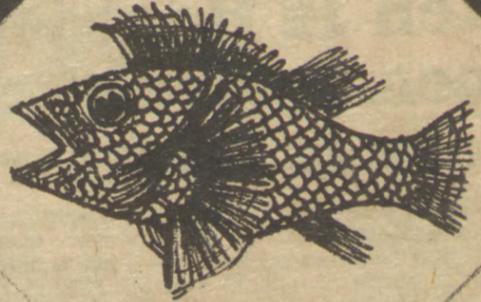


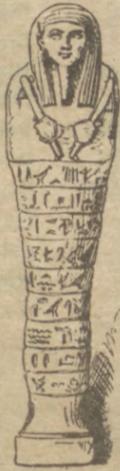
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## focus

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Dear Women's Lib Caucus:

The *FOCUS: Women* issue of *FOCUS: Oakland* (Nov. 11) was very interesting, but I am concerned with the misrepresentation of facts in the article on the Child Care Center.

The Child Care Center has always been basically a self-supporting operation. This year we were fortunate to be able to move into permanent rent-free facilities on campus, with the costs of the necessary renovations being absorbed by President O'Dowd. How-

ever, moving costs, equipment, supplies, chairs and tables are paid for from the Child Care Center budget.

In addition to the salary of the two professional staff members, the Child Care Center employs 22 students. Fortunately, we are able to secure work-study students which helps to keep costs at a minimum. Other ongoing operational costs are also paid by the Center.

I think it is important for you and your constituents to know that any surplus monies at the end of the

fiscal year will be used solely for and by the Child Care Center. The University does not "pocket the great amount of money that is left over after pay day."

From the time the concept of a child care center was being developed by faculty wives to the years that it was under the supervision of the Continuum Center and now under the administrative responsibility of the Division of Student Affairs, people have been concerned about keeping costs to a minimum. Budgets are developed with the idea of breaking even --- not making a profit. Presently we are pursuing the possibilities of some type of funding through foundations for operational costs as well as exploring the eligibility of parents applying for financial aid through the regular channels of the Financial Aid Office.

Some other facts about the Child Care Center are (1) the age range of children is from 2½ to 5 years, (2) the hours of the Center are 8 a.m. to 5 p.m., Monday through Friday except exam weeks, (3) the charge is 65 cents per hour with a registration fee of \$5 and (4) an informal educational program is conducted with the children receiving a wide range of experiences. Presently, there are 60 children attending.

Although an open house is being planned for the winter semester, it is possible to tour the facility and observe the children at other times.

We hope the above information will be helpful and appreciate the opportunity to correct the misinformation presented in the article "Child Care Et Alia."

Patricia Houtz  
Assistant Vice President  
for Student Affairs

# B=LETTERS

To the editor:

Many organizations exist whose purpose is to benefit the people of this university with one notable exception: the Gay Liberation has been completely ignored. All over this country, Gay Liberation Movements are starting at many universities. For example, the Gay Liberation Movement at U. of Kansas is entitled to official recognition by the university (ADVOCATE). New York University is in the process of not only helping Gay people, but many others that are being oppressed. Michigan State and University of Michigan also have Gay Liberation on campus.

The first thing to remember is that it's not illegal to say you are GAY. If the school (faculty) does incriminate, we will have a civil rights case. There are brothers and sisters in Detroit, Port Huron, Ann Arbor, and elsewhere who are willing to help. Of course, this is just in the immediate area.

This organization isn't only for Gay people but for all who want to help the Gay cause. If this does go over, Oakland will be a better place to work and study, for all will be free to literally do their own thing. If for some reason this movement does not get the participation that it needs to get started, Oakland will be in a bind because there will still be people who are oppressed. To get in touch with us Gays, who are willing to get involved, write to the address below and your mail will be forwarded to us.

