

New View of U: Entrance Changed



Kresge Library and the mall will be the first view of OU for generations to come. A new entrance to the university is planned for this fall to open up on the library mall. Replacing the present entrance at the dangerous Five Points crossroads, the new gates will eventually include a four lane, tree-shaded boulevard.

Owners of the land west of Squirrel Road have ceded a right-of-way to Oakland County for a road to connect Squirrel and Pontiac-Mount Clemens roads. This road will come out about 100 feet south of the Gate House, where it will connect with the university's road.

The entranceway will then swing south and curve through the clump of woods opposite the library. Final decisions about the exact nature of the connections with the library mall have not yet been made. There may be a traffic circle of the type which plague motorists in the District of Columbia.

Oakland County Road Commission will begin work on their part of the changes as soon as the MeadowBrook Festival is over. It was felt that the confusion caused by roads under construction would hinder the hordes of MeadowBrook motorist inordinately. Exact cost of the project and completion date have not yet been set.

The Observer

June 18, 1965

Oakland University, Rochester, Michigan

Vol. VI-No. 32

"Misdirection" Causes Dorm Controversy As Staff Hunts Missing M' Brook Furniture

Controversy raged through the dormitories Tuesday afternoon and spilled over into the administration that evening. A room-check was made in an effort to find some articles of furniture which are missing from the Baldwin Pavilion.

Carlos Corona, personnel director, said that it was decided to make an inventory of all university furniture in order to uncover the missing pieces. It is standard policy to inventory equipment once a year.

Resident students objected to the manner in which the search

was conducted, saying that the minor administrative employee who undertook the inventory was "arrogant and misleading."

Carol White, head resident of Hill House, said that "(the search) was very upsetting to myself and the girls." Neither the head resident nor the housing office had been notified about the search. It has not been university policy to make formal room checks of any kind.

Herbert Stoutenburg, dean of student affairs, stated that it is not university policy to make such checks and that any similar situations in the future would be handled differently.

Jim Petty, acting housing coordinator, said the matter "was handled extremely inappropriately."

All housing officials expressed concern over the manner in which proper channels were ignored. The head residents sent memoranda of protest to Stoutenburg, Chancellor Varner, Corona, and Jim Hicks, director of the MeadowBrook Festival. Varner and Hicks were not available for comment.

Frank Taylor, a Fitzgerald P.A., said, "The matter was due more to misdirection or misunderstanding than any intended invasion of student privacy." Everyone concerned agreed with him.

Climaxes Make It In "aston's garden"

"Toying with reality" is a way of describing the first original student dramatic production at OU. "aston's garden" (the little letters are intentional), an one act play by Jeffrey Rubinoff, will be produced June 25 and 26 at 8:30 p.m. by the MeadowBrook Theatre Guild.

Directed jointly by Rubinoff and Tom Aston, the play is a study in form, structured on a series of false climaxes: its meaning, if any, comes from its structure.

Roman Slowinski plays Aston and Tom Talaba plays a passenger in the play, which takes place in a bus.

MBTG Wins Again: "Apple" Energetic, Violent Non-play

A Review by J. C. Wagner

Jack Gelber's "The Apple", current Meadowbrook Theatre Guild production, is yet another of the Guild's ventures into the world of the Absurd. The play bears some resemblance to Gelber's earlier play "The Connec-

tion" -- strains of wailing jazz, characters who talk to the audience -- but "The Apple" is less conventional. It is a non-play. There is a setting, a coffee house. There are characters, and there is action. But these are second-

ary. Gelber is a master at creating the kind of magnetism that holds an audience, even if there is no apparent reason for the attraction. As the painter, Jabez, says: "If I can't get anything out of it, why don't I leave?" The answer to that question is not obvious. This energetic, violent play is utterly fascinating for exactly the same reasons that "Last Year at Marienbad" was: it is an elaborate intellectual joke. It makes fun of the audience, the roles the actors are playing, the social issues that are thought to be the "appropriate" stuff for intellectual plays, and the audience's expectations. What the play does say -- and it is dangerous to read too much meaning into it -- is that life is so absurd that, without a program, you can't tell the actors from the real people.

No doubt, many were responsible for this fine production. Chief credit goes to Tom Aston, the director. His real genius lies in his ability to create striking visual images on stage -- remember the climax of the revival in "Dark of the Moon", and the super-Tchaikovskified finale to "Firebugs." In "The Apple", Aston has created another graphic moment -- the death of the drunk at the end of Act I. Aston is truly at home in modern theatre.

