

FROM THE BOOKCASE

Contrasting Views of Youth Are Pointed Up in Two Novels

DRIVE, HE SAID by Jeremy Lerner; Delacorte Press, Dell Publishing Co., N.Y., 1964, 199 pp., \$3.95.

Reviewed by MADGE M. LANE

"Drive, He Said," the first novel of Jeremy Lerner, is not a once-upon-a-time story. It is an allegory of the very near future written by (for want of a newer phrase) an angry young man.

A critic of society, he has chosen two characters, Hector Bloom and Gabriel Reuben, to represent the physical and the mental man exposed to the evils of their time.

The title, taken from verse by Robert Creeley called "I Know a Man," is doubtless chosen for its feeling of speed and violence. Much of the action, and the novel is one of action, is symbolic and a spoof.

THE READER can laugh out loud at its satire which is frolicsome at the beginning and moves to the distorted fantasies of the absurd.

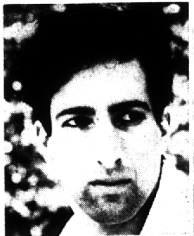
The scenes shift as quickly as a kaleidoscope changes its patterns from the basketball arena where Hector is a campus luminary to a basement room of a bowling alley in the Bronx where Gabriel, the radical visionary joins his refferencing friends for a political talk-session.

Neither man can deal with the situations that confront him, as man cannot deal with the forces of the universe.

THE STORY moves on to a party given by Moses Mandel, munitions tycoon, whose vast estate is completely enclosed in the latest achievement in bomb protectors, a "puncture-proof transparent fiber-light plastic bubble" where Gabriel fishes Hector from the swimming pool.

The death potential lurks despite the great safety device.

Most of the sixth chapter is devoted to a nightmare chase, a tussle in frenzied pursuit of Hector and a professor's wife. The reader identifies with the terrified



JEREMY LERNER

couple to the end of the chapter, but in retrospect wonders if the author was narrating directly or giving a veiled presentation of evil.

AN ABSTRACT treatment is often hard to follow because interpretations can conflict with each other, and symbols may be ambiguous. Joseph Wood Krutch, a lively (See DRIVE, 2-4)

A SONG OF SIXPENCE by A.J. Cronin; Little Brown & Co., Boston, Mass., 1964, 244 pp., \$4.95.

Reviewed by MARION TRAINOR

Restful reading best describes A. J. Cronin's latest book. This is not to castigate it as dull nor even light reading.

But it is a nice contrast to the violence, symbolism and sex preoccupation which frets the nerves in so many of our modern novels. The book is the story of young Laurence Carroll whom the reader strongly suspects is Cronin himself.

WHEN WE MEET young Laurie, he is the pampered only child of a pretty, talented mother and a handsome, ambitious father. The only draught which disturbs his insulated existence is the dislike which the residents of the Scottish Protestant town have for him as a Catholic.

However, life is pretty pleasant until his little world is shattered when his father dies of tuberculosis.

He and his mother are thrust into reality without financial means (See SONG, 2-D)



'SIMPLICIUS AT A GROVE OF A RECLUSE' Etching by Max Klinger (1857-1920)

Kollwitz Depicted The Common Man

By ETHEL SIMMONS
Arts Editor

"One of the few really famous women artists in the world—also famous as a sculptress" said Little Gallery director Albert DeSalle, describing Germany's Kaethe Kollwitz (1867-1945).

A show of her drawings, etchings, lithographs and woodcuts opened Tuesday at the Birmingham gallery, 915 E. Maple and continues through Dec. 31. Also exhibited are works by 10 Kollwitz contemporaries.

Like Goya and Daumier, Kollwitz felt for sadness and the hard lot of the common man," DeSalle said. "Her husband was a doctor and worked in a clinic for the poor."

"Most of her subjects are sad in themselves, but she was a very happy person."

Throughout her life she did self-portraits. Kollwitz believed a person's character shows most in his face and hands.

MAX KLINGER was probably the most important single influence in her life, said DeSalle. "She met him in Berlin and was impressed not only by his ability as a draftsman but by his delineation of figures."

Attributes of sorrow and great stress were in his work. He was the last of the German Romantics. DeSalle reported, "We are rediscovering how much very great (See MAN, 2-D)



'SELF-PORTRAIT' BY KAETHE KOLLWITZ
Lithograph was made in 1924

Good Job of Casting Sharpens 'Picnic'

Reviewed by CELIA TURNER

The place was Chestnut Street, the play was "Picnic," the author was William Inge, and the audience had leaved a blizzard to see the Birmingham Village Players perform.

