

DO IT!

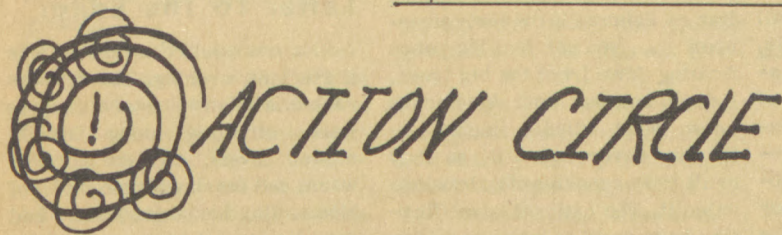
# The Observer

July 1, 1966

Oakland University, Rochester, Michigan

Vol. VII, No 37

We lie down in darkness,  
and have our light in ashes.



Action Circle, your campus watchdog, baffles bureaucracy, puts a chicken in every pot, and fulfills the American Dream. Efficiency is our byword; high are our standards; we are the Special Forces of the little man on campus. Write Action Circle at Observer Office, Bomb Shelter, Basement of OC, or call between 8:30 and 8:35 or contact by appointment.

Because of the unexcelled beauty of your campus, this may seem like quibbling, but mindless praise can be found anywhere whereas sensitive criticism should be treasured. Keeping this in mind, is there any way that Action Circle can move the Science Building? the altar of the great scientific minds at OU should certainly be placed so carefully that its perfection equals that of its architectural forefather, Stonehenge, but alas! it is one inch too far to the right to focus properly on the meteorological phenomena it is meant to record. O mighty Action Circle, could this situation be remedied?  
J. G. Calloway

Because this is such a monumental problem, Action Circle sought the best minds on campus to issue a solution. According to the Admissions Office, which should know what it's talking about, the best minds belong to the incoming freshmen, as is the case every year. (O how long can this intellectual ascent go on?)

We snatched the plans for the first panty raid out of the freshmen's hands, and to satisfy their bubbling intellects, we presented them with this task. We don't know how they did it -- evidently they have backs equal to their minds -- for during the night of June 29th the Science Building was moved one inch to the left. The ordinary observer may not notice the change, but you, Mr. Calloway, will appreciate the new heights of architectural sensitivity our campus has attained. O that the aesthetic resolution of Hill House and Dorm Phye could be so simple!

How can I get an autographed picture of one of my favorite singing groups, OU's own Urban Roots?  
Fan

Action Circle has gone you one better. Instead of an autographed picture of the Urban Roots, you get an autographed Urban Root! Because of the pre-record boom financial recession, they are now living in the Pontiac laundromat. You may pick up yours anytime before noon. You will know him when you holler, "Soap!" The one who cringes is an Urban Root.

I have lost my virginity. Is there anything Action Circle can do for me?  
-Mary

Naturally, our first thought was to go to the Dean of Admissions who suggested that we try the lost and found. We started at Charlie Brown's who was out for lunch. Apparently the next step was to go to the maintenance room in NFH (anybody know where it is?), then the steno pool in NFH, the lost and found board in SFH, the notices board in SFH, the steno pool in the Science Building, the circulation desk at the library, and then Hollie Lepley's office in the Sports Building, a quick trip to each head resident's office, whizzed up and down five stories of Wilson Hall, dashed by the Activities Center Desk, and then panted up the stairs to Charlie's desk, which was closed for the day. Action Circle noticed a circle. As for your problem, are you sure you lost it? With this many lost and founds, how can anything which hasn't been found really have been lost?



Kathy Longeway, the red-haired queen of Oakland University.

## Here Come More Music Men!

### Lectures by Haas Enhance Festival

World-reknowned lecture-recitalist Karl Haas will preview the music to be presented at the Meadow Brook Festival at Oakland University this summer in a program of eight sessions. The "Music Alive" series will begin June 29 and will be held on successive Wednesday evenings at 7:30 p.m. at the new Matilda R. Wilson Hall on the University campus.

In addition to focusing on the particular programs to be presented each week at the Meadow Brook Festival, Mr. Haas will emphasize the political, social, economic and cultural climate which influenced the specific compositions. To enhance this adventure in comparative cultural history, he will illustrate the sessions with recordings and his own "live" piano selections.