Acting in the play was frequently uneven, but there were inspired moments. Bob McGowan, as Ace, was great in the opening and closing monologues. Hugh Slowinski was very, very funny -- especially chasing about in his shorts after a scantily clad girl. Mary Wright made her lines sound real, and not recited. But the acting and endurance award must go to Tom Towler (last seen bouncing in "Firebugs"). He was superb.

The final question is not "Is this a good play", but "Is this good theatre. The answer is yes. It is visually and emotionally stimulating.



Debbie Kahn Displays some of "The Apple's" dissolution

Library Reference Department Grows Under Bob Gaylor

Since a library is a repository of information, Robert Gaylor is one of the most important members of the Kresge Library's staff, serving as reference librarian.

Gaylor, who graduated from MSU and received his master's from Oklahoma, came to OU after serving as documents librarian at Kansas University for two years.

The main function of Gaylor's department is to serve students and faculty in locating any materials which might be needed. Plans are being made to provide adequate service all the hours the library is open.

Student Assistants are being trained to give general reader service when professional librarians are not available.

The reference department is expanding in Gaylor's main field of interest, documents. Last year the Kresge Library became a U.S. government depository and as such is eligible to receive a selection of all material published by the Federal government. In addition material is received from the Canadian government and the State of Michigan.

With the coming of the fall semester it is expected that the reference department's services will increase rapidly.

A Review

"How To Succeed" A Winner

by J. C. Wagner

American musical comedy, as a genre, has had a very spotty history. The really good musicals of the past decade are small in number, but somewhere very near the top of the list must be Frank Loesser and Abe Burrows' long-running hit "How to Succeed in Business Without Really Trying," currently playing the Fisher.

"How to Succeed" is the story of J. Pierpont Finch, a brash young window cleaner with a single goal -- becoming a big executive in a firm called World Wide Wickets. The show is a brilliant satire on the Horatio Alger-type success story, the mad scramble to the Top, and the advisability of playing everything "The Company Way."

One good way in which to gauge the quality of a musical, I feel, is to see if it can stand on its own, to see if it "comes off" with Bobby Morse in the lead role.

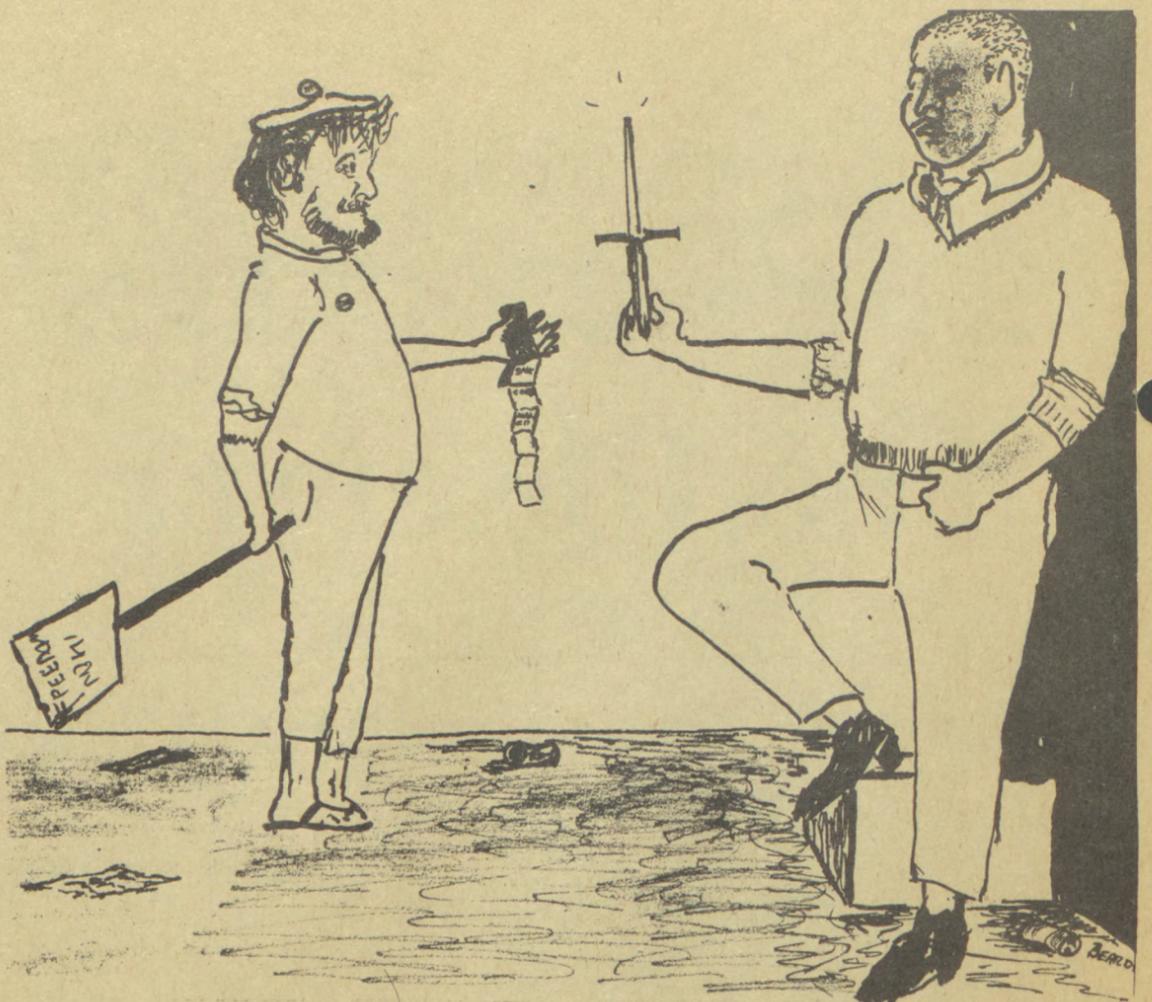
"How to Succeed" is the kind of show that, despite lukewarm

