

Director Fernald Heads Drama School

Arts Triumph At Oakland

Everything is official and finalized. Mr. John Fernald, famous director and previous Headmaster of England's famed Royal Academy of Dramatic Arts, is coming to Oakland. Mr. Fernald plans to establish a professional repertory company this Fall with plans to soon follow this program with a dramatics school. The professional company will be composed of between 12-14 members to begin performing on campus in either December or January of 1966-67. Tentative plans for the first season include a Shakesperian play, possibly a play by Brecht, the "Caucasian Chalk Circle". Performances for the first year will be held in the Theatre in

Matilda Wilson Hall, but plans are now being formulated to build a new theatre that hopefully will open in the Fall of 1968.

The academic program will consist of two years of graduate and professional training in theatre arts. Students for this program will be selected by local, regional and national auditions. The school will open with approximately thirty students but will have a projected growth of 100 students. The obvious and most immediate function of the school is to train actors and actresses for the professional company.

This program will not eliminate the present Meadow Brook Theatre Guild. The "Little The-

atre" in the IM Building will remain intact for student productions. The Theatre Guild will most probably be under the direction of a member of the Academy's staff.

Mr. Fernald is not coming to Oakland alone, but has already acquired the services of four of his previous staff members. They are Mrs. Jilliam Richards, personal secretary; Mrs. Sybil Topham, administrative assistant; Mr. John Broom, who will teach movement; and Mr. Robin Ray, an acting teacher. Also, Mrs. Helen Taylor will aid Mr. Fernald as the Associate Producer of the company.

Howard Coffin, OU's Assistant

Public Relations man, will resign from the staff to assume the position of Public Relations Director for the company. Although not officially finalized, Mr. Tom Aston will probably also join the professional company as a designer.

To help promote community interest in this new program, a special committee has been organized. Mr. and Mrs. Adams will be Chairman of the group, with the following couples assisting as Co-Chairmen: Mr. and Mrs. John Z. DeLorean, Mr. and Mrs. Robert Anderson, Mr. and Mrs. Joseph Niederlander and Mr. and Mrs. Allan Schwartz. The total membership of the committee will grow to approximately

25 members. The basic function of this group will be to acquaint the community with the program and promote interest and support for the program.

The cultural significance of such a program for this area is difficult to imagine. Coupled with the Music Festival, the Theatre program should establish Oakland University as one of the most important centers for Performing Arts in the United States. The educational possibilities of such a professional environment are incalculable. Chancellor Varner and Dean O'Dowd in particular should be commended for their successful efforts in attaining such a worthy program for the University.

Senior Women Given Keys

This fall semester, Oakland University will be starting an experimental program for senior women and women over twenty-one, a program involving the use of keys for admittance to the residence halls after closing hours.

Eligible women residents may apply for key privileges in the fall. If the senior woman is under twenty-one, a card will be sent to her parents requesting permission for this privilege. If granted, she would then be able to check out a key up to 10:00 P.M. any night and return to her residence hall any time after closing hours and before 8:00 A.M. the next day. Women over twenty-one do not need parental approval. However, parents would be notified if the daughter were participating in this program.

Key privileges obviously represent a big step in giving increased freedoms and responsibilities to resident women. Women granted these privileges will still be responsible for signing out each day stating their destination and other pertinent information. Also, they are still expected to live within the standards and the regulations of the University. Miss Patricia Houtz, Dean of Women, describes the implications of the new program this way: "The implementation of this policy will permit those women students who qualify greater freedom of action and will afford more opportunities for self-determination regarding scope of activities and time of return to the residence hall. They, of course, will experience less University supervision or outer control and more appreciation and understanding of self-supervision or inner control." She adds, "It is felt that our older students are sufficiently mature to exercise this privilege responsibly." Based on this faith, the new program has been carefully planned to insure its successful operation. A circular entitled

"Key Privileges Policies and Procedures," available from the Dean of Women Students and already sent out to prospective participants and their families, outlines the procedures of the program.