G.L.F. of Detroit  
Box 631-A  
Detroit, Michigan  
48232

To the Editor:

A self-proclaimed savior of Oakland students finally reveals his intention to stamp out evil on campus. He is the great and mysterious Mr. Michael D. Hitchcock - a non-student. Our guest seems to think, by not being a student on campus, he knows everything which is going on. He, however, seems to have a simple mind and a very paranoid one indeed. We all know that the Mediation Board was set up to conduct a hearing on the Student Congress election. And later to decide the legitimacy of the Congress. This Mediation Board consisted of two members nominated by each party (the Congress and challengers) and three mutually selected members. Just because the decision by the Mediation Board was not in favor of the Congress, Fred Smith was suggested to be suppressive and unfair. Oh, come on, Michael! He was one of the three members chosen by both the Congress and the challengers. He did not have to serve on the Board, but he was asked to do so. During the course of the hearing, witnesses appeared in front of the Board to testify as to what they had seen and experienced. You, Mr. Hitchcock, right away put those who testified down in your little black book as student pigs. There aren't only black and white; there are different shades of gray, too, in case you don't know, Mr. Hitchcock. Further on, let me ask you since when it is right for candidates and their followers to campaign right by the polling place? Just because you say so?

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# PRO-LETTERS-I

By the way, Michael, this is just my personal opinion. Please don't misinterpret my opinion as an administrative or university stand.

James Wu

Dear Editor:

I would like to respond to the Letter to the Editor from members of the Oakland Community Co-op in the November 20, 1970, issue of *FOCUS: Oakland*. Specifically, I wish to address myself to the controversial question of the Oakland Center fee.

Early in August, a letter was sent by President O'Dowd to all Oakland University students outlining the changes in room and board charges for resident students and in fees for all students for the academic year 1970-71. Contained in this letter was the announcement of a new fee to provide funds needed to support the continued operation of the Oakland Center. This fee amounted to \$10 per semester for full-time students and \$5 for part-time students.

It was the decision of the staff of the Oakland Center to request this fee when it became evident late last spring that there was no other reasonable alternative way known to us to maintain the facilities of this building during the upcoming new fiscal year in a manner that would meet the needs and demands of the campus population. This request was submitted reluctantly and only after a thorough exploration of alternative courses of action.

Most colleges and universities resorted long ago to a direct tax upon students in order to support the operation of the student union building on their campus. Up until the present year, Oakland has been able to resist this method of financing its Student Center, accomplishing this primarily through the generous allocation of monies from the University's General Fund and through the employment of food service facilities within the Center for the feeding of resident students.

But during the past year, a number of factors have

come into being which have made it impossible to continue to operate the Oakland Center on the same scale without a considerable amount of additional revenue. First, the University's appropriations from the state legislature are now at a point where they are far below the level needed to support the best educational program. It has therefore been necessary to drastically reduce the proportion of funds available from the University's General Fund for application to the operation of the Center. Second, the cost of labor and materials has risen rapidly and has far outstripped the increases in revenue realized by the Center through the rental of facilities and through the operation of the Bookcenter, the Information Desk, Food Services, and the Pickwick Games Area. Third, the consolidation of the bulk of resident feeding in Vandenberg Hall Cafeteria has eliminated for the Center one of its primary sources of income. Fourth, the expansion of the Oakland Center has greatly increased the cost of overhead (principally, utilities, building maintenance supplies, and labor for maintenance) without any corresponding increase in operating revenues. Fifth, the rapid growth of enrollment at Oakland has placed increasingly greater demands for services upon the Center and its staff.

In order to understand the full magnitude of the problem involved in the financing of the daily operations of the Center, it is necessary to review the operating budget for this building (a copy of this year's budget is available on request from our office, Room 112, O.C.). A net loss of \$203,782 is projected from operations for this fiscal year (July 1, 1970 to June 30, 1971). This projected loss is the result of operating expenses of \$212,483 and revenues from the rental of facilities of only \$8700. The largest components in the expense category are labor (salary - \$46,034; regular labor - \$76,000; student labor - \$16,000, F.I.C.A., and benefits - \$11,000; compensation fund - \$3,000)

and utilities (\$26,824). Other major components include building maintenance supplies (\$10,000) and new equipment and furnishings (\$5,000). Revenues in the operating budget consist primarily of income from leases to the dry cleaners and barbershop and from facilities charges to the university departments and to the public. Students are charged now for the use of facilities only when it is necessary to supplement our existing staff with extra help in order to support a particular student program or activity.

