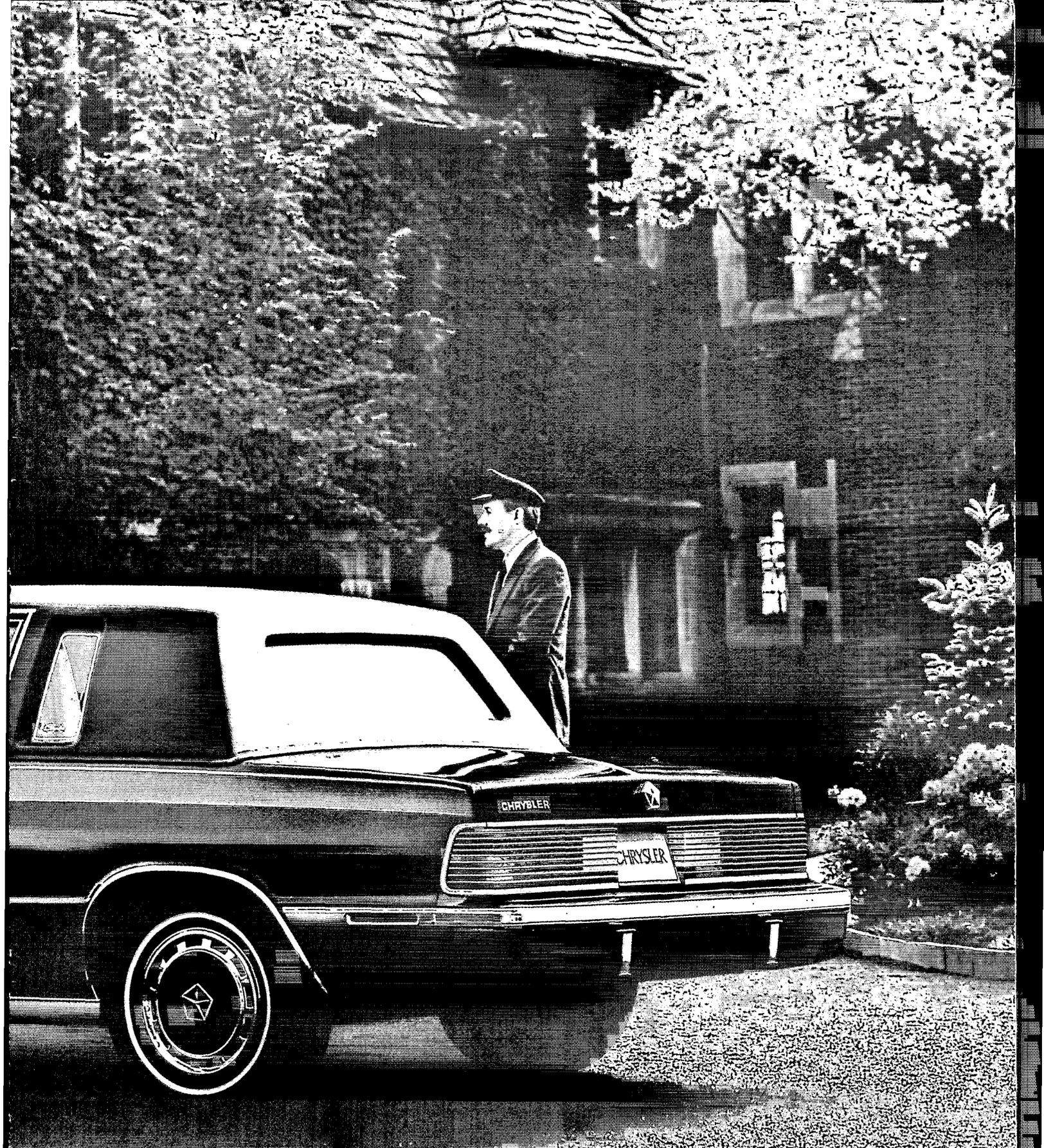


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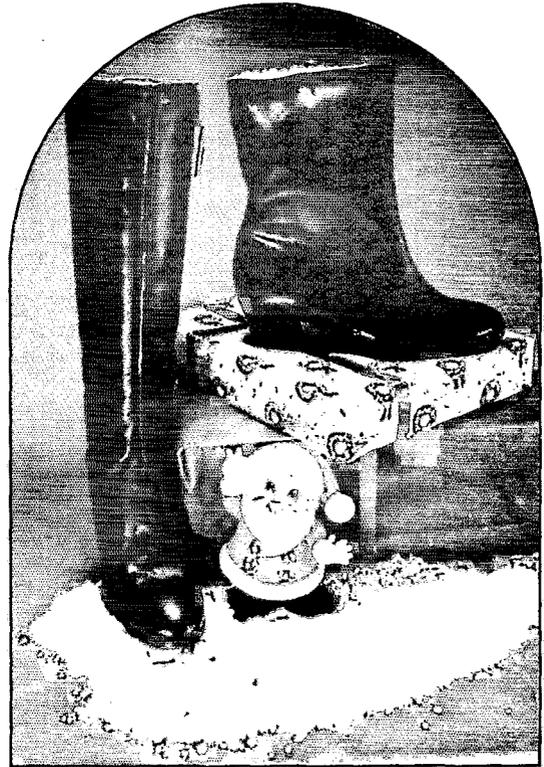
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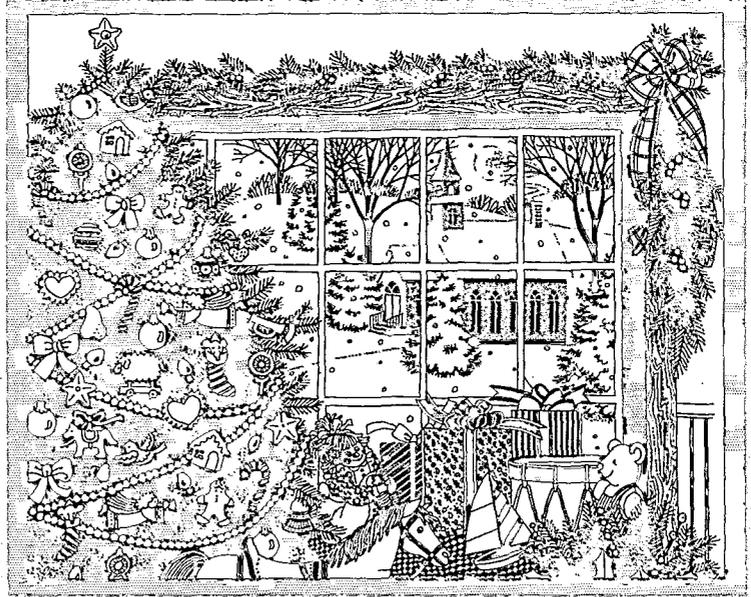
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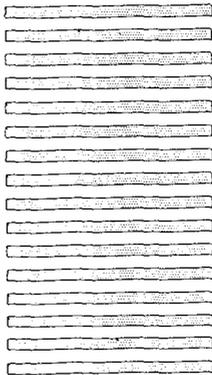
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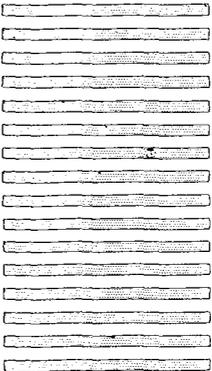
