

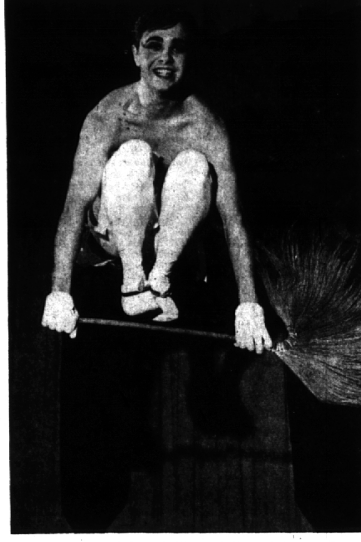
Seaholm Students Present 'A Midsummer Night's Dream'



Bottom Reaches the End



Spurned Love: Hermia and Lysander



Puck Be Nimble, Puck Be Quick



Bewitched: Titania and Bottom

Reviewed by
Bill Thom

The nod for outstanding performances in Seaholm's Proscenium Club's production of "A Midsummer Night's Dream" Friday night must go to Vince Rogers and Sue Allman.

The "dream play" was presented Thursday, Friday and Saturday nights in Seaholm's little theatre.

Rogers portrayed the boisterous craftsman-player Bottom and managed to convey every one of Shakespeare's intended gag lines to the audience to the extent of having them "trailing in the aisles," as the saying goes. Particularly moving in a light manner was his hyper-dramatic death scene in the craftsmen's play for the Duke of Athens (Jack MacDonald) and his court.

Sue Allman developed the part of the love-stricken, rejected, and not-so-attractive Helena to its fullest capacity. Notable in her performance were the less obvious virtues of good acting such as facial expressions and stride which she effected to near perfection.

Playing opposite Helena as Demetrius was Seaholm's exchange student, Olof Siden, whose

Scandinavian accent captured the audience with his first line. Imagine learning Demetrius' part in Siden's language!

Ann Russell, playing Hermia, Lysander's true love while at the same time Helena's unwilling rival for Demetrius' affections, seemed to be living her part more than the rest. A commendable performance.

The agile George Watkins was ideally cast as

the impish Robin Goodfellow Puck, which seems to have survived as his more popular name. Tyrone Guthrie, in fact, would do well to scout this young man for the same part in a Stratford production.

One facet of the Proscenium Club's treatment of the play which made it unique to this writer's experience was the use of a group of madrigal singers for fill between acts

and scenes. The idea was one of Richard Baggs' innovations, the music being designed and executed by William Seeback.

All in all, the play was a laudable accomplishment and Baggs, the producer and director of the production, is to be congratulated heartily for his work in getting as much out of a high school group as he did; although it looked to me as though his job was made easier

by the virtue of an unusually talented cast to work with. Mr. Baggs is the dramatics teacher at Seaholm and the Proscenium Club's advisor.

An interesting sidelight and afterthought is a little episode that occurred back stage Friday night during the play. Ed Champlin got sick after his first appearance dur-

ing the first act as Philostrate and had to be replaced by the student director, Richard Gibson, who learned Philostrate's lines in about 10 minutes. He handled the part very well and I think very few of the audience were aware of the switch. Ed was back strong for the final show Saturday.

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN
February 28, 1963
SEC. D

Folk-Singer, Road Manager Return to Their Home Town

By EVELINE OEN
Arts Editor

What a difference a beard makes!

Or so seems for Noel Stookey who is "Paul" of the Peter, Paul and Mary folksinging trio.

Stookey, a native son who was graduated from Birmingham High School in 1955, explained he has not a beard—partially in terms of his beard.

ed by a San Francisco newspaperman in 1958 for those no longer desiring to keep in touch with society. "Nick" is from the Russian, meaning "one who is," he said.

"Therefore, a beanie is one who has given up communicating with the world," he said.

TURNING TO Greenwich Village, he added, "No one who lives in an aesthetic society, who is actively involved in painting, writing, acting or some other such

"Beat" is a term that was coined by a San Francisco newspaperman in 1958 for those no longer desiring to keep in touch with society. "Nick" is from the Russian, meaning "one who is," he said.

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activity, can be considered as "beat."

How does the beard make a difference?

"Before I never really knew people," he said. "It seemed to make no difference what you thought or what you believed—the truly important things—as long as you were a person, seemingly like everyone else."

ON STAGE a comic, as well as a folk singer, he explains to the audience (as he did Saturday night in a full house in Detroit's Masonic Temple):

"I have this thing about sound effects, as you may or may not have noticed. I know you may have a hard time accepting it as an art form, so I'd like to present it to you as a social release."

SLIGHTLY MORE serious off stage, when asked whether he considered himself a folk singer or primarily an entertainer, he answered, "Neither. Both are avenues by which I can communicate—and that's what I am, a communicator."

"I hardly remember ever being sad in my life," he said.

