



What can you learn from this picture of a deserted house in the woods?



photography

Monte Nagler

Others' pictures can help you learn

Did you know that one of the best ways to improve your photography is by closely looking at the pictures of others?

Whether it's browsing through a gallery or leisurely thumbing through a good photography book, many benefits can be yours by a good, hard, critical look and an analysis of the photographs.

By tuning into your own emotions and asking yourself some important questions as you "read" a photograph, you'll gain insight and technical skills that will certainly help you in taking your own pictures.

Begin by asking what the subject or main theme of the photograph is. Does it move you and how do you respond to it? How do you suppose the photographer felt about it?

Study the lighting. Is it harsh or soft? What direction is it coming from and what time of day do you think it was? Ask yourself what might happen to the picture if the lighting were different. What camera position was used —

near or far, low angle or high? Why do you think the photographer used a particular camera position and what does it do for the picture? How might another camera location affect the photograph?

What lens do you think was used and why? Was it a wide angle, normal or perhaps a telephoto?

How about depth-of-field? Is there a lot or a little? How would a change in depth-of-field after the final image?

What about shutter speed — fast or slow? Is the subject blurred in motion or caught at the peak of the action? Look for use of filters or any other special effects, too.

Of course, you should study the composition carefully. How are the elements of the picture arranged and does it all make sense to you?

Is the photograph telling a story? If so, tune into your feelings of it. Try to interpret what the photographer is trying to say and what your responses are.

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Marathon aids our symphony

By Avigdor Zaromp
special writer

The Detroit Symphony Orchestra annual radio marathon is upon us again. This will be the 10th event of its kind. It started yesterday and ends at 10 p.m. Sunday.

The broadcast on the classical music station WQRS is sponsored by the Detroit Symphony League and the Women's Association for the DSO. The people in charge are Walter McCarthy, chairman of DSO board, honorary chairman of the event; Carol Ann May of Bloomfield Hills, chairwoman; and Mary Baynart of Grosse Pointe, co-chairwoman.

The goal this year is \$140,000, earmarked for the Detroit Symphony's youth education and outreach programs.

Those who choose to contribute will reap tangible rewards in addition to the satisfaction in contributing to a worthy cause. This is made possible through assorted premiums, services and merchandise donated by individuals and business establishments. These premium lists are listed in a special catalogue that was mailed to those currently on the mailing list.

AT THE higher end, one can have

the opportunity to conduct the Detroit Symphony Orchestra in a non-subscription concert for a pledge of \$5,000. If this amount seems a little stiff for those who earn their living the hard way, there are many attractive premiums at the other end of the scale — a special symphony orchestra mug with the marathon catalogue emblem, \$15; a Marathon T-shirt, \$15; a set of four symphony orchestra glasses or a collector's edition of the symphony orchestra cookbook for \$15; a quartet fold-up travel clock, \$50; and a pair of Jason binoculars, \$100.

Other items offered are the opportunities to rub shoulders with Detroit area celebrities and dine with them in some of the best restaurants, or groups and individuals of Detroit Symphony Orchestra musicians, who will perform a private concert at one's home or party.

Catalogues are available at the Detroit Symphony Orchestra offices and Harmony House stores.

IN ADDITION to the advantages in donating, there are the usual tax-deductibility benefits plus the fact that those who call the station with pledges will have their name mentioned on the air.

During the marathon broadcast, the number to call is 833-2400.

At 3 a.m., country sounds right

Why don't you love me, like you used to do why do you treat me like a worn out shoe my hair's still curly and my eyes are still blue so why don't you love me like you used to do

Hank Williams



Hugh Gallagher

Three o'clock in the morning is not the time for head banging. Those night-mornings I leave work for the drive home. I invariably turn the radio to a country music station.

The rock stations are playing head banging, heavy duty, smash the guitar music. The classical station is playing heavy-handed piano pieces written by some 20th century progressive and played by a dedicated disciple of noise. The jazz station is playing some trumpet player's ego journey.

At 3 a.m. I want to hear those sad songs. I might get lucky and hear old George Jones, the essence of country music. It is Jones people have in mind when they say they can't stand country music. His voice twangs and catches. He is always singing about loves that went wrong or lives that got adrift on the bottle. But when he sings, he means it. He's been there and it comes through in his plaintive, sometimes haunting voice. Only sometime country

singer Ray Charles matches Jones for emotional impact.

SAD SONGS is what country music is all about. While pop music is about teenage romance in one form or another or about hyperventilated sexual fantasy (with a few notable exceptions), country music is about loveless marriages, disappointed affairs, hard living, bouts with the bottle, good times and bad times, life. It has a southern voice, but the themes are universal. Sentimental, maudlin slop is what some would say. Yes, most of it is. Most of the lyrics are trite, the music repetitive, the voices grating and untrained. But those exceptions make the listening worthwhile, because with the exception of a Springsteen, a Dylan and a few others, the rest of pop music rarely hits so close to the truth.

Jones, for instance, overcomes sentimentality with authenticity and a certain strength that pulls out, 'ust before

pathos descends into bathos. Listening to Jones on songs like "He Stopped Loving Her Today" or "A Good Year for the Roses" is to understand something of what it is to lose what you never had.

Merle Haggard is more sophisticated than Jones. His band may be one of the best backup groups in all of popular music. His voice is mellower, not as emotional. His songs, since the days of his right-wing hit "Okie From Muskogee," have been well chosen, varied and provocative. His politics haven't changed, but when he sings about social issues it is with a personal truth that bears notice if not acceptance. He has introduced a jazz sound to country music and some of his songs have a touch of Sinatra in them. But the themes are more to the bone than the standard pop tune that Sinatra did so well. "Misery and Gin" is a song about a real bar and a real almost affair. "I'll Just Sit Here and Drink" is about a real relationship gone sour.

WILLIE NELSON, when he isn't trying to sound too pop, Johnny Cash,

Emmylou Harris, Dolly Parton, and the new breed led by John Anderson fit into this mold that was formed years ago by Hank Williams.

Old Hank rarely sang love songs. He sang "why don't you love me" songs and everybody took note that this was something different. Hank lived a hard life and sang it out in hard songs. The old Williams' records are dated by the musical arrangements that sometimes seem to fight against Hank's melancholy voice. But the voice comes through, a wall not unlike the baleful howling of a coyote. Even the upbeat songs such as "Why Don't You Love Me" and "Honky-Tonkin" are rooted in sadness. His songs don't seem contrived to fit a show or fill out a concert or album like so much Tin-Pan Alley. They seem, and they were, cries of the heart.

It might have something to do with being Irish, we're supposed to be a melancholy people like the Russians (no doubt caused by too much bad weather in those ancestral homes). But at 3 a.m., those sad songs help. At 7 p.m., I might go back to head banging.

Your boss is on the intercom. He's having chest pains.

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