In addition to the expenses which are charged to the operating budget (i.e., those expenses incurred in day-to-day building operations), there are also the added expenses of capital improvements (\$12,000), debt retirement (\$21,500) and a contingency for major unforeseen expenditures (\$2,125). Balancing these expenditures and helping to reduce the \$203,783 deficit in the operating budget are revenues from the Bookcenter, Food Services, the



Information Desk and the Games Area, plus an allocation of \$79,000 from the University's General Fund. The combined revenues from the Bookcenter, Information Desk, Games Area, and Food Services were projected at the beginning of this year to amount to approximately \$50,000. These revenues are not true profit in the normal business sense because they must be applied to offset the high cost of utilities and custodial services in these areas.

A balancing of all of the revenues and expenses identified above results in a net deficit still of \$110,000. How, then, to offset this deficit? That is the pro-

blem that we faced this past June and the following are the alternatives that were proposed and weighed:

- (1) *Reduce services to the University Community.* A reduction of services to the extent necessary to significantly cut into this deficit would so greatly affect the ability of this building to function as a campus student center as to severely impair the quality of student life at Oakland.
- (2) *Allocate additional monies from the General Fund.* The tight financial situation created by the inade-

Cont. on pg.5

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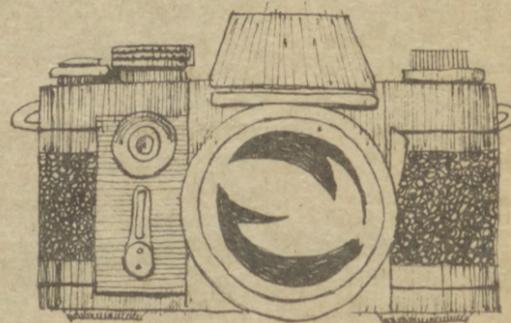
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# Letters

Cont. from pg. 3

quate level of appropriations from the state legislature precluded the allocation of additional General Fund monies. The allocation to the Center this year amounted to \$13,000 less than a year ago.

(3) *Increase tuition.* In view of the fact that the tuition at Oakland is presently the highest among institutions of higher education within the state of Michigan, the decision was made by President O'Dowd that we could not afford to increase tuition this year. To increase tuition as a means for providing funds to offset the Oakland Center deficit would only disguise the true situation — i. e., that it is the Student Center that needs this additional revenue.

(4) *Levy an Oakland Center fee.* State appropriated funds by law can be used to support facilities of a student union building directly only when they serve to allay the cost of a specific educational program. Most colleges and universities succumbed to the reality of this situation long ago and instituted a student fee in order to provide financial support for the operation of a campus student center.

(5) *Increase room and board charges to resident students.* It can be argued with some legitimacy that the high cost of operating the Center results from the need to keep the facilities open for longer hours for the convenience of those students who are living on campus. We believe, however, that an increase in room and board charges for this purpose would constitute an unfair tax upon the resident population.

(6) *Increase the price of revenue-producing goods, services, and facilities.* Unfortunately, the prices charged at the Oakland Center are already as high as the community will bear (as demonstrated by the initiation of a Grille boycott by members of the Oakland Community Co-op earlier this fall).

To increase these prices further would only drive away from the Center, a result that would be counter-productive.

(7) *Reconstitute the Oakland Center as a facility to be used only by those who purchase a membership.* The Student Union building at the University of Wisconsin is a model for this concept whereby only those who have paid a membership fee are allowed to use the facilities of the Union. Those who wish to attend public events at the Student Union and who do not hold a membership must pay a higher price for admission to the event.

Aside from the fiscal uncertainty of attempting to finance a campus student center in this manner, and without determining whether this is a possibility under our trust agreement, the implementation of this alternative at Oakland at this time would likely destroy the Center as an open facility serving to enhance student life on campus. Many non-students within the campus community could then be expected to seek alternative facilities for their interaction with students. Additionally, the cost of enforcing such a concept would seem to be prohibitive.