Director of Fine Arts for WJR Radio in Detroit, Karl Haas is an internationally acclaimed authority on cultural affairs and an accomplished musician who studied under pianist Artur Schnabel in New York. He has spent a great deal of time abroad in connection with his duties under the Ford Foundation and had just returned from Europe where he conducted a special program for UNESCO. He has recently been appointed Special Consultant to the Meadow Brook Festival at Oakland University and is Chairman of the new State Council for the Arts.

For a brochure describing the series or for further information on costs and registration, please contact the Conference Department at Oakland University, Rochester, Michigan. It is possible to attend individual sessions if attendance at all eight sessions is not possible.

### Miss OU Competes

Oakland's reigning beauty, Miss Kathy Longeway has just finished a busy week at Muskegon competing with 50 other contestants for the coveted Miss Michigan crown which becomes the ticket to the Miss America contest later this year. During Pageant Week, as the festivities at Muskegon are called, the lovely contestants competed in the three traditional classes, swim suits, evening gowns, and talent. The last category counts double in the final score.

Exciting as the week has been, the biggest thrills lie ahead for this evening, when the preliminary judging will be over, and the winner will be announced. The result will be televised, and may be seen at 9:30 p.m. tonight on Channel 4. The program should be an entertaining one, because before the winner is announced, the viewers will have a chance to see the ten semi-finalists display the talent which helped bring them close to the crown. Should Miss Longeway

### Youths Study Under Stars

Students from three continents began to arrive at Oakland University on June 25 for an exciting summer of study with some of the concert world's brightest stars at the Meadow Brook School of Music.

During the next eight weeks, they will work with such front-rank performing artists as violinist Issac Stern, pianist Eugene Istomin, cellist Leonard Rose, and first-chair musicians of the Detroit Symphony Orchestra.

Students representing the United States, Canada, South America, Europe and the Virgin Islands, will attend each of the Festival concerts featuring the Detroit Symphony and outstanding soloists. Also open to them are a series of recitals and chamber concerts by the School's distinguished faculty.

On Monday, June 27, the ten member New York Pro Musica will open the School's second summer session with a two-week Institute for Medieval, Renaissance, and Early Baroque Music.

Singers, instrumentalists, conductors, and scholars will study and perform pre-classical music with members of the group, founded by the late Noah Greenberg and currently under the direction of LaNoue Davenport.

Before the end of the seminar, sounds of such unusual instruments as the krummhorn, the rauschpfeife, the viola da gamba, and the portative organ will float familiarly from the new Wilson Hall Auditorium and from the open windows of practice rooms.

Launching a unique experiment, Isaac Stern, Eugene Istomin, and Leonard Rose will, for the first time, conduct a Piano Trio Institute. They will be in residence July 18 through August 7, each working with six highly talented master students between the ages of 15 and 30, some of whom already have achieved noted success in their respective fields.

Twenty-five qualified performers and teachers of each instrument will audit the sessions between master teachers and master students. They will also

be among this select ten, we will see her perform a dramatic reading of a selection from Shaw's SAINT JOAN; the same reading which won for her the title Miss OU.

From the 10 semi-finalists, five finalists will be chosen. These girls must answer the impromptu questions which check their ability to give spontaneous responses.

Miss Longeway, Oakland's entry in this year's pageant, is a junior who is majoring in elementary education. She has a great interest in drama and has appeared in several readings on campus--notably the Fine Arts Festival of 1966. In F

receive coaching in piano trio performance from Detroit Symphony musicians.

The various aspects of this program, including lectures on the history and literature of the piano trio, will be open, for a fee, to other interested auditors.

During the main six-week session of the Meadow Brook School, beginning July 11, Robert Shaw, director of the Choral and Vocal Institute, will develop two groups. The Youth Chorus will consist of singers who have not yet entered college, and the Meadow Brook Chorus will be composed of college and adult singers and choral conductors. Both will prepare programs for presentation with the Detroit Symphony at the Meadow Brook Festival.

Added to this summer's vocal curriculum is an Opera Workshop, directed by Dr. David Di Chiera of the Oakland University faculty. Participants will appear in performances of several operatic scenes on August 9 and a complete opera on August 15.