Although senior women under twenty-one are eligible for the program with parental permission, and women over twenty-one are automatically eligible, only students in good standing will be allowed to participate. If a student is on academic or social probation, she will automatically lose her key privilege. If there are extenuating circumstances surrounding the case, the Dean of Women will interview the student and determine if her case should be brought before a review board of senior women in the program.

Prospective participants in the program must file an application form with the Dean of Women; those under twenty-one must have a parental permission card on file as well. Students must attend an orientation program familiarizing them with the new program and sign a pledge card which states that they are familiar with the rules and regulations governing the use of the key and that they will not violate these rules.

In addition, each participant must pay \$2.00 a year (two semesters -- fall and winter which is non-refundable. This money will be used to defray the cost of administering the program, to make keys, and periodically to change all locks. If a student loses her key (which would make necessary the changing of locks in her residence hall), she will be charged with the first \$15.00 of the total cost to effect this change.

There will be a review board comprised of five senior women who will be participating in the program to hear all cases involving violations of the key privilege. The Dean of Women will act as advisor to the review board.

In Upward Bound

Promising Students

Spend Busy Days

Perhaps one of the most active and energetic groups on campus this summer are the Upward Bound Students. A typical day proceeds as follows:

They rise and shine at 6:30 a.m. and then prepare to eat breakfast, which is at 7:00 a.m. At 8:00 they have free time to work on certain projects or enter into counseling with workers in the program. The next three hours from 9-12:00 are spent in classes. They have lunch from 12 to 1, and then go to study or participate in some other extracurricular activities such as painting. From 2-3 p.m. they are usually brought together to listen to special guest speakers. The next two hours are free time for recreation or resting. Dinner is at 5:00. Following dinner there is group counseling or group discussions, after which there are movies, dances or other planned activities.

This weekend twenty students are going to Stratford and the other forty will attend the performance of "Annie Get Your Gun" at the Fisher Theatre in Detroit. Lee Elbinger, a counselor in the program, informs us that the students appear to be interested in the program. He tells us that the boys of the group have formed their own dorm council that makes the rules for the group and decides upon punishment for any offenders. The students have published a Newsletter that is edited by Sandra Williams and relates different aspects of the program as expressed by those participating, and the parents' reactions to the program. We are told the students are enjoying their experience at Oakland and are grateful to be a part of such a rewarding experience.

Novel Register-By-Mail Procedure Instituted For Fall Registration

For this fall semester, Oakland University is offering the student an opportunity to register ahead of time by mail. Instead of being required to enroll on campus, a pupil can, if he so wishes, register by himself at home. On the basis of class priority, students will receive their registration packets sometime this week or the next, with the seniors receiving their packets early this week, the juniors a few days later, and so on. In the packet will be included all the necessary materials, including instruction sheets, the preference sheet, cards, and the schedule of classes. The student will be urged, though not required, to sit down at his leisure and make out his schedule by mail. He will be required to make out two different class schedules, his first preference list and then his second. For his second preference the pupil need not select an entirely different list of classes, but merely different section numbers, although the greater the variance between the two lists, the greater the pupil's chance of being enrolled. Having made out his classes, he will then return the preference sheet, the cards, and at least a portion of the tuition to the university by August first, the deadline.

Concerning tuition, a student will pay \$56 for taking 1-3 credits; \$88 for taking 4-6 credits; \$125 for 7-9 credits; and \$189 for 10 credits and above. If one decides to register by mail and is taking less than 7 credits, he must send in the entire amount along with his cards and preference sheet. However, if he is taking 7 credits or more, a student can send in only a specified portion of the fee and pay the balance by September 1.

While this system will be encouraged, it will by no means be required, and the student can still register according to the regular

fashion on September 8 and 9, in alphabetical order. Although the advisor's signature will not be required by mail, one can still come to school and talk things over with his advisor before enrolling. When registering the customary way, the student should bring with him the materials received in the mail.

Graduation Plans

Plans for the summer graduation ceremony are now complete. The commencement exercises will be held on August 13 in the Baldwin Pavilion at 11:00 a.m. Should there happen to be rain, it will be moved to the auditorium in Matilda Wilson Hall. Since the auditorium has only 600 seats, the seating will be on a first-come, first-serve basis.