performances by principals like Ronnie Welsh as Finch and Suzanne Menke as Rosemary, can make it on sheer style.

As Abe Burrows directed the show, it is a tight piece of stage precision. The chorus and dancers performed the extremely demanding musical numbers in the best professional manner.

The entire production is highly stylized -- it is like a living cartoon. The sets are brightly colored, with heavy emphasis on line. Cartoon-like black outlines surround the sets, chairs, and desks. The acting is also highly stylized, and makes use of a delightful "freeze" technique, in which all action stops as various characters deliver punch lines.

The score for the show is quite good. Several melodies are notable, especially "I Believe in You," in the second act. All in all, this was a show that could be best classified as a "Must See;" it certainly had a lot going for it.



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adapted from the Wayne Daily Collegian

And Indigestion, Too

Is it my faulty memory, or is the "service" part of Food Service considerably less servicable than it has been in past summers. I can recall not having to rush from my 11 o'clock class to get to the cafeteria before they slam the doors. I also recall having some choice in what I eat. Meals, gentlemen, are a time for conversation, for the pleasant passing of time with those who please you.

Commuters of the world, unite!

dej

The Oakland Observer

Member Michigan Collegiate Press Association

Published weekly at Rochester, Michigan, by the students of Oakland University. The views expressed in editorials are those of the Observer and do not necessarily reflect those of the University.

Offices are located in Oakland Center; telephone 338-7211, extensions 2195 and 2196.

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Comment: From A Catholic Chaplain

To the Editor:

I read your review on the Roman Catholic Mass with interest because in this era which we like to call "The Age of the Open Church;" we are anxious to receive criticism.

Some of the points you make are well made and point up real deficiencies in our worship service. But I do not think this can be said of all that you said or of the spirit in which the remarks seem to have been made.

Your suggestion that we either go all the way or return to the ritualistic symbolism of the past indicate either a great impatience or a lack of understanding of what is taking place at the present time within the Catholic Church.

We are in transition. The Vatican Council is not yet completed. The commission which has been appointed to reform the liturgy anticipates a five-year period before the final forms are established. In the meantime, we are experimenting.

A form of worship which has

been more or less unchangeable for a thousand years is not easily upset. This is even more true since the updating must take place within the broad outlines that tradition and theology lay down.

Come back again in five years. Or better still do a little research and come again soon. The Catholic students will have their own chapel in early 1966. Come then and we will try to make it a meaningful experience for you and ourselves.

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Catholic Chaplain

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Adventure

"Unknown" Dancers Score

A Column by Anne Cooper

With the vast amount of publicity surrounding Margot Fonteyn and Rudolph Nureyev, audiences have tended to disregard the fact that the Royal Ballet of London has many other dancers whose names should be equally noted.