In the Orchestral Institute, Albert Tipton, solo flutist with the Detroit Symphony, again will conduct the Meadow Brook Orchestra. Superior young instrumentalists, selected by audition, will match the makeup of the Detroit Symphony, chair for chair. They will study privately with the Symphony's leading musicians, and prepare at least five concerts which will be open to the public.

Most students will elect additional courses related to their major field, rounding out a program that will award up to eight hours of credit.

Dr. Walter S. Collins, dean of the Meadow Brook School, reflects the enthusiasm of his faculty when he speaks of the School and its unique study program as foremost in the ranks of music education. "This summer," he says, "our Meadow Brook Orchestra will be the best student orchestra in the United States."

Sixten Ehrling, conductor of the Detroit Symphony, is director of music for the Meadow Brook School.

### Tuition Increases

The rising cost of living has captured the college student again. An increase in tuition has been announced for this fall by the Board of Trustees. The total increase is \$15 a semester for Michigan residents and \$75 a semester for out-of-state students. OU is not the only school that has felt the financial pinch. MSU has had to make comparable increases to pay for the rising food, labor and building costs.

The state legislature has been somewhat kinder with its appropriations to OU this year, and \$100,000 has been designated for library acquisitions.



## Editorial:

### Socialism Near

The recent strikes by a variety of unions from a wide range of job types from garbage collectors to teachers have raised some idle questions in my mind. What might some of the consequences be if all job types were to become united and engage in collective bargaining? My guess would be that one consequence of such a trend would be that the differences in pay scales between various occupations would be minimized. With many groups bargaining for higher wages, there would soon be a rather substantial minimum wage (not government induced) and perhaps even a guaranteed annual wage (if the groups are powerful enough). The drastic rise in minimum wage throughout the business world could have no other effect than to either drive a company out of business (I believe it happened to Baldwin Rubber Co. in this area not too long ago) or to force a company to reduce the wages of its managerial employees to a lower point (perhaps not too far above the common worker). This trend, if it does indeed occur, will tend to equalize the distribution of wealth and minimize the economic differences between social classes. This may also have the effect of bringing some more equitable distribution of economic remuneration to the more essential occupations (teaching for example).

The question arises as to whether this natural consequence of collective bargaining will be allowed to continued unchecked by the Powers-That-Be (Big Government, Big Business, The John Birch Society, etc.) or whether people in are going to accept the demise of "democracy" as an always-accepted-yet-never-fully-realized ideal. There will come a point at which someone will either have to convince or force people to accept the fact that everyone cannot get paid more than anyone else. There will have to be a re-orientation of values such that the social status groups will no longer be depending upon money, but rather upon the occupational type. As the economic differences between people diminish, people will be looking for other differences to emphasize in the quest for superiority. Perhaps one of these differences could be merit (as someone else has proposed in a book whose title and author escape me).

These idle speculations may or may not have any validity. However, it is hoped that more competent thinkers could answer some of these questions either personally or through the Observer.

Reinhard Arnold

### Encore! Encore!

Last week the Observer announced that Henryk Szeryng, Maureen Forrester, Stern, Istomin, Rose, Van Cliburn, and the New York Pro Musica were coming to campus. This week the Observer went on to announce that Karl Haas and numerous distinguished South Americans were on their way. In one form or another Oaklanders have seen nothing but countless repetitions of the words "Meadow Brook," "Festival," and "music, Music, MUSIC!" Echoing the Observer's headlines are grand posters on every bulletin board from here to downtown Detroit screaming, "Meadow Brook -- Crescendo!"

Perhaps it is time to wonder if our sense of the quality of this summer's entertainment is not being dulled by our reaction to the overwhelming quantity of talent to choose from. People think to themselves, "Well, I can't go every night," and too often might solve the problem by simply never going at all. On a rare week-end in New York, these same people might stand in line for hours to get a standing-room-only ticket to hear Van Cliburn. But at Oakland University during the summer, he could pass us in the cafeteria, and we would be unimpressed.

There is yet another negative reaction which can follow from over-saturation with the combination of seemingly hundreds of entertainers and their advance advertising. As far as the outside world is concerned, one begins to fear that Oakland is only the place where the Meadow Brook Music Festival is held. The student laboring with a 16-credit load wants it known that his whole life is not geared to starlit evening concerts.

