

Church Theme Set At B'ham Musicales

"History of Western Church Music" is the theme for today's meeting of the Birmingham Musicales and is in keeping with the aims of the National Federation of

Musicians. The 1:30 p.m. program at the Community House, Birmingham, will feature soprano Mary Jane Walker, accompanied by Teruko Yamasaki, and contralto Marguerite McAllister, accompanied by Frenzel Fenstermacher.

Also on the program will be an ensemble composed of Aileen Erdmann, Marjorie Edwards, Jean Berg and Joanne Wolfley, all members of the musicale's Madrigal Singers. She will sing the "Motet: Exultate Jubilate" by Mozart, "Benedictus" by Bach, and "Hallelujah Chorus" from "King David" by Honegger. Mrs. Yamasaki is well known to Birmingham Musicales audiences for her many solo performances.

MRS. W. DESMOND McAllister is also presently a church soloist. She is a Belle Isle audition winner and played in the Detroit production of "Bells are Ringing." She has been a voice student of Mrs. Sidney Budd for 16 years.

Mrs. McAllister will sing "Easter Cantata (Magnificat)" by Bach, "O Rest in the Lord (Elijah)" by F. Mendelssohn - Bartholdy and "Twentieth Century Folk Mass" by G. Beaumont. Donald Spaulding, percussionist, will accompany the folk mass.

Accompanist Mrs. Fenstermacher is a graduate of Ohio State University with a B.S. degree in music education. She did graduate work at Wayne State University and was a vocal teacher at Redford Union High School. A member of the Royal Oak Musicales, she also sings in the choir of the First Congregational Church.

Chairman of the Day is Mrs. Ted V. Linabury, and she will be the narrator for the program. The tea chairman is Mrs. H. G. English, and hostess chairman is Mrs. Owen Hall.

BEST SELLERS From La Belles

FICTION

1. The Spy Who Came in From the Cold
2. In Cold Blood
3. The Grapes of Wrath
4. The Vertiginous Affair
5. The American Girl
6. The Day After Tomorrow
7. The Day After Tomorrow
8. The Day After Tomorrow
9. The Day After Tomorrow
10. The Day After Tomorrow

GENERAL

1. Four Days
2. The Day After Tomorrow
3. The Day After Tomorrow
4. The Day After Tomorrow
5. The Day After Tomorrow
6. The Day After Tomorrow
7. The Day After Tomorrow
8. The Day After Tomorrow
9. The Day After Tomorrow
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Exhibit

(Continued from 1-D)

LAURENCE BARKER is the academy's graphics man, showing drawings, lithographs, woodcuts and two wonderful small abstract engravings, the latter printed, I think, on handmade paper and only \$40 each.

Howard Brown's specialty is design, varied examples of which range from architecture to furniture to packaging, all shown in photographs. But I found them hard to look at compared with his highly inventive and craftsman-like gold and silver jewelry.

A sterling silver ring set with a large pale yellow period locket, especially beautiful in the case and is just one of 19 fascinating pieces.

IT TAKES A LOT of patience to study the detail of an architect's layouts and models, especially in an exhibition that includes the work of 10 other artists, so I don't feel that I can comment intelligently enough on the work of Robert Snyder.

It includes numerous Cranbrook and other studies and two stunning photographs of a model of his Peace Lutheran Church in Warren.

And coming now to the far end of the gallery, two of the best known and most appreciated of the Cranbrook group of artists to study all continues to tower above other ceramists with a beautiful display of pots, tremendously varied in size, shape and color—every one a standout of museum quality.

AND WALLACE Mitchell proves again that his color sense must encompass more than twice the range and sensitivity of the average person.

On a small space, with the greatest economy of means in color and form, he creates a subtle series of variations on a theme like a visual "Well-Tempered Clavier." "Yellow Squaring" moves in and out of yellow to a rosy red that makes one inch of this small oil painting

or people were gazing that they wanted it.

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Potpourri

By JULIE CANDLER
Special Writer

Last week we paid our first visit to that high temple of the cult of the boom, the Playboy Club at "38-24-34" Jefferson Ave. That's the spot for the gourmet who has seen everything and wants his meals spiced up with stuffed bunnies.

After they get those dolls squeezed into those little costumes, there's quite a bit of bunny left over. For modesty's sake, this makes it necessary for the girls to bend from the knees rather than lean over to serve your food.

Anyway, the food is delicious and they have some tremendous paintings, prints and sketches on the walls.

THE EXCELLENT programming continues at WQRF-M under the guidance of the Stanley Aker of Franklin. According to their April program guide, you can hear a discussion on "Planned Parenthood" on their Spoken Word feature today at 8:30 a.m., 1 p.m. and 9 p.m.

Tomorrow's Spoken Word is "Voice of Poetry" and Monday will be a discussion of Henry Wadsworth Longfellow, at the same hours.

In between, there's lots of good classical music, some jazz (ugh!), Broadway musicals and such. It's listener-supported and well worth support from all you listeners out there on the Potpourri pipeline.

