

THERE ARE
NO SHORT CUTS
TO SALVATION

The Observer

Vol. VII, No. 42

Oakland University, Rochester, Michigan

August 5, 1966

HE FLEETH ALSO
AS A SHADOW AND
CONTINUETH NOT

Rayswift Gables Searches For Assistant Counselors

Rayswift Gables, Inc., is a residential treatment center for children, and has a number of openings for college students to work as counselors. For the past six years a large number of university students have earned money and gained valuable knowledge and experience working as part-time counselors--one of these students is now the center's activities coordinator and another is the resident director.

There are two working arrangements possible. Weekends, all day Saturday and Sunday or weeknights, 3 p.m. to 8 a.m. Monday through Friday. Students are provided with room and board and a salary with opportunities for full time employment during vacation periods.

The primary functions of the counseling staff include: creating and maintaining an accepting and comfortable atmosphere; providing a basic structure to the pattern of daily living; attending to each child's basic physical needs, and planning and participating in a wide variety of special activities and recreation. The necessary guidance, support, and direction is provided for each child as the counseling staff members carry out these primary functions.

In caring for the child, the counseling staff fulfills many roles. The roles are varied and sometimes complex since rapid shifts are often required to move from one situation to the next, or from one child to another. Some of the more important roles which each staff member performs as he helps the children to cope with their problems of daily living include the fol-

lowing: moderator, arbitrator, buffer, teacher, manager, and supporter.

Rayswift Gables was an inspiration of Marie I. Rasey and Edith H. Swift. In 1934, they visited McDowell Colony, New Hampshire, a place where people interested in "The Arts" could study, work, and enjoy life. "There is nothing like this in the West," said Dr. Rasey to her companion. "Let's go home and see what we can do about it." The ladies returned to Michigan, toured the countryside surrounding Detroit and settled in Richmond. A sign was placed on the road directing the travelers, inviting them to rest, play, talk, swim, make new friends, and enjoy old ones.

For ten years the property was used as a weekend and summer retreat. Seminars were held and teachers and researchers exchanged ideas. In 1942 the women took in children for observation and in 1948 it became Rayswift Gables, Inc.

Dr. Swift died in 1950. Continuing with her work, Dr. Rasey published a book in 1956 entitled, "What We Learn from Children." In her book, co-authored with Dr. J.W. Menge, she wrote: "This climate (at Rayswift) is heavily laden with the 3 L's. Children live and love and learn." To the 3L's she added another - Laugh. In the last years of her life, Dr. Rasey became involved in the problems of international education. She became ill while working in India in the fall of 1957, and died in October, 1957.

Since Dr. Rasey's death, the program at Rayswift has been directed by Dr. Paul W. Sullivan.

Soapy Wins Big!

Affirmation: The End of Something

...let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so as I can get up early Ill go to Lambes these beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow today I mean no no Fridays an unlucky day first I want to do the place up someway the dust grows in it I think while Im asleep then we can have music and cigarettes I can accompany him first I must clean the keys of the piano with milk whatll I wear shall I wear a white rose or those fairy cakes in Liptons I love the smell of a rich big shop at 7-1/2 a lb or the other ones with the cherries in them and the pinky sugar lid a couple of lbs of course a nice plant for the middle of the table Id get that cheaper in wait wheres this I saw them not long ago I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your hear good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature it is as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning why dont they go and create something I often asked him atheists or whatever they call themselves go and wash the cobbles off themselves first and then they go howling for the priest and they dying and why why because theyre afraid of hell on account of their bad conscience ah yes I know them well who was the first person in the universe before there was anybody that made it all who ah that they dont know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leap-year like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldnt answer first only looked out over the sea and the sky I was thinking of so many things he didnt know of Mulvey and Mr Stanhope and Hester and father and old captain Groves and the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning the Greeks and the jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharons and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows of the posadas glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the fig-trees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

from Ulysses, James Joyce

Last Tuesday G. Mennen Williams, former Governor of Michigan, proved that he still retained a firm grasp on the Democratic party in Michigan. He demolished his opponent for the U.S. Senate, J.P. Cavanagh, by a wide two to one margin.

