

Meadow Brook Festival Underway

by Anne Cooper

The opening program of the Meadow Brook Festival "Encore 1965" will draw from almost the entire range of music in the last two hundred years.

Sixten Ehrling will direct the Detroit Symphony Orchestra in the overture to "Leonore" #3 by Beethoven; Mozart's symphony #39; the violin concerto in A minor by Antonin Dvorak; and the "Daphnis and Chloe" suite #2 by Ravel.

Of the three overtures which Beethoven composed for his opera "Fidelio," the "Leonore" #3 is

by far the most popular. Although the opera is seldom performed, the overtures remain in constant demand by symphonic audiences.

The third overture was first performed in a revival of the opera in 1860. Today it is usually heard between scenes one and two of Act II.

In 1788, beset with ill health, severe financial difficulties, and family problems, Wolfgang Mozart undertook the composition of three symphonies that were to be known ever after by audiences and musicians as the "Great Tri-

logy." These, composed in the brief period of one year, were the lyric #39, the "sturm und drang" #40, and the great #41, the "Jupiter", Symphonies.

The Symphony #39, to be performed tonight, is the perfect embodiment of the "classical" symphony. Within its symmetrical, controlled form it literally bubbles with energy, grace, and a seldom equalled lyricism that has made it one of the enduring favorites from the classical era.

World renowned violinist Isaac Stern will join the Symphony

in a performance of Dvorak's violin concerto. A standard in the world of virtuoso show-pieces, this concerto, like Brahms' violin concerto, was written for the great violinist of the Romantic era, Joseph Joachim. However, the piece was actually introduced by Franz Ondricek in Vienna on December 3, 1883.

The Dvorak Concerto is a sparkling piece of various moods, full of the themes and coloring of the composer's beloved Bohemia.

Among Maurice Ravel's most noted works are a collection of

orchestral suites written for the ballet. Many of these were commissioned by the great 20th century choreographer, Michael Fokine, whose works are some of the most familiar to ballet lovers today, pieces such as "Les Sylphides," "Firebird," and "La Spectre de la Rose."

The "Daphnis and Chloe" Suite #2 was composed in 1911, for the Fokine ballet based upon Greek legend. The music itself is strongly impressionistic, a characteristic of many of Ravel's compositions.

The Observer

July 8, 1965

Oakland University, Rochester, Michigan

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Big Brass Sounds Off:

From D.B. Varner...

Chancellor, Oakland University

The second season of the Meadow Brook Festival promises to exceed our fondest expectations once again. The quality of the orchestra, the talents of the guest artists, and the beauty of the Pavilion we knew. The ingredient that was open to question was the response of the community in the second season, and that has been at least as enthusiastic as during the opening a year ago.

The organization of the community leadership under Mr. and Mrs. Rinehart Bright, the heavy demand for tickets, and the continuing level of financial support from institutions in the community have all combined to insure the permanence of this undertaking. From year two we look forward to the establishment of Meadow Brook here on the Oakland University campus as one of the great cultural centers of America.

And R.S. Bright

Chairman, Festival Committee

The Meadow Brook Festival is a symbol of what community support can do.

In the short span since the first Meadow Brook concerts ended just one year ago, the Festival has become a unique program. The initial success of the Festival was largely due to overwhelming individual and public support. This great public interest has now encouraged its planners to strike off in new directions and Meadow Brook will become a pioneer again.

This year, for the first time anywhere, a major symphony orchestra will join with a university to fulfill the mutual aim of producing a summer school of music for college credit. During the outstanding concert series, students of orchestral music will study for six weeks under a distinguished faculty headed by Sixten Ehrling and twenty members of the Detroit Symphony Orchestra.

This unique and new project, like the first Festival, has received great enthusiasm and support. One measure of its appeal is the fact that nearly 600 applications from across the country were filed for the 400 available openings. With its newest programs, the Festival is continuing to capture the interest of the music world and the general public.

It is an achievement in which we all can take pride and from which we can draw inspiration in the coming weeks and in the coming summers.

