

She's About To Make Her Professional Debut

By EVELINE OEN
Arts Editor

Poised but excited about her debut as a professional pianist this weekend at the Detroit Institute of Arts is tall, blond Carol Rosenberger.

"The day (or it should be "days" because tickets for

the debut Friday night went so fast that she is giving another performance Sunday afternoon) has been long in coming.

"I've been working up to it. I have actually been putting it off for a couple of years, then last spring I suddenly found I had a European tour arranged," said

Miss Rosenberger, who is 29 years old and the daughter of Mr. and Mrs. M. S. Rosenberger, 3465 Broadway, Bloomfield Village.

"SHE IS NOT making her debut," the modern way of getting started is to enter contests, win prizes and then

be asked to perform somewhere," she said. "But I can't do that at my age (her career was interrupted by polo eight years ago); contests are really for young people."

"I'm not interested in being judged third or fourth. I just would like people to listen to me play if they like it, fine—if not

sons since she was four. And she's been playing since she was two.

"I have a vague recollection of a keyboard way up here," she said putting her hands about six inches above her head as if she were to touch the imaginary piano right there and then. "I even had a favorite note, B flat."

The piano was just one of my toys, big as it was, you know?"

MISS ROSENBERGER had studied under Webster Aitken at the Carnegie Institute of Technology after being graduated from Kingwood School in 1961. She received her degree from Carnegie in 1955 and went abroad immediately. ("I wasn't even present at my own graduation—I was in France," she said.)

That summer she studied at Fontainebleau Summer School and then she studied with Nadia Boulanger for a while. She was in Paris for about six months altogether.

FROM PARIS she went to Vienna where she remained off and on for about three years studying at the Vienna Music Academy.

She returned to the U.S. to study further with Webster Aitken, her teacher at Carnegie, during the summer in Santa Fe. She has since alternated between Santa Fe, Los Angeles and Birmingham.

MISS ROSENBERGER estimates she averages four hours of (See DEBUT, 5-D)



CAROL ROSENBERGER

OPERA AT THE RAVEN

It Couldn't Be 'Merrier'

Also see review of week-end performance of folk singers Brownie McGhee and Sonny Terry at the Raven Gallery on 9-D.

Reviewed by ISABEL HIMELHOCH

Hear ye! Hear ye! Hear ye! Light opera, grand opera or musical comedy? Take your pick and be pleasantly surprised at The Raven.

The Raven Gallery, 136 Brownell, Birmingham, has started a new trend in the Birmingham-Bloomfield area. Herb Cohen has brought a capsule form of light opera to our community, and believe me, it's a shame if you miss it.

Last Wednesday I had the pleasure of witnessing Franz Le-

har's "The Merry Widow." This is a light opera of the early 20th Century with familiar music. It was performed by local Detroit talent after six week rehearsals time.

"THE MERRY WIDOW" has a plot simple to follow.

Sonia, a wealthy, young widow returns to Marsovia. The Marsoviaan ambassador plans to keep the charming and beautiful widow in the community for her money. The

only way he can accomplish this is to see that she marries a Marsoviaan citizen (Simple, isn't it?).

As the plot unfolds, there is an instantaneous attraction between Sonia and Prince Danilo, the Marsoviaan citizen of whom I spoke. (Ah, yes! The hero.)

With the help of the eternal triangle (Natalie, Baron Poppo and Yvonne Camille de Jolliard) provision is made for a great deal of comic relief.

Of course, after many lighthearted stories is resolved, the triangle is disbanded, and Danilo and Sonia are united; and they all live happily ever after.

STUART F. Pigkins, the able and talented conductor-pianist has surrounded himself with six competent singers.

Pigkins is not a stranger to the musical comedy, concert or light comedy field. He, indeed, is a true friend to audiences of the Detroit area.

He has taught privately in Detroit since 1929; originated the chorus for the Ford Evening Hour; started the first all Negro Grand Opera Company; founded the Municipal Grand Opera, the Detroit Veteran's Opera, the Detroit Civic Opera and the Detroit Theater Arts. All these are credits not to be lightly overlooked.

WITH VIM, vigor and vitality he led his vocalists through a rousing interpretation of "The Merry Widow."

Maria Rommel, the leading soprano, portrayed Sonia, the merry widow. Miss Rommel has a true, well-developed voice. With a twinkle in her eye and a coquettish manner she managed to sweep the audience into the fairy-tale world of Marsovia.

Miss Rommel resides in Grosse Pointe, and her background is quite admirable. As a student at the Cincinnati Conservatory, she studied under Mme. Maras; in New York, with Pietro Cimara, a coach with the Metropolitan Opera.

NATALIE, The wife of the ambassador, was handled delightfully by Florence Morris. Miss Morris' voice is a light, clear soprano, which is a fine balance to that of Miss Rommel. Her second (See OPERA, 7-D)



It's a great-great-grandfather of a clock.

This Clock Could Have Been Grandfather's 'Grandfather'

By CORINNE ABATT

Last summer Mrs. Winston Ely of Orchard Lake did what most antique collectors dream about. She went to an auction (the Newton auction in Ypsilanti), bought something she'd always wanted for what she considered a reasonable price and later discovered that it was much better than she anticipated. It was a dream come true—a real "find."

The item was an English tall case clock. A gold medallion on the clock face gives the maker's name, date and place—William Gill, 1826, Maidstone. Maidstone is the county town of Kent in England.

MRS. ELY bought the clock knowing it was not in working order, but hoped that Sean C. Monk, owner of The Time Shop in Birmingham, might be able to remedy that. Monk succeeded and the 281-year-old clock with all the original parts now keeps almost perfect time, losing only a few minutes a week.