Like all political campaigns, this one was marked by inner party "machines", slander and on some levels an intuitive evaluation of the candidates. Supposedly the Williams' machine was responsible for the victory. Others would contend that within this machine were operating certain factions (the unions for one) who swayed the minority groups by slander and rumour. This may be substantiated by the fact that it was widely rumored in the Hamtramck district that Cavanagh and his wife were heading for divorce. The effect of such a rumor in a predominately Catholic community is evident. But perhaps there were subtler forces that contributed to Cavanaghs defeat.

Cavanagh's primary image was that of a young, energetic politician, somewhat akin to the Kennedy archetype. Implicit in this archetype is a straightforward presentation and devoid, at least on the surface, of typical politico mumblings and contradictions. Cavanagh did not seem able to remain consistent with this image. But neither was he able to expound the typical "savoirfaire" that most politicians rely on to win over voters. Included in this technique is the ability to talk for an half an hour without really committing yourself to any particular ideology.

We think perhaps this last reason contributed most to the downfall of Cavanagh, and should forewarn future candidates aspiring to higher office that the Kennedy image is fine but voters demand substance as well as an image.

The Silent Lover

Forty years ago he was the George Hamilton of his day. Today, he represents sex appeal, glamour, and good looks that were highly prized during America's Jazz Age. Tonight (Friday) SILENTS PLEASE! presents "The World's Greatest Lover," Rudolph Valentino as "Son of Shiek" (1926), and "Screen Vamps," excerpts from the best films of chief vamps Clara Bow, Theda Bara, and others.

Valentino, whose tragic death rocked the world, rose from bit player to super-star in six brief years. His glance sent feminine hearts racing. His touch could create a near-panic. Who was this god-like creature, and why is his style of lovemaking still talked about today? Come Friday evening to find out. 7:30 p.m., 190 Science. Admission: 50¢.

Festival Program

FRIDAY, AUGUST 5 -- ISAAC STERN, VIOLINIST

Symphony No. 1 Brahms
Concerto in D minor Sibelius
Rapsodie Espagnole Ravel

SATURDAY, AUGUST 6 -- EUGENE ISTOMIN, PIANIST

Roman Carnival Overture Berlioz
The Fountains of Rome Respighi
Dance Suite Bartok
Concerto No. 4 Beethoven

SUNDAY, AUGUST 7 -- ISTOMIN, STERN, and ROSE

Academic Festival Overture Brahms
Concerto in B minor for cello and orchestra Dvorak
Concerto in C major for piano, violin, cello, and orchestra Beethoven

THURSDAY-FRIDAY, AUGUST 11,12 -- ROBERT SHAW, conducting

Mass in B minor J. S. Bach
War Requiem Britten

SATURDAY-SUNDAY, AUGUST 13-14 -- ROBERT SHAW, conducting

World Premiere Performances --
Montezuma Suite Roger Sessions
Melothmic Dramas Carlos Surinach
Markings Ulysses Kay
also--
Belshazzar's Feast William Walton
The Rite of Spring Stravinsky

End Game

This time next week, you will be desolate. Not only will your exams be over and you will be faced with four weeks of absolute emptiness, but at that final lunch together -- at that last assemblage -- your comfort will be gone. That which made Friday fishwiches possible and that which artfully covered their remains, the Oakland Observer, will not appear. Don't pretend it won't matter. Don't try to cover up your sorrow. Cry.

We'll understand -- we've always been a sensitive and a sympathetic staff. Of course, we've only been around since April so we haven't really had a chance to become hardened. But a few more weeks of fighting deadlines and the endless hungry search for copy might have left its mark. Our humor might have gone sour, our sense of balance and responsibility might have tottered. The risk was just too great. So we all decided to quit. (Actually most of us quit last week and any writing we do is only under protest and only for the love of Our Editor).

Oh, no! Now we've done it. You're crying too hard now. Don't sink into utter despair. (Despair, we all know, is the greatest sin -- as we have learned at the knee of Robert Hoopes.) Hard as it is to believe, the Observer will carry on without us.