And For Intermission

Trumbull Terrace, just now completed structure to the north of Baldwin Pavilion, is open for business tonight. Housing a restaurant, rest rooms, offices and the Scholar Shop, the building was made possible by gifts "in excess of \$80,000" from Mr. and Mrs.

George T. Trumbull.

The Scholar Shop is operated by the OU scholarship committee, and all profits go into the scholarship fund. A plethora of interesting and exotic gifts made be found in the shop.

Learn & Play!

M'Brook Is

A Lively One

The history of the Meadow Brook festival, though brief, is most impressive. In February, ground breaking festivals were held. On July 23, nearly four thousand persons attended the opening of the Meadow Brook Music Festival.

A two thousand-seat pavillion had been constructed and arrangements had been made to accommodate some two thousand more listeners on the grass. Food booths took care of those who wished to eat on the grounds and a large parking area had been laid out. All this in the space of a little over four months. . .

The idea took root during the summer of 1963, in the minds of Durward B. Varner, chancellor of the university, and Walter S. Collins, chairman of the music department. Mrs. Alfred G. Wilson, who had donated the 1,600 acres upon which the university was built in 1957, was approached. She had reserved an area for her home, and it was upon her property that the projected festival was to be held. Mrs. Wilson gave her approval.

Soon a committee was formed, led by Semon Knudsen, head of the Chevrolet Division of General Motors. The sum of three hundred thousand dollars was quickly raised, and in February of 1964 the four-week festival season was announced, to be managed by James D. Hicks, former assistant manager of the Detroit Symphony.

No funds were asked from the public. It was decided to keep ticket prices to a minimum. O'Dell Hewlett and Luchenbach designed the pavilion, and the acoustics were in the hands of Christopher Jaffe.

The Meadow Brook Festival named after Mrs. Wilson's estate is patterned after famous Tanglewood in the Berkshires.

The Festival signaled the beginning of a program which has a

(Continued on Page 5)



Sixten Ehrling, conductor and professor of music, poses patiently outside Baldwin Pavilion last year.
Photo by H. Coffin

Simmons Succeeds Tafoya

Robert E. Simmons, associate professor of German at OU since 1960, has been named chairman of the modern foreign languages department, replacing Francis P. Tafoya, whose resignation was accepted by the board of trustees last month.

Tafoya was appointed to the faculty in December 1959, as associate professor and chairman of the modern foreign language and literature department. The following August he was named full professor.

He received his bachelor of arts and master of arts degrees from the University of Colorado, and his doctor of philosophy degree from Yale University. He has taught at Goucher College, the University of Colorado, and Yale where he was also managing editor of "Yale French Studies."

Tafoya has accepted the chair-

manship of the modern foreign languages department at Swarthmore College.

Simmons came to OU from Marquette University. His major responsibility, in addition to the classroom, has been to expand the German department in preparation for the graduate-level courses soon to be offered.

Commenting on the resignation of Tafoya and his own new chairmanship, Simmons stated, "Dr. Tafoya is a very able administrator, excellent teacher, fine colleague, and, for me, a close friend . . . I deplore the loss in all areas. This presents a great responsibility for me . . . but there is no such thing as an unmovable individual -- when the position comes along, a person must take it. I can only say that I shall have a difficult job living up to the example he (Tafoya) has set."

Editorial

An All 'Round School

In the Grill last week, I happened upon the entertainment being offered the freshmen here for orientation. They were having what is known locally as a 'Soc-Hop' -- recorded dance rhythms played at an ear-splitting volume in the semidarkness where writhed an enormous number of people.

I had had a few beers before entering the scene, and I have to admit that at first the spectacle was quite engaging. The din, the smoke, the closeness had a compelling attraction, an enveloping sort of abandon.

But, as the alcohol wore off, the atmosphere grew close, the pounding tiresome, and the dancing grotesque. The two or three possessors of any natural grace stood out: their motions were fluid, co-ordinated. They lacked the almost frenzied sensuality of the others.

Orientees were treated to this sort of sample of college life at every session. It seems a limited and biased view.

