted to trouble all along, is suffering as relations between his father and Angela, his stepmother, become increasingly strained. His loyalties are torn but he, too, recognizes that Angela's play is doomed.

He respects his father's integrity and it is intolerable to him to think that his father might not (See CRITIC, 6-D)



THE PHOTOGRAPHED "assemblage" by Glen Michaels, about two by three feet, is composed mainly of broken bits of whitish tile on a background of weathered grey wood. The focal, flower-shaped design is the natural pattern of a cross-section of wood, all accented by the intricate pattern flow of the shadows between the individual pieces.

Assemblages Combine 'Growth,' Good Design

Reviewed by KATHARINE SMITH

The word "assemblage," as used to describe an art form, has unfortunately come to cover a multitude of whimsies.

Picasso may have started it all when he stuck together a child's toy car, plus assorted odd and recognizable bits and pieces of metal, and came up with an unmistakable wonderful, fiasco-like monkey. Then there's the ladies in Paris who buried ladies' hand-bags in wet plaster, along with plastic bags

of print and finished the thing off by firing a shotgun at it from close range.

The point is: don't be thrown off by the word "assemblage" when it's used to describe Glen Michaels' work, now being shown at the Little Gallery, 915 East Maple.

DOMINATING this exhibition are his fabulous wall reliefs—three-dimensional compositions of multiple small forms set in mastic which ebb and flow, swirl and recede in patterns so organically natural and artistically sound that the viewer feels strongly reminded of something familiar which he can't immediately name—an experience the French call "déjà vu." Mr. Michaels calls it "relocating past experiences."

HIS MATERIALS, the fragments of which combine with each other—lying edge to edge, side by side, fanning out, rising on a higher edge, gradually turning in groups, forming swells of higher or lower relief—may be pebbles, cut pieces of slate, keys, bits of ivory, beads metal stampings, slabs of wood tortoise-shell, hinges, glazed tile, glass rods.

But the identity of the components is always secondary to the overall effect. Still, once you've gotten the first impact, the temptation to look closer, to touch and identify the parts is almost irresistible.

SOMETIMES MR. MICHAELS combines the shine of mottled grey metal with the muffle finish of brown Japanese ink-stained wood. Sometimes he contrasts a dull slate with the sudden sparkle of glass, for a thrill similar to that of the geologist who breaks open a goodie to find it lined with shining crystals. These assemblages or wall reliefs range in size from a high 48-inch diameter circle of brown slate fragments, to small, jewel-like pieces, some as small as three-by-five inches.

AND SPEAKING of jewels, after the wall reliefs, the next largest group in this show is called "free standing transparencies."

Again the form is nature's, but relocated by Mr. Michaels. Fragments of clear and colored glass sparkle and flow, held between two sheets of clear glass and framed in metal or wood.

The largest of these is a pair of doors (in this case the overall supporting glass is thermopane and the frame, metal) worth building a room (See GROWTH, 3-D)

FROM THE BOOKCASE This One's a Money-maker

Reviewed by MARIAN TRAINOR

WORK SMARTLY — A Complete Guide for Anyone Seeking Temporary or Part-time Employment. By William Russell Kelly and Richard H. Kelly. Scribner, 1963. New York: 114 pp., \$2.50.

If part-time work is on your mind, then one of the best starts you can make in that direction is to head for the nearest bookstores and pick up a copy of "Work Smartly."

It is authoritative and complete. The authors operate "The Kelly Girls," a well-known agency which provides employers with part-time or temporary employees and finds jobs for those who wish to work on a temporary basis.

Their agency employs 70,000 women a year in temporary jobs at more than 60,000 companies throughout the country.

Every question which might be in your mind regarding temporary employment is anticipated and answered.

AND IT IS definitely not a "pitch" book for the agency.

The advice given is proffered on the assumption that you are going to do your own job seeking and finding; a project which should not be too difficult since employment of temporary help in business has become a new industry since World War II.

Additional workers are now used in many American businesses during: "At what do I want to work?" "Would I be happy working?" "How much time can I give to a job?" "Can I take it?" "What am I fitted to do?" "Will I have problems?" "Will it pay me to work?"

And finally, "What is the attitude of my husband and children regarding assuming job responsibilities?"

ASSUMING THAT the reader has given serious thought to the answers to these questions and has come to a decision to enter the working force, the authors proceed to outline in detail the kind of work available which is largely based on knowledge of one of five basic skills: salesmanship, teaching, machine operation, stenography, typing and clerical work; nursing and allied ministrations to the sick. (See WORK, 3-D)

Handles Costumes For Theatre Club

Mrs. Leon H. Hanselman of Birmingham is serving as a co-chairman for costumes for a Theatre Arts Club of Detroit presentation of William Marchant's comedy, "To Be Continued."

The performance will be given at 2 p.m. Friday at the Detroit Playhouse.



NO TRICKS . . . JUST TREATS!

She: What a difference a stripe makes. I like a man who's abreast of the times. I thought a stripe was a stripe till I saw his collection. He likes variety. From bold British-type stripes to even-spaced candy, pencil and pin-stripes. The styling is trimly tailored. Obviously authentic. Obviously Young's.

He: She knows I don't believe in tricky fashions. I want mine unmistakably masculine. Don't you? Right? Right.

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OPEN FRIDAY EVENINGS

PEN IN HAND, Richard H. Kelly (right) of 1450 Vaughan Road, Bloomfield Hills, executive vice president of Kelly Girl Service, Inc., proudly exchanges autographed copies of the new book "Work Smartly" which he co-authored with his brother, William Russell Kelly, who lives on Lone Pine Road in Bloomfield Hills, president of the same organization. The occasion was a recent reception in New York City given by Scribner's for the Kelly brothers.