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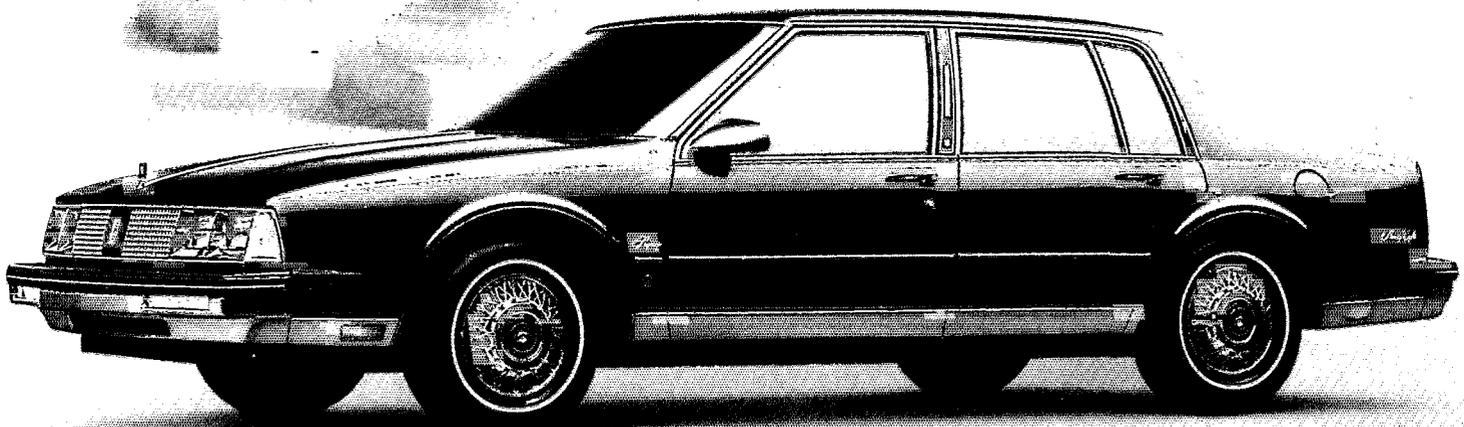
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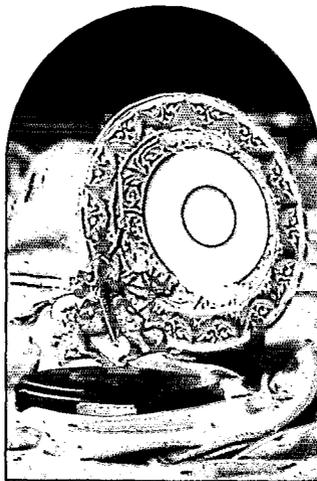
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Vol. 2, No. 6
December 1985

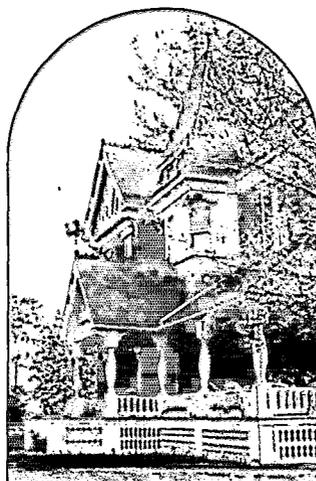
On The Cover:
"Winter Watch,"
by Daniel Smith (1984).
Courtesy of Wild Wings,
On-the-Hill.