There is, on the other hand, the Meadow Brook Festival. This compendium of the finest available talent performing the music our culture holds in highest esteem is also a part of Oakland University. The efforts of literally hundreds of people bear fruit in the precision, co-ordination, and grace of the finished product, the music at the Encore '65 Festival.

This is the Art before which poets and intellectuals have been prostrating themselves (often absurdly) for centuries. This is the synthesis of control and abandon in which men have seen the bridge between their inherent meaninglessness -- and meaning.

The Festival, and the university's other "cultural" offerings, (and there are many), have a place, greater or smaller, in the experience of every Oakland student. I hope that in the future Freshmen Orientation Sessions will be able to taste this part of their college careers, as well as those other parts which might just as well be found in any teenage night club.

In the meantime, Encore '65 presents a varied program, surely of the same high quality as last year. To the performers and subscribers: welcome -- enjoy yourselves and learn something. To any freshmen who have returned for the concerts: this, too, is Oakland University.

Best Wishes Meadow Brook Festival

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Adventure

Smoke Ruins OU Arts

by Anne Cooper

Two weeks ago the presentation of an original play by an OU student emphatically reinforced one point -- Oakland students make a lousy audience. In the matter of courtesy they are a disgrace to the school and an insult to the performers, whether they are musicians, actors, or whatever.

We at Oakland pride ourselves upon individuality and new patterns of thought and behavior. To many this seems to mean the license to come into a performance late, to rattle programs, to carry on a conversation, or to create a general haze of cigarette smoke, simply because other audiences refrain from such actions.

I wonder, however, if they have considered that there is a precedent tradition to individuality and that is good manners. Good manners are both consideration for others in the audience and respect for the performers.

OU does not prohibit smoking in the Gold Room or the Little

Theatre. Perhaps it should. Aside from the danger of fire, smoking is not allowed in most other auditoriums because it is often a nuisance to those in the audience who are sensitive to it. It creates havoc with the voices of singers or speakers, not to mention wind musicians.

Under such conditions it is almost impossible to give a truly creditable performance. Those who have expended time and energy to give a memorable performance should be given the chance to do so without having to filter the air first.

Granted, seating for audiences at OU may be trying to one's posterior and patience, but anyone sufficiently interested to attend in the first place should endeavor to remain as quiet as possible. Unnecessary noise and movement and lateness, which distracts both audience and performer, are inexcusable rudeness.

We have something to be proud of in our performances. It is our fault if we fail to give others a chance to enjoy them.

Frosh Praise The OU Kids

The first day of summer brought more than hot weather to the Oakland campus. It brought the first crop of freshmen, and subjected them to the trials and tribulations of orientation.

The freshmen could easily be spotted by their name tags and large manilla envelopes.

Generally, they were enthusiastic about their pending college experience. Marcia Nowakowski, a future English-TE major, said she liked Oakland because "It seems to be moving."

Most newcomers praised the OU kids, whom they called very helpful in giving advice ranging from tips on social life to which professor not to take.

The only complaints seemed to be about the hours for orientation. "You have to get up too early in the morning," quipped Miss Nowakowski.

"Cat Ballou:" Loco Tale of Wild Lass And Mild West

How wild was the wild west? Well, if it was anything like it is in a new film-satire called "Cat Ballou," coming to area theatres, you can bet your spurs that more folks died laughing than any other way.

"Cat Ballou" stars Jane Fonda and Lee Marvin. It is a very unconventional yarn about a boozy gunslinger and the sweet young thing who hires him to avenge her father's death. The film includes the zaniest train robbery since Edison started the whole thing in 1903.

Humor requires a very delicate balance, almost never achieved in big studio American films. "Cat Ballou" has a fine comic style -- without a doubt, the best film satire since Stanley Kubrick's already classic "Dr. Strangelove." The humor tends to be in the form of snappy one-liners that you will leave the theatre repeating to yourself, although there are plenty of great sight gags, too.

The story of Cat Ballou -- Jane Fonda -- is told in song by Nat "King" Cole and Stubby Kay, a rather novel and welcome touch.

