

Sometimes crazy things happen to a reporter. See what happened to Ken Barnard when he interviewed Barbara Meister, star of "Sound of Music," on Page 7 of this section.

What's Doing In Detroit

In Music . . .

Eugen Jochum will conduct the Detroit Symphony with mezzo soprano Grace Bumbry as soloist at 8:30 p.m. Thursday in Ford Auditorium. . . Mantovani and his orchestra will be at Masonic Auditorium for an 8:20 p.m. performance Friday. . . The Koutev Bulgarian National Ensemble are scheduled for 8:20 p.m. performances next Saturday and Sunday at Masonic. . . Paedia, a group of Greek children, will present their songs and dances at 8:30 p.m. Saturday in Ford Auditorium. . . Two Tuesday events are the Netherlands String Quartet at 8:20 in the Institute of Arts, the Center Symphony Orchestra with Julius Chajes conducting and Mischa Mischakoff as violinist soloist at 8:30 p.m. in the Jewish Community Center. . . There's a Hootenanny at 7:30 p.m. this Sunday in the U. of D. Memorial Building.

At the Movies . . .

A chiller about a house which is alive, "The Haunting" opens Wednesday at the Adams. With Julie Harris, Claire Bloom, Richard Johnson and Russ Tamblyn. . . There's a possibility that the long-awaited "Lilies of the Field," starring Sidney Poitier as a golden-hearted handyman, will open this week at the Grand Circus. . . The art circuit will be livened by "Candide," a French film based on Voltaire's tale of misguided optimism. It is set for the Surf on Thursday, with Jean-Pierre Cassel in the title role. . . The Studio is going to bring in "Murder at the Gallop" next, with Margaret Ruthersford in the role of the addled female detective, Miss Marple.

On the Stage . . .

"Sound of Music" goes into its second of five weeks at the Fisher. . . The U. of M. Professional Theater program will add a double bill to its repertory Thursday. The Association of Producing Artists will present Moliere's "Scapin" and Christopher Fry's comedy "A Phoenix Too Frequent." It will be repeated Friday at Trueblood Auditorium, followed by "Much Ado About Nothing" on Saturday and Sunday. . . U. of M. students will start their new season Wednesday at Lydia Mendelssohn Auditorium with Moliere's "The Miser." . . The Stables Theater will open "The Drunkard" Thursday at the new theater in the Wolverine Hotel. . . Vancou will open a new one Wednesday — it's "Draugula." . . The Unstable continues with Genet's "The Maids" Wednesday through Saturday. . . Three one-acters by Norman Wexler will be repeated at the Raven Gallery in Birmingham Tuesday through Thursday.

At the Galleries . . .

The "Arts of Africa" exhibition at the Detroit Institute of Arts continues through Nov. 3. . . A group show inaugurates the 12th season at Garelick's Gallery, 20208 Livernois, through Oct. 26. . . The work of Christ-Janer and Chen Chi shares the gallery at Jacobson's, 325 N. Woodward, Birmingham, Oct. 14-31. . . Carl Schurer's paintings make up the debut display of the new Red Door Gallery, 4467 Second. . . Paintings by Herman Golo are on view at the AAA Gallery, 2805 Grand River for the rest of the month. . . J. Plesh is exhibiting 25 paintings at Les Galleries de Renee, 14944 E. Jefferson, through Nov. 15. . . Lakeside Palette Club of St. Clair Shores has a display at Hospitality House, 16096 Kercheval, until the end of the month.