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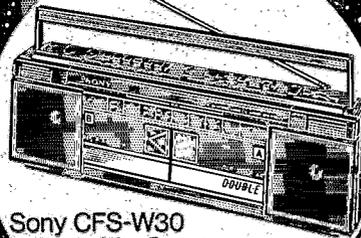
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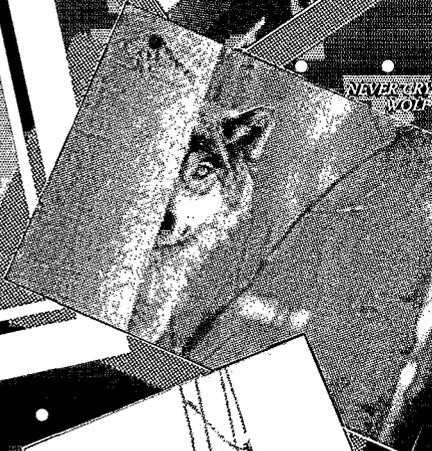
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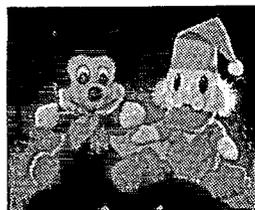
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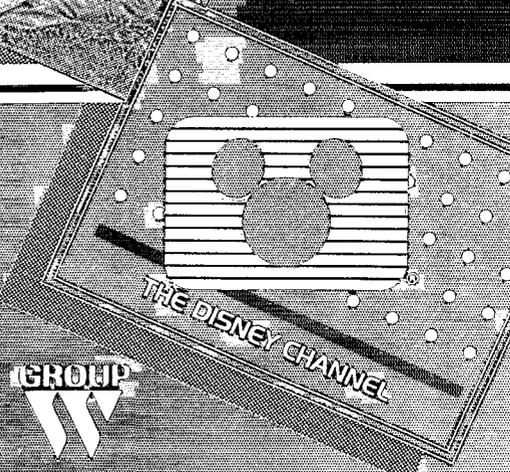
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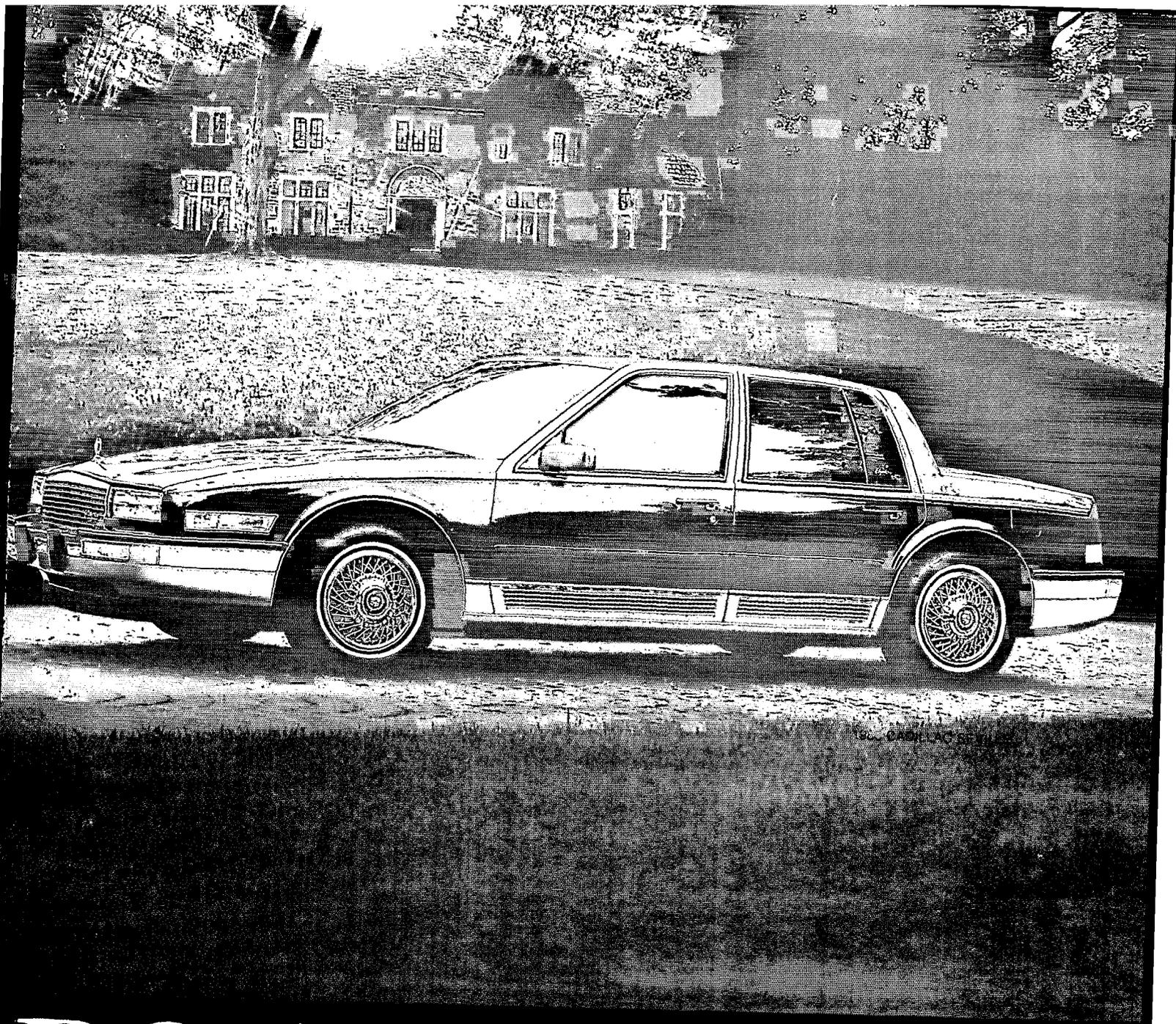


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Bringing Down the House

The Dodge/Ranger Estate, the last remaining lakefront mansion privately owned in the Pointes, went to the wrecking ball November 7 and along with it a small hunk of Grosse Pointe history. Albert Kahn designed the Tudor-style home, located just south of Rose Terrace on Lake Shore, for prominent attorney Charles Swift in 1905. It was later home to Horace Dodge, Jr. in the Twenties. The estate boasted elegant dressing rooms near the pool; its boathouse originally stored the *Delphine*, the private Dodge yacht which for years cruised the Great Lakes. Though in disrepair, the basement ballroom resembled the *Delphine's* deck, complete with sunken dance floor and life preservers named after favourite brands of liquor. During Prohibition, guests travelled the fifty-foot brick-lined tunnel to reach the tiny barroom where bootleg liquor was served.

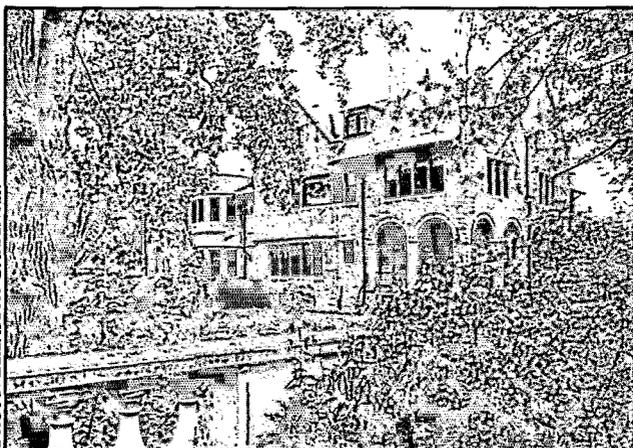


PHOTO: ELIZABETH CARPENTER

All of this was viewed on the tour given prior to the auction by DuMouchelle Galleries on October 13, which saw reliefs, fixtures and even the walls of the imported English pub room sold to dealers and private collectors. The house and the adjoining seven acres were bought by the Blake Company, which will soon erect cluster homes on the site. They claim the house, which had been sitting vacant for much of the last thirty years, was beyond repair.

Iacocca in Grosse Pointe?

Rumours may be substantiated that Lee Iacocca and the Fords are back together again, at least on the same street. Last month the Chrysler chairman and bestselling author made several trips to the home of a local socialite who is selling her fifteen-room dwelling on Provencal, the elite street in the Farms which houses notables whose privacy we will respect. After a few such visits, the house was mysteriously taken off the market. At the time of publication, realtor Higby-Maxon declined comment; but according to one inside source, the close-to-million-dollar deal was as good as closed. Iacocca has been a longtime resident of Bloomfield Hills, but his new wife supposedly favours the east side.

No Liquor Sold Here

The War Memorial was refused its recent bid for that elusive liquor license owned by the Bronze Door. Every year, 231 functions (including ninety weddings) are held in the facility, where liquor must be provided by the renters. Under the proposed plan, the War Memorial would regulate the sale of liquor, not for profit, but to simplify things, as people consider it a nuisance.

There is also a suggested liquor liability insurance cost of approximately \$1,000 per night for a private function, which could be picked up by the War Memorial for only \$10,000 annually. The plans, however, were met with an outbreak of rumour and controversy. "The best was that we were going to open a barroom, where people could stop for a drink after work," says the War Memorial's Dr. Mark Weber. "That's completely ridiculous. The War Memorial will never be used for that purpose."