Monk is highly enthusiastic about the clock for a number of reasons. He went to school a few miles from Maidstone and knows the area well. He says it was once famous for steel mending, so that all the working parts of the clock were probably made there.

The clock's excellent condition is quite surprising to both Mrs. Ely and Monk. While William Gill is not one of the best known of English tall clock makers, he is among the earliest.

ENGLISH TALL case clocks were first made by Thomas Tompion and Dr. Robert Hooke in 1670. If one speculates about how many were made between the first in 1670 and 32 years later when Mrs. Ely's was made, how many were shipped to various parts of the world and how many have come down in almost perfect condition and working order, than it becomes obvious that Mrs. Ely's clock is practically irreplaceable.

THE FACE of the clock provides interest for clock enthusiasts.

Max Lerner Talks Politics At Town Hall

Dr. Max Lerner will speak on "America and World Politics" at Birmingham Town Hall Nov. 7 and 8.

Lerner—author, teacher and columnist—received his BA at Yale and his Ph.D. at the Robert Brookings Graduate School of Economics and Government. He was taught at Sarah Lawrence College, Harvard University and Williams College. He spent the academic year 1956-1960 in India as a professor of American studies in the graduate school of International Studies at the University of Delhi under a Ford Foundation grant.

AT PRESENT he is Professor of American Civilization at Brandeis University and is a daily columnist for the New York Post. (See LERNER, 8-D)

Between each of the Roman numerals is a fleur-de-lis design. This typically French design on an English clock is unusual and indicates that the clock was made during the turbulent reign of James II of England, one of the very few times when England and France were closely allied. James II was converted to Catholicism in 1688 and his second wife, Mary of Modena, was a Catholic princess who brought him into close alliance with Louis XIV of France.

Subsequently, there was an intense power struggle between the English Protestants headed by William of Orange and the Stewart Catholic monarchy. Monk feels that the clockmaker who used the fleur-de-lis was either a devout Catholic who was showing his fierce loyalty to the monarchy or a poor soul trying to save his own skin by aligning himself with what he considered to be the winning side.

THE CLOCK's case is also interesting to collectors. It is a dark lacquered one trimmed with gold. It looks as though some of the gold may have been bronze-red at one time. The case door is

Oriental in motif—this is sometimes referred to as "Japanning." Oriental work was popular in the 17th century and was originally made in the Orient and exported to Europe. Later some European and English cabinet-makers took advantage of the "Japanning" vogue and did it themselves. Mrs. Ely and Monk both feel that the front panel of the door panel was probably made in the Orient and the rest of the case in England.

WHILE THE clock's new owner was surprised to find that the clock would work, she was more surprised when she heard it strike. Her whole family was expecting this grandiose timepiece to sound a resonant dignified "dong," but it registers the hours with a tiny little "ding" more like a mantle clock. What it loses in sound, it makes up for in service, for not only does it keep good time, but it has an equally efficient second hand dial and records the day of the month, too.

MRS. ELY would like to know more about the background of her (See CLOCK, 4-D)



In Wood

"Figure in Mahogany" by Raoul Hague is one of the 57 pieces featured in "U.S. Government Art Project: Some Distinguished Alumni" show now on exhibit at the Cranbrook Academy of Art Galleries. The show features the works of 28 painters and sculptors. The galleries are open every day except Mondays and major holidays from 2 to 5 p.m. here is an admission charge.

Community House Travel Series Starts

A trip through the Valley of the Rhine, a tempting and tasty dinner of favorite dishes from this beautiful land, a group of friendly people who share these common interests—what more could one ask to create a most delightful evening?

By popular demand, The Community House will once again play the congenial host welcoming you to the 1963-64 Travel Film Series (with narrators selected personally by George Pierre), and the popular "native" dinners.

THE SUCCESS of these dinners in previous years has spurred The Community House cooks on to greater heights and the aroma of foreign delicacies will once again fill the halls.

The very thought of the places to be visited during this new series (Hawaii, Hong Kong, France, Switzerland—to name just a few) coupled with one's imagination can certainly conjure up all kinds of adventure, both in travel and table!



BOB BOGDAN, Community House executive director, notes "November 1st and 2nd will be opening nights, with a dramatic color film adventure into Rhineland. Mr. Clifford J. Kamen will be our able guide. He comes to us with a diversified background of academic studies, travel experience, photographic plus art training and outstanding speaking ability. He is one of the few persons accredited to produce educational films for Encyclopaedia Britannica. We are enthusiastic about his being here."

everyone is invited to meet the speakers after each performance. Season tickets can be purchased at The Community House. Individual ones are also available. The pre-adventure film dinners are served from 6 to 8 p.m. at a nominal charge.

While the success of the foreign food dinners demands a representative, American Menu will also be available. (Interested persons may make reservations for the dinners by noon of the Friday the film is shown.)

No reservation is necessary for the film series although only a limited number of single tickets will be available. The public is invited to attend either the film or the dinner (attendance at one does not necessarily require attendance at the other) for a most rewarding evening.

Drama Aspirants Invited to Peek At 'My 3 Angels'

A behind-the-scenes look at Will-O-Way Apprentice Theatre will be presented at 8:30 p.m. Sunday at a special dress rehearsal of "My Three Angels," by Sam and Bella Spewack.

APPLICANTS MAY make reservations for the performance and obtain appointments for pre-enrollment interviews by calling Celia Merrill Turner, director of Will-O-Way Apprentice Theatre. (See ASPIRANTS, 9-D)

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