There will be a departure from the traditional guest speaker program. Albert Tipton directing the Meadow Brook Student Orchestra will provide musical entertainment, including Elgar's "Pomp and Circumstance."

The 102 students who will receive their degrees this August will not be given their exams early. Consequently final grades for seniors will not be known until some time after commencement. This will mean that the actual diplomas will reach the students later and that announcement of all honors will be delayed until after the ceremony.

After the ceremony a reception for the seniors and their guests will be sponsored by the school. Seniors will receive a memo from the Office of the Registrar, which will give them a more detailed account of what to expect at their graduation.

Seniors are reminded that there are still a few graduation announcements left in the Book Store.

Editorial:

Fernald The Man

The biography of John Fernald is one filled with an astonishing list of theatrical accomplishments of which the Oakland student body should be aware. Director, and former Principal of the Royal Academy of Dramatic Art, John Fernald was born in California in 1905. He attended Marlborough College and Trinity College, Oxford. Once dramatic editor of the Pall Mall Magazine, he began his more immediate contact with the dramatic arts with extensive production for amateurs (1926-28). His position as stage manager for Journey's End in London's Apollo and Savoy Theatres marked the beginning of a long career as director of innumerable plays. Among the highlights of his career have been productions of Major Barbara, Heartbreak House, The Human Touch, The Silver Curlew, A Doll's House, The Cherry Orchard, Crime and Punishment, Saint Joan, Tea and Sympathy, and No Escape.

In 1937 Fernald was associate producer for Associated British Pictures. In 1940 he joined the British Navy and five years later was invalided with the rank of Lieutenant Commander R.N.V.R., while in command of H.M. 18th L.C.T. Flotilla. From 1946 until 1949, he was the director of the Liverpool Playhouse, during which time he directed over 40 productions. He devoted his practical skill as a director to the educational field when he held the position of Shute lecturer in the Art of the Theatre at Liverpool University (1948). He has authored "The Play Produced an Introduction to the Technique of Producing Plays" (1933); the "Destroyer from America" (1942); and, with his wife, Jenny Laird as co-author, "And No Birds Sing" (1945). In 1955, John Fernald was appointed Principal of the Royal Academy of Dramatic Art on the retirement of Sir Kenneth Barnes. His active career as a director continued nevertheless; his most recent plays have been Ghosts, A Lodging for a Bride, and The Seagull, a play produced at the Edinburgh Festival and the Old Vic in 1960.

Mr. Fernald's hobbies are listed as sailing and travelling. The Observer and the entire Oakland community would like to thank him for the trip which has taken him across miles and years of experience to arrive among us and to help us build a school of the Performing Arts.

Image Makers

The announcement that senior women will be able to apply for key privileges in the fall semester reminds us once again of the increasing maturity which is expected of Oakland students. Last year's concession to this concept of student maturity was the granting of permission for senior students and other students over 21 to move into off-campus housing. It turned out to be easier to acquire such permission than to obtain suitable housing. High rents and landlord reluctance to rent to students planted obstacles in the path of the home-hunting student. Students were fortunate in the fact that this has not long been a college-oriented community, so that there remained some areas -- like virgin forests -- where the notoriety of the student tenant had not preceded them.

Theoretically, the college student should be an ideal tenant. He does not often have children, and usually has parents to guarantee regular payment of rent. In most cases, last year's first-comers to local communities, realizing that they were responsible for the important initial impression, lived up to their landlords' basic expectations. Consequently, it became easier for other students to follow them, and it also became easier for these later students to forget their own responsibilities. One of the biggest complaints has been noise. A party which seems tame to a college student often sounds like an orgy to the local residents. And when at 3:00 A.M. the police car arrives, the community's verdict is anything but favorable. At least one landlord has announced that now, instead of being preferred tenants, college students will have to undergo intensive screening before they will even be considered.