Still, a group of local citizens petitioned against the move, stating that it violates the strict zoning laws in the Farms. This proved unnecessary, however. At the auction for the Bronze Door, held in federal bankruptcy court on October 25, an offer of \$320,000 for both the property and license by a local corporation left the War Memorial (for now) in rather bad spirits.

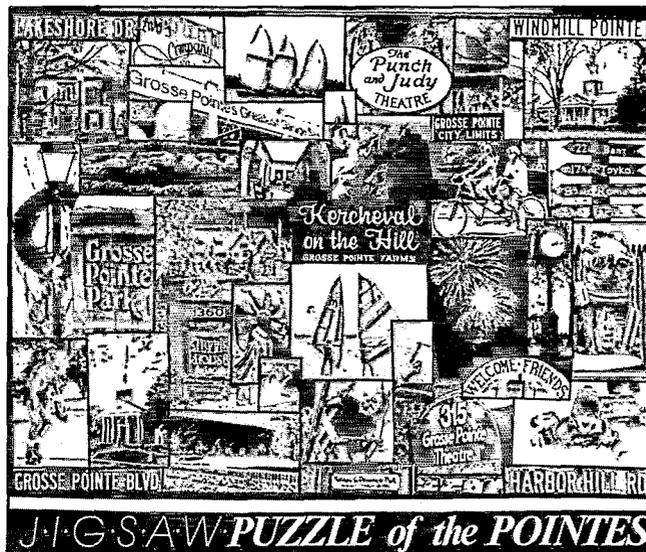


PHOTO: PICTURES PLUS

Grosse Pointe Pride

Grosse Pointe seems to be enjoying an increased sense of community spirit of late. The Optimist Club has printed up a set of ties with the logo "I Love Grosse Pointe," the new Grosse Pointopoly game retailing exclusively at Jacobson's has already sold 1000 of its 1500 copies, and another aspiring entrepreneur has just created a jigsaw puzzle with over 150 photographs of Grosse Pointe, its landmarks and its citizens. The jigsaw puzzle will be available in stores soon.

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TO THE POINTE

Celebrating the Human Spirit

December arrives, rustling through crisp memories of Christmas past. Sweetly sad in a life perhaps more spent than half, that gossamer thread of rich and wondrous remembrances binds all the years forever lost to the living, pulsing Christmas that is now.

Small children in flannel jammies we sat, struck silent by our first encounter with that glorious phenomenon, the yule tree. My father, full of youth and sinew, engaged the huge, unadorned tree in earnest combat, pushing and pulling, scuffling and panting. We held our breath and said not a word; for though Dad was invincible, there were moments when the tree appeared to be gaining ground. With one great final lunge, Dad secured his victory; the beast was tamed and obediently stood in the corner of our living room, its pride damaged but its mighty dignity intact.

Then came the lights, whose large, deeply-coloured bulbs transformed our home into a dreamer's haven. My mother (whose grace and talents I counted as my own, as little girls are wont to do) oversaw the placement of the ornaments by all, and the treetop by Dad, with precision. Even the tiniest tot was encouraged to place some small ornament amidst the lowest branches.

Mom completed the tree's toilette with the delicate placement of old-fashioned, leaden icicles; and the shimmering palette which resulted from the play of coloured lights against fluttering metal held a small child spellbound. The exchange of gifts paled in comparison.

I hated my bedtime then especially, wanting only to sit near that brilliant perfection, with all house lights extinguished, and feel the special warmth that I came to know as Christmas.

Once old enough to understand that the holiday celebrates the birth of the Christ child, the season felt even more sacred; and the concepts of family, security, love of God and love of fellowman grew synonymous with Christmas. It is a curious chemistry. A million different families with vastly disparate structures have celebrated this season over a span of two thousand years; and despite the fact that cultures differ and lifestyles change, the birth of the Child has meaning yet today.

Why? The celebration transcends the family, adapts to the culture, clothes itself with each new era, and endures. Perhaps it is not the Christ Child we celebrate, but the man He chose to become. Saviour? There are those of us who hold that faith, and others who do not. Yet Jesus Christ is universally accorded a powerful position in the history of humanity.

Perhaps we celebrate the birth of Jesus Christ because we recognize Him as Everyman. The tragic life He led — the loneliness, the frustrating battle against a system corrupt

and powerful, the awful urgency to make His life count, though the minutes wore down — constitute a tragedy worthy of the Greeks. We understand His plight, for it is our own. And perhaps the joy we feel each December is connected to the single, most important lesson Christ taught us: that it is possible to endure, to prevail against the most ominous of odds, even against death itself. Each of us has known times when the odds have been overwhelming, when it seemed nearly impossible to continue. Yet, in that moment of decision, knowing full well the terrible improbability of success, we chose to endure, to see the matter through to its conclusion. The human spirit routinely rises above the heavy clutter of life, and in those excursions we find the stuff of which we are made.

There is one more instance of prevailing against odds of which I would speak. HERITAGE celebrates its first anniversary with this issue. Though the naysayers doomed it from the beginning and the natural vicissitudes of the publishing business threw obstacles before us daily, HERITAGE has established itself as a viable publication which will continue for many years to come.

The ability of HERITAGE to prevail where others have failed lies, once again, in the human spirit — those people who have believed unstintingly in HERITAGE and placed the weight of their efforts behind it. To those on our staff who have worked with a zeal and endurance bordering on the spiritual, to the members of the community who have welcomed HERITAGE, to the advertisers who have supported this concept, I offer my thanks and my respect. You've prevailed against the odds, and you have a right to be proud.

It's Christmas again. My Dad is a little older now, and the trees he chooses for his annual wrestling match seem a little smaller; perhaps they just don't grow them so big anymore. Over the years I've watched the people I love encounter situations of tragedy which parallel the sufferings of Christ. Where they could sidestep the suffering, they did; but where they could not avoid the conflict, they invariably met it head-on, conquered it when they could, accepted the inevitable when they couldn't. The human spirit feels the indefatigable necessity to endure even in the face of great pain. The beauty of the Christmas tree still holds me in its spell; but the greater joy of Christmas is Christ's message to prevail.