If you have shared these reactions, it is time to try to recapture the magic of Meadow Brook, but to reassure yourself at the same time that Meadow Brook is not all the world, and indeed not all of Oakland University.

GB & MM

## The Oakland Observer

Published weekly at Rochester, Michigan by students of Oakland University. Offices are located in the Oakland Center; telephone 338-7211, ext. 2195.

### Editor

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Managing Editor  
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Rick Shea

## Turntable

David Letvin

(I am not a music major nor do I profess to be an expert on musical matters. As a student in the liberal arts, however, with a reasonably comprehensive background in the same, I propose to state in this column and in all future versions of the *Turntable*, my personal, subjective and prejudiced opinions about some of the recent additions to the expanding library of classical records. Many readers will probably disagree with me on some or all judgements that are made here. In my defense I wish only to quote one of the greatest music critics of all time, George Bernard Shaw: "A criticism written without personal feeling is not worth reading. It is the capacity for making good or bad into a personal matter that makes a man a critic.")

There are not words to adequately describe the masterful technique and artistry of Harold Gomberg as demonstrated in his recent release on Columbia (The Baroque Oboe; Telemann: Concerto in D minor, Sonata in C minor. Vivaldi: Concerto in F major. Handel: Sonata in G minor. Harold Gomberg, oboe; Seiji Ozawa, conducting Columbia Orch. with Gomberg Baroque Ensemble, Igor Kipnis, harpsichord realization. Columbia ML6232/MS 6832.)

Teamed with the creative scholasticism of editor James Goodfriend, as well as the talents of Kipnis and Ozawa, Gomberg has made these sonates and concerti a treat for the lover of baroque music.

One becomes so accustomed to hearing adequate but lifeless performances of 17th and 18th century music that this disc provides a shock to the ears and mind. In the manner of the true baroque bravura style which is so seldom heard today, Goodfriend has taken these four pieces as starting points to develop exciting and virtuoso style showpieces for the oboist. No longer are slow movements strictly ordeals of phrasing; rather, they retain this characteristic while providing an opportunity for the soloist to display his ability by means of extensive ornamentation and improvisation. The fast movements also increase in technical difficulty while still retaining their musical value. In other words, we have here the embodiment of the spirit of the baroque rather than adherence to its letter.

The most remarkable aspect of this disc, however, remains the ability of Gomberg to make his instrument respond in so flawless a manner. His tone quality is superb, notably in the more difficult low register; his phrasing is masterful and his musicianship is peerless. The only names of wind players of comparable musicianship which come to mind are Rampal and the late Brain.

The stereo separation is reasonably clear and surface distortion is better than average for Columbia.

In short, this is one of the finest records of baroque music I have ever heard, and therefore highly recommend it to anyone with musical taste for this bygone era.

## Larimer Letters

Ash Morrisette

A few days ago I received a letter from a friend in East Africa in which he said, "if you walk around the residential streets (of Dar es Salaam) in the early afternoon . . . you can feel the peace floating down from the big trees. I don't believe most Americans know what silence means -- they've never heard it, so they can't even conceive of it, let alone value it. The national beautification boys ought to look into saving silence as a national resource -- if there's any left to save."

The last time I've heard silence was last August in the Painted Desert of Arizona. For all of twenty seconds, until a carload of tourists approached, there was no sound. I'm convinced that somewhere in the Southwest the meaning of America (the whole hemispheric America) is hidden, guarded by the Navajos and Hopi.

Man is insignificant in most parts of Arizona, New Mexico, Utah and Nevada. Those who live there do so under a shaky armistice with the natural forces that have created such a beautifully bizarre earth-sky landscape. The Southwest Indians have struck this strange bargain and have entered into communion with those silent spirits that understand what the Grand Canyon and the Bonneville Salt Flats really mean. Forced into his own depths by the enchanted silence surrounding him, the Indian perhaps discovered his basic kinship with the supposedly inorganic mountain-deserts. The bond of friendship thus established has remained firm for a long time.

Silence is valuable. It gives a man a chance to go to another level of response -- a level not influenced by externally introduced waves. On this level he can approach closer to that knowledge which enables the Hopi to look serenely on a sunset (like looking at a beautiful sister), rather than with that alienated longing felt by many "civilized" souls.