It is still in the students' power to salvage their image, but it will take a concerted effort. Not only tenants themselves, but their student visitors from the dormitories should be aware of what is at stake.

Like the virgin forests of early America, off-campus housing has been abused not so much by the pioneers as by the transients and sightseers who followed. The time has come to start a conservation program.

The Oakland Observer

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Elektra Records recently began issuing low-priced classical records on a label with the improbable name of Nonesuch. Although the Nonesuch catalog appears somewhat weighted toward the early eighteenth century, it also boasts several rather impressive twentieth century compositions, including "Le Boeuf sur le toit" and "La Creation du monde" by Darius Milhaud. Both works are performed by the Orchestre du Theatre des Camps-Elysees under the baton of the composer (Nonesuch H-1122/H-71122 stereo; list price: \$2.50 mono or stereo).

The former work, whose title is translated quite lamely as "The Nothing-Doing Bar", was originally commissioned as music to accompany a Charlie Chaplin film. Based on a Brazilian tune which was popular when this piece was written, in 1919, it strikes the listener as a rather unorganized music-hall work interspersed with tongue-in-cheek use of polytonality (which was very radical at the time this was composed). Closer examination, however, shows that this gem is very logically and complexly structured, despite its apparent freeness of character.

Formerly available only on an old Capitol disc, this authoritative reading is a definite asset to the Schwann catalog.

The flip side contains the more popular "La Creation du monde," a ballet written in 1923. Inspired by Harlem jazz of the twenties, the ballet depicts the creation of life in French Africa through designs by Ferdinand Leger as well as through Milhaud's eighteen instruments, including a prominently scored jazz saxophone. Although very square to our keyed up ears of the sixties, this work echoes its time and composer so well that hints of the late George Gershwin cannot be overlooked.

Milhaud conducts this work reasonably well, although the engineers were not so kind to him on side two as they were for "Le Boeuf sur le toit"; there is a noticeable loss of response toward the inner grooves. The stereo separation is good in both cases.

The conductor, the price and the novel characteristics of both works presented make this disc desirable while a slightly tinny sound and a performance which is at times somewhat less than brilliant must be marked up against it.

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As I float through that interchangeable past-present-future sequence I pleasantly admit gratitude for many allowed events and experiences, among which are:

A father's relatively safe return from an unremembered war, making possible the creation of two loving sisters and an intensely poetic brother.

The child-like, literal nature of French-Canadian Catholicism, implanting a belief in the miraculously illogical -- a belief which remains long after my "escape" from dogma's shelter.

Italian sandwiches lovingly made and freely given from her father's bakery by a tremble-eyed girl who taught me that heaven and hell are anything but mutually exclusive finalities. Peace, dear.

A fleeting wave from an indistinguishable farm girl in 1958 cornfield Iowa.

A lift from a New Orleans truckdriver at 3:30 a.m. in Columbus, Miss. The decision to go to Nashville, Tenn. with him eventually brought me to this point in space, and, more immediately, revealed that strict heterosexuality is often precariously artificial (something that Socrates was NOT ignorant of).

The tolerance of those never-met people who comprise my Selective Service Board who, for "reasons" I will probably never be aware of, decided to honor my convictions.

The knowledge that indestructible joy exists independent of our ability to stay in its company -- a knowledge made stronger by having been attained in the midst of these forlorn days of packaged, mass-communication horror.

The sight of an ancient, white-

robed Negro prophetess walking across the lush night street of Miami, Fla.

Each sunrise which catches new-found lovers in wedding beams of wishful freedom.

That ice-cold rage at the meanness and abject stupidity of all of us -- a rage that Papa Mencken and many broken cynics should never have to apologize for.

The existence of eyes, breaths and souls whom I've found to love in my wanderings and others whom I've yet to find. You bless the wind by knowing who you are.