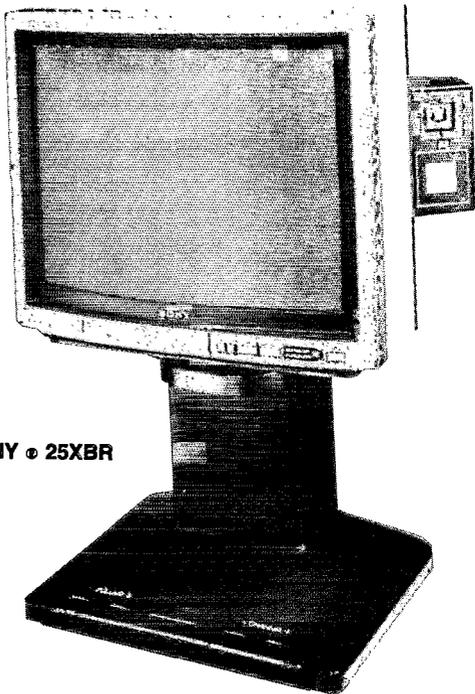


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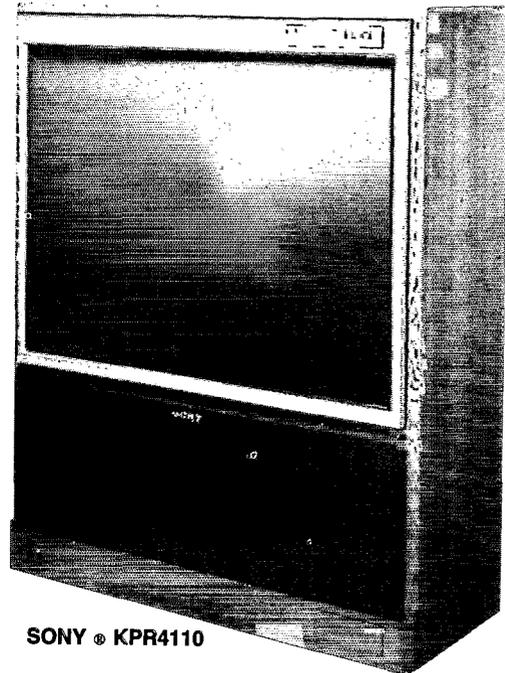
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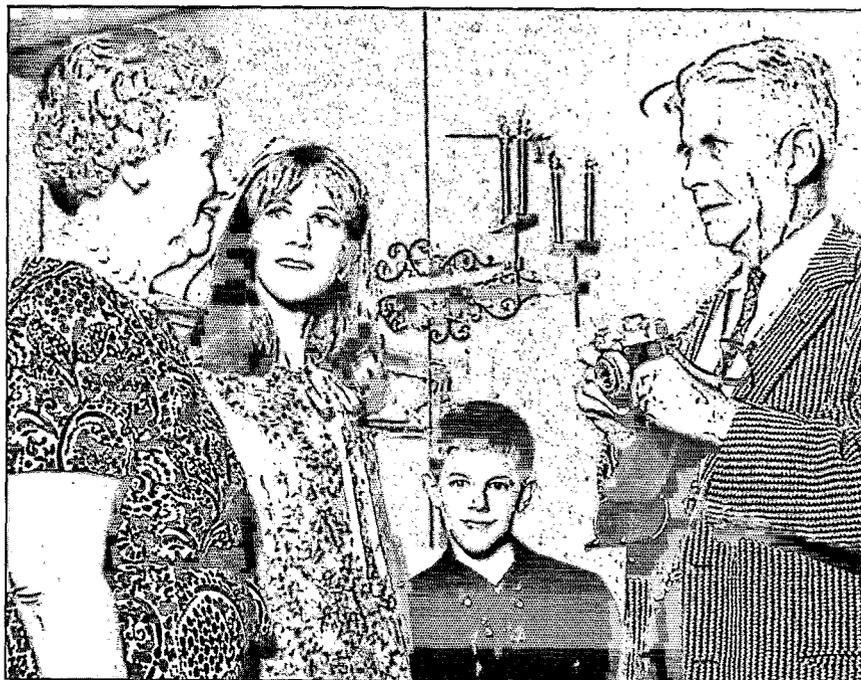
The Fiery Particle from Grosse Pointe

Julie Harris has journeyed from her childhood in the Pointes to become First Lady of American Theatre. In an exclusive interview with HERITAGE, she speaks of the Punch and Judy, James Dean, Sir Laurence Olivier and the roles they played in her life.

The girls filed into the first day of Miss Hewitt's drama classes in New York. Most were from upper-class families, and the answer to the teacher's first question was not at all surprising. "Why do you want to be an actress?" One girl said because her parents thought it would give her poise. Another said it was better than ballet. When it came time for the skinny girl in the back to answer, her voice rang out quietly and simply — "Because it's my life."

Not even Julie Harris could have imagined the truth of these words, summing up a career spanning four decades, earning her *The New York Times* commendation as the First Lady of American Theatre. Many feel her best work was done on the stage in the Fifties — *The Member of the Wedding*, *I Am A Camera* and *The Lark*, among her many roles. Others remember her through films — *East of Eden* or *The Haunting*. Presently, a new generation has discovered her through the role of Lily Mae on television's *Knots Landing*.

But those who grew up with her and knew her prominent Grosse Pointe family remember Julie Harris fondly as a local girl-made-good; hardly a rags-to-riches story, but one of a persevering artist who has made the best out of the talents she possesses. Celebrating her sixtieth birthday this month, she looks back on what she calls "a very rewarding and full life."



Harris made frequent visits home to Grosse Pointe, here with her parents and only son, Peter. Photo courtesy of the Detroit Free Press.

Physically, she is small (five-foot-six), unassuming; her reddish hair is cropped short and she has a schoolgirl's honest beauty. A very private person, she has shunned the glamour associated with stardom, often dresses casually and can still walk down a city street without ever being recognized. *Life* magazine once described her fittingly: "She is shy, not really nervous, smiles often but not always with warmth. She

rarely drinks or smokes. She gives the impression that indelicacy or profanity of even a mild sort would upset her." Onstage, *Time* magazine's cover story of 1956 called her truly "A Fiery Particle."

She describes her childhood as "perfect" and her memories make it apparent why. She was born Julia Ann Harris on December 2, 1925. Her father was a wealthy stockbroker, her



Four faces of Julie Harris — age four, sixteen, thirty-six and today. Photos courtesy of The Detroit News, The Detroit Public Library and CBS Television.

mother a trained nurse. The Depression set even the finest families back a bit, but when the dust eventually cleared, the Harrises had remained immensely wealthy. Their home on Windmill Pointe Drive near Lake Shore was so big Harris can't remember the number of rooms in it. She does remember spending countless hours running across the spacious grounds and down to the lake, which she and brothers Bill and Richard skated on in the winter months. Summers were often spent at the exclusive Huron Mountain Club (which no longer exists, but was located just north of Marquette).

Blessed with an especially lively imagination, young Julie Harris made the world her stage through elaborate playacting. Her inspiration: the movies. She played everything from cowboys-and-Indians to Tarzan, and later fancied herself Vivien Leigh, after seeing *Gone With the Wind* five times in 1939. Though she remembers the Cinderella Theatre, the Punch and Judy will always remain for her Grosse Pointe's local moviehouse. "That's where I went every weekend," she says. "I remember a great movie I saw — I think it's called *We Are Not Alone* — Paul Muni made it with English actress Flora Robson. It just annihilated me. I couldn't stop crying. My mother had to drag me out of the Punch and Judy and into the car, and she kept saying 'It's just a movie,' but I was so moved by it."