All in all, "Cat Ballou" is -- and I can't resist using a pun that might have come from the picture itself -- the cat's pajamas!

Calendar

Thursday, July 8

8:30 p.m. Opening of the Meadow Brook Music Festival at the Baldwin Pavillion. Isaac Stern, violinist, is featured. Through July 10.

Sunday, July 11

1:00-6:00 p.m. Tour of Greenfield Village, 25¢. Transportation 75¢.

8:00 p.m. Movie Hour: "The Long Hot Summer." Gold Rm. Admission 25¢.

Tuesday, July 13

8:30 p.m. Trip to the Fisher Theatre; "Oliver." Tickets \$2.10. Transportation 75¢.

Thursday, July 15

8:30 p.m. Meadow Brook Music Festival at the Baldwin Pavillion. Phyllis Curtin, soprano, is featured. Through July 17.

Friday, July 16

Weekend trip to Stratford Shakespeare Festival, Stratford, Ontario. Through July 18.

Comment

on Issues of Interest
to the University Community

To the Editor:

"Oakland is not a party school." These famous last words were spoken by dean of freshmen Fred Obear as he was wringing out his suit coat in the IM pool office last Thursday night.

It seems that he had just been tossed into the pool, fully clothed, followed by Jim Petty, our activities director. (Color them, and about half the upper-classmen there, pneumonia.)

Oakland hasn't been anything near a party school until a week ago, when the freshmen orientation sessions began. The bash business began with an informal dance in Hill House lounge last Sunday night.

Somehow, word leaked out, and

a small soiree was underway. Scratch some psych papers.

Monday night, the real thing was going, with a feature length movie, record hop, root-beer, pretzels, and some soggy sophomores. Cut a calc assignment.

Wednesday night, the next bunch of freshmen showed. A small hop happened in Hill lounge. Forget an evening lit class.

Thursday night, a pool party in the IM building. Free Coke, Sprite, pretzels, a go-go girls on the low board, and a strip act off the high dive. So much for a physics test. Two more orientation sessions the following week. Scratch one Oakland student, me.

Arnold Krueger

GOLDEN ANNIVERSARY YEAR

Symphony Tootles, Scrapes For Fifty Years

Center of any music festival is its orchestra, and the newly established MeadowBrook Festival is no exception. In addition to the time, effort and financial support of music lovers in Detroit and the surrounding area, one of the finest natural settings for an outdoor concert series in this country, and the enthusiastic participation of OU students and staff, MeadowBrook claims as its own one of the world's outstanding orchestras, the Detroit Symphony.

Established in 1914, the Detroit Symphony achieved its first great era under the direction of Ossip Gabrilowitsch, conductor and music director from 1918 to 1935.

Gabrilowitsch, a noted pianist as well as a fine conductor, brought his own unique gifts and the greatest artists of the period to his post and made the orchestra one of the best-known in the U.S.

The bleak period of the Depression and the beginning of World War II took their toll on the orchestra's financial resources. It was one crisis after another until 1943.

In that year Karl Krueger came from the Kansas City Philharmonic to assume the conductor's post. The orchestra experienced a six year renaissance.

However, the problem of finances was never effectively solved, since the basic support of the organization -- a handful of major contributors -- proved inadequate to meet rising costs of performances.

Finally the blow came in 1949, and Detroit was without its principal musical institution for two years.

In 1951 a group of determined music lovers joined to reorganize the orchestra on a sound financial basis. They formed a new

organization supported by corporations, businesses, financial institutions and foundations making their homes in Detroit.

The Detroit Symphony has enjoyed since 1951 a well-deserved reputation for the brilliance of its conductors, the talent of its member musicians and the exceptional selection of guest artists. This third era of the Symphony's history has had the distinction of three fine conductors, Paul Paray, Valter Poole and Sixten Ehrling.

Paray, who accepted the post of conductor and music director in 1952, is recognized as one of the world's eminent conductors and composers. He assisted in the orchestra's revitalization by bringing to it not only some of the world's greatest solo artists, but also some of the finest orchestral musicians, many of whom are still with the Symphony at this time.

