

B'ham Artist Exhibits Work In New York

Glen Michaels, 344 W. Brown, Birmingham, is exhibiting four mosaic panels in the American Craftsman Exhibition in New section of the country, of all ages, which began May 22 and will continue through Sept. 13. Michaels is supervisor of the Cranbrook Young People's Art Center in Bloomfield Hills. Paul J. Smith, director of the museum states, "In assembling

this exhibition, emphasis was given to representing the wide range of work being done today by American craftsmen. "In illustrating the diversity of the work, no attempt has been made, however, to explain this diversity in terms of geographical areas, cultural influences or mingling of various art forms.

"TOUGH IT IS IMPOSSIBLE to derive from this group a sense of a national style, it is apparent that there is something in their way of working as creative craftsmen that is distinctively American."

A special selection of works by American Indian and Eskimo craftsmen, all of which have been made within the past five years, has been included in the exhibition "to illustrate," states Smith, "the too often ignored activity of individuals who continue to work within the traditions of this indigenous American culture."

Novel

(Continued from 1-D) philosophical, to lend interest. Nor has it moral or message that could not be set forth in one page of workmanlike prose.

THE BOOK'S FAULTS could not have been corrected by editing: There would have been nothing left. Why it was published at all is baffling.

Had it been printed double-spaced, high school English classes could have used it for practice in finding mistakes, jotting them down between the lines.

Shakespeare Tells Of Birthday Year

"It's been nice, but Gadzooks, I'm glad it's over." The words are those of playwright William Shakespeare as he stopped by the University of Detroit Summer Repertory Festival tent to see the opening last week of his "A Midsummer Night's Dream."

He was commenting, not on the play, but on his 400th birthday year.

Orient

(Continued from 1-D) gardens. They would never allow them to die from neglect. "You get very attached to them," according to Dr. Mason. "They hover between life and death." The Masons' trees are dainty and fragile looking but seem to bloom with health.

Among their assortment are Mountain ash, Jack pine, flowering crab, red cedar, arbutus, flowering currant and quince, blue spruce, cotoneaster, lilac, elm, Schweidler's maple and their first pitfighter.

ONE OF OUR suburban department stores sells the dwarfed trees that are California grown. They range in price from 10 to 150 dollars. A real hobbyist cannot put a price on his little trees.

How can you add up hours of "tender and loving care," patience and industry? Cultivating the bonsai, according to the Japanese, has an influence on the lives of their growers.

In effect it is a delightful sort of tranquilizer because it reduces tension, brings joy, humility and repose. So for all the attention, devotion and painstaking work required in tending them, the potted trees offer something of value in return.

THE JAPANESE observe certain formalities in displaying their dwarfs as they do in so much of their living. Certain colors and textures in ceramic or porcelain pots are chosen for certain trees.

"We have ours in plain old earthenware flower pots now," Mrs. Mason pointed out. "But, eventually we hope to find more attractive containers for them. The important thing is that they rest on something that provides good drainage."

"We stand ours on crushed lava rock. We used to set the pots in flying saucers painted black. You should have seen us hunting for those flying saucers around Birmingham one 95 degree August day.

"WE FINALLY tracked them down, painted them black and filled them with crushed rock. We set them against a wall to protect the bonsai from the winds."

"This year," Dr. Mason added, "we hope to build an arrangement of redwood shelves with a small pool and perhaps even a waterfall. They can be seen to better advantage set up on shelves in the yard, and in the evenings there can be a light focused on them."

The Japanese believe that caring for the bonsai gives new dimensions to the life of the grower and observer. It is a visit back to nature, plus a course in self-discipline that is characteristic of the Japanese.

It means slowing down long enough to experience the richness that daily contemplation of nature brings. The Masons appreciate this, and their enthusiasm is catching.

"SUCH A FUSS," he said. "Speeches, exhibits, productions, books, criticisms, articles you'd have thought I was writing classics instead of potboilers to keep the Globe actors busy. "And some of those productions this birthday year? They made me look like a sourpuss. Don't the directors know I was a comedy writer?"

"They have their actors read some of my funniest lines as if they were Holy Writ, and what's wrong with your audiences? Don't they recognize some of my silly, sexy stuff?"

OUR REPORTER reminded Shakespeare that some of his words meant different things today. That line about "virgin craves and maiden streamers" from "Hamlet" for example.

"What's wrong?" he spluttered. "You people illiterate? I noticed that your audience at 'A Midsummer Night's Dream' picked up most of my gag lines."

One critic said "Horseplay was given full reign as players stumbled, a death scene was gloriously botched, the moon forgot to shine, the wall got drunk and the lion got stagefright. It was wonderfully intoxicated lunacy."

If you have good actors and striking costumes you don't need a lot of scenery. I used to tell the actors that all the time at the Globe, and they always fussed and asked for big sets.

"Scenery is killing the Elizabethan Theater," I'd tell them. Of course the guilds were giving us a lot of trouble too—too many stagehands and prop men.

"YOU PROBABLY won't believe it but the lighting union even got after me when we were rehearsing 'Dream.' I had an actor saying 'Moonlight' and carrying a lantern."

The union rep from the London Local 67 of the Theatrical Mechanicals Guild tried to make me hire a special lighting effects technician to make the moonlight. "I claimed I was taking the bread from the mouth of his guild members. Do you have problems with guilds today?"

He seemed relieved when we said that there were no guilds in today's theatre, we didn't mention theatrical unions.

SHAKESPEARE asked about the other play in the U of D Summer Festival, "A Glass Menagerie."

"Who is this Tennessee Williams?" he asked, and before we could answer, observed, "He's a comer. Stole my idea of the soliloquy, I see."

WE THANKED Shakespeare for the interview and asked if he'd like to be on a panel discussion about his plays some time before the end of the U of D Festival, nightly, except Mondays, through Sunday, August 2.

"No thanks!" he muttered. "I'm already tied up for a dozen panels on that Italian writer, Dante. Next year's his 400th birthday you know—and good luck to him!"

Masonic Auditorium Announces Series

Detroit's Masonic Auditorium has announced its symphony program for the 1964-65 symphony series. It includes the appearance of three of the world's greatest conductors. They are Sir John Barbirolli with the Houston Symphony, Eugene Ormandy with the Philadelphia Orchestra and Herbert Von Karajan with the Berlin Philharmonic.

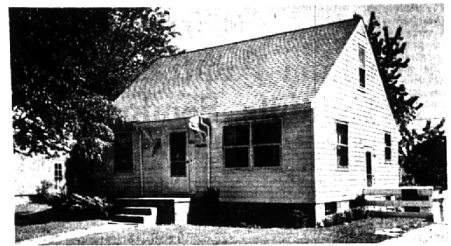
Opening the 10th annual symphony series Oct. 24 will be the Detroit debut of the Israel National Youth Orchestra GADNA, comprising some 95 young players ranging in age age from 16 to 20 years.

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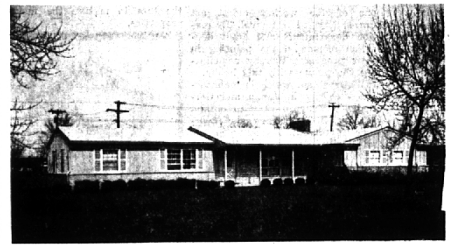
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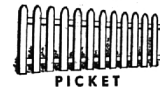
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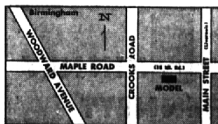
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