"But can it be the same?" you ask. We have to agree -- it never can. But knowing that you hang on our every word, we have compiled a 14-volume history of the summer's staff entitled "How to Succeed in Journalism Without Really Trying". The first textbook published by Oakland students, "How to Succeed" will preserve for ourselves and our posterity our unique method of operation. Highlights are reprinted below:

Chapter I -- Draft the Staff

"Don't be shy. Use threats. Tell prospective writers that if they don't work on the paper, there will be no paper."

Chapter II -- And Now We Are Three

Well, three people does not constitute a numerous staff, but you can still put out a paper as long as each one is a typist, reporter, interviewer, printer's assistant, layout man, book and movie reviewer, inveterate snooper, humorist, ghost writer, headline composer, intimate friend of three columnists, and has Connections.

Chapter III -- Inter-Staff Relationships

Each man must know his duties. It is the Editor's duty to see that things run smoothly, and it is the Staff's duty to see that the tor is amused.

Chapter IV -- How to Get through Wednesday Afternoons

'Tis the hour before press time and there is a mad gleam in the Editor's eye. Instructions to the Staff: Panic -- but efficiently! Hope at this time that your favorite columnist will show up or that Unreliable George will make the scene. It is at this time that the Editor comments, "This fifteen-line sports article should just about fit that forty-five-line hole on page 4. Work on it, Staff."

Well, we don't want to spoil the ending for you. But there are some things we can let you in on here that you can't find in the book. There are many qualities that we knew it was useless to record because they can never be recaptured. Never again will three mad anonymous women assemble in dark of night to steal the ideas for such scintillating columns as Action Circle from Regular Newspapers. Never again will anybody have so much trouble -- and diabolic pleasure -- making up headlines. Never again will there be another editor like Norm Harper.

GB & MM

A Man Saw A Ball of Gold in the Sky

A man saw a ball of gold in the sky;
He climbed for it,
And eventually he achieved it--
It was clay

Now this is the strange part:
When the man went to the earth
And looked again,
Lo, there was the ball of gold.
Now this is the strange part:
It was a ball of gold.
Ay, by the heavens, it was a ball of gold.
Stephan Crane

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Larimer Letters

Ash Morrisette

This is the last Larimer Letter. I'd like to express my appreciation to Norm Harper for the absolutely free rein which he's given to me and congratulate him on giving this summer's Observer some kind of identifiable character, however transient and precarious it may be. The effort which Norm, Maureen McCloy, Gayle Barnes, Susan Sechler, and Rick Shea made to raise the Observer above the "newsy", formalized level of college papers to a sweaty, energetic (dare I say creative?) level can be attested to by the fact that the very best, along with the very worst, Observers in my two-year memory were printed this summer.

Larimer Letters has been a summer column of undefined intent, which I'm sure many of you regard as out of place in a news publication. The great issues of our time and place, from the conflict in Vietnam to the Williams-Cavanagh campaign, were hardly mentioned. That apparent void will be filled in the Fall, I'm sure.

I don't deny the existence and importance of the political and socio-economic issues of today. Many individuals have directed their energies to these matters, and their efforts are valid and vital elements in their experience.

But the potential objects of human energy are almost innumerable. An issue-oriented column would imply that my deepest and highest energies and cognitions are directed to the socio-political elements in the human experience. That is simply not the case.

I have tried to report, and thus salute, some momentary, fleeting experiences. The perhaps confusing juxtaposition of contradictory reactions, moods, and events was necessary to do justice to my deep affection for the immediate cognition of and spontaneous love for, that fantastic sequence of perceptions and ideas which we're subjected to every second.

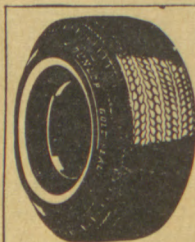
I wish everyone a warm-cold, hard-soft winter wherever you may find or lose yourself on or off this earth.

LETTER TO THE EDITOR

Dear Sir,

You must forgive me for weeping, but I simply cannot control the flood of emotion that is sweeping over me at the moment. The thought that this is the final issue of this semester is almost too much for me to bear. But enough of my Wertherian sorrow. I can only salute you and your staff on making this summer bearable with your excellent publication. I did not think communication was possible between humans, but you have shown me that the word "love" can be spoken.