None of these seven alternatives is especially attractive or satisfying. But given the necessity of choosing one from among them, the alternative of a direct fee assessment seemed to be the only plausible choice. It was determined that a fee of \$10 per semester for full-time students and \$5 for part-time students would raise the \$110,000 necessary to balance the Oakland Center budget for this fiscal year. The levying of a fee upon students represents a recognition of the fact that it is primarily the students who benefit from the use of the non-revenue-producing facilities within the Center and that it is therefore the students who rightfully should shoulder the bulk of the cost of the Center's operations. The use of General Fund monies to help defray this cost to

students is a recognition of the fact that the building is also used by faculty and staff who play a role in the advancement of the academic programs of the University.

Certainly, it can be argued that faculty and staff ought also to pay a fee for the privilege of using the Oakland Center. But any such fee would have to be established prior to the time that

contractual agreements are entered into between the University and individual members of its faculty and staff. It was therefore not practical to consider such a fee at the time that the question arose late this past spring.

We welcome the questions that have been raised by the members of Oakland Community Co-op and we

are open to the discussion of these and related questions with any segments of the University Community. The result can only be a heightened awareness of the role of the Student Center within this community. In order to provide a specific opportunity for such discussion, members of our staff will be available in the Absten-

Continued on page 8

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# THEATRE STINKS

Within the past weeks, all three of the theaters at Oakland have opened new shows: Kilburn's first Meadowbrook production, "The Skin of our Teeth;" ADA's Joseph Shaw's "The Little Foxes;" and SET and Tom Aston's "Oh, What a Lovely War!"

\* \* \*

At Meadowbrook, there was the usual solid - "adequate?" - production, but no brilliance and very little excitement. A certain "timedness" to all the moves in the show really destroyed any spontaneity, especially in the Boardwalk scenes. Elizabeth Orion's Mrs. Antrabus was enjoyable - she's a really fine character actress, especially as older females. Sabina (Barbara Quinn) picked up strength

in the 2nd and 3rd acts after a slightly awkward opening monologue: at some points it was difficult to distinguish "Miss Quinn" from Sabina.

One of the best moments of the whole evening came when Robert Englund as Fred Bailey rehearsed to fill in for an absent actor. Unfortunately, that type of sparkle and vitality was less present than a feeling of uninventive adequacy.

Plaudits to the designer (Richard Davis) and builder of the Antrabus house - a really nice place to visit.

\* \* \*

Lillian Hellman's "Little Foxes" provided a good vehicle for the Studio Company's talent. Susan Thorne's Regina was good, yet failed to dominate the play and

stand out as strongly as this character usually does. Marian Belcher as Birdie and David Himes as Ben Hubbard both struck some really perfect notes with their roles. Bruce Thomson's Horace improved as the play progressed (and the surprise of seeing "Mr. Marshall" again wore off. I do not comprehend this doubling).

There was also a flavor of inter-action with this production, enhanced by the small "black box" theatre. The set was really beautiful. The only production problem seemed to be with Regina's and Alexandra's costumes.

Congratulations to all of the S.C. on a good opening in their new home.

\* \* \*

After a weak "Eh?," SET comes back with a really enjoyable "Oh, What a Lovely War!" (Hopefully they'll still be playing this weekend if their insurance difficulties permit.) Last Friday's first night was full of life and a gratifying gutsiness. This musical revue of World War I has a headlong, innocent brashness, characterized by the delightfully clown-faced Pierrettes and Pierrots. Costumes and props were very well handled, and the stages gold/silver design was very handsome. Any problems with projection-audibility were more than made up for by a very gay theatrical quality that shone through the whole play.

If I were to make unfair comparisons, I'd have to say the most exciting and enjoyable of Oakland's three theatrical offerings was the SET's. Long live magic! - i.e., that quality which gives a show life.

by ANNE SINILA

# THE \*fartsection stanley made it

You might say I was the normal adolescent; pimply, split ends in my hair, the whole bit. Life wasn't worth living. But then it dawned on me. I would become a rock and roll baby. First I would grow my hair long and buy a lot of records. Then I would make sure that I would mention rock and roll to everyone I talked to in one form or another.

Example: me: Did you see Sly when he came to town?

whoever: No, was he good?

me: He was outtasite, you should have seen him.

whoever: Well, I don't...

me: No, really, he did...