WE SALUTE THE Croats for their fine music, their community spirit and their courage, all of which were shown last week at Ford Auditorium.

It was the night Croatian pianist Bozidar Kunc died in the wings after performing his own Piano Concerto in B minor. His music was magnificent—vigorous and brilliant. He threw himself into his musical performance more than any pianist we have ever seen.

Later, we learned that he had not felt well when he arrived in Detroit two days before. On the afternoon of the concert rehearsal, he admitted to a friend that he would take something for indigestion if anything was available.

THAT NIGHT as he played, he bowed his head limply during several orchestral interludes. He received tremendous applause, then kissed his sister, Zinka Milanov, as she walked onstage to sing superbly.

He collapsed while she was singing. Bloomfield Hills resident John Prepole, who with Mrs. Prepole was chairman of the benefit concert, saw him and ran to hail Dr. Anthony Militch, Flint physician who was in the audience. Dr. Militch said later, "There was nothing I could do. It was too late."

They called it a heart attack later at Receiving Hospital, where he was pronounced dead.

IT WAS A TRAGIC end to a triumphant evening. At intermission, Prepole had presented a check to Robert B. Semple, president of the Detroit Symphony Orchestra. The check was for \$10,250. With it went a pledge for another \$10,000 to help the fine orchestra of which all Detroiters should be proud.

Prepole presented the check on behalf of the Croatian Board of Trade, sponsors of the concert.

"We are a civic group," said Prepole to the concert audience, "but we are also dedicated to the arts. We are pleased that the music of Croatian composers has been introduced to you through Croatian artists."

We hope Bozidar Kunc's tremendous Croatian music will become more and more important in musical repertoires everywhere. To us, he's an outstanding composer, and a hero as well.

THERE ARE SOME Birmingham area residents, teachers, and even a local bus driver among the big armada of talent presenting "Carouse!" at Norup Junior High School in Oak Park April 10, 11, 17 and 18.

It's sponsored by the Berkley Area PTA. A pledge for another \$10,000 to help the fine orchestra of which all Detroiters should be proud.

Nature Now

(Continued from 1-D)

ground he leveled his fighting and resumed his original "spit."

The show usually ended at sunset, but on moonlight nights it sometimes continued at intervals until dawn disappeared.

At daybreak the performance was repeated, the time of its beginning advancing two minutes each day until June.

JOHN JAMES Audubon painted the American Woodcock for his "Birds of America" in 1835. Three individuals are shown against a background of broad-leaved cat-tails, two of them drinking from the marsh and a third just alighting with outspread wings.

An entry in Audubon's Journal dated May 15, 1826, mentions the famous painter was on a trip down the Missouri River, takes note of the Woodcock.

On this day he went ashore to hunt at a spot about 10 miles below the mouth of the Vermillion River. Of this jaunt he writes: "I started a woodcock and caught one of her young and I am now sorry for this evil deed."

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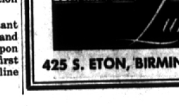
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St. Bede Sponsors 2nd Theatre Party

St. Bede Catholic Church, 18320 W. 12 Mile Road, Southfield, is sponsoring its second annual theatre party at 7:30 p.m. Sunday, April 26, at the Grandeur Playhouse, Detroit.

This year's production is a comedy called "The Firebugs," co-chairmen of the affair are Mrs. Richard Whiting and Mrs. William Wolber. Mrs. Joseph Longo, 29245 Guy, is taking ticket reservations.

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Study

(Continued from 1-D)

ered her lines in a crisp authoritative voice, her love scenes were lacking in the necessary warmth to be believable.

Francis Matoušek (Ferand) seemed unsure of himself at first, but he too had his good moments, pleased that the time when he realized that Lucienne either had to be alive or there was indeed an eerie form "life after death."

A retired detective was enacted in a jaunty yet dignified style by Bill Kegel. His eyes displayed an all-knowing twinkle, and one felt that perhaps he knew much more about the situation than the rest of us realized at the time.

KAREN STREET, as Lisette, was almost too successful in her portrayal of a young unsophisticated girl.

Her most believable lines came when she discovered a death which obstructed her escape from reality. Stew and the Andros brothers, con-architectural brother-in-law and Dale Winnie as Gouttes, the cognac-swilling handyman, both received a round of applause from an appreciative audience.

Edna Crookston as Henriette, the pliffing maid, and Dwight Treasler as the messenger turned in adequate performances. Woody Henry was the off-stage voice of the telephone operator.

THE OPENING SCENES were somewhat sluggish as the intriguing plot was being developed.

As the plot continued, it gathered momentum, the actors seeming more self-assured. At times the dialogue became a little tedious, thus putting a great burden upon the performers involved.

The French living room could possibly have been a little more Gallic in flavor, but the backdrops provided the necessary balance.

The melodrama was directed by Mrs. James F. Slattery, assisted by Mrs. Robert Henry. Production manager was Charles Blunt.

All in all, it was a pleasant evening spent at the theater and certainly was one ponder upon Ferand's question posed in the first act, "Is death really the last line in the book?"

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