

Lecturer Gives Capsule Reviews Of Everything On Broadway

Town Hall Audience Hears Fast-Talking Joe Callaway

By ETHEL SIMMONS
Arts Editor

Fast-talking and joke-cracking, critic-lecturer, actor and director Joe Callaway offered capsule comments on Broadway shows to Birmingham Town Hall audiences Thursday and Friday. He gave a rundown on just about everything that opened on the boards this season at the so-called "Broadway Play by Play."

Because of the number of shows involved, Callaway's briefs were like the appetizer that should have preceded dinner, tasty but not quite filling enough.

His answers to questions posed at an actual meal-luncheon at the Birmingham Country Club following his talk—were fascinating behind-the-scenes views of Broadway and the theatre. It's too bad these couldn't have been included in his lecture at Town Hall.

"The only thing longer than the title is its run."

Of Broadway productions in general, Callaway reported, "Every single show has been adapted from a movie or other source. They're taking no chances these days."

A second major point he made was "New York is a British fest. Ninety per cent of actors here have been imported from Britain."

Callaway said, "One-third of the jobs available are taken by British actors. Ninety per cent of Actors' Equity is not working. The British only allow five or six Americans to perform there."

HERE ARE Callaway's thoughts on some of the British shows now on Broadway:

• **STOP THE WORLD, I WANT TO GET OFF** "People either love it or hate it. I hate it. It's much too repetitious. See it at your own risk."

• **BEYOND THE FRINGE** "New topical sketches have been introduced. It's almost illegally irreverent of everything solemn for the British."

• **CHIPS WITH EVERYTHING** "About the cast system of the Air Force in England. It's highly entertaining without any inner coherence."

Callaway spoke words of praise for British actor Albert Finney, starring in "Luther." "Definitely the actor of the year. He is possibly the greatest young actor today."

CRITIC CALLAWAY reserved his highest honors for these shows:

• **WHO'S AFRAID OF VIRGINIA WOLFE?** "This was the best play of last season, and nothing's been done this season to top it. It's a tense, savage war between the sexes. Horror-humor alternates through the entire evening. If you're a theatergoer, you must see it."

• **BARFOOT IN THE PARK** "The hardest ticket on Broadway. About a young couple who have a spat. The plot, there simply isn't any; amusing reactions to such physical discomforts as climbing stairs."

• **110 IN THE SHADE** "Still the best musical so far this season. An adaptation of 'The Rainmaker.' It has some lovely tunes."

CALLAWAY SAID the distinction between Broadway and off-Broadway production is usually a matter of geography.

"In White America," a chronicle (See CALLAWAY, 3-D)

Three Jobs Total One Busy Year

Joe Callaway's friends in the theatre often urge him to give up the lecture circuit so that he can devote full-time to acting.

But the versatile performer, who is also a director, likes the three jobs equally well and says "that's why I'm doing them all in preference to only one."

He points out that although he must turn down some Broadway show opportunities in order to begin his speaking tour in January, he is busy on the lecture circuit until May, by which time many actors have become unemployed.

INTERVIEWED backstage before his lecture Thursday at the Birmingham Theatre, Callaway slipped a cup of tea provided by his Town Hall hostesses.

He was relaxed, friendly and talkative—and not as snap-crackle-pop as he usually appears on stage. He had something of a (See JOBS, 3-D)

HE SAID OF "How to Succeed in Business Without Really Trying" which played Detroit in a road company:

PAINTER Clifford West will be the first speaker in an art discussion series sponsored by the Bloomfield Art Association at 7 p.m. Jan. 28.

The five-lecture series covers the 13th through 20th centuries and surveys group and individual attitudes and techniques of sculptors and painters.

West's subject Jan. 28 will be on the 15th century. He will discuss the Renaissance Feb. 4.

THOMAS McCLURE, sculptor and University of Michigan professor, will speak Feb. 18 on "Contemporary Sculpture: Its Background and Development." Arts and Views on "A Sculptor's Personal View."

Painter Guy Palazzola, also a U-M professor, will give the final lecture in the series March 10 on "Origins of Contemporary Painting."

The programs will be held at the Birmingham Art Center, 1515 S. Granbrook Road, Birmingham. Further information about a series ticket can be obtained at the BAA.

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CALLAWAY STRESSED TWO POINTS: British actors, adaptations

Serves as Hostess Mrs. Carl Tiedeman, 1212 Lakeside Road, Birmingham, was among honorary hostesses at a reception for artists and guests at the opening of the Michigan Artist-Craftsmen Exhibition Tuesday. The Women's Committee of the Founders Society, Detroit Institute of Arts, gave the reception.

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Junior Symphony Slates Concert

The Southfield Junior Symphony, with Richard Brown conducting, will give its ninth concert at 8 p.m. Monday in the auditorium of Southfield High School, 24675 Lahser.

The first movement of Beethoven's "Piano Concerto No. 3, Op. 37, Allegro con brio" will be performed by 17-year-old featured soloist Nancy Wilson, daughter of the W. A. Wilsons of 27073 Belmont Lane, Southfield.

Miss Wilson has studied for eight and a half years with Mischa Kottler, official pianist of the Detroit Symphony Orchestra. She has appeared as piano soloist with the South Oakland Symphony Orchestra, at three International Kiwanis conventions and many times before the Tuesday Musicals.