Under Paray the orchestra made many successful tours of this country. In 1958 it was chosen the official orchestra of America's oldest music festival, the Worcester Festival in Massachusetts.

When Paray became conductor emeritus in 1962, a series of guest conductors appeared with the Symphony. From these, a young and relatively unknown Swedish pianist and conductor, Sixten Ehrling, was chosen as Paray's successor.

Ehrling, who was conductor of the Royal Opera Orchestra in Stockholm from 1953 until his appointment in Detroit in 1963, has received wide acclamation for his recordings of the seven Sibelius symphonies, his talent as a concert pianist and his numerous guest appearances with such orchestras as the Philadelphia, Chicago and Cleveland Symphonies.

Ehrling is especially popular with the Detroit audiences for his skillful blending of contemporary works -- many of them debut performances -- with stan-

dard orchestral fare, and for his seemingly inexhaustible energy in pursuit of excellence from the orchestra.

In addition to nearly eleven months of concerts, festivals, tours and recording sessions with the Detroit Symphony, he also manages a heavy schedule of guest appearances in Europe.

Valter Poole, associate conductor, is well known as the conductor of the summer concert series on the State Fairgrounds and Belle Isle, and the Young People's Concerts. He is also a full time professor of music at WSU and conducts the Wayne Orchestra and Wayne Ensemble in many performances each year.

The Detroit Symphony does not, however, depend solely on the ex-

cellence of its conductors. It boasts one of the finest groups of individually noted musicians of any orchestra in the world.

Such names as Mischa Mischakoff, concertmaster; Albert Tipton, flute; Italo Babini, cello; Nathan Gordon, viola; Arno Mariotti, oboe; and Arthur Krehbiel, horn, are highly respected in the world of music.

The 1964-65 season is the Golden Anniversary of the Detroit Symphony. It has celebrated by paying its players for over 150 concerts, including 28 tour concerts and the two summer festivals. In addition, they record on the Mercury Classics label. Two recordings have received the coveted Grand Prix du Disque award of France.

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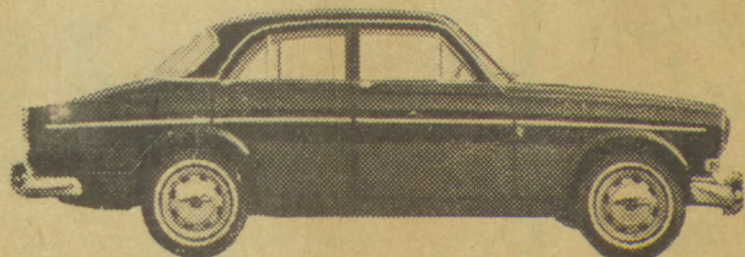
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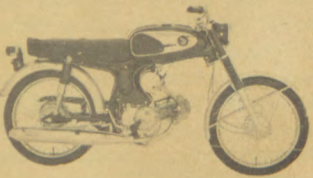
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MeadowBrook Is People

by W. W. Kent
Ass't Dean

The power of musical truth and beauty combined with exceptional personalities is often absent in the development of musical taste. Because of this, we are conditioned to think of music and musical performance in terms of stereotypes. MeadowBrook, however, offers the possibility of a fusion of people and verity through music. The drama of MeadowBrook is a musical experience in truth and beauty which may be attained by each personality as his own.

The uniqueness of MeadowBrook's character rises from the people who constitute its being. This character derives from its professionals, its students, its audiences and its concepts. A professional symphony orchestra brings to life, together with solo artists, the world's great music during the Encore Festival. A student body of young adults -- young musicians with exceptional talent, and bright liberal arts students -- who seek truth and beauty in an atmosphere of the master-teacher. An audience cognizant that styles and ways of thinking have always been expressed through the feeling involved in the musical experience. An important new university's action to develop in a scenic location an impressive performing arts program in southeast Michigan. What, then, are the characteristics and interactions of MeadowBrook itself?