Bridge column is on Page 9 of this section

DETROIT ADVENTURE Conversation GROUP "THE NOBEL PRIZE AND WORLD LITERATURE" Beginning Nov. 1, Oct. 28. Call TE 3-1400, Ext. 220 (before 5:00 p.m.) Visit: Room 111 (8:30 a.m. to 2:30 p.m.) Rockham Educational Memorial

"Everyone should knock off work . . . and enjoy 'Rascal' from cover to cover." —ETHEL JACOBSON, Chicago Tribune. RASCAL STERLING NORTH'S Best Selling Memoir of a Better Era Over 83,000 copies in print \$3.95 at all bookstores DUTTON

Fine Arts in Jacobson's PROUDLY PRESENTS THE PAINTINGS OF ALBERT CHRIST-JANER AND CHEN CHI OCTOBER 14 to 31 Gallery Hours: 9:30 to 5:30 Thursday Evenings to 9:00 p.m. FINE ARTS IN Jacobson's 325 N. Woodward—BIRMINGHAM

THE BOOK SHELF

His Battlefield Was a Desk

"GEORGE C. MARSHALL: Education of a General" by Forrest C. Pogue (Viking Press, \$7.50).

This is the first book of a three-volume biography undertaken by Forrest C. Pogue, director of the George C. Marshall Research Center, with the editorial assistance of Gordon Harrison, newspaperman and author.

Secretary of State, Secretary of Defense and Marshall Plan author.

The book now at hand assures that the subsequent ones will be awaited with impatient anticipation. For Pogue has proved himself a biographer of rare capability, and it can be supposed that Harrison contributed his part to the excellence of what will undoubtedly become the historians' and librarians' ultimate authority on the life of Gen. Marshall.

It should also become one of the most popular pieces of reading matter to come along among those with a fondness for biography and for historical background.

POGUE PROVIDES these readers with a double treat. He gives them a scholarly work in terms of attention to assiduously researched fact and detail, and at the same time saves them from the turgid dullness which so often is the scholarly work's hallmark.

The immensely informative work which grew and grew. In World War I his contributions as a staff director were superb; into the early 20s he was Gen. Pershing's military aide, and as long as Pershing lived Marshall could fairly be called his protégé.

Yet, this very brilliance worked against him. With troop command his preferred duty (and through troop command lay the road to promotion) Marshall's orders were forever directing him into staff work and instructorships.

It was not until 1923 that he attained permanent rank as lieutenant colonel. His star as a brigadier general didn't come until late 1936. And, for all this slowness of climb, there had never been a time when generals and the War Department didn't recognize in Marshall one of the most talented men in the Army.

Well, like a satisfying novel, it had a happy ending. With all the odds except his own ability against him, George C. Marshall made Chief of Staff almost simultaneously with the onset of World War II.

Again he was deprived of troop leadership. Men who had been his students at Benning became the great field generals. But the nation could not have been blessed in time of crisis with a man more able as a builder and conductor of defense.

If biography is at all your dish, this is on you'll relish. ROYCE HOWES Free Press Editorial Director



Francois Mauriac Believers will understand

A Catholic Inspects His Faith

"WHAT I BELIEVE" by Francois Mauriac (Farrar, Straus & Co., \$3.95).

Published last year in France, the warm personal confession of the Nobel Prize winning novelist, 78-year-old Francois Mauriac, is now available to English readers.

Not written "for scholars or philosophers or theologians," the author tries simply to answer the question: "Why have you remained faithful to the religion into which you were born?"

A devout Catholic, Mauriac can still write: "Truly I cannot say that I love the Catholic Church for herself."

He had to wait for Pope John XXIII to speak "The words of mercy I always wanted to hear in Rome."

His spiritual mentor has been Blaise Pascal, "to whom I owe everything." Two thoughts of Pascal have lighted Mauriac's way. They follow.

"All material bodies, the firmament, the stars, the earth and its satellites are not worth the humblest human being. For he knows all that, and he knows himself. And all the material bodies know nothing."

And: "Be consoled, you would not be looking for me if you had not found me."

WITH DISARMING frankness, Mauriac reveals himself as a compassionate human being whose faith is centered in Christ, troubled by the problem of evil, and convinced of the supreme importance of love.

At the heart of Mauriac's belief is a profound religious experience.

In a moving chapter entitled "Prayer for Faith," he writes: "You have shown your love for the writer, you entered his heart on the morning of May 12, 1896."

Unbelievers will not be persuaded; believers will understand. DR. JAMES H. LAIRD

Blood's Thicker Than Beliefs

"CITIES OF THE FLESH" by Zoe Oldenbourg (Pantheon, \$5.95).