SIXTY TEEN-AGERS meet for rehearsal in the auditorium of Southfield High School each Saturday morning during the school year. A winter and a spring concert are given to which the public is invited.

The sale of these tickets provides funds from which scholarships for summer study are awarded.

The formation of this group and its reputation in performances are (See CONCERT, 3-D)



NANCY WILSON

SHE WAS also one of five finalists in the Detroit Junior Miss Pageant in December.

She is a senior at Southfield High School where she is a member of the National Honor Society and the Madrigal and Concert Choirs. She is also president of the Tuesday Musicale Student League.

Miss Wilson plays viola in the Southfield Junior Symphony and in the Southfield High School Orchestra. She was chosen as soloist for Monday night's concert after auditioning with Brown and a group of judges.

Southfield Junior Symphony draws young people from Southfield, Birmingham, Bloomfield Hills, Lathrup Village, Royal Oak, Oak Park and Detroit.



DR. FRANKLIN WALLIN

History Prof. Will Speak to County Group

The Oakland County Chapter, American Association for the United Nations, will hear a talk by Dr. Franklin Wallin, associate professor of history, Wayne State University, at 8 p.m. Jan. 30 at The Community House.

Dr. Wallin, a former Birmingham resident, will discuss "Reduction of International Tensions." Chairman for the program is Dr. John Caldwell.

Dr. Wallin came to Wayne State in Sept. 1959, as a history instructor. He became an assistant professor in Sept. 1961, and was assistant to President Clarence B. Hilbert from Jan. 1962, until Sept. 1963.

He resumed his teaching duties with the start of the fall term in 1959 and was named an associate professor in 1963.

DR. WALLIN was born Jan. 22, 1925, in Grand Rapids. He graduated from a Quaker boarding school in George School, Pa., in 1942.

He received his B.S. degree from the University of Wisconsin in 1948 and his M.A. degree from the University of California at Berkeley in 1950. The University of California at Berkeley also awarded him a Ph.D. in 1952.

Prior to coming to Wayne, Dr. Wallin was a graduate assistant at the University of California. He served in the U.S. Navy from 1942 to 1946.

He has written an essay entitled "Studies in European History." He has contributed to French and American journals and to professional societies on French naval and colonial history.

IN SEPTEMBER, 1961, he accepted a sabbatical leave to provide full-time research opportunities. He returned to Paris where he had been staying in 1962 and worked in the archives and libraries holding materials on French imperialism in Africa.

Dr. Wallin is a member of Detroit Friends Meeting (Society of Friends), Human Relations Council of Highland Park and of various professional associations. He lives with his wife, Florence, and their four children in Highland Park.

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BAA OFFERS 5 PROGRAMS

Clifford West to Open Series

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Pop Art, a Search through Satire

By CAROLYN HALL

Pop Art. From the sound of the words you might assume that pop art paintings are made by popping painted pots at a canvas.

Defining an art form by the sound of its name may seem like a peculiar place to start. It isn't. We have just passed through an intellectual phase during which things were defined by their use. (The best example was the children's book, "A Hole is to Dig.")

Pop art pictures the popular, memorializes the everyday. He says that pop art is an involvement with what he considers to be the most brazen and threatening characteristics of our culture, things we hate but are powerful in their impingement on us.

Andy Warhol uses a photographic silk screen process for his paintings, with car accidents as the main subject matter. Can you think of anything more immediately compelling and horrible?

Robert Indiana, another of the four best-known pop artists, paints "hard edge" works, meaning a flat poster-like quality. All of these painters are as "flat" as the abstract expressionists as they can go.

EVERYONE admits that pop art owes much to abstract expressionism. It was they who won the "Battle of the Public

Press." Now there is an art-accepting public and a body of collectors and institutions that are willing to take risks lest they make another "Artistic Oversight-of-the-Century."

Further, pop art is a rejection of abstract expressionism's self-consciousness "which writes tortuously in its anxiety over whether it has fulfilled the quest for the absolute, the ambiguous form."

Pop art is cynical in that it tends to convey the artist's superb intuition that modern man, with his loss of identity, submersion in mass culture, is set by mass destruction, is man's greatest problem.

"ART, POP OR otherwise, hardly provides the solution—some optimistic glowing harmonious, humanitarian, plasticly perfect Lost Chord of Life," says Robert Indiana.

The most provocative concept is Robert Indiana's proposition that "pop art is death to the precocious notion of what art is. It is willing to face the reality of its own and life's

mortality. Art is really alive only for its own time."

No one who loves art, depends on it for moral sustenance wants to see the terrible thought that art may be outmoded by our times. Does art really have meaning or are the artists living out a patterned past?

The rift between the artist and the public has grown ever wider as technological changes took over the role of preserving history pictorially and producing artifacts.

IT LEFT ONLY the spiritual aspects of art. Is that enough? Pop art could be valuable only as an interim sort of art, a satirical how to all those who predicted that realism was returning. It think it does more. It serves the value of forcing us to look at life and question its values.

It is the human lot to seek an absolute: an answer for all problems. The irony and the glory of the quest is that even those who doubt most (why do pop artists paint if paintings have so little value?) even they, must keep on seeking.

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