

Community Calendar



"When I was a lad"

Gilbert & Sullivan's "H.M.S. Pinafore" is a hefty operetta for the most adventuresome of companies, but it wasn't too much for Dorothy Zimmer's third grade class at Forest Elementary School. The 27 members of the class performed 14 songs including "Little Buttercup" during two performances last

week. It was the first time Ms. Zimmer chose a play for third graders, and they stood up to the challenge, she says. Pictured (above, from left) are Jason Berkeley, Rob Fink and Stephanie Ellis in the foreground before the entire cast. (Staff photo by Harry Mauche)

MONTESSORI OPEN HOUSE

Thursday, May 25: Open House in the new Novi Montessori Center, located in Orchard Hills Baptist Church, 2345 Novi Road, south of Ten Mile, 7-10 p.m. Persons wishing information on the center set to open this fall may call Usha Mangrulkar, 477-3211.

ONE WOMAN SHOW

Thursday, May 25: One-woman show exhibiting the works of Jean Hohenberg, a member of Farmington Artists Club, in Farmington Community Library on Liberty, through May 31.

ART EXHIBIT

Thursday through Sunday, May 25-28: Art exhibit, showing the works of 40 artists, all members of the Farmington Artists Club, in the center mall of Tel-Twelve Shopping Center, in Southfield, during regular mall hours.

FLAGS, BAGS AND UNBUTTERED POPOORN

Saturday, May 27: "Flags, Bags and Unbuttered Popcorn," staged by 7th to

9th graders who study dramatics in Farmington Community Center, in the center at 1 p.m. and 3 p.m. Tickets at \$1 each must be reserved by calling the center, 477-8404.

MAYFEST

Saturday through Monday, May 27-29: "Mayfest," sponsored by Finnish Center Association, in the Finnish Cultural Center, Eight Mile, west of Farmington Road, offers games, rides, food, bingo, sports competitions, flea market, hand-crafts and Finnish artifacts, on Saturday from noon to 11 p.m.; Sunday from 8:30 a.m. to 11 p.m.; Monday from noon to 6 p.m. Entertainment every afternoon, dancing every evening. No admission charge.

ART SHOW

Saturday and Sunday, May 27-28: Art show displaying the works of the students at Our Lady of Mercy High School, in the school gym, Middlebelt and Eleven Mile, 1-9 p.m. Saturday and 1-7 p.m. Sunday. No admission charge.

ANTIQUE SHOW

Sunday and Monday, May 28-29: Antique show in Botsford Inn, Grand River, west of Eight Mile, from noon to 1 p.m. Sunday and noon to 8 p.m. Monday. Show is geared for the collector. No admission charge.

DANCE RECITAL

Thursday, June 1: Dance recital, with the students of Barbara Burgess and Shirley St. Mary who study in Farmington Community Center, at 7:30 p.m. in Farmington High School on Shilohwest of Orchard Lake. No charge.

ETHNIC FESTIVAL

Friday through Sunday, June 2-4: International Ethnic Festival sponsored by Farmington Community Center, in the center, offers foods, crafts, imports, demonstrations, exhibits and almost continuous entertainment from groups representative about 30 nationalities, 5-10 p.m. Friday; noon to 10 p.m. Saturday and Sunday. Free shuttle bus from Oakland Community College west parking lot. Admission is \$1 for adults; 75 cents for children or \$3 for a family.

GILL SPRING FAIR

Friday, June 2: Gill Spring Fair sponsored by Gill Elementary School PTA, in the school on Gill between

Eight and Nine Mile, 6-9 p.m. offers games, food, booths and entertainment by Banjos of Michigan. No admission charge.

WALK FOR FARMINGTON

Saturday, June 3: "Walk for Farmington" sponsored by Farmington Area Jaycees, to benefit community services, begins at 8 a.m. from Farmington Board of Education parking lot, Shilohwest between Power and Farmington Road. Sponsor sheets with all rules spelled out for the walkers available at Chamber of Commerce, YMCA and both Farmington Community Libraries.

MULTI-MEDIA EXTRAVAGANZA

Sunday, June 4: Multi-Media Extravaganza offers dealers' tables for buying, selling, trading, T-shirts, records, comics, beer cans, Elvis and Beatles items and many other things from 9 a.m. to 4:30 p.m. in Sans Souci Hall, Nine Mile and Middlebelt. Admission of \$1 asked at the door.

HELP FOR BEREAVED PARENTS

Wednesday, June 7: "Help for Bereaved Parents" with author Harriet Sarnoff Schiff, lecture and discussion, at 7:30 p.m. in Mercy Center, 2660 Eleven Mile. Guests are asked to use gate 4 in entering the complex. Admission of \$3 per person or \$5 per couple, asked at the door.

