

Series Puts Spotlight On Mexico

The second color program of the 1964-65 Travel Film Series at The Community House (Hats & Towns send in Birmingham) will be held at 8 p.m. Friday and Saturday.

Curt Nagel, cinematographer and lecturer, will narrate "Portraits of Mexico."

The armchair traveler will drive with him down the boulevard the Paseo de la Reforma; travel down the Avenida Juarez, Mexico City's "Main Street," and visit Chapultepec Park.

THE AUDIENCE will see the Rancho Charros, Mariachis, a group of native troubadours; Sanborn's Restaurant, tourist rendezvous, the University of Mexico, its buildings

and facades of mosaic murals; Taxco, silver town of the hills; and the spa at Tixtlan.

One of Mexico's largest open-air Indian markets where thousands of natives display and barter pottery, baskets, serapes and other wares will be viewed.

A Mexican fiesta comes to life at the village of Papantla, climaxed by the performance of the "flying lizard-men."

Diving boys plunge from rugged rock cliffs into the surf 100 feet below.

On to Morelia, a typical Mexican town, into the heart of the Tarascon countryside; Lake Patzcuaro and the little hamlet town of Janitzio.

PRECEDING the movie, the prefilm dinner will be served, beginning at 6 p.m. The dinner will feature a variety of authentic Mexican dishes as well as American food.

Reservations for the dinner are requested by today. No reservations are required for the film. However, tickets are on sale now at The Community House.

NAGLE CONTINUES his color portrayal of Mexico with a visit to Acapulco, resort on the Pacific. Here, the rocky coasts, tropical flowers and seascapes provide a background for vacationers and the Mariacha troubadours.

State Traffic Deaths Increase

Michigan's 181 traffic deaths in October brought the year's count to 1,729, which is 224, or 15 per cent higher than 1,495 for the same 10-month period last year, according to State Police provisional figures.

The October fatalities were five more than 173 in that month a year ago. October's averages were 160 for the five years of 1959-63, and 158 for the 31 years of record kept here, 1933-63. Highest toll for the month was 230 in 1941 while the low of 97 was in 1944.

It was the fourth month in a row showing an increase in deaths compared with the same months in 1963. Only one month in the first 10 this year, June, has shown a decrease compared with corresponding months last year.

Delayed death reports will add somewhat to the October and 10-month provisional tolls.

More complete figures for

September showed 179 deaths, up 10 per cent, 12,464 injuries, including 22 per cent, and 29,865 accidents, up by 3,105 or 18 per cent compared with the same month a year ago.

Estimated mileage for the first eight months, the latest information available, was 25 billion, a gain of six per cent, while the death rate of 5.4 per 100 million vehicle miles was increased by 11 per cent compared with the same period in 1963.

Art For Art's Sake

Big Guns Gather And They Go 'Pop!'

Five intellectual big guns of the art world will be at the Detroit Institute of Arts Saturday. They will hash over the contemporary art scene in a symposium entitled "Pop Art and Tradition."

I've been anticipating going with great eagerness. What an exciting opportunity to write a stimulating and provocative review about it. A reviewed art show you can go see... but a reviewed symposium is committed only to those present.

So it's really more to the point to mention this before the fact so you can have the pleasure of participation yourself.

At 10 a.m. the panelists will begin, each by giving a 10-minute statement showing the relationship of pop art to the past (if they see any).

Who are the five?

Robert Motherwell is a well-known abstract painter represented in many collections and publications.

Clement Greenberg is a respected art critic, widely quoted.

Lawrence Alloway is the curator of the Guggenheim Museum in New York (Frank Lloyd Wright's famous spiral building) and former art critic in England.

Robert Rosenblum is a professor of art history at Princeton University.

Alan Karpow is first an art historian, secondly a painter and finally the inventor of the "happenings." "Happenings" are randomly planned events in which chance relationships have significance.

IT IS NOT too surprising, in retrospect, that an age as psychologically oriented as ours would produce an art form as experimental as the happenings. But it is impressive that Karpow was able to conceive, produce and promote them so effectively.

The panel will be moderated by

Robert Kisman, assistant curator of contemporary art at the Detroit Institute of Arts. Kisman is an enthusiastic and knowledgeable speaker with an enviable command of English.

He hopes that combining such talent and knowledge as these five men have, coupled with the interaction of intellectual exchange, will produce some lucid views on "where we are now" in the art world.

HISTORIANS typically deal with the past. To assess the present and predict future trends is far trickier.

Probably no single unanimous view will emerge. These men were selected for their varying stands to give breadth and scope to the discussion. The morning session from 10 to 12 consists of their first statements, discussion and arbitration by moderator Kisman.

After a luncheon break (there's a chance to try the museum's restaurant) the audience is invited to have at the panelists in a free-for-all discussion from 2 till 4 p.m. The panelists are allowed a last word in conclusion.

I hope the museum plans to record and possibly publish an abstract of this event. Other conferences do it, and this program should really be a contribution to current thought.



Mrs. Hall

Painters

(Continued from 4-D)

SOME INTERESTING abstract works include Rosemary Allen's "Song for Persephone" oil, Margaret Lyman's "Thicket" and Mae Averill's "Untitled." Mrs. Averill also exhibits a beautiful fused glass piece.

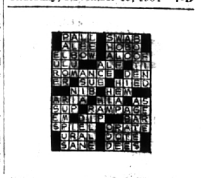
Sally Robinson's small "Inter Sanctum" contains vividly colored areas sparingly spattered with black. "Abe," an acrylic by Joyce

Brown, has a somewhat primitive quality in its design forms.

Some well done "realistic" paintings include Helen Shaver's soft "Nude," Alice Peace's subtle "El Familia," Betsy Donaldson's delightful "Quince" in green and yellow and Sally Parson's delicate oil on "Nude."

"Behold The Gold" by Elizabeth Dennis is a good example of the currently popular "pop" art style. And Ann Cutters carefully arranged "Typography" could be similarly classified.

THE B'HAM ECCENTRIC Page Thursday, November 19, 1964 7-D



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