"People did their work, bought and sold; they married, buried their dead, and talked of the cold weather and the harvest to come; but their thoughts were on none of these things, because fear was there, present and alive in all their eyes, like some hidden disease."

That sound familiar?

IN THIS CASE, the fears are those of 13th Century citizens in Toulouse and the surrounding territory known now as Languedoc, where religious war laid waste the land.

Mrs. Oldenbourg has woven in words a vast, crowded medieval tapestry. Its story of a Catholic Romeo and a heretic Juliet reminds us that, as the French say, the more it changes, the more it is the same thing.

Beginning with an idyll of nightly and passionate love between Roger de Montbrun and Gentian, wife of Berenger d'Aspremont, it follows a bloody course of fighting and persecution.

At the end, after almost 40 years, Roger has suffered prolonged imprisonment. Gentians, or Rigueur, as Roger named her, has been burned at the stake, with her husband.

Concurrently is told the rise of the Dominican Order, the Preaching Friars who were inquisitors for Pope Gregory.

She Inherits A Mystery From Dad

"THE TILSIT INHERITANCE" by Catherine Gaskin (Doubleday, \$4.95).

A tiny island in the Caribbean, New York City and an English manor house are the diverse settings for a whacking good novel.

Virginia Tilsit, 18, returns home to the small Dutch-owned island of St. Nicolaas from a convent-school in San Juan. Her father and mother run a sugar plantation.

GINNY LEAVES the island and enrolls at New York University to acquire poise and polish. But hovering in the background is the mystery of her father, an Englishman who came to St. Nicolaas at the age of 20 and refuses to acknowledge his family in England.

Circumstances ultimately bring the mystery out into the open and Ginny travels to England and the ancestral home, Tilsit. Here she embarks on her strangest adventure.

LEAH JAY

Best Sellers

From a Free Press survey of the J. L. Hudson, Doubleday and Sears bookstores.

- 1. The Group FICHTER McCarthy West
2. Shoes of the Fisherman Caravans Michener
3. City of Night City of Night Rchy
4. Elizabeth Apolton O'Hara
5. My Darling Clementine
1. JFK: Man and Myth Lasky
2. The Fire Next Time Baldwin
3. American Way of Death Milford
4. The Ficus 8100 Hope
5. My Darling Clementine Fishman

ART IN DETROIT

A Word of Warning on 'Assembly Line Art'

BY MORLEY DRIVER Free Press Art Critic

Assembly line or sweatshop oil paintings is a business that has been going on for many years in Paris and Rome.

Such work has never been handled by reputable galleries. Catering strictly to tourists, these "oil paintings" were priced from \$20 to \$100.

They were, and are, being done by hacks, students and, sad to say, reputable artists

who, if they don't do the work, lend their names.

WITH THE enormous interest in art all over the United States, this business now runs into millions.

Headquarters are in New York, and such paintings are imported by the thousands. Salesmen (I have seen them in Detroit) go out all over the country to sell them to department stores, gift shops and galleries whose owners don't care or don't know anything about art.

"Artists" doing this labor are paid by the piece or by the hour. The wage scale runs from \$3 to \$7.50 for the finished product.

The same scenes—Paris or Roman street scenes, fishing villages, seascapes, fruit compositions with or without copper pots or kettles, and ancestral portraits—are painted over and over, day after day.

THERE IS no law against all this, for indeed they are the genuine oil paintings done by hand they are represented

to be. But they are not art, and most of the so-called artists have never been heard of and will not be heard of again.

The sale of such "paintings" has been going on in this area for the last five years. But recently it has increased.

I can only say, beware. It is not possible to buy the work of a reputable artist for \$19.95. The work of the French Impressionists costs thousands of dollars, not \$195.

More people are now going into the art business to make some fast money. So deal with a reputable gallery. Watch out for advertisements which talk about the "great European masters of tomorrow" or be a collector and "discover" your own genius.

THE RAVEN GALLERY moved to Birmingham while I was away.