Her parents loved the theatre and often took the Harris children to the Cass Theatre downtown, which Julie remembers as the place to see the greats

of the stage. Many of these she would know personally later — the other First Lady of American Theatre, Helen Hayes; Eddie Bracken in *Brother Rat*; or Canada Lee in an Orson Welles-production of *Native Son*; Maurice Evans in the long version of *Hamlet*, and *Cabin in the Sky* with Ethel Waters.

Her own acting experience began at the Grosse Pointe Country Day School (now part of Liggett). Sports also provided an early outlet for her energy and she served as captain of both the fencing and field hockey teams. "We were doing fine until we went to Cranbrook to have a fencing tournament with the girls' school there. They were taught by a French teacher who taught them to make these awful war cries — they were lunging and screaming, and it threw us off. We were frozen with fear."

"Why do you want to be an actress?" When it came time for the skinny girl in the back to answer, her voice rang out quietly and simply — "because it's my life."

Early stage works included Lady Bracknell in *The Importance of Being Earnest*, Yeats of *In the Land of Heart's Desire*, numerous spring pageants and a starring role in the *Juggler of Notre Dame*, which reportedly contained the emotional nine-year-old in an impro-

vised dramatic scene that literally had the adult audience in tears.

No one was exactly certain from whence the performing bug sprang, though some speculate that it was left over from her pontificating great-grandfather Reverend Samuel Smith Harris, the second bishop of the Episcopal Diocese of Michigan. Regardless, her mind was made up. While on break from a posh Rhode Island boarding school, she spent three summers in the Perry-Mansfield School in Colorado. Dramatic coach Charlotte Perry was her first important teacher and her young charges performed a variety of original works as well as a healthy dose of classics — Shakespeare and Molière chief among them.

Portia Mansfield was the dancing instructor. She believed her sixteen-year-old pupil showed some promise. Still, "I didn't have the stamina and I didn't start young enough," Harris says. "I started when I was fourteen, and unless you have terrific drive to do the daily class, you just can't make it as a dancer."

Not that acting required any less stamina. Her last year in high school was spent in Miss Hewitt's acting classes in Manhattan. After graduating in 1944, she accepted an invitation from her mentor to move into her apartment as a guest. "Miss Hewitt became a friend," Harris remembers. "I think every friend teaches you something. She was a remarkable woman and I learned about courage from her — she created a school from nothing. She wasn't even high-school-educated and her life was just an inspiration. She loved Shakespeare, and we went

UP FRONT



Harris supported James Dean on and off the set in *East of Eden*.

to the theatre together and I'd hear her talk about the theatre. She knew the great stars of the English stage. My life was just beginning to unfold and it was exciting to hear about great acting from someone who loved it so."

A year later, she enrolled in the Yale Drama School, which led to her first Broadway part in a flop called *It's a Gift* and later a stint with the touring

Old Vic Company, which at the time included Sirs Ralph Richardson and Laurence Olivier. Harris remembers that Olivier performed two plays in one night — the Greek tragedy of *Oedipus* followed by *The Critic*, a Restoration comedy which, when paired, showcased the actor's brilliance and enormous versatility.

Harris was in the chorus of *Oedipus*, moaning and dying on the castle steps in the opening scene. During a matinee, she forgot to take off her wristwatch, knowing full well that the ancient Greeks did not wear Bulovas. She remembers with horror: "During the performance that night, Lord Olivier passed me to go up to his starting position as the play began and passed and said, 'You were wearing your wristwatch today. I hope you haven't got it on now.' I ripped back my sleeve and said, 'I'm so sorry, I forgot to take it off.' He had noticed it under the long sleeve of my costume. He had an eagle eye."

Eight years later, she acted oppo-

site him on television in *The Power and the Glory*. She could never bring herself to joke about it, though. "I don't think I ever told him," she says with a reverent quiver in her voice. "I was always in such awe of him."

She had sizable roles in six plays between 1946 and 1949, and was often praised by the critics, even though the productions closed within just a few weeks. These early flops led to invaluable experience and building of character, and also to the initial meeting of two important men in her life. First was Jay Julien, a lawyer with a financial interest in the small Minnesota-based repertory company with which she performed in 1946. They met and married within a month. The second was Harold Clurman, the man who directed her in *The Young and Fair* and later in her first hit, *The Member of the Wedding*, in 1949.

In this play, twenty-four-year-old Julie Harris played twelve-year-old tomboy Frankie Addams, adjusting

continued on page 103

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Robards Revives "Iceman"

"What is it? It's the No-Chance Saloon. It's Bedrock Bar, The End of the Line Café, The Bottom of the Sea Rathskeller!"

It's also the setting of Eugene O'Neill's *The Iceman Cometh*, as described by Larry Slade, a regular patron of Harry Hope's Saloon, an establishment that serves as home to a coterie of people, each experiencing his or her own personal delusions. During the course of the play, O'Neill guides us through each inhabitant's story as they await the arrival of salesman Theodore Hickman (Jason Robards) and the celebration of Harry Hope's birthday. With Hickey's arrival, they discover that his attitude has changed since his last visit (due, in part, to his going on the wagon and finding inner peace). Thus, his coming forces each character to confront his or her illusion, and finally deal with the "tomorrow" which they have continually postponed.

It has been nearly forty years since the first Broadway performance of *The Iceman Cometh*, and nearly thirty years since Jason Robards appeared in Jose Quintero's 1956 production. Both Robards and Quintero are reunited in this revival at the Lunt-Fontanne Theatre in New York. This production demonstrates the importance of *Iceman* within O'Neill's oeuvre as well as the timeless nature of its subject matter. Although 1985 is light years away from this show's original production, everyone's right to believe in pipe dreams, to escape from reality, proves as inalienable today as when O'Neill penned this play.

Robards, reprising the role of Hickey, is a sheer joy to watch. He imbues the salesman with the world-weariness of a man who has become too adept at sizing up his customers and selling them products in which he, himself, has no personal belief. It is of particular credit to Robards that he can display the shallowness of Hickey's conviction at the beginning of the play, when he is trying to sell the other characters on his discovery of truth and happiness, yet can convince the audience otherwise in the closing monologue, when he attempts to justify his wife's murder. Particularly reinforcing to O'Neill's dialogue are Robards' expressions and gestures: at the play's onset, Robards' Hickey wears the smug complacency of a fast-talking salesman, with quick gestures and glib tongue; Robards later transforms these mannerisms to underscore the change in Hickey who, after all, is grasping at straws in an attempt to preserve his version of reality.