Night Rain

We don't die
we disappear

(Haven't they all ways said so)

it begins very early
and when it ends
you can't call it dying
there's too little left

only the lucky ones die
those who've survived

or so it seemed
in the window
after rain
smelling the earth
waiting

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Wistful Elegance

The last dim echoes of applause resounded through Baldwin Pavillion as we were ushered into Van Cliburn's dressing room. The gaunt, haggard young man greeted us with a simple hello and a stiff little smile. From the beginning, no mention was made of the immediately preceding performance. Remarkable, since a multitude of fans were somewhere "out there" very conscious of the Cliburn charisma. However, we did talk about music. "Opera" he said, "is my favorite form of music. I would love to be able to do Don Giovanni, Scarpia, or Boris Gudonov." He continued to state that his plans were to someday conduct opera.

But even with the smile, the charm, the poise and correct grammar of Mr. Cliburn, we could not help but notice a certain wistful look in his eyes. He was really telling us that he was slightly uncomfortable with young people and found it difficult to communicate; that no matter what he said, a certain rapport would be missing. Before we could end the whole nonsense ourselves, a knock was heard and a suave gentleman appeared and began to talk in a unique accent. People continued to come and Cliburn was swarmed with visitors. We took one last look at the elegant young man and this time definitely felt his loneliness; it followed us past the musicians that were milling around backstage, the autograph hounds and the crowds. We finally reached a relatively isolated spot and drew a long sigh of relief. Helen Sgouros & Claudia Thaens

Young Dems Aid Primary Election

Next Wednesday, July 27, the Young Democrats on campus are having a "bumper sticker" day. They are planning to approach drivers in the parking lots and ask their permission to attach a sticker to their car. The stickers will appropriately carry the names of Democratic candidates from this area. With the August primary elections only days away, the Young Dems are making an all out effort to benefit their candidates in every possible way. On election day, they have volunteered to work at the polls distributing literature and driving people to and from the polling precincts.

The most interesting contest will certainly be the one between Cavanagh and Williams. There have been eight offers to both candidates for a public debate on campaign issues. Cavanagh has accepted but Williams has declined all eight offers. Regardless of this behavior, most experts are predicting a victory for Williams by a three to two margin.

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Sandy Richards
Photo by Sheen

Red Cross, OU Ask For Blood Donors

On July 27 from 10:00 A.M. until 4:00 P.M. the Red Cross Bloodmobile unit will be on campus at the I.M. Building, Multi-Purpose room.

This is a special drive sponsored by the University to collect blood to be used for the Service men in Viet Nam. All blood collected on this date will be made into blood derivatives and made available to the armed forces when needed.

The University hopes that each student will make an all out effort to help meet the projected goal of 100 pints of blood. Remember that those between the ages of 18 and 21 must have parental consent unless they are married.

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Student Employment

Men students needed to work on moving some equipment into the new dormitory. \$1.50 per hour.

Also men are needed to work on the auto parking crew at Meadow Brook Festival. Please see Bucky in stores, NFH.

For any further information concerning these jobs, call the Financial Aids Office, extension 2052 or stop in at 202 Wilson Hall.

Young's

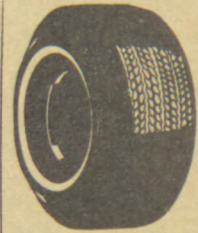
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Tonight's SILENTS PLEASE! program features the films of three great stars. "America's Sweetheart", Mary Pickford in "FEMALE OF THE SPECIES" (1912), directed by D.W. Griffith, rough and ready Douglas Fairbanks in "THE AMERICANO" (1916), and "THE LITTLE FELLOW," Charlie Chaplin in "ONE A.M." (1916).

These three world famous stars each represented for the movie-going public a different aspect of life -- Mary was sweetness and youth and innocence, Doug was robust and full of adventure, Charlie was the tragic clown, always adversely treated by his environment, yet always dignified.

In September of 1919, these three stars and famous director D.W. Griffith formed one of the most important motion picture production and distribution companies in America, United Artists.

Program starts at 7:30 P.M. Friday, July 22 in 190 Science. One night only. Admission 50¢.

Adding to the musical atmosphere on campus this summer is a display in the Library about the making of violins. The display includes the parts which go into the making of the violin, five finished violins, and several illustrations and texts.