"I think it's because I talk too much," he observed as he hurried off to talk with about 30 high school and college friends he hadn't seen for nearly three years who were gathered at the home of Mr. (See SINGER, 5-D)

"Mammals" is the subject for the first meeting followed by "Africa" on Mar. 16, with Dr. Robert T. Hatt, institute director, as guest speaker. March 23 highlights "Rockets and Satellites" while on Mar. 31 Dr. Torsten Athin, director of the Institute's physics project, will demonstrate exciting physics experiments in "Incredible But True."

BRIDGE



in BIRMINGHAM

EDITOR'S NOTE: It has been called to our attention by a frequent bridge partner of his (Dottie Barron) that Bud Maybaum recently became a "life master."

By HUD MAYBAUM
Southern Michigan Bridge Association

Today's interesting hand was played in this area recently and is a good example of what to do about a pre-empt bid.

This type of a bid often causes the opponents to guess and generally the results of a guess bid are not too good.

Many of us will look at the results on a certain board and wonder just how they arrived at a slam without the points. Often this is a result of a pre-empt bid. It seems to be a challenge and makes one feel that the opposition is trying to beat you out of a slam, so away you go.

Dorothy Kelly, playing with Esther Clarke, showed how careful bidding, even over a pre-empt, can help you to reach the proper contract.

North and South vulnerable.
Dealer: West.

NORTH (Esther Clarke)			
♠	Q 7		
♥	5 3		
♦	A Q 8 4 2		
♣	A 8 5 4		
WEST			
♠	10 8 5	♠	9 6 3 2
♥	J 7 2	♥	Q 10 9 6
♦	K J 10 9 5 3	♦	7 4
♣	6	♣	K 9 2
SOUTH (Dorothy Kelly)			
♠	A K J 4		
♥	A K 8 4		
♦	void		
♣	Q 10 9 7 3		
The bidding:			
WEST	NORTH	EAST	SOUTH
3	♠	pass	4
pass	5 NT	pass	6
Opening lead: ♣6			
This hand gives good players a chance to show ability. North's holding made a pass necessary on clubs or no trump and without a diamond in her hand, Esther had to show her good hand and her control of the diamonds.			
Dorothy showed good judgment in her bid of six clubs. North wanted her to play this hand in clubs or no trump and without a diamond in her hand, she had one bid of six clubs.			
Other Ladies played this hand in no trump and without a diamond lead or a diamond in South's hand; only eleven tricks could be made. Those that played this hand in clubs could arrive only at a five bid. It took this precise bidding by Esther and Dorothy to get to this slam.			
RECENT WINNERS in Birmingham (See BRIDGE, 2-D)			



CHATTING BACKSTAGE with English humoristhorticulturalist Beverly Nichols (left) are Mrs. William H. Burlingame, 3891 Oakhills Drive, Birmingham, who writes the "Down to Earth" column in "The Eccentric," and Jonathan M. Ball, 381 Shirley, Birmingham, owner of McClellan-Ball Co., Nichols gave the Town Hall lectures last Thursday and Friday. His topic was "Laughter in an English Garden."

AT TOWN HALL British Gardener Sows Mirth

By ETHEL SIMMONS
Staff Writer

"In these days of biggerness, betterness and loudness, I suppose I ought to apologize for these tiny little nonsenses," said British author and gardening expert Beverly Nichols, who addressed Birmingham Town Hall last week.

"But I like little things," he said, mentioning both the rambling, humorous episodes he was telling about famous neighbors and people and also the flowers, subject of his talk. "Laughter in an English Garden."

NICHOLS HAD had a curious-sounding accident the night before, of being blown over by a gust of wind while halting a taxi in front of a Detroit hotel.

explained that he had a knee injury, too, and his voice was weak. But when he went onstage, he walked briskly, and his voice was strong-and-British into the microphone for the length of his talk.

ALTHOUGH HE didn't really get into flowers until the second half of his speech, Nichols then quickly made some intriguing—and a few devastating—floral comments.

He said that both he and the late Queen of Roumania, who confessed to him an identical weakness, talked to flowers.

Nichols denied that he thought flowers had human properties. "That would be too whimsical, even for me," he said.

But he went on to say that he had come to regard them as beings with definite personalities of their own.

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"There is brooding wisdom in a pansy," said Nichols, "and a permanent grin on the face of a snapdragon. There is laughter in the heather on the moors of Scotland,

(See TOWN HALL, 2-D)



NOEL STOOKEY ("Paul" of the Peter, Paul and Mary trio) showed friends films of their high school and college days he had made when he returned to Birmingham for the first time in three years on Saturday night. Stookey plans to go into motion picture production when the folk-singing trio of which he is a member breaks up someday. About 30 "old friends" gathered at the home of Mr. and Mrs. David Long, 1748 Northlawn, to see their former classmates (Stookey and the trio's road manager, Jim Mosby).