It is this inner, silent knowledge which Thoreau says, "made a believer of me more than before." As for knowledge so prized by wise men, scientists and com-

plex-human-relationship people, Thoreau says, "it evaporates completely, for it has no depth." But it certainly makes a lot of noise.

## Letter To The Editor

No one could deny that it was a glorious evening. The sky was dark and laden with stars; couples were strolling along freshly mowed lawns; and the air was warm and fresh with the smell of blossoming herbiage. Nature had done its utmost to please the senses of man. But what the — had man done to please the laws of Nature? The answer is but obvious -- just allow your ears to be gently beguiled by the gentle strains of a grill dance. Or perhaps you would prefer to watch the participants in this orgy acquire muscular strains by their pseudo-rhythmic contortions? Of course, it is not necessary to be in the immediate vicinity of the grill dance to become enamoured by the lilting melodies provided-- anyone within six miles gets the full effect.

One would think that such music would disturb those students who have exams the next morning or work at some university job and are engaged in a diligent attempt at sleep. Nothing could be further from the truth! It is obvious that such music soothes studious students while studying. Furthermore, the intellectual content of the words provides incomparable edification during those interludes when concentration wanes. It has been shown that such music is also conducive to sleep -- the drums provide that "knock out" effect and the regular rhythm coincides with the regular breathing of the sleeper.

Hence, anyone who opposes grill dances on any grounds whatsoever must have lost all touch with the aesthetics of reality. Can one deny the intellectual benefits derived, or the adult tenor of such a function? Isn't it obvious that grill dances are perfect for showing the future freshmen of OU what college is "really" like? It is obvious that such dances ultimately demonstrate what the

Continued on page 3.

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## Cultural Ambassadors To Bring Us Professional Talent Of S. America

Ten cultural ambassadors from five South American countries will lend a Latin accent to the Meadow Brook School of Music at Oakland University this summer.

All are outstanding professional musicians whose special prominence is in the field of choral conducting. Their eight week study-visit is made possible by grants from the Rockefeller Foundation and the State Department.

Most of the three women and seven men, who have been arriving over the weekend from Argentina, Brazil, Chile, Colombia, and Uruguay, were nominated for participation in the Meadow Brook School program by Robert Shaw, director of the School's Institute for Choral Studies, and the late Noah Greenberg, founder of the New York Pro Musica.

Bridging the linguistic gulfs through the universal language of music, the South Americans are beginning their Meadow Brook studies at the Pro Musica Institute for Medieval, Renaissance and Early Baroque Music, in progress on the Oakland University campus through July 10.

The highlight of their summer, however, will follow with the six-week session of choral work under the direction of Robert

Shaw. In addition to attending Shaw's choral conductors' workshop, they will rehearse daily with the Meadow Brook Chorus in preparation for two Festival appearances with the Detroit Symphony at the Baldwin Pavilion.

Though widely-traveled throughout their own continent, this is the first trip to the United States for the majority of the Latin Americans. Most of them met Robert Shaw during his South American tours.

The purpose of t

The purpose of the historical analysis . . . is to trace back modern world alienation, its two-fold flight from the earth into the universe and from the world in the self.

Hannah Arendt

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## LETTER TO THE EDITOR

continued from page 2

true accent of the college social life will be. OU is primarily a party school culture and academics must be rendered in the subservient role to athletics, rock and roll, and grassers.

In conclusion, let it be said that we need more grill dances! Any other function would rob OU of its moral fibre.

R. Briggs

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## New PR Director

Rhea E. Viator, veteran newspaper woman and public relations executive, recently was appointed public relations director of Oakland University Division of Continuing Education.

Mrs. Viator was formerly public relations director and counselor at Brighton Hospital, Brighton. Prior to that she served as public relations and advertising account executive for the A. R. Gloster Agency, Detroit.

Her newspaper work includes experience on the staffs of both daily and weekly publications.

She was copy editor, telegraph editor and the women's editor of The Pontiac Press before accepting the position as editor of the Lakeland Tribune, the weekly in Waterford Township. From there she entered the field of public relations.

A graduate of Kingswood School Cranbrook, Mrs. Viator attended Wellesley College and the University of Missouri Journalism School.

She is a member of Theta Sigma Phi, national honorary society for women in journalism; Alpha Phi fraternity; Detroit Press Club; Wellesley Club and the Women's City Club of Detroit.

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