Benjamin F. Harrison, a 42 year-old Oak Park violin maker, provided OU with the display. Mr. Harrison is a self-taught violin maker who has been practicing the craft since he was 16 years old. His deafness has made it necessary for Mr. Harrison to work out his widely recognized unique and individual designs entirely through mathematics. His highest grade violins, the "Medallion" (which is on display) in the Library, has won many compliments for its exceptionally fine tone.

In a fine violin, there are 57 parts, 44 of which are hand made and fitted. From raw wood to finished violin, the making of the violin involves between 350 and 400 hours of painstaking hard work and usually takes the master violin maker six months to complete. The wood which is used in the making of the "king"

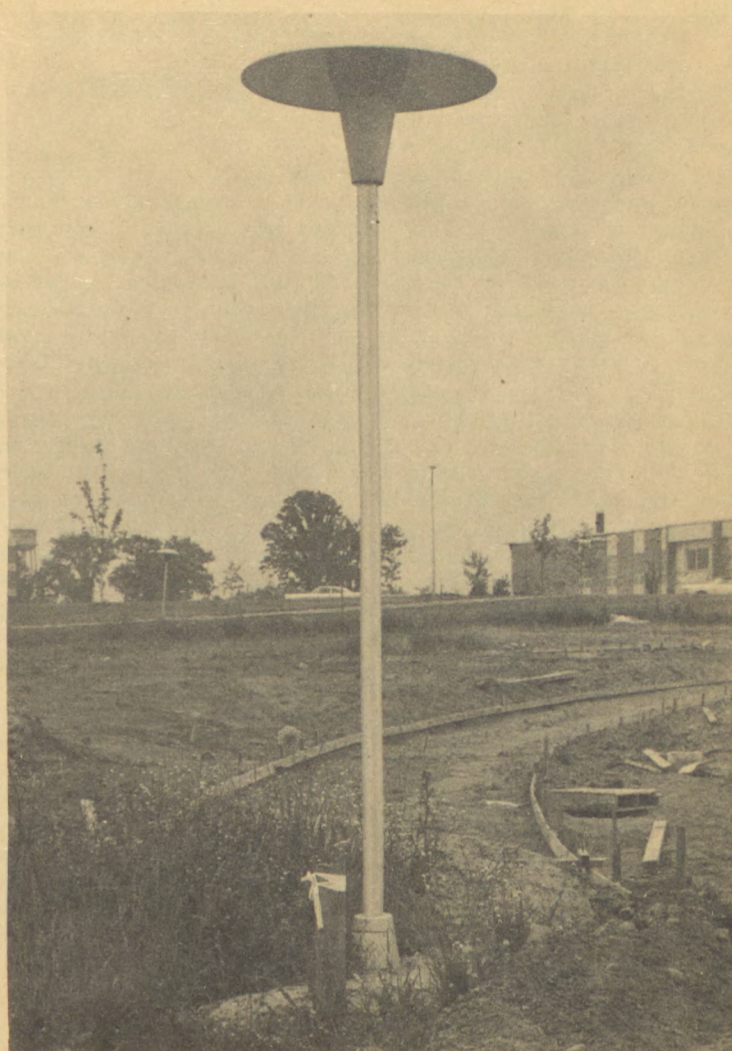
of musical instruments is usually dried and seasoned for 10 to 100 years or more. The older and finer is the wood, the finer the tone of the violin and the higher its price. Natural drying stabilizes the wood fiber and renders it more sonorous.

Centuries ago, violins were made with comparatively new woods, which have mellowed as the violins have aged and have improved in quality as the years have passed. With present resources of aged woods, an equally fine instrument can be newly made.

DEM'S SPONSOR DANCE

The Young Democrats, that versatile club whose interests encompass more than simply politics, has decided to spice up the summer social scene with a dance featuring a live band. The band, which calls itself the "We Who Are".

The dance itself is called "Midsummer Night's Dream" and will be held at 9:00 p.m. tonight in the Gold Room. Admission is 50¢. Everyone's invited.



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