At first everyone thinks you are a jerk, but then you realize who you can be friends with. Because, to someone who isn't a rock and roll baby you would seem an idiot, but then it becomes easy to spot your future friends. They are best spotted by taking these few things into consideration:

1. Does this person have long hair?
2. Does he interject rock and roll into conversations?
3. Does he smoke dope?
4. Has he ever been to the Palladium, Silverbell, etc.?
5. Does he wear an army jacket?
6. When not talking about rock, does he often make references to revolution, dope and middle class morality?
7. Etc.

If this person answers yes to any three of these questions, he is an official rock and roll baby and suitable to be your friend. You can approach him in a variety of ways.

Example: you: Didn't I see you at the Sly concert?

whoever: Yeah, I was

there. He was outtasite... you: Especially when he did... and... and... etc.

If that approach seems a bit too forward, you can approach him in a record store (or at a concert) and ask him if he's heard a certain record and if he has, rave about it with him and if he hasn't, rave about it to him.

After you meet the right people, you will be within a crowd of friends, sometimes referred to as a click. Then within that group of friends, you will be safe. If you are in good standing with the rest of the click, if someone does harm to you, he will be ostracized within minutes. If you bother someone not in the click and the rest of the click (by now, gang) is there, that someone can't do a thing because you will kick the shit out of him if he does.

This is known as good clean American fun which you, of course, participate in because you're a good clean red-blooded American boy.

Once you go through all these changes, you won't care if you have pimples or whatever because you will be accepted. Chances are, that once you are accepted, your pimples will go away anyway. And everyone knows that if you have long hair all the girls will be waiting to ball for you because obviously you are a rock star and I can't wait to tell the girls that I balled a rock star.

What does any of this have to do with Sly? I made my rock and roll revelation after I saw Sly at the WABX underground sounds concert three summers ago. Each time he's supposed to come to town, I buy tickets to pay homage to him. He was outtasite, and everyone out there should have seen him. He did... and... and... It was a soul-rending experience.

by STANLEY GOODWIN

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## "Joe"

IS A RIP-SNORTER. A TRIUMPH!"

-Judith Crist

"THE 'MIDNIGHT COWBOY' OF THIS YEAR!"

Ken Barnard, News

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# JOE! JOE!

Hello, folks, it's me again. This is my idea of a movie review. Since I have never written a movie review before, and probably never will again, read this for kicks and not for advice.

Joe has been called "a triumph," "brilliantly done," and was given four and a half stars out of four possible by professional, experienced critics who see a whole lot more movies than I do and know what to look for as far as greatness is concerned. I just like to be entertained and leave the theater feeling good (or so bad that the next time I feel good, I really feel good).

First off, the plot. A nice girl from upper-class uninterested parents finds her way to the Village where she takes up house-keeping with a heroin addict named Frank. She gets all messed up on drugs while Frank is out on the street selling one-a-days for five bucks apiece to teenyboppers in order to get enough bread to buy enough stuff to fill his syringe a few more times.

She ends up in the hospital and her all-of-a-sudden concerned poppa tells her he loves her and promptly goes over to Frank's place and squashes poor old Frank's head against the wall in slow motion. He didn't mean to, it just happened; you know?

So then her poppa goes to a bar and gets drunk while listening to Joe rant and rave about niggers and welfare and junkies and hippies and dope and orgies and how all of this is screwing up the country and how all good Americans would

be grateful to any man who picked up a gun and eliminated some of these creeps. By this time, the nice girl's poppa doesn't know what he's saying. He turns to Joe and says, "I just killed a hippie." Joe shakes Poppa's hand, buys him a drink, and wonders if what he's just heard is true.

Well, Joe soon finds out that a hippie was killed because the eleven o'clock news tells him so. Joe decides to get to know Poppa so that he can really thank him a whole lot.

They get to be "friends" and Joe offers to help Poppa find his daughter, who has by now escaped from the hospital. They look in a bunch of boutiques and wierdo restaurants, get invited to a party, ball some hippie girls, and smoke dope for the first time in their lives.

While Joe and Poppa are still stoned, the hippie guys make off with their money and other goodies. Joe bashes one of the girls around until she tells him where the guys went. Joe and Poppa so there, get out some of Joe's rifles and kill about a million kids in cold blood in five minutes. One of the kids they kill turns out to be the nice girl's poppa's nice girl. And so the movie ends.