Winning the praise of critics and an audience of fifty thousand last summer, the Festival and the Detroit Symphony Orchestra formed the first phase of MeadowBrook as a performing arts center. This year's Encore Festival promises to surpass last season in several ways. Two additional weeks of concerts, seven more solo artists will appear and, in addition, a School of Music.

The second phase in the development of Oakland's performing arts program became a reality this year, signaled by the opening of the MeadowBrook School of Music. The school combines the possibilities of studying, listening, and playing music within ultra-modern facilities at Oakland University. The uniqueness of this concept in music study is unparalleled, and because of this MeadowBrook is making a significant contribution to both cultural enrichment and music education.

The Oakland University student body acquired, with the charter School of Music, an unprecedented opportunity for young adults studying music and the liberal arts to pursue together truth and beauty. Expanding Oakland's spring semester population, four hundred music students are engaged in either intensive orchestral or choral study programs.

Young orchestral artists study with the Detroit Symphony Orchestra's artist-teachers and constitute the University Orchestra,

conducted by Albert Tipton. The University Orchestra, which duplicates the Detroit Symphony instrumentation, will present on- and off-campus concerts, and will work with the professional orchestra under Sixten Ehrling. A special highlight of the School is its orchestral conducting workshop with Ehrling. Comprised of the twenty-five most promising conductors in the country, the workshop is an experience in score study, observation, and conducting a special orchestra.

The Institute in Choral Studies conducted by Robert Shaw, associate conductor of the Cleveland Orchestra, has attracted nearly three hundred singers to the Oakland student body. As members of the charter School of Music, the choristers study with distinguished concert stage singers and constitute three major choral divisions. Over one hundred music educators in choral techniques and in choral musicianship have a four-week opportunity to observe and to work with the founder and conductor of the famed Robert Shaw Chorale. The Youth Chorus, constituted of high school juniors and seniors, will perform two major works of the Festival, while the University Chorus of young adults and choral technicians will perform the Beethoven Missa Solemnis.

The significance of music study at MeadowBrook is not founded altogether upon either the Festival itself or the tutorial interaction between young adults with exceptional talent and professional instrumentalists, vocalists and conductors. The essence of the School of Music is a balanced curriculum, through participation in private and class instrumental and vocal study, in orchestra and chorus, in chamber music, and in academic musical course work. Because the student's curriculum is balanced and because he is working within the academic framework of the University and its artist faculty, the student can earn up to six undergraduate or graduate hours of credit.

The showmanship of any performance can be supplied only with the help of a perceptive and understanding audience. Upon this rests another aspect of MeadowBrook's character. Both the Festival's charter and new patrons have special knowledge and understanding unique with the extent of their musical experience and unique to their area of interest. One of the characteristics of music is that it is a creative art acting as a social phenomenon, its value in any civilization being contingent upon the value which society places upon it. As a social phenomenon, then, the fact that MeadowBrook has important meaning to such a large population in southeast Michigan is an indication of our cultural climate.

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Meadow Brook Opening Features Isaac Stern



Three Faces of Isaac Stern

Isaac Stern is one of America's finest and most popular violinists, and has been accredited by Howard Taubman of the New York Times as bringing to music "a depth of understanding given to few violinists in any generation."

Stern made his Carnegie Hall debut on January 12, 1943. Music lovers no doubt recall that it was he who nearly two decades later, championed the movement to save Carnegie Hall, doomed to destruction in the interests of "progress." Stern now heads the organization operating the hall.

The New York Times has said, "such is Mr. Stern's immersion in the music that his own spirit and his immense technical skill are but the mediums to make the music audible!" He is equally at home in Baroque, Classical, Romantic, and Modern works, and

he produces his sound of genius from a 250-year old Guarnerius, one of the most valued in the world.

Stern began studying piano at six, switching to the violin two years later. At fifteen he made his local debut in San Francisco, playing the Bach double violin concerto with his major teacher, Naom Blinder.

