

Artists have paydays, too

By David Messing
special writer

I did learn a few things in my 14 years at Ford Motor Co.

Let's see — Monday they call "Blue Monday." Tuesday is "like oatmeal" — no particular flavor but it does fill the gap. Wednesday is "hump day," Thursday everybody says "one more to go," and of course Friday is "A.H.H. . . payday." . . . the feel of money folded in your wallet. So what do you do with it? Simple, you just enjoy spending it on frivolities like food, utility bills — you know, fun stuff like car insurance, kids shoes, etc.

Once I stuffed a few \$20 dollar bills in a tea pot for petty cash and at least 85 times since then went to take it out. I think it was in the tea pot for three days or so. Thank goodness my wife can stretch my payday almost to the next payday.

FOR SOMEONE who hated math, she sure knows her stuff when it comes to prices and shopping. Handing me a shopping list one day, she asked if I would pick up a few groceries on my way home.

"Sure," I said, "but all I have is a 10 and a 20." Taking a quick look at the list, Sandy said, "that's OK, \$30 is all you will need."

Confidently I rushed around the store and took my place in the not-so-express "12 items or less line." I hate lines, someday I am going to write an article about "my life in line."

The lady behind me kept trying to count the items in my basket. I began to think because a package of butter slid out from behind a box of Blusquik . . . "ceek. . . the 13th item," I gasped.

Finally it was my turn at the cashier. I know I turned gray when the totals started flashing. I was sure I would have to put back something for lack of cash. "How could Sandy do this to me?" I thought.

"Sir, that will be \$29.93," the cashier chirped. "Sure, no problem." I gasped with relief, while a trickle of sweat disappeared in my beard. Fortunately, some paydays come more often than just once a week and are of a particular nature that transcends money.

SANDI ROSALIK, one of our teachers, had a special payday last week. One student, a young teen-age boy, is so bashful that he rarely says a word. For weeks I have just walked up to

artifacts

his table, made a few suggestions and walked away.

Sandi, apparently did the same. Well, on the completion of his picture last week he, out of the clear blue, turned to her and said, "Mam, I want to thank you for helping me draw this picture. I never dreamed I could do this good."

We felt good about that, because sometimes you just don't know if you are communicating.

Payday may be husband's awareness and approval of a new hairdo, a few lost pounds or merely a compliment about the dinner. Payday may be a big hug and a kiss from your daughter or that second "wavy goodbye" as a strapping teen-age boy walks away to school.

Whatever the payday is, it is a result of work, service or invested time. Just as some children are born with a silver spoon in their mouths, so are some students of art also born with a special talent or ability. Again like the "rich kid" it seems they have a big payday for very little effort.

Well, believe me, those rich kids definitely are the minority. Most people have to work hard and even work overtime before having a decent payday. The work is a labor of love and the pay, as I already stated, transcends money.

SOME ARTISTS' work has ceased altogether and their paydays have been so to speak, stuffed in a tea pot. So if you must work hard at your art then press on. If you abandoned your art years ago then get out of the unemployment line of art work.

Many of you are as confident about your art as my wife, Sandy with her shopping list. While other artists are like me in line at the grocery store, wondering if I was able to "fill the bill."

Whoever you are, the more you work, the greater the pay check. It's like one teen-age boy asked me, "do I gotta draw all these feathers on this bird?"

"Well, yes if you want it to look like that bird, you'll have to," I replied. Next week I will be writing on how to cut linoleum blocks.

Chamber group opens season

The Renaissance City Chamber Players, open their second season with concerts in Detroit on Friday, Ann Arbor on Saturday and Rochester on Tuesday.

The 11-member chamber orchestra, one of the few full-time ensembles of its kind in the United States, was organized a year ago by Misha Rachlevsky of West Bloomfield, who at the time was a member of the Detroit Symphony Orchestra.

He later resigned to devote all of his efforts to the group and other related chamber music activities. The Chamber Players were guests artists in music festivals in France and Finland this past summer and in both places received rave reviews and standing ovations.

Rachlevsky said they ran out of en-

cores after one performance in France and were called back seven times after a concert in Finland.

A story about them in Keski-Viikkoa, Finland, was headlined "Detroit's Wonders."

A REVIEWER for LaNouvelle Republique du Centre-Ouest of France wrote, "Individually as well as collectively, an impeccable technique and cohesion of playing . . . treated with density, profoundly and emotion."

A reviewer for Vasterbottens Kuriren, Sweden wrote "extraordinarily fine . . . a concert of exquisite nuances."

The Renaissance Chamber Players have been invited to return to Scandinavia next summer.

Their first three programs here will feature "The Four Seasons" by Vivaldi with Rachlevsky as violin soloist, along with the Psalm and Fugue by Herbie Ness and Mendelssohn's Symphony for Strings in C.

All three concerts are at 8 p.m., Friday's in Detroit's Orchestra Hall, Saturday at First Baptist Church, 505 Huron Street, Ann Arbor and Tuesday's in Oakland University's Varner Hall, Rochester.

THE ORCHESTRA HALL concert is sponsored by Macabees Mutual Life Insurance Company of Southfield.

Each of the violinists will be playing a rare instrument on loan from the Henry Ford Museum collection, considered one of the finest in the world. As Rachlevsky described these in-

struments: "They all have a lot fuller sound — each of the violins has a little stronger carrying power than our regular ones."