This was not new. Those stalwart people have been producing plays for 42 seasons, always to capacity audiences.

"Picnic" is people, lonely people, whose most little lives are shattered by the appearance of Hal Carter, a young tramp with the body beautiful.

William Inge has chosen as his allegorical counterpart a common middleclass background in Kansas shared by two "males" women. His typical women range from the romantic Helen Potts, who cared for her invalid mother, to the fearful Flo Owens, afraid for her two daughters, lest they repeat her mistakes.

RANGED IN between are the pretty daughter, Madge; the smart daughter, Millie; and three delightful schoolteachers, covering their desperation with quests for masters' degrees and fights over 15-cent orange juice.

We see the strong, physical man in Hal Carter; the smart college man unable to thrill with his kisses in Alan Seymour; and the satisfied bachelor who allows life to "happen" to him in Howard Bevans.

The chemical reaction resulting from Hal Carter's entrance on the scene changes the lives of Madge Owens and Rosemary Sydney, the star boarder schoolteacher.

was self-conscious with much turning away toward the audience.

There was a sense of careful placement which took the actors attention to such an extent that several times one character would shove another into his "proper" place. The director seemed afraid of the climax, treating them with a kind of apology.

CHARLOTTE Quinn is due enormous credit for her fine set design. The original play contained two complete houses—an impossibility on a small stage. Miss Quinn gave us the same impression with one-half of one house and the back door of the other.

The only flaw was the backdrop which took our attention because (See PICNIC, 2-D)

Director Lee Madden did an excellent job of casting. The characterizations were well-defined and held throughout the evening. William Inge's beautiful dialogue was delivered with good rhythmic variety and understanding.

There was a touch of forgiveness underlying each character which softened the sex. The audience never became uncomfortable in the laughter held a warmth rather than an embarrassment.

The director's difficulties came in moving his people. The movement



ECCENTRIC PHOTOS

Papier Mache Playmates

Class projects in papier-mache undertaken at Wing Lake School, Bloomfield Township, are imaginative, especially size-wise. Working with art consultant Mrs. Charles Carey, the third grade class of Mrs. Carol Cummings created a 19-foot dragon; the first graders of Mary Brockhaus built (over a sawhorse) a cow, big enough to ride. Both projects also

inspired the classes to poetry. "This is our dragon. His name is Clyde. He's 19 feet long and two feet wide," begins the first of four verses about the creature, who was built over boxes. "Moo. Moo. There is somebody new in first grade. Her name is Hendricka; she is a cow" starts out the other poem, free verse.



ECCENTRIC PHOTOS

The Atlantic Editor Talks At Town Hall

"In the Editor's Chair" will be the topic discussed by Edward Weeks, editor of The Atlantic Monthly, at 11 a.m. Thursday and Friday at Birmingham Town Hall in the Birmingham Theater.

Weeks is the ninth editor to head the century-old literary magazine. He has been on the editorial staff of The Atlantic for 30 years, longer than any other man in its history.

He originally served as first reader, then as editor of the Atlantic books. Since 1938, as editor-in-chief, he has built up circulation of the magazine from 100,000 to the more than 270,000 readers who purchase it today.

Weeks is the author of "The Open Heart"; he has edited several anthologies, including "Great Short Novels" and "Jubilee: 100 years of The Atlantic," which celebrated the magazine's Centennial in 1957; and in the autumn of 1959, his autobiography, the story of an editor in action, was published under the title of "In Friendly Candor."

Weeks makes his home on Beacon Hill in Boston. An ambulance driver with the Moroccan Division during World War I, he was awarded the Croix de Guerre and later was the recipient of post-war scholarships at Harvard University and Trinity College, Cambridge.

A discoverer of new authors and a loyal backer of those he has helped to establish, Weeks makes annual trips to England and the Continent in search of promising foreign material.

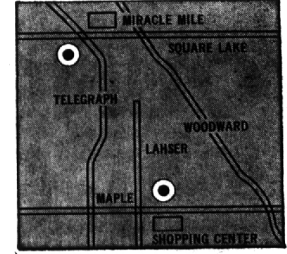
In the summer of 1959, he was one of a delegation of four American writers sent by the U.S. State Department on a cultural exchange with Russia. He travelled 11,000 miles within the Soviet Union, and during his stay there had encounters with the novelists, poets and editors of the USSR.



WEEKS

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