

Adult Students Present Annual Show at the BAA

Reviewed by
ILONA ALTSZULER WEISSMAN

This writer came away from the BAA Student Show with mixed emotions. It is good to see such active participation in art, but in an exhibit of this nature what does the reviewer base her comments on?

The products of long years of training, familiarity with techniques and materials plus the ability to control them, understanding of color application, and so forth cannot be considered as judgment criteria in this case.

It would be grossly unfair to approach this exhibit in those terms. This show seems to be made up of individual expressions of a group of interested people with varying degrees of talent who are "doing art" as a sort of pastime. It is not their life pursuit; they are not competing with professionals (except sometimes in price) yet their work must be considered as being sincere.

Terra cotta construction and sculpture are well represented. Ginny Armstrong shows a glazed construction, "Sunday Afternoon." Marie McNaughton has two noteworthy pieces—a sand casting, "Carousel," and a stoneware and glass composition, "One Step Up." Netty Hoyt's suspended "Birds" are charming.

Florence Gray's "Sculpture" is a little gem; it depicts the Holy Family amid some wonderful chunky white-glazed lambs.

A MENAGERIE of delightful terra cotta animals reside on a round black table in the center of the exhibit area. Included are "Birds" by Neis Walton, "Hatching," a partially emerged chicken by Gloria Bishop; and the "Raven" by Betty Smilie.

Paige Ester and Dety Webster each contributed a study of a fox. Margaret Valpey has two pieces—a beautifully textured "Rhino" and a large glazed chicken with

the appropriate name of "The Egg Maker." "Harry" by Pat Johnson is a most charming member of this group of creatures.

The sculpture students have made use of many materials. Harold Turner has fashioned a smooth, rhythmic "Horse" from wood putty. Lorene Caris has used her material to its best advantage in her non-objective alabaster piece "From All Sides."

JOANNA SHURRER organized a painted construction of wood which is quite interesting. Two little bronzes, both depicting "Mother and Child," are ambitious pieces by Olivette Moore and Mary L. Carroll.

A bust portrait labeled Jeanne Wilson, which deserves mention, could not be found in the catalog.

This exhibit would have been much stronger had many of the paintings been left out. Unfortunately, most painters of the beginners variety in their haste to show

a finished product ignore the important basics that are an integral part of a painting.

But we must mention Florence Weisk's "Angel Guiding Wise Men," which shows imagination, and Mae Gross' bright "Springtime" oil, among the more praiseworthy works.

IN THE EXHIBIT of portraits, Shirley Beer is obviously the most advanced of her contemporaries. Her excellent "Portrait" is a rich study of a middle-aged woman. Helen Sexauer's strong portrait of "Mrs. Green" and Mary Calhoun's "Mrs. Lovely" both show ability.

Mary Lou Greeson shows promise in her vivid "Portrait" although her approach is commercial and lacks depth of feeling.

Cheers to Margaret Valpey for being a real "student" and exhibiting the only charcoal drawing in the show.

Weaving is well represented by (See SHOW, 4-D)



"PORTRAIT" BY MRS. GREESON

LET US PROCEED to mention some of the more outstanding pieces, by comparison, in terms of this particular exhibition.

The watercolor section is strong. Rosemary Stickle's gently muted "Flower Dream," Cecile Leston's sensitive "Autumn" composition and Robert Fish's "Study in Red" are fine examples.



"STUDY IN RED" BY BERT FISH

Searching for New Talent

Auditions to select the winner of the Alexandra Grange Scholarship will be held at Will-O-Way Apprentice Theatre in Bloomfield Hills, now through June 15.

The actor or singer who is chosen to win the scholarship is chosen to join other students in the summer term, June 29 through Aug. 16.

Appointments for auditions may be arranged by contacting Celia Merrill Turner, director of the dramatic trade school at 715 W. Long Lake Road near Telegraph.

The scholarship is given annually to a serious, talented individual 16 or over, with real professional promise. He or she can be a vocalist who is interested in learning dramatic techniques, an aspiring actor or director, or a student of stagecraft and set design.

THE SCHOLARSHIP is not awarded unless a young man or woman is found with the proper combination of ingenuity, drive and ability. The requirements include seriousness of purpose, talent and financial need.

If the scholarship is granted for the summer term, the winner will be featured in Will-O-Way Apprentice Theatre's summer productions.

The scholarship holder will work in interpretive reading with Treasa Way Merrill, in costume and set design with Beth Pitafian, and in lighting, make-up and set construction with Duane Peck, associate director at Will-O-Way.

Previous holders of the Alexandra Grange scholarship are now actively engaged in professional theatre or theatre education. They include Bob Johnson, Rodney Stanborg, Bruce Osgood, Woody King, Cliff Fraser, Catherine Campbell and Sylvia King.