As far as the acting goes, it's great. Peter Boyle as Joe is the epitome of the silent though violent majority of hardhat, paranoid, beer-drooling slobs. He's perfect. So is his wife. The nice girl's poppa and his wife are perfect, too, as they portray upper-crust slobs. The people in the movie can act (if I know what

# THC PRESENTS

Hi, Kids! How are you this lovely day? Do you want some good, clean and exciting music this weekend? I thought so. The Town Hall Concert Series presents The Rascals in concert at the I.M. Building at 8:30 this Friday night. The Rascals are the music world's main purveyor of blue-eyed soul music and they are really quite good if you go in for that kind of thing.

All seriousness aside, you have to see this concert (that is, if you would like to see other groups of ANY kind at Oakland). You see, it's very simple. The T.H.C.S. is operating on a very thin budget and they have to put up a lot of money (that may or may not be theirs) to bring The Rascals here and you wouldn't want them to go broke on their first concert, would you? O.K. Sorry I asked. Well, anyway, The Rascals are supposedly tremendous in concert and tickets are only \$2.50 and \$3.50 for students. What the Hell! It's the same as a movie.

On Saturday night at the Eastown, Van Morrison, The Siegal-Schwall Blues Band and David Rea will be appearing in concert. Van Morrison wrote "Gloria," and did the song "Brown Eyed Girl" (both some years back). His album, *Moondance*, is one of the best releases in 1970. Siegal-Schwall have been together on and off for many years and really play some good music. David Rea is formerly of Bamboo, who released what *Jazz and Pop* magazine called the finest album of 1969. Draw your own conclusions from that. Anyway, this is the best show the Eastown has put on for some time and well worth your seeing it.

So, for all you pure music lovers, you have quite a full weekend of listening ahead, don't you.

## LIFE IN THE FACTORY

Coming down  
Running around  
no point long enough  
to hide from you.  
Haunting me  
like Edgar Allen Poe  
wished to, your  
sweet memories  
linger from yesterday  
until this very  
second and

this one too

by MARK BASKIN

poem for college administrators

you have fifteen minutes  
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# JOE?

that means).

*Easy Rider* was a hit.  
*Midnight Cowboy* was a hit.  
If you combine the warped minds of the red-necks in *Easy* with the pathos of Rizzo and Joe Buck and throw in a whole bunch more built babes with big bare boobs and even some pubic hair, you've got yourself a movie that every liberal, blood-thirsty, sex-hungry, under-thirty shmo will simply have to see. So, see it if you must.

However, keep in mind that it's not going to make you feel good about anything, ever. Instead, if you're at all like me, you're going to think you've seen a cheaply made, well-acted stereotype and feel really rotten for a long time.

Maybe that's what the producers and directors of this movie wanted us to think. But the movie is an exaggeration, and I'm sick of exaggerations.

I'm sick and tired of naked movie stars.

I'm sick and tired of bullets and blood and people dying in dumb movies.

I'm sick and tired of dope dope movies.

I'm sick and tired of writing an article about what I'm sick and tired of. . .  
by GREG ERICKSON

## RECORD SALE



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## "YOU MUST SEE THIS FILM!"

— Richard Schickel, *Life*

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# ORACLE

## FINE FLICKERED FILMS

The connoisseur of fine film will do well to investigate Wayne State University's Classic Cinema Guild Series. Featuring the work of such renown masters as Jean-Luc Godard, Ingmar Bergman, Carl Theodore Dreyer, and Orson Welles, the movies will be shown in the Helen DeRoy Auditorium, Friday and Saturday evenings at 7:30 and 9:45. Admission is \$.75.

Offered as part of the series, Dreyer's *Day of Wrath* will be shown Dec. 4 and 5. In 1623, the young wife of an austere pastor desires his death because of her love for his son; the old man falls dead and she is tried as a witch. Lauded as one of the most moving films ever made about intolerance and bigotry, the film demonstrates Dreyer's unique talent in an exposition of a religious society laced with hypocrisy and cruelty.