The performance of "Giselle" at Detroit's Masonic Auditorium June 12 made this point emphatically.

"Giselle", calls for a cast of technical perfection and intense dramatic expressiveness. The partnership of Svetlana Beriosova and Donald MacLeary rose brilliantly to the challenge.

Miss Beriosova's "Giselle" was a crystalline, controlled tension between the light-hearted maiden of the first act and the doomed, tragic spirit of the second.

A dancer of exceptional balance and grace, she demonstrated a clarity of pointe work, smoothness of adage, and agility of turn that deserve greater recognition than she has received thus far.

Donald MacLeary, hailed as a dancer of "innate Romanticism", lent a dramatic force and a strength of movement to his part as the disguised Duke Albrecht.

The corps de ballet, however, has still far to go to match the superb discipline of the Kirov. The orchestra, although better than that heard at MSU for the Kirov performance, was occasionally un-coordinated with the dancers.

The flaws did not detract from the beauty and authority of the total presentation, and "Giselle" by the Royal Ballet of London remains an awe-inspiring musical event.

A New Shrink!

Expansion of psychological services has led to the appointment of William Schlict, a 35 year old clinical psychologist, as assistant director.

Schlict received his master's from the City College of New York and earned his doctorate at New York University. Before coming to OL, he was an assistant professor of psychology at New York State University's Plattsburgh branch, where he also carried on a private practice.

Besides student counselling, Schlict will be doing research here.

A student noted, "He's less sinister-looking than Lowy, and less efficient-looking than Coffman." Time will find an adjective for Schlict.

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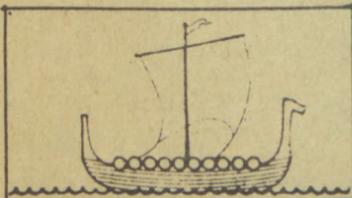
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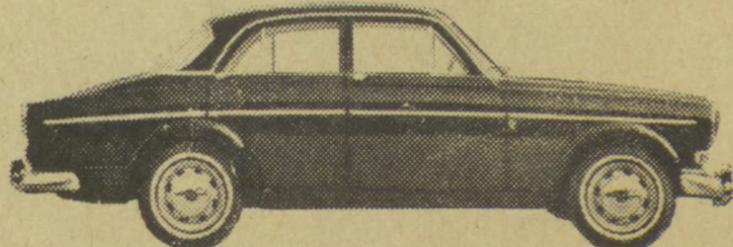
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Slumping Summer Sports Are No Cause for Tears

by J. Hinga
Sportsy-Craftsy

Although no season at OU is really packed with exciting sporting events, there's usually something to write about. But now track and field have ended, golf is nearly gone, and after the ten-

nis tournament all we'll have is an intramural softball game twice a week.

Hopefully, twice a week. Last week the Faculty-Staff team could field but two players, and even with a full squad they rested in the basement of the league.

But, dry your eyes, jocks. Things will get better. To augment future summer issues there'll be a picture now and then, and some sports features previewing the fall semester.

There's a lot planned for that fall semester. Will Oakland have a physical education program? Will our cross-country and soccer teams expand their schedules? Will we have a full time women's coach? Reports on these rumors along with intramural action will highlight the fall semester.

In the winter term our basketball and swimming teams should be in full swing, although their status has not been revealed as of yet. There'll probably be more sports news than ever before.

So, when you're fed up with reading how the Pickwick Club did every week, don't retire your jersey or hang up your sweaty uniform in despair. Bear with us for a while -- here come sports.

Sports Briefs

Sunburned faces gave proof that the Oakland Motorsport Club's Gymkhana, held June 13, had plenty of people helping out.

In all, sixteen drivers, including one woman, took part in the event. The winning car was an Austin-Healy Sprite driven by Fred Larce, who won a trophy for his efforts.

The Motorsport Club is now formulating plans for a big rally in the middle of July. More news soon.

The second faculty-student open golf match was held June 11. Low score for the faculty was Carlos Corona's 43. Bob Hilko's 44 was the student low total.

Jerry Dohlman shot a 44 to finish second among the faculty staff and Glen Brown and Jim Pope tied for third recording 46's.

First round matches in Oakland's intramural tennis tournament are over. John Bradfield, who is favored in the meet, won his first round over Bruce Cameron, 6-0, 6-1.

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