

To Perform at Concert

A young musician from Birmingham, member of the Youth Symphony Orchestra at the National Music Camp at Interlochen, will accompany Lucie Baines Johnson and Van Cliburn in their benefit concert tonight.


Among 150 members of the Youth Symphony will be harpist Jacquelyn Bartlett, daughter of Dr. and Mrs. Paul D. Bartlett, 30887 Bristol Lane.

Miss Bartlett, 14, is attending the National Music Camp this summer on scholarships from the Michigan Federation of Music Clubs and the Birmingham Musicale. In addition to her orchestra activities, she is taking classes in piano, advanced ballet technique and canoeing.

The concert will feature Miss Johnson, 16-year-old daughter of the President, as narrator of Prokofiev's "Peter and the Wolf" and pianist Van Cliburn, playing "Concerto No. 2 in D Minor" by Edward MacDowell. He will also conduct the Youth Symphony in their other numbers.

Dr. Joseph Maddy, president and founder of the camp, will conduct the orchestra during Van Cliburn's solo. The concert will be held at 8 p.m. in Kresge Assembly Hall on the National Music Camp campus.

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FROM THE BOOKCASE

'Bells of Bicetre' Relates Thoughts Of Stroke Victim

THE BELLS OF BICETRE by Rene Maugras. Translated by M. J. G. B. New York, 1964. 240 pp. \$1.95.

Reviewed by **MARIAN TRAINOR**

If you read at all, it is fairly certain that at some time you have read something by Georges Simenon, for since 1930 when he wrote his first Margret story he has written prodigiously.

Not only has he written prolifically, but he has made a conscious effort to evolve into an important artist. In many ways he has succeeded. His range of material is immense; he has a good eye, is perceptive and handles his material with imagination.

He has become particularly adept in the technique of the psychological novel. His latest book, "The Bells of Bicetre," is a fine example.

IN THIS NOVEL he enters into the mind of a man in the prime of life and success who has suffered a stroke. Rene Maugras has risen from obscurity to the position of publisher of a highly influential newspaper.

He lives in a luxury hotel, rides in a chauffeur-driven limousine, spends week ends with illustrious guests at the chateau. Then suddenly, a victim of his relentless drive, he finds himself in the bed of a lugebrious Paris hospital, speechless and paralyzed.

Although his body is immobile, his mind remains clear. With cool detachment he observes doctors and nurses, his wife and friends.

HE USES HIS condition as a refuge to assess his world as he searches for meaning in his past life.

"Everything counts, our actions, our words, our thoughts," his old teacher, Abbe Vinage, has declared. Yet Rene's life had been a flurry of unplanned incidents totally different from what he had planned as a young man.

He could not help but question a philosophy that held him accountable for a life he had not meant to lead. He had planned to be a journalist in a small town.

Instead circumstances has brought him to the city and success. Had these same circumstances also brought him satisfaction? This he questioned.

"WEREN'T ALL his activities a form of escape?" "Did he feel a sense of having betrayed something?"

Quietly he examines himself and the visitors who come and go. What part had he played in their life? What part had they played in his? Was he done with them or would restored health return him to the relentless demands of a successful life?

It becomes important for him to decide, and so involved do we, the reader, become that it is important for us to know, also.

But as Maugras struggles towards physical restoration, the restoration of a peaceful soul becomes less important to him. The demands and pressures of his life crowd in on him once more.

AS HE RETURNS healed, to the world, we ask, will he be different?

For an answer, we might ask ourselves if we had another chance would he live our life differently. If we are honest, we would more than likely say with Maugras: "You do what you have to do, and that's that. You do what you can."

Freedom Poses Problem to Artists of Today

The freedom of the artist in our society has increased, and this has complicated his responsibility. In western nations says Robert Iglehart, chairman of the University of Michigan department of art.

"During the Renaissance, artists complained about the whims of patronage, but by the end of the last century they had no patron to complain about," says Iglehart. "The kings, popes and great families were in reduced circumstances, and the clear traditions—political, social and religious—were weakened. In western nations an almost universal literacy joined with the camera to remove the need for literary illustration."

BUT THE artist didn't disappear. "One of the rather annoying and embarrassing facts about artists is that they will continue to produce art whether anyone wants it or not," Iglehart points out.

Without patrons, artists had to set their own problems and find their own personal symbolisms. They were free to achieve quality, and they were free to be hungry and dispossessed in whatever picturesque ways they chose.

"IN THE past, the artist's patrons set the terms for him. In our time he has succeeded in enlisting the support of individuals and institutions who will buy his

work on his own terms. "But although this support has become steady and generous, it does not fulfill the traditional place of official, religious or class patronage."

The artist will continue to set his own problems, determine his own traditions and erect his own symbols, says Iglehart. "As a result, his intellectual burden will become far heavier—at least in the case of the most serious and able."

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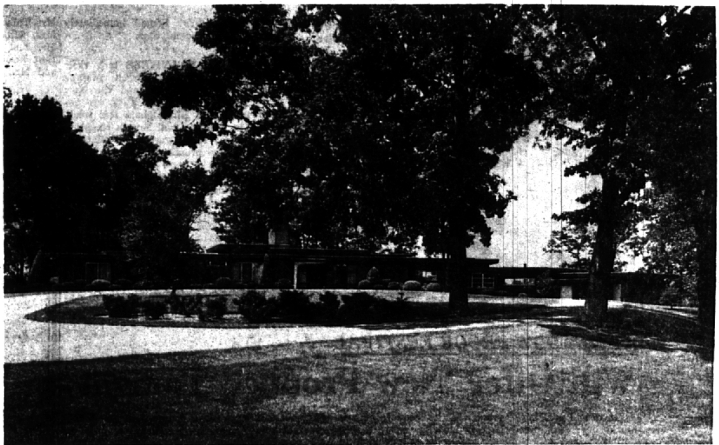
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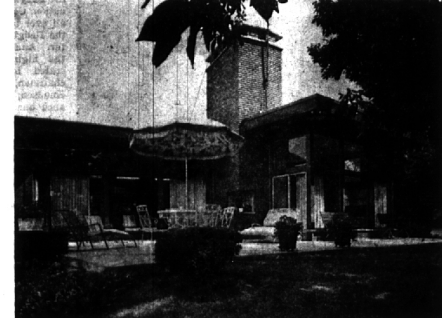
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