Also part of the series, Alain Ren Alain Resnais' *Muriel* is be-

ing offered Dec. 11 and 12. Subtitled *Ou le Temps d'un Retour*, Resnais once again investigates the theme of the past and the hold that it has over our lives today. In his cool, elliptical style, Resnais creates two parallel stories: the focus shifts from the attempts of a middle aged woman to renew an old love affair to the acquishes of her son trying to forget the atrocities witnessed during the Algerian War. Out of the trivia of daily life and its anxieties, Resnais creates a hermetic, provincial masterpiece.

NOT TO BE FORGOTTEN is Swedish director

Hemmins Carlsen's *Hunger*. A struggling writer is reduced to poverty by his inability to sell his work, and insufferable pains wrack him in stomach and mind. Trying to retain a sense of self-adequacy, he moves through the city talking of the masterpiece he is writing. He refuses to admit his situation, even though he is reduced to eating scraps from a bone. But the artist suffers more than a physical abandon; he also craves recognition, achievement, and love.

The entire film appears to take place inside the central character's head. Brilliantly portrayed by Per Oscarsson, who won a number of awards for his performance in this film, he infuses *Hunger* with delicacy, stoic humor and dig-

nity. Showing Dec. 9 and 10 at the Detroit Institute of Arts Auditorium at 7 and 9 p.m. General admission is \$1.75; students with ID, \$1.00. ANDY WARHOL'S SOUP SCREEN MULTIPLIES at the Detroit Institute of Art through December 6. Campbell Soup, Marilyn Monroe, and Flower Series. Americana at its best. Free.

IT IS CRUCIAL, VITAL, AND IMPERITIVE that three O.U. girls find their way to the Cambridge-Boston area; anticipated date of departure is Saturday, Dec. 19 and preferred time of return is Christmas Eve. If anyone can help with transportation in return for gas money, call 3246, 2618, or 3248.

ing that have not been acted upon and are essential for the restructuring of the Oakland Center follow:

1. Close down the Oakland Room (it loses on the average of \$100 a day)
2. Get two short-order cooks to handle the Grill
3. Lower at least the price of coffee

The next project is the Flea Market and Rummage Sale, Sunday, December 6, 1970, from 1 to 4. The idea behind the Flea Market is to provide students with a place to sell their goods and get more use out of the Oakland Center during its off hours. To clear up a few misunderstandings, the profits will go to those individuals who sell goods. The only charge will be a 50 cent one to non-students who sell goods. Goods should be homemade or used.

Support is still welcomed. If you are interested, leave your name and where you can be reached at the Student Activities Desk.

Members of the Oakland Community Co-op

# Letters

tion this Monday, Dec. 7, beginning at 1:30 p.m. to explore with any who may wish to come the implications of this fee and of the issues which relate so closely to it. We hope you will want to come.

Alan R. Scott  
Director, Oakland Center

To Members of the Oakland Community:

The Oakland Community Co-op was founded basically to get better quality food (including well-prepared food) lower prices and possibly better service.

In our attempts to achieve these goals, we had to hassle with the whole Oakland Center structure. The reasons are essentially these:

1. The budget of the Oakland Center is very interconnected
2. Services are overlapping
3. Union structure prevents some needed im-

provements  
Attempting to reach our goals we again met with Mr. Scott, Director of the Oakland Center and Mr. Phillips, Director of Food Services. Out of this meeting were born the following promises:

1. No more pre-cooking in the Grill
2. Any food item on the menu would be cooked and served at any time during regular Grill hours
3. No food need be accepted by Community members if it is pre-warmed or pre-cooked (i.e., hamburgers, fish sticks, fried chicken, etc.)
4. That more trash containers and receptacles be placed conveniently.

Some of the promises made were temporarily put into effect. Unfortunately, things have more or less returned to normal.

Some of the suggestions that were made at the meet-

**NEW SHOE REPAIR**  
bulk leather jackets.  
boots · belts · moccasins



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## PART TIME WORK

PART TIME general office help. 15 to 20 hours per week, between 8:30 a.m. and 5 p.m. \$1.75 per hour. If interested, contact Mrs. Davis at O.C.C., 2480 Opdyke, Bloomfield Hills. Phone: 647-6200, ext. 254.

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