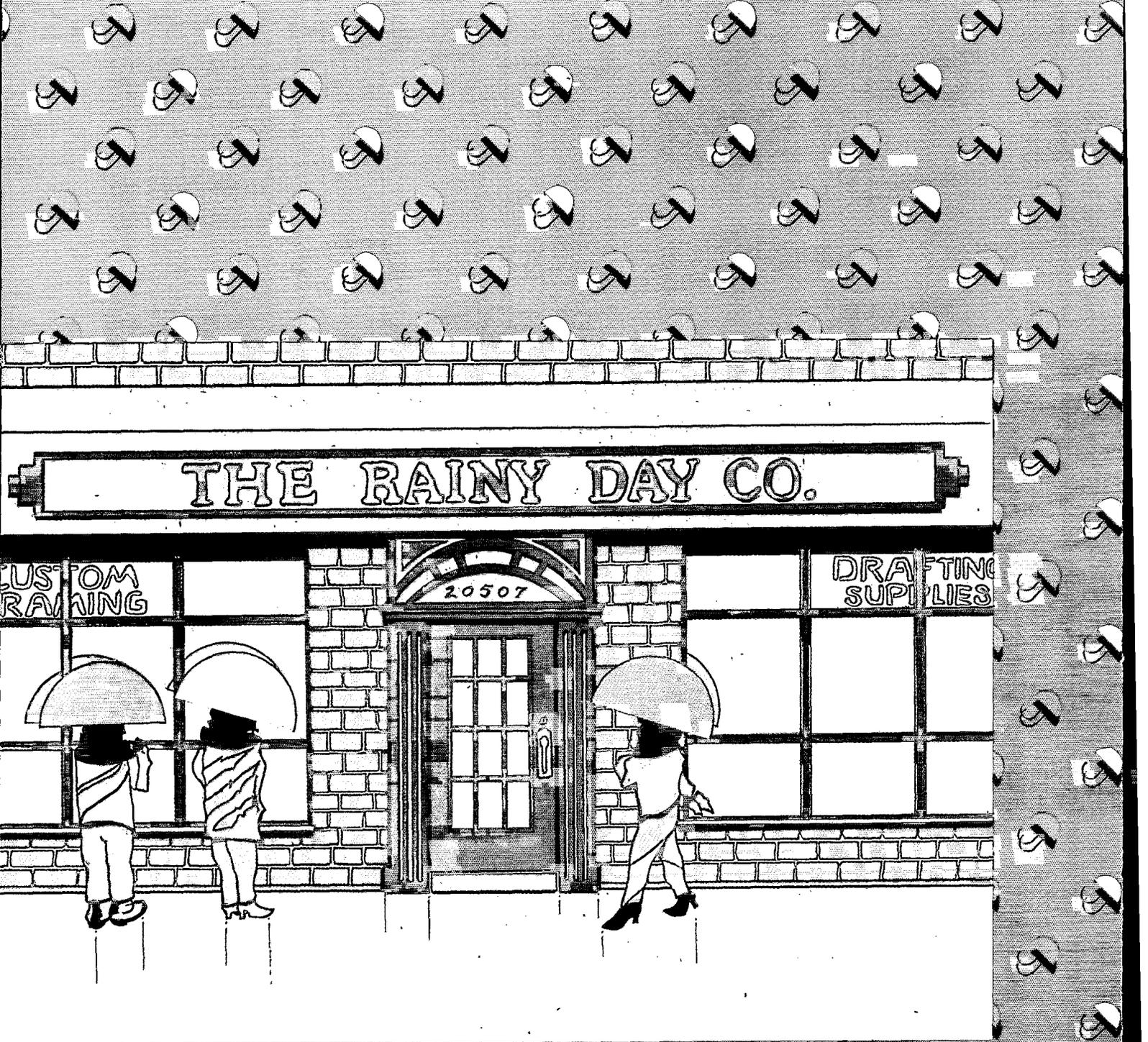
Donald Moffat, as Larry Slade, turns in a fine performance as the play's only cynical character. Slade was involved with the Syndicalist/Anarchist movement, but claims to have left it when he discovered it to be another empty dream. His role is that of a spectator. He sits aside and provides a cynical, running commentary on the other characters and their beliefs. Although he falters when called upon to make the same comments about himself, he

never allows himself to fall into the others' delusions. Moffat easily demonstrates Slade's conflict—to look back into his past and examine what he had been, and the real reasons for his present actions. Slade always seems to rein in his emotions and face the past with stoicism just when it appears to have gotten the best of him.

As Slade's foil, Paul McCrane plays the young Parritt who exhibits an over-eagerness to please and a frantic need to justify his abandonment of both his mother and the Movement. His constant pandering to Slade, his need for self-justification, his second-guessing of what others might think of him, and his attempts to rationalize his actions, are well-enunciated by McCrane. He is a boy too smart for his own good.

The strength of his performance is best demonstrated in the last act, when Parritt confesses to Slade and the others amidst Hickey's own revelations. McCrane and Robards, playing against one another, embody opposite extremes—the young desperate boy and the tired old man who has seen too much of this world, each scrambling to preserve the tenuous illusions slipping through their grasp.

Another fine performance comes from James Greene (substituting for Barnard Hughes) in the role of the joint's proprietor, Harry Hope. Greene infuses Hope with the personality of a