"They have been played very little, but fortunately, they have been kept up by the museum which brought in top instrument experts to adjust them from time to time. But they need to be played to be at their best."

Rachlevsky, who approached the Ford Museum people with the idea of loaning the instruments, said the museum curators and staff also understood the importance of having the violins used to maintain their quality.

Tickets for the Orchestra Hall and Varner Hall concerts are \$5, \$9 and \$12. Ann Arbor tickets are \$5. For information, call 62-MUSIC.

Quartet deserves its fine reputation

By Avigdor Zaromp
special writer



Avigdor Zaromp

The Fine Arts Quartet was the latest of top-rate chamber ensembles featured by the Chamber Music Society of Detroit (CMS).

Last Saturday's program, at Orchestra Hall, consisted of works by Shostakovich, Borodin and Mozart.

The Quartet, founded in 1948 and presently consisting of four artists from the faculty of the University of Wisconsin, lived up to its high international reputation. Members Ralph Evans and Elim Bolco, violins; Jerry Horner viola and Wolfgang Lauffer, cello, were joined by another viola player, Abramam Skernick, for the performance of Mozart's string quartet K-515.

The Quartet Op. 49 by Shostakovich is the first of his 15 string quartets. It consists of four short movements in traditional style and is usually more lightly regarded than some of his later chamber works.

However, I found this performance to be very attractive, presenting clearly the fascinating melodious lines.

While the scope of this work may be more limited than some of the other quartets, notably No. 8, which is the best known, this performance reinforced my long-term desire to expand my limited knowledge of this music.

Presented in the same week as the Shostakovich Seventh Symphony by the DSO, it is yet another manifestation of the rise in stature of this distinguished composer.

The Quartet No. 2 by Borodin is, by far, his most popular chamber work. A favorite nickname of mine for this work is "The Boroch." This originates from the Misha Rachlevsky's custom of performing it every year on his "Nightcap" series, with Russian boroch served after the concert.

The notion that some of the passages suggest various stages and procedures in the preparation of the dish is, admittedly, highly subjective. But then a musical work means different things to different people. Whatever one's limits may be, this performance enhanced it. The slow movement, probably the best known to most listeners, was filled with expressive tenderness.

The counterpart in the final movement was a fine example of coordination and precision. As a whole, the work reflected joy and cheer without appearing shallow.

FOLLOWING the Russian part, the Fine Arts Quartet players demonstrat-

ed they were equally adept with Mozart. The Quintet Op. 315 is Mozart's third work in that category.

Following the rich, sonorous opening movement, there was a truly exquisite singing in the second, slow movement. The few drawbacks were in the manner of the third movement and to a lesser extent in the final movement, when the high notes of the violins were occasionally obscured by the other instruments. For most part, there was good balance and tonal color.

There was sufficient intensity to reflect the fact that it was a quintet, rather than a quartet. The violins in their roles were successful in shifting the center of gravity of the sound, making it darker, but without loss of cheerfulness, which is the dominant mood through most of his work.

The Fine Arts Quartet is one of those groups that have earned its position among the top in chamber music.

Star of Bombay shown at gem show

The Detroit Gem and Mineral Show, billed as one of the most spectacular in history, will be held Oct. 11-13 at the Light Guard Armory, 4400 E. Eight Mile, Detroit.

The Michigan Mineralogical Society based at Cranbrook Institute of Science is the host organization.

In addition to exhibits of outstanding jewelry, many gem dealers will offer goods for sale.

The Smithsonian is sending Mary Pickford's Star of Bombay, a deep blue

sapphire from Sri Lanka weighing 282 carats.

Dr. David Appleman of the Smithsonian curatorial staff is also bringing the fabled Victoria Transvaal diamond necklace. The pear-shaped 167.89 carat, champagne-colored gem is listed as one of the 100 most notable diamonds in the world. It is set in a yellow gold necklace containing 108 diamonds weighing approximately 44.87 carats.

Several times a day, names of visi-

tors will be called to pose for a picture wearing either the Star of Bombay or the Transvaal diamond necklace.

The Ford Presidential Museum in Grand Rapids will be sending the "Freedom Eagle," made of gold, rubies, sapphires and diamonds. It is the first time the museum has participated in the show.

The "Freedom Eagle" was a gift to Gerald R. Ford from the people of Michigan's fifth district when the mu-

seum was dedicated in his honor.

Also coming from the Ford Museum is the "Omani Falcon," a diamond crested gold bird, a gift to the museum from His Majesty Sultan Zaboos Bin Said of Oman.

The show will also feature rare gem stones, gem-encrusted carvings, ancient jade and ivory.

Show hours are 6-10 p.m. Friday, 10 a.m. to 9 p.m. Saturday and 10 a.m. to 6 p.m. Sunday.



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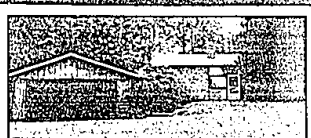
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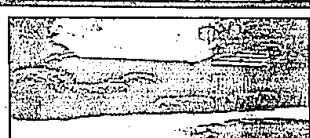
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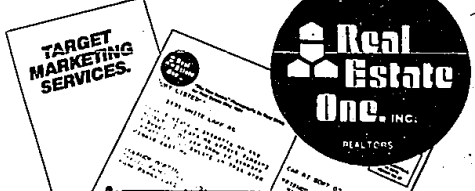
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