Stern will perform the Dvorak violin concerto in A minor, op. 53 on Thursday and Friday evenings, and the Brahms violin concerto in D major, Op. 77 on Saturday evening.

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Lively One

(Continued from page 1.)

The schedule of fall classes will be available July 15.

long range goal of becoming an impressive performing arts center to include all phases of music, theatre and dance.

In its second summer the Festival will have Detroit Symphony Orchestra conductor Sixten Ehrling teaching music as well as conducting it. Ehrling has been appointed professor of music and director of summer classes in the new Meadow Brook School of Music.

Albert Tipton was named assistant director of music and conductor of the student orchestra. He is a noted solo flutist, and conductor of his own chamber orchestra.

The School of Music also includes the Institute of Choral Studies under the direction of Robert Shaw. Shaw, associate conductor

of the Cleveland Orchestra, and founder of the chorale that bears his name, gained a reputation through his Chorale's dynamic performances of music by Bach, Mozart, and contemporary composers at a time when choral repertory was dominated by late nineteenth century works.

The formation of the School of Music was provoked by this noteworthy factor -- OU holds the unique position of being the only university in the country with a major professional symphony orchestra in residence on its campus during the summer.

The establishment of the School marks the second phase in effort to develop a complete performing arts program in Southeast Michigan.

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Five Tours and Excursions Take OU Students Off-Campus

Movement is the theme of student activities for the rest of the summer. Starting this evening with the first performance of the Meadow Brook Music Festival, a free shuttle service operate between the Oakland Center and the Baldwin Pavilion for the convenience of Music School and resident students.

Greenfield Village will be the site of a tour by OU students on the afternoon of Sunday, July 11. Students must register by July 8 at the Activities Center. There will be an admission charge of 25¢ and 75¢ fee for transportation.

On Tuesday, July 13, a student group will see the successful musical, "Oliver," at the Fisher Theatre at 8:30 p.m. Tickets may be purchased through July 9 for \$2.10. Transportation 75¢.

Shakespeare will be on the

minds of the Stratford group, while they camp under the stars. A food, transportation, and tent fee will be charged. A meeting of all who are interested in going will take place today at 12:30 in 128-130 O.C. Tickets are still available for "Mahogony" and "Figarro."

A game between the Tigers and the Cleveland Indians will be the order of the day on Tuesday, July 20. Reserved seat tickets to this night game can be purchased for \$2.25 at the Activities Center through July 16. Transportation 75¢.

An excursion to Bob-Lo Island will take place on Sunday, July 25. Tickets are \$1.75. Transportation 75¢.

Remember there will be no pre-enrollment this semester.

Looks Like Long Lines

Early enrollment for the fall semester has been cancelled, said Thomas Atkinson, Registrar. Enrollment of returning students will take place on the 7th and 8th of September.

Atkinson cited the vast changes which would affect the computerized enrollment. The addition and dropping of courses from the schedule, the new programs, and the introduction of variable credit for courses would cause many trial schedules to be rejected.

There will be no pre-enrolling. The fall schedule of classes will be issued on July 15.

Inquire about renting or purchasing Student Art at the Kresge Library.

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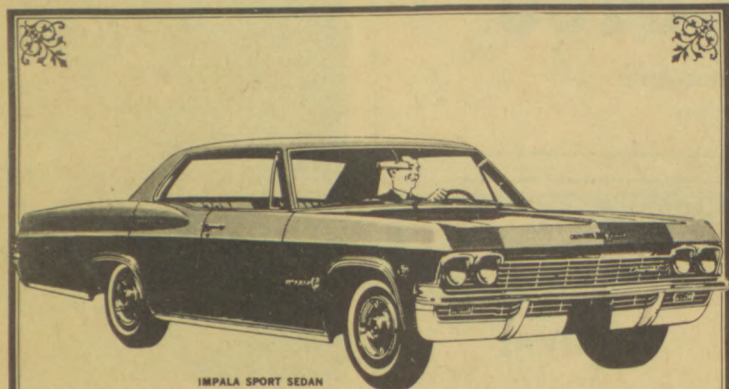
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