R. H.



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**R. B. DUNLOP
TIRE SALES**

TURNABLE by David Letvin

When looking back on the first half of the twentieth century, many conductors come to mind, but few of these are truly fine conductors, and even fewer are geniuses of the art. Among this select few, however, Bruno Walter ranks highly. Having grown up in the time of Brahms and Wagner, and being a personal friend of Mahler, Walter is historically the ideal conductor for music of the Viennese-German tradition. In fact, he was precisely that indefinable mixture of Romantic, Classicist, poet and musician needed to comprehend the subtlety and mass of such composers as Brahms and Mahler.

Columbia Records has reissued his recordings of Brahms' "Variations on a Theme by Haydn," the "Tragic Overture" and the "Academic Festival Overture" on a single disc with the Columbia Symphony Orchestra (ML 6268/MS 6868 Stereo). They have also combined his Mahler's Ninth Symphony and Mahler's "Das Lied von der Erde" with a recording of a rehearsal session of the Ninth into a three record set with the rather original title "Bruno Walter's Mahler." (D3L-344/D3S 744)

Being very partial toward Walter's recordings of Brahms, Mahler (and for that matter, Wagner), I was acquainted with some of these recordings in their original pressings, and can only reiterate my preconceived opinions about the conductor and his work.

First about Walter's artistic concept of Brahms: it is a perfect synthesis of transparency, contrast, line, drama and sensitivity. These characteristics show through even in these "lighter" works. Of special note is the amusing approach Walter has to the often ribald and always lively "Academic Festival Overture."

He makes the entire orchestra play 'tongue-in-cheekedly' while retaining the superficial dignity of much of the work and catching every musical nuance in the score.

At the risk of sounding trite, I must describe the "Tragic Overture" offered here as true high quality drama performed with the epitome of artistry, while the Haydn Variations presented are also superb. In this last work, Walter's transparency of style comes into the forefront, and, needless to say, is thoroughly convincing.

The recordings of both Mahler works must be considered "the" definitive recordings available now, or for that matter, that will ever be recorded. Walter was Mahler's close friend and associate--indeed, he conducted the premiere of the Ninth Symphony--and was the crusader who brought the music of this composer-conductor to the concert stage.

The singers in "Das Lied von der Erde" (Mildred Miller, mezzo-soprano, and Ernst Haefliger, tenor) are very fine, and the New York Philharmonic backs them more than adequately.

The same comments which were made about Walter's general style with Brahms hold equally true in his Mahler, but, if it is conceivable, he makes the Mahler even more convincing. After hearing one of his recordings of any Mahler piece, one must ask why anyone else bothers to match such perfection.

This album, then, offers great performances of Mahler's last major works, played by fine artists under the baton of Mahler's personal exponent. The other disc presents three beautifully performed orchestral masterpieces of Brahms conducted by the last real link with German Romanticism. Both are definitely best buys.

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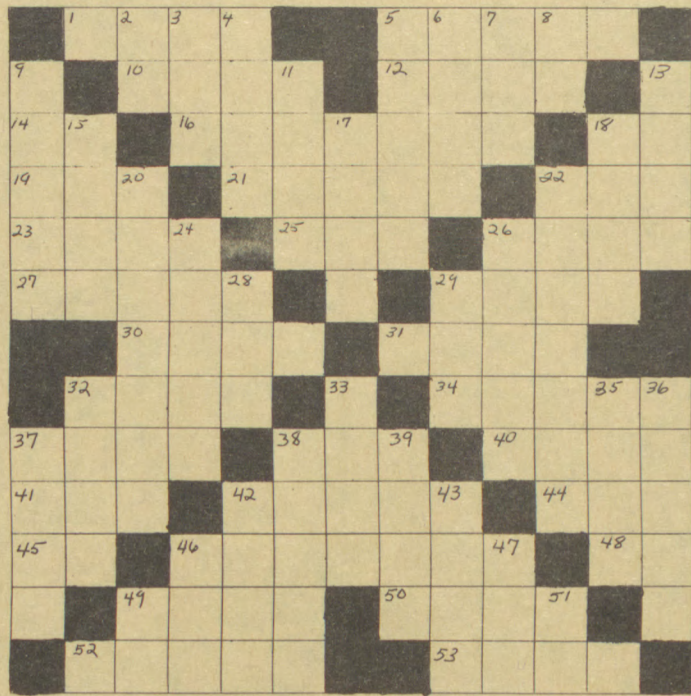
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Crossword Puzzle

