

# Lights

(Continued from 1-D)

because of Booth's own organization of the interior, the half-ton paraphernalia can be set up ready to film within 15 minutes of arrival at any spot. Sound equipment is hired when needed.

**THE EXPOSED** film is processed at a New York laboratory, and after a copy called a "work print" has been made, the original is stored. Back at Paragon the work print is cut, rearranged and spliced.

The narration is recorded to correspond. Print and tape go back to New York, are outlitted with music and sound effects, and the multiple sounds are put on one track at a session called a "mix." Then, the original film is made to correspond to the work print

(numbers along the edge add in this operation) and the "negative cutter" also lines up the sound track.

It's a precise operation, for a viewer can detect the delay if there is a difference of only two frames between picture and sound. Picture and sound are combined on one print, and from this copy or a negative can be made.

And that is, briefly, the story of a movie—from idea to final projection.

**PARAGON** Productions recently had three motion pictures accepted as entries in the American Film Festival.

"The Death of Carter James" shows a newspaper's handling of stories as they break. Another film explains the Fisher Body Craftsmen's Guild contest; it has been shown in thousands of schools. "This is God's World" was made for the Episcopal Church and is being used in all English-speaking countries.

# Cultural Events

**BLOOMFIELD THEATER**—Double feature: "The List of Adrian Messenger," starring George C. Scott, Dana Wynter and Clive Brook, and "Come Fly with Me."

**BIRMINGHAM THEATER**—"Mutiny on the Bounty," starring Marlon Brando, Trevor Howard, Richard Harris and Ewa Green.

**JACOBSON'S**—Exhibition of work by Pablo Picasso at Fine Arts in Jacobson's, 325 N. Woodward, Birmingham. Show will run through June 22. Hours are from 9:30 a.m. to 5:30 p.m. Monday through Saturday and until 9 p.m. on Thursdays.

**CRANBROOK GALLERIES**—Annual summer show of work by students of the Cranbrook Academy of Art; will run through mid-September. Also, in the Young People's Art Center Galleries, annual student summer show, will run through mid-September. Gallery hours are 2 to 5 p.m. daily except Mondays and major holidays. Admission charge.

**TERRA COTTA SCULPTURE SHOW**—Annual show by Terra Cotta sculptors at the Birmingham Art Center, 1516 S. Cranbrook Road, Birmingham, with reception at the art center from 2 to 6 p.m. Exhibition will remain up through June 9. Gallery hours are 2 to 5 p.m. daily except Monday.

**LITTLE GALLERY**—Show of gallery readings including Clifford McChesney, Glen Michaels, Ken Wynzma, Joseph DeFrancisco and pottery by the Natlers at the Little Gallery, 915 E. Maple, Birmingham. Hours are 9 a.m. to 6 p.m. daily except Sundays and Mondays.

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

**ST. DUNSTAN'S**—St. Dunstan's Players will present "The Devil's Advocate" in Cranbrook Greek Outdoor Theatre, beginning at 9 p.m.

**CONCERT**—Eastern Star Moslem Shrine Chanters and Ladies' Oriental Shrine Zeta-Hits will present "7 Chorus will present a concert at the Birmingham Community House beginning at 8 p.m. Tickets available at the door.

**ST. DUNSTAN'S**—St. Dunstan's Players will present "The Devil's Advocate" in the Cranbrook Greek Theatre, beginning at 9 p.m.

**LECTURE**—Dr. David DiChiera will lecture on the program music of Maurice Ravel, Liszt, Smetana and Richard Strauss at the Village Woman's Club, 190 E. Long Lake Road, Bloomfield Hills, Open to non-members. Tickets available at the door.

**BRIDGE**—Birmingham Duplicate at the Birmingham Community House, beginning at 7:45 p.m. Open to the public.

**BRIDGE**—Tuesday Birmingham Duplicate at the home of Hilda Murphy, 2424 Manchester, Birmingham, beginning at 1 p.m. Open to the public.

**RECITAL**—General recital of students of the Birmingham Conservatory of Music at the Birmingham Community House beginning at 8 p.m.

**BRIDGE**—The Birmingham-Bloomfield Area Bridge Club at the YMCA, 400 E. Lincoln, Birmingham, beginning at 7:45 p.m. Open to the public.