It is not really a gallery anymore, but simply a place to eat and listen to music.

There are paintings on the walls but most of them are pretty bad. With the exception of Robert Broner's prints, which have been around for more than two years and a Tom Brun sculpture, let's all call it a day.

Kenilworth Gallery, in Birmingham, has quite a slew of oil paintings. All of these are well varnished and lacking the smallest pretension to fine arts.

The real work of art this week has been the artist.



GOOD SAMPLE of Richard Kozlov's misty mountains is at Arwin's Gallery in Robinson's.



George C. Marshall

A Man's Battle With Reality

"THE FAVORITE GAME" by Leonard Cohen (Viking Press, \$4.50).

This is one of those books in which a reviewer may be risking the author's wrath if he tries to analyze "what the author is saying."

It is an impressionistic, lyrical first novel, written well and with confidence by a man whose only previously published work has been two books of poetry.

It traces the life, or more accurately, the experiences of Lawrence Breavman, the only son of wealthy Jewish parents in Montreal.

HIS WORLD consists of intense sensations and impressions. His battle is with the world's demand for a commitment to its realities and particularities.

Breavman struggles to know himself and to be many things, with the result that he is, to put it mildly, a non-conformist.

Cohen makes the reader aware of the most fleeting of Breavman's impressions. Thus he must walk the narrow line of all authors using such a technique: He must not be excessively subtle, but he must refrain from hitting the reader over the head with the ideas being presented.

Cohen succeeds in such a way that you are sure to be hearing much more about this author.

He is even fairly clear as to the possible outcome of Breavman's struggle. Breavman breaks with the

only girl he loved. But he still seeks a connection with her. Later, he will be aware of the scope of the injustice he has done her.

He breaks with his old friend, Krantz, who had shared in Breavman's unique world, but who finally commits himself to the "real" world of details—the one that Breavman still abhors.

THE PORTRAIT of Breavman is complex, well-handled, and only rarely confusing. There are touches of humor which are highly successful, mostly through their subtlety and the mock seriousness of author and hero.

There are touches of Hemingway, in the short and unfrilled but illuminating quotes which quietly complete the characterizations.

"You're great, Tamara. God, I like being with you. I can be anything."

Anything and everything is just what Breavman wants to be—anything but an insensitive captive of the world that chains men to enforced routines for 50 weeks of the year.

He must be free to play the "favorite game" of battling to maintain and express his own, demanding individuality. JOHN F. DIEBEL

'M' Exhibit Shows The Top of the 'Pop'

BY LILIAN JACKSON BRAUN Free Press Art Writer

For gallery-goers willing to be disturbed by the new and experimental, the University of Michigan Museum of Art is offering an exhibition of the so-called New Realist or Pop Art through Nov. 3.

Titled "Six Painters and the Object," the show presents paintings by major artists of the movement: Jim Dine, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist and Andy Warhol.

There is also an exhibition of Pop Art in other media. The museum, in Alumni Memorial Hall, is open seven days a week and Wednesday evenings. Weekend hours are 9 a.m. to 5 p.m. Saturday and 2 to 5 p.m. Sunday.

A lecture on the movement will be given at 7:30 p.m. Wednesday, Oct. 23 in Angell Hall by Ivan Karp of New York, whose gallery was the first to show Pop Art in this country.

A large percentage belongs to the Kalamazoo Institute of Arts, and it's hardly any wonder. The Center offers a lively program of exhibitions, lectures, film programs, demonstrations and classes—plus coffee.

Thursday noon, Oct. 17, the public is invited to take a sack lunch and munch while director Alfred P. Mauriac talks on "The Art of Drawing." Twice a month, businessmen meet for noontime art classes and a box lunch at the Center.

In conjunction with the "Arts of Japan" exhibition at Willstead Gallery, Windsor, the following events are scheduled: Sunday, Oct. 13—a Japanese tea ceremony at 3 p.m.; Wednesday, Oct. 16—color slides of Japan at 8 p.m.; Sunday, Oct. 20—demonstrations of origami (paper-folding) from 2 to 5 p.m.