ACROSS

1. Crush
5. Crazy
10. Homeless Child
12. Cry of exclamation
14. "The Dark the Top of the Stairs."
16. Mass of ice
18. Silicon abbrev.
19. A passing fancy
21. Former Russians Emperors
22. Torn, actor
23. "No ", Sartre play
25. Endeavor
26. Portion out
27. Stiff
29. Mexican name
30. Patricia , actress
31. Small glass container
32. Gentleman
34. Glassy shine
37. Small bed
38. Chunk or mass
40. Permanent mark
41. "As I Dying"
42. "The ", recent Lancaster movie
44. Self
45. "Pamela Virtue Rewarded" novel by Richardson
46. Apparition
48. Education abbrev.
49. European or Asiatic deer (pl)
50. Enough (archaic)
52. The years between 12 & 20
53. Water pitcher

28. Belonging to the District At-torney
29. Pork
32. Fly
33. Lend
35. Anger
36. Wear away
37. Coagulate
38. "Splendor in the "
39. To cut into
42. At that time
43. Zero
46. Author of "Black Cat"
47. To cut down
49. Prefix meaning again
51. Pronoun



SOLUTION NEXT WEEK

PUZZLE

BY RONALD SKUTH

DOWN

2. Sound of disappointment
3. Droop
4. Sword handle
5. Butter is a product
6. Malts
7. " from the Maddening Crowd"
8. Field Service abbrev.
9. Cracker
11. Sexually aggressive (sl.)
13. Tube
15. Auto for fare
17. To find fault pettily
18. Location
20. Stateliness
22. Supersede
24. Row of seats
26. Dinners



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Engineering Dean Blasts FAA Proposal

In a recent article published in Harpers magazine (July '66) Mr. Gibson, Dean of Engineering at Oakland, has taken to task the proposed plans by the Federal Aviation Association to build a Supersonic Transport plane. The plans for such an aircraft were actuated in May 1965 when the FAA held out a two billion dollar plum to the commercial airlines; there were no takers. Only after the project was practically entirely financed by the Government (90% Federal Funds 10% commercial) were any of the airlines will to attempt to surmount the problems facing Supersonic Transportation.

The proposed plane will travel at Mach 3, or about 2,000 miles per hour, with a cruising altitude of 70,000 feet. The inherent problems in such a project are expertly discussed by Mr. Gibson, and his insights are knowledgeable and frightening.

The first problem Mr. Gibson sees is one of money. The proposed plane will cost five times that of present passenger jets. The cost of maintenance and fuel will be fantastic, because travelling at such a speed the plane will require 100 miles in which to make a turn and in the process of circling an airport will consume an additional 16,000 pounds of fuel.

The problem of communica-

tions is also a glaring one. At 2,000 miles per hour the plane will fly past radio control stations on the ground and the radio beams will miss the plane.

The plane will probably not be too popular with anyone living near an airport. The present attempts at noise abatement will practically be negated by the noise from the STA's engines. Also the sonic boom from such a plane will be much greater than before and as Mr. Gibson states, "properly done a sonic boom attack can maim and kill people."

The passengers should enjoy

fun and games on their flight in the STA. They will probably have to wear pressurized suits and remain seated in contour seats for the entire flight, because if a passenger walked from the back of the plane to the front the delicate balance of gravity could prove fatal if disrupted at such a speed. With a proposed cruising altitude of 70,000 feet, there will be no need for oxygen masks, for if the cabin pressure was ever lost, "the human body would undergo explosive decompression, the blood boils and death occurs within several seconds."

The proportion of time saved compared with the expense (three hours saved crossing the Atlantic at an additional cost of \$300-\$400) hardly seems to justify the planes development. Perhaps it is as Mr. Gibson implies, the development of such a plane is part of America's incessant desire for technological quantity, while often overlooking the practicality of such actions.

We tend to agree with Mr. Gibson's final proposal, that if such a plane is developed, then the first flight should be made by all the FAA officials responsible for initiating the airplanes development. We think the implication for such a statement speaks for itself.

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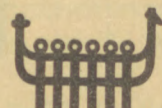
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