**CONCERT**—Grosse Pointe Chamber Singers in the Gold Room, Oakland Center on the Oakland University campus, beginning at 8:15 p.m.

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

**HOOTENANNY**—South Oakland County folk singers will stage a "hootenanny" at the South Oakland YMCA, 839 S. Crooks Road, beginning at 8 p.m. Tickets available at the door.

**BIRMINGHAM ART CENTER**—Opening of Festival Exhibition and Artists' Market at the Birmingham Art Center, 1516 S. Cranbrook Road, Birmingham. Open from 10 a.m. to 8 p.m.

**DANCE AND FILM**—In Shain Park dome at 8 p.m. there will be a Choreographers' Workshop contemporary dance performance and a showing of the film "Carnegie Hall."

**SHAKESPEARE**—Trip to Stratford, Ont., for the Village Women's Club to see "Comedy of Errors."

**BRIDGE**—Birmingham Duplicate at the Birmingham Community House, beginning at 7:45 p.m. Open to the public.

**COMBO CONTEST**—In Shain Park dome there will be a "Combo Clash" with local combos competing for prizes, beginning at 8 p.m.

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**HOUSE-STUDIO TOUR**—Arts Festival House and Studio Tour from 11 a.m. to 5 p.m., beginning at the Birmingham Art Center.

**MUSICAL**—Opening night of original Himmelhoch-Coffin musical, "The High Cost of Loving," in the Shain Park dome. Curtain time is 8:30 p.m.

**BIRMINGHAM ART CENTER**—Festival Exhibition and Artists' Market at the Birmingham Art Center, 1516 S. Cranbrook Road, Birmingham, from 10 a.m. to 8 p.m.

**OAKLAND UNIVERSITY ART GALLERY**—Opening of exhibit, "European Graphics II." Will run through July 15. Hours are noon to 4 p.m. Monday through Friday.

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

**Musically Rewarded**

Six Groves High School students received \$50 scholarships May 28 at the Groves High School Music Banquet. Irwin K. Weiss, president of the Music Parents' Club, presented checks to winners Dohly Gale (oboe), Chip Pittard (percussion), Roger Hollar (trombone), Louise Hohmeyer (viola), Tedi Banquet, Irwin K. Weiss, president Young (violin) and Mary Zimmerman (clarinet).

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# ART FOR ART'S SAKE

By CAROLYN HALL

## How Is an Art Show Juried?

More than 600 pieces of art work have been submitted to the Birmingham Arts Festival jury. Several of the best works will be awarded prizes. About half of the works will be hung in the Birmingham Art Center gallery and in the store windows around town. The other half will be juried out.

Many of the rejected artists are going to think that there is something wrong with the jury, the show is "rigged" or their work just didn't make the grade (and no one likes to come to this last conclusion).

**SHOULD** the show be juried? Imagine looking at so many paintings. They would be hung as solidly as wallpaper. Anyone could exhibit, no matter how limited in ability.

Unjuried shows attract amateurs and repeat the professionals. For high standards of quality, a show should be juried.

"There should be definite standards," insist the professional artists. It is a peculiarity of the system that even proven, top-name artists and musically put to the last along with the beginners. There ARE standards of craftsmanship and quality and nearly everyone would agree on most works juried out as amateurish, poor technically or a copy.

But to exclude new innovations because they do not fit into a codified set of rules would defeat the purpose of art as a constant discovery of aesthetic truths.

**WHO, THEN,** should set the standards, select the show? Museum staff members are more apt to be in sympathy with a wide range of style and ideas.

Artists are most able to judge technique and craftsmanship. Art historians can best place the work in historic context.

Philosophers might best assess the contribution to the flow of intellectual currents. If any one human embodied all these skills he would be in demand the world over as an art show juror—and still be accused of individual taste.

**JURIES ARE** a compromise. It is the best system available. Rigid standards would spell the end of creativity. Rarely is a show juried by the staff of the gallery or museum where it is shown. This avoids the cry of "rigged."

The staff also disqualifies themselves since they recognize many of the artists' styles without seeing the name and might find it hard to be impartial.

The tone of the show is set by the type of person selected for the jury. The works are selected on the basis of this person's personal

of a lack of acceptance. The important reason for creating a work of art is to give expression to an inner image. If the result communicates to other people the artist is doubly successful. He achieves his goal of expression and he "makes the show."

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