

# Week-long Festival Comes to an End

By EVELINE OEN  
Arts Editor

The 1963 Birmingham Arts Festival is now all over except for the counting. Income from ticket sales and other sources has yet to be balanced against bills—which also are still rolling in—before the final measure of the success of events can be made.

"Of course, the objective of the festival is to promote the arts rather than to make money," noted Robert McLean, festival chairman.

"WE SEEM to be several

thousand dollars ahead of last year for the whole festival, he said.

"However, because of the cost of spreading out operations, I can't say how much will remain after the bills are paid. I can say there will be no catastrophic loss. We did at least as well as last year's festival, which showed a profit of \$3,200," he said.

WHAT'S THE picture on individual activities and events?

"Public response to some events was disappointing—notably the South Oakland Symphony Orchestra—but most were well-supported," said McLean. "Some were surprisingly so, like the combo concert."

THE FESTIVAL exhibition and artists market had record sales, according to McLean. Mrs. Robert Bender, chairman of activities at the Birmingham Art Center, estimated artists market sales at \$5,000 and exhibition sales at \$1,200.

So far as attendance is concerned, "we had a steady stream until 9 p.m. Sunday night," said Mrs. Bender. She estimated that from 200 to 400 persons a day visited the art center.

"Most important to me is the fact that art center activities did not suffer even though much of the festival went downtown," said McLean.

PAINTINGS AND other art

shown in store windows during the festival have been returned to the art center and will be hung with work already there in an exhibition which will open this week and continue through July 14. Hours are 2 to 5 p.m. daily except Mondays.

The house and studio—"Artists and Architecture"—tour was also termed successful with almost a complete sell-out on tickets—over 700 trekked from place to place.

Mrs. Robert McLean, tour chairman, estimated receipts to be about \$1,500. About 20 hitchhikes were stationed at the 11 stops to check tickets, answer questions and point out things of special interest.

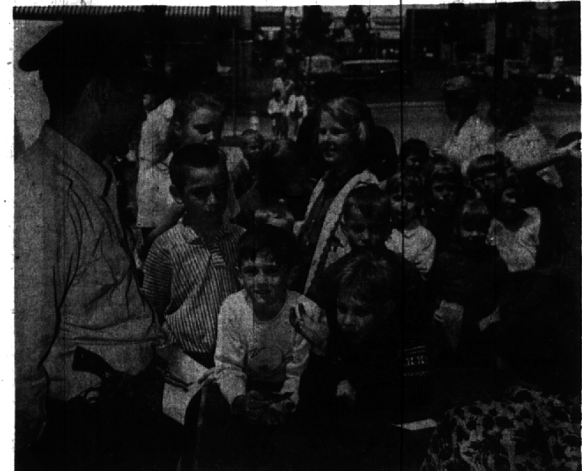
"TOURISTS" received maps along with their tickets.

Places visited included the John Bollin residence; studios of Glen Michaels, Shari Ann Brush and Alicia Mackie; the Edward L. Newmann, Jr., residence; Eva Szilagyi's studio; the "Shenandoah Barr" studio of Gordon Hipp; and studios of Bettie Wagner, Edward Hissong and Helen Alison—as well as the Birmingham Art Center itself.

ALL PREFERRED seats were sold out all four nights of the musical, "The High Cost of Loving in Bloomingham," according to McLean, with 300 to 400 general admission seats also taken for each performance. (See FESTIVAL, 8-D)



LOOKING OVER a citation presented to George Miller (right) for his work as faculty advisor to Seaholm High School's Birmingham United Nations Association (BUNA) there and in May a foreign student panel discussion at Oakland University. Mrs. Joseph H. Shaffer and Harold Chalk.



CHILDREN WAIT in line at Shain Park to see "King Midas" presented by Vanguard Theatre Children's Players.

## MIDAS-TOUCHED

# Kids Have Golden Afternoon

By ETHEL SIMMONS  
Staff Writer

A geodesic dome-full of children, accompanied by mothers, popcorn and pop, watched a one-and-one-half hour performance of "King Midas and the Golden Touch" Friday afternoon in Shain Park.

The production by the Vanguard Playhouse Children's Theatre carried a tragic theme of the king whose lust for gold led to the touch that turned his own laughing, happy child into a golden statue.

It was an appropriate children's "Shakespeare" for Birmingham Arts Festival Week.

THE 657 tickets holders respectfully applauded each change of scene. Most interesting stage gimmick was the thunderous crash, darkened stage and then lights up to a new golden object whenever King Midas applied his touch.

## Chemistry Teacher Attends Institute

Ralph H. Battenhouse, Seaholm High School chemistry teacher, is attending an institute at the University of Illinois sponsored by the National Science Foundation. It begins June 17 and will continue through August 10. One of the goals of the program is to give teachers contact with modern aspects of chemistry as a broad science.