Alexandra Grange studied at (See TALENT, 5-D)



ADMIRING SCULPTURE BY MRS. HERBERT FISHER (CENTER) ARE MRS. VINCE GREESON (LEFT) AND MRS. BERT FISH.

St. Dunstan Tips His Halo To Guild's Current Offering

Reviewed by
CAROL HODGES

The quality of amateur theater is not strained (in this reviewer's opinion) and how they do it isn't half as important as that they do it at all.

Such being the case St. Dunstan, patron saint of actors, must be proudly tipping his halo over the current offering of his namesake guild; Tennessee Williams' "Summer and Smoke."

It deserves your support as well for the two remaining performances, Friday and Saturday, either because you're a patron of the arts, or because part of the proceeds will go to the Sheldon R. Noble memorial scholarship fund.

Director Robert G. Liggett must have had a reason for requesting Southern accents from his players. The fact that—to ears fresh from 12 years in the South—they didn't ring true, is a nagging side issue to the overall job, which was skillful.

Kudos to his staff as well: Maurice F. Smith, Jr., assistant; Sally Page, producer, and her assistant, Rika Kenny.

AND A SPECIAL curtain call to Dean Warner for her set design. The curtains were not drawn between scenes, technical business be-

ing accomplished in semi-blackout, while center spotlights bathed the fountain and the delightful Victorian angel therein. Stage right was the rectory; stage left, the doctor's office. And all the arts were complimented in their execution.

Mary Ellen Briggs did an amazing job as Alma Winemiller. To make a Williams female believable is not for the untalented, and her polished control is far more important than the minor flaws that prove her humanity. Jim Beavers, (off to a slow start if one must care) grew in sympathetic appeal as the young doctor, as his power and authority increased.

characterizations. It could, you know, be blamed on the deviousness of the author's thought channels. So you'd be right to applaud Chuck Himelhoch as Roger Doremus, George Ross as Vernon, Brooks Dixon as Rosemary, Bob Johnson as Dr. Dixie and Dick Page as Archie Kramer.

(See ST. DUNSTAN, 2-D)

RECEPTION TO FETE HIM Art Museum Previews Clifford West's Series

The Detroit Institute of Arts will be the scene Monday for an invitational preview of Clifford B. West's color film on Italian sculpture and architecture, cosponsored by the Detroit Institute of Arts and the University Center for Adult Education.

From his series of eight completed films, West, of 225 Lone Pine Road, Bloomfield Hills, has chosen for the premiere "The Basilica of San Lorenzo" and "Michelangelo: The Medici Chapel."

Following the preview, scheduled for 5:30 p.m. in the Art Institute lecture hall, a reception will be held in the Rivera Court to honor the well-known painter and teacher.

WEST'S SERIES on "Treasures of Tuscany" will have its first complete public showing in three Wednesday evening programs—May 13, May 20 and June 3—in the Great Ages of Art program at the Detroit Institute of Arts. Enrollment information can be obtained from the Art Institute's Education Department.

Part of a projected sequence of (See MUSEUM, 4-D)

Opera Workshop Slated at Library



OPERA RECORDINGS which are donated to Baldwin Public Library through the proceeds of the Opera Workshop Series are examined by (from left) Mrs. Kenneth Cunningham, committee chairman; Mrs. George

The third opera appreciation series sponsored by the Birmingham-Bloomfield Committee for Metropolitan Opera will be held at the Baldwin Public Library beginning April 27.

The workshop series will examine operas scheduled for presentation during the coming Met season in Detroit. Speakers in the lecture-recitals will emphasize all the landmarks of the famous operas.

High fidelity recordings of the operas will be played, and members of the class will be given a libretto to keep and take to the opera performance.

THE WORKSHOP programs are Russell Skitch lecturing on "Manon," April 27; Mrs. Robert Leggett, "Faust," April 28; Mrs. James Rosenthal, "La Boheme," April 29 (evening); Betha Seifert, "Don Giovanni," April 30; Russell Skitch, "Falstaff," May 4; Lloyd Murphy, "Aida," May 5; and Mrs. Benjamin Brewster, "Lucia Di Lammermoor," May 6.

All morning sessions begin at 9:30 a.m. and the one evening session starts at 8:15 p.m. Tickets and/or reservations for the series or single sessions can be made at the library, 351 Martin, Birmingham.

McClellan, committee member; and Sybil Maxton, librarian. Other workshop committee members are Mrs. L. T. Dickson, Mrs. Richard Maurer, Mrs. Richard O'Reilly and Mrs. Charles Noonan.

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