IMMUNIZATION CLINIC

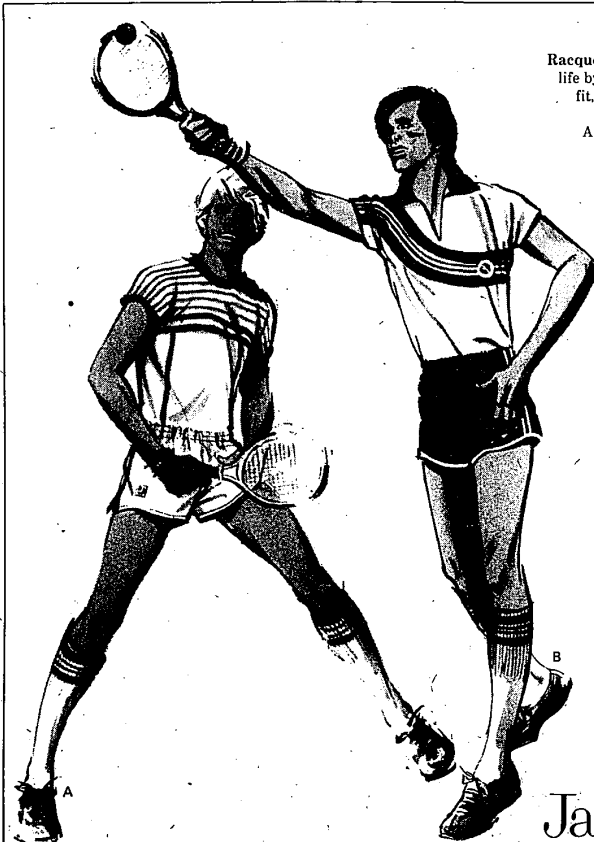
Thursday, June 8: Immunization Clinic, sponsored by Oakland County Health Department, offers oral polio and booster shots for measles, rubella, mumps, and TB tests for all persons up to 17 years of age, from 9 a.m. to noon in First United Methodist Church, Grand River and Wether. No charge.

FOUNDERS FESTIVAL COMMITTEE

Thursday, June 8: The 14th annual Farmington Founders Festival Committee invites all interested residents and business representatives to its planning session at 8 p.m. in Holiday Inn of Farmington, Ten Mile and Grand River.



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Lectures, recitals, fill OU's Aaron Copeland Week

By GRETCHEN McHUGH

What are the relative roles of instinct and intellect in composing music?

Now there's an arcane topic for a discussion—especially one with 150 participants. But it's an example of the kind of questions fielded by Aaron Copeland last week. A series of lecture/recitals at Oakland University, hosted the "dean of American composers" for Aaron Copeland week.

The third of these lecture/recitals featured Copeland's piano music. Since we are most familiar with his settings of American folk music, "Appalachian Spring," or recently, "Fanfare for the Common Man," it was a treat to hear the other side of Copeland.

DUO PIANISTS FONTAINE LAING and Doris Eubank played a 1942 work, "Danzon Cubano," followed by Helen Kerwin's reading of the piano sonata, composed in 1941. Conversation with the composer followed. Ms. Kerwin of Southfield is a teacher and performer.

Of the four of Copeland's best known piano works, David Daniels, Oakland faculty member and Friday afternoon's moderator, said, "Even if he had never written another piece, Mr. Copeland's position in composing history would be secure with these four works."

The piano sonata, a "severe, abstract" work, to use Mr. Copeland's words, is in three movements. The composer explores his thematic material—mostly small phrases of a few

notes apiece—in a series of textural, rhythmic and contrapuntal forms.

The piano is treated percussively through most of the work—until the coda. Here, the work finally turns fully lyrical and becomes so still, so tender, that one critic spoke of it "as if time stopped."

"It happens to be very fond of the coda," Copeland said and commented on the work as a whole, "It represents me as I would like to be represented."

MRS. KERWIN'S INTERPRETATION was excellent. Technically she was clearly in control of its thick huge-chord implacabilities, while her sensitivity to the reflective sweet nature of the coda allowed her to bring the piece to a fine dramatic close.

Copeland sprang to the stage and gave her a big kiss, in one of the nicest moments of the week.

Now, isn't it curious that a man best known for his re-creations of folk music feels best represented by a severe, abstract piano piece?

The discussion that followed shed light on this apparent contradiction.

Copeland said that he had never been inside anyone else's head to hear how they hear his music. "Does the listener follow the flow of my thought? Do I surprise him?" he questioned.

WHEN A LADY VOLUNTEERED that his music made her feel that she had just come out of the woods after a storm, he was quick to make an important musical point.

"A composer would not like the

music to be a stimulus to personal thought," he said.

It is the musical idea, the way that notes are combined, which matter, not some outside notion or memory of external events, he said. "A composer wants you to feel the music and forget everything else."

He remarked wryly, "the minute you try to talk about music in words, you're in trouble."

There were more questions:

Q. Where is music going now?

A. The composing scene is very lively, I can assure you. There's a tendency for things to become more complex—for example, rhythm. In the 20th century, the big rhythmic hypodermic was applied by Stravinsky. The 20th century is going to be remembered by its composers having developed rhythmic freedom.

Q. Would you advise a person to be a composer?

A. No—only if he must compose—if

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