

Work—Not Play At Rehearsals

By DAVE PHILPO
Staff Writer

Hard work . . . repetition . . . and gallons of sweat. This is a play rehearsal. Anyone visiting the Village Players theater during the two or three weeks preceding the 1968 Birmingham Arts Festival could hardly see any resemblance between the noisy pandemonium of rehearsal and the polished finished product. The play is "The High Cost of Loving in Bloomingham," a musical comedy production written by Dean Coffin and Isabel Himelhoch. It will be presented June 20-24 in the Shain Park geodesic dome.

THE CURIOUS visitor is immediately met by the rhythmic combination of the piano, trumpet and drums coming from one corner of the theater.

From the stage arises a clamor of human voices—loudest of which is the one belonging to Director Dr. Jack Haasberger as he commands:

"All right, let's take it again—from the top. Let's get it right this time."

On the stage, people—dressed in slacks, blouses, shorts, swimming trunks, sneakers, white bucks and shower thongs—wander almost aimlessly to and fro, pausing frequently for short snatches of conversation between "takes."

AND THE CHORUS traces and re-traces their intricate steps that will reach near-perfection by opening night. Little by little, under the gentle urging of Mrs. Himelhoch at the piano, the dance routines and songs improve and the play progresses to another part.

Backstage—undisturbed by the din from the piano, the trumpet, the drums, the shouting voices—work the unsung heroes and heroines of the production.

THE SET designers, the painters, stroke back and forth, up and down with brushes held in nerveless fingers.

Robert S. Raish of Lathrup Village puts the finishing touches on a grand

ballroom set. He explains that it has taken him about a month to transfer the ideas from models and miniatures to the larger sets.

Raish, president of the Super Sign Mfg. Co., and a major in the Marine Corps Reserve, has plenty of experience in set design from St. Dunstan's.

ON THIS PARTICULAR night, his chief helpers are Mrs. Audrey Parks, 692 Frank, and Mrs. Stewart (Dusty) Lound, 567 Oakland, both of Birmingham.

Mrs. Parks does "all kinds of painting" at home, but admits that her favorite is portrait work. She majored in art at Olivet College and Western Michigan University.

Mrs. Lound has had eight years' experience working with sets for the Village Players.

Talent

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mean?" To the Bloomfield Art Association, it is proof of the vital force that exists in the arts in our area. It represents a spirit of cooperation and willingness to participate that is a very tangible plus factor in our community.

IT MEANS that positive action in presenting the Arts does have merit. And it means that the accomplishments of the Arts Festival give us encouragement and renewed vigor in carrying on our year-round program at the Birmingham Art Center.

The Bloomfield Art Association, therefore, is proud to again sponsor the Arts Festival, and we extend our thanks to each and every one who has contributed so splendidly to insure its success.

ELIOT ROBINSON
President
Bloomfield Art Association



"Visiting Hours"

Painting by
Jerold Deagen

Will Be Exhibited During
Birmingham Arts Festival Week
at

HUSTON

HARDWARE COMPANY

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"Waterway"

Painting by
Catherine Hartley

Will Be Exhibited During
Birmingham Arts Festival Week

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and preservation of the home."



"Untitled"

Painting by
Irene Foukes

Will Be Exhibited During
Birmingham Arts Festival Week
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