## Early Deadlines In Effect for July 3 Paper

To give our employees opportunity to observe the Fourth of July holiday, The Eccentric will publish on Wednesday, July 3, instead of Thursday, July 4. This means that all deadlines will be advanced one day. All advertisers and news contributors are asked to bring their copy to our offices at 1225 E. Bowers, Birmingham, as early as possible for next week's issue.

# 'High Cost' Has More Credits Than Debts

Reviewed by E. M. BRONER

"The High Cost of Loving in Bloomingham" is an original musical by Dean Coffin and Isabel Himelhoch that highlighted the Arts Festival in Shain Park last Thursday through Sunday.

The play has great credits and some debts, and indeed that is the theme of the musical, to "satirize credit-card living and the buy now-pay later philosophy."

The credits are extensive and the amount of work involved prodigious. The writing of a book, by Coffin, the music, by Himelhoch, the staging, directing, rehearsing the cast of 60 requires months of preparation.

The performances are always professional and vary from competent to shimmering. The staging

is varied and unusual, the leads excellent.

THE STORY is of a young Bloomingham couple who heatedly disagree about finances.

The husband, an advertising man Howard Honeycutt, believes, "If you haven't got it, spend it." He becomes an award-winning credit card carrying user by never letting a day go by without charging something on his credit card.

In time he becomes a great expert on credit ("I learned about credit by being a debtor," he explains), an executive in the American Distress Credit Card Company and even nominated to a newly created cabinet post, Secretary for Consumer Income Disposal.

HIS WIFE, on the other hand, is horrified by debt and separates

from her husband to form the underground Payboys' Club, an under-the-table club that pays cash for everything.

The two opposing forces clash nationally as their philosophies grow from Bloomingham to Washington.

Sam Guest is never false as the ingénue. She has a good show voice, sweet, clear, the lyrics always distinct, a rarity for a soprano. Her voice has power and carries, even when the lyrics are weak.

She is vivacious, attentive and fine throughout the long first act and the shorter second act.

ROBERT SCHULER as Howard Honeycutt is charming, and his somewhat arduous role consists of repeatedly kissing his wife, his mistress and even his aunt. But

this is in the tradition of the juvenile lead.

Winnie Coffin, as Hannah's sympathetic Aunt Maggie, comes on hard, never lets up and proceeds to steal the show. She describes herself as a "middle-aged borderline bohemian," and she is knowledgeable as an actress and a character.

She acts with such authority that she even makes stuffing a line a personal triumph. She has no strong voice, but fools the audience into believing she has when the strength is in her acting. There is no greater comedienne anywhere, than at that stage in Bloomingham.

WINNIE COFFIN's male counterpart, a strong character and a stranger love interest is John Kinsey as the Texas Senator, Sam Bagby ("A Republican all the best

way"). Kinsey has one of the best

songs of the show, a combination gambling and courting song, "Two is a Very Fine Number."

With his 10 gallon hat, his strut, his Southern accent, and his vigorous approach to the role, he is a convincing postician, and does a fine caricature.

There are so many authoritative performances that to mention some is not to slight others, but Ray Scott, in vignettes, creates distinct people—a nervous advertising man, a drawing Southern committee-

man. Ted Becker is another assured performer, as a senator, as a waiter, or in plain picture direction, but it is especially as the researcher Von Knoepf that he achieves the comic.

IT IS REALLY A Coffin evening. (See "HIGH COST", 8-D)

## Potpourri

by JULIE CANDLER  
Special Writer

Except when there's an Arts Festival going on, Shain Park reminds me of our street. Up and down our block stretches a beautiful expanse of green lawns, front and back. Most of it belongs to people (including those at our house) who moved to the suburbs so the kids would have room to romp.

So where do the kids play baseball and football or any other strenuous game? Snack dab in the middle of the street.

That's why our street reminds me of Shain Park, which seldom gets used. Like a beautiful but cold woman, it just sits there looking pretty, and refusing to let anyone muscle its hairdo.

Being of a practical frame of mind, Potpourri was happy to see all that green Shain lawn being strolled across and enjoyed by festival-goers last week.

(Note to any kids who might interpret this commentary as an open invitation to make like Al Kalmie in our yard: what do you think this is, Tiger Stadium?)

ONE WRONG step and the whole thing could have been thrown into a state of collapse, but every step was right when Japanese Kazuko Tatemura, Argentine Graciela Llosa, Costa Rican Jose Redono and Uruguayan Perceita Canel did a fast-moving Yankee square dance at the Arts Festival Saturday. It looked like fun, especially when you keep changing partners.

They moved back and forth and round and round as if they had been enjoying it all their lives.

The four are American Field Service students in this area, who started their long voyage back home yesterday. They danced teamed up with local students whose homes had been opened to AFS imports—Becky Brogan, Mike Jochim, Jack Hogan and Philip Strong.

(See POTPOURRI, 6-D)



## Crafts Demonstration

The children seem entranced with Mrs. Calvin Dennison's crafts demonstration at Shain Park during the Birmingham Arts Festival. A variety of demonstrations from weaving and silk screening to pottery making and metal work were given in the tents for passers-by to watch.

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