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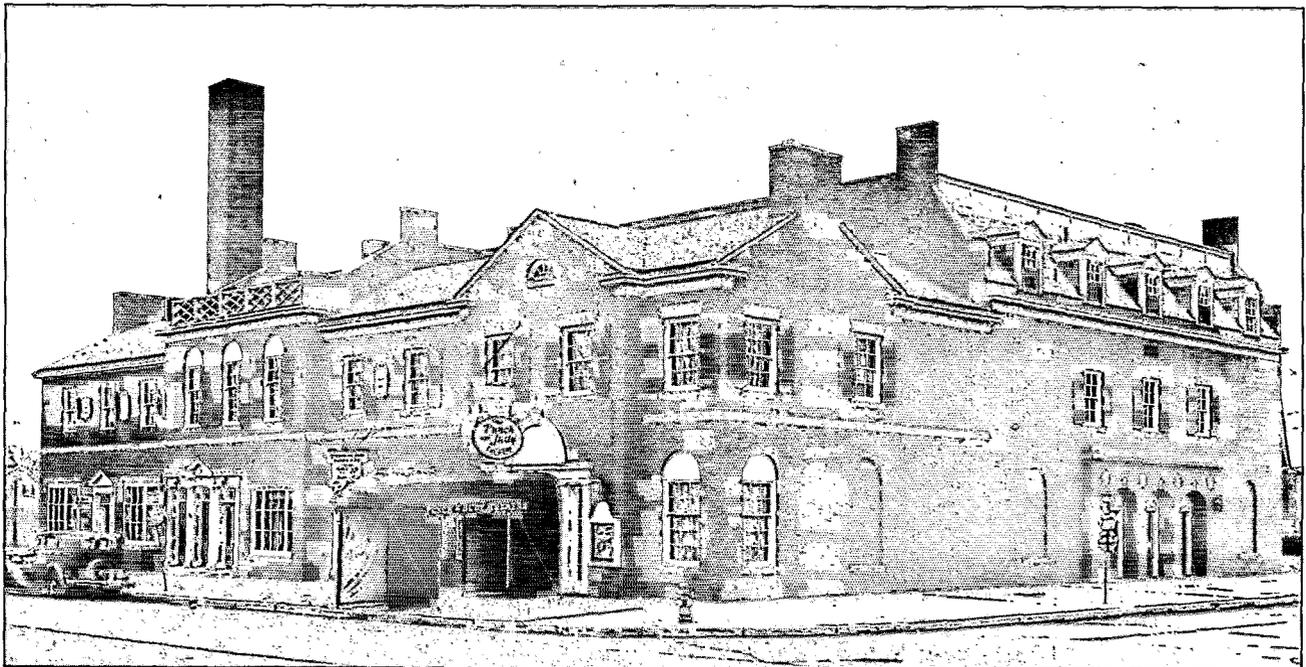
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The View from the Loge

Grosse Pointe's favourite movie house for years, the Punch and Judy Theatre may soon be cast in a different role.

Photo courtesy of Manning Bros. Photographers



The Punch and Judy as it looked in the glory days of the Thirties.

Summer, 1935

The doorman greets you. Out in front, a valet is parking cars. You enter the oval lobby of the Punch and Judy Theatre. "Main floor or loge?" asks the woman behind the ticket booth window. You quickly search your pockets to see if there's enough money for the balcony and

a soda later down the street. After plunking down twelve cents, you walk upstairs to the balcony and settle into one of almost 100 stuffed chairs. Whatever's playing on the screen doesn't matter, because going to the Punch is the thing to do on a Saturday night, and the face two rows back is likely to be just as familiar as the one on the silver screen.

Summer, 1985

You're older now and have raised your own family in Grosse Pointe. On one of your nightly walks down Kercheval, you pass by the old Punch and Judy, but it's not the way you remembered it. Grey paint peels above the marquee and a smudgy glass door reveals the empty shell of a lobby, populated not by patrons anx-

ARCHITECTURE

ious to view the latest screen sensation, but by an old popcorn machine and sheets of scattered tickets. The local high school graduating class has left its mark in graffiti high above. Your mind drifts back to the good times — when you saw *Gone With the Wind* for the first time in 1939. Or *Casablanca*, the night before you or your best friend left for the service. If someone had told you then that the *Punch and Judy* would be gone someday, you wouldn't have believed them. Now you mutter, "too bad it has to go" as you travel on your way.

Soon memories may be the only thing left of the *Punch and Judy* Theatre. Built as one of the first talking movie houses in the country, the *Punch* is an excellent example of the American institution known as the local movie house, going on with the show in one way or another for over fifty years. Now, after sitting dark for over a year, the financial loser at 27 Kercheval may be put to more profitable use as an office complex and retail shopping mall. But on the south side

of the building, in faded white letters, the remains of a huge painted sign still cry out for its original intention — PERFECT TALKING PICTURES.

THE BIG PICTURE

The fate of the building lies in the hands of real estate magnate Robert Edgar, who (with partner Richard Crawford) purchased the building in 1976 along with the dozen or so storefronts next to it known as "the *Punch and Judy* block" for around \$250,000 (one expert appraises the property now at well over a million dollars). His plans call for the conversion of the fifty-six-year-old theatre into a massive office and retail complex. The decision came after the *Classic Film Theatre*, which rented the building from Edgar, packed up shop without notice. In the past decade, three groups have left on bad terms and with bills totalling (according to Edgar) in excess of \$100,000. He says, "the *Punch* has now dropped off our list of other philanthropic organizations."

When hearing of the plan, Grosse Pointe-born actress Julie Harris moaned in melodramatic horror over the loss of this source of her early inspiration — "What a shame! Oh, that lovely old building." However, the neighboring storeowners and community in general appear in support of the plan. According to Edgar, "Oh, once in a while a person will come up to me and say, 'How can you do that to such a beautiful old theatre?' My response is 'When was the last time you actually went to see something at that beautiful old theatre?' The answer is always silence."

Almost always. The Grosse Pointe Theatre company, which currently performs at the Grosse Pointe War Memorial, has been eyeing the building with plans for possible purchase, though under Edgar's stipulation that the *Punch* be sold along with the whole *Punch and Judy* block. They are currently discussing the feasibility of such a move while Edgar wrestles with the parking situation on the Hill, a problem which may stall him in his plans for several months. "It would just be a sin to see that building go down, especially if there's something else that

can be done," says GPT's Mary-Ann Olszewski.

There are several reasons why the *Punch* hasn't made it in recent years. One undisputed fact remains that the movie theatre business is in a slump, forcing other local theatres like the *Esquire* and the *Woods* to convert into four- and six-screen complexes. But occasionally a small local theatre can be saved through community involvement. The *Redford Theatre* is now owned and operated by the non-profit *Motor City Theatre Organ Society*; the *Michigan Theatre* in *Ann Arbor* was bought by the city — earning that city an *All-American* commendation for its efforts; *Royal Oak's Baldwin Theatre* recently had the front lobby torn off, but still uses the auditorium as home to the *Stagecrafters* community theatre group — successful examples of good management, ambitious fundraising and intense community involvement, all of which the *Punch* has so far been denied.

A THEATRE FOR THE POINTES

The opening on January 30, 1930 marked not only the beginning of the *Punch and Judy*, but of the Hill business area, which quickly sprang up around the theatre (see last issue's story, "Avenue of the Elite"). Built by Robert O. Derrick, longtime friend of Edsel Ford and also the man behind the *Henry Ford Museum*, the appearance of the theatre is indicative of its founders' tastes — colonial, tasteful and very conservative. According to the opening night program, the *Punch* was built as "an intimate, hospitable and friendly playhouse . . . shaping into mortar, brick and paint . . . the dream of its originators."

The 618-seat theatre came equipped with some very unique features. It was (and still is) the only theatre in the state of Michigan with a smoking loge (or balcony), with ninety-six huge, overstuffed chairs (most are still there, though reupholstered). Washrooms were large and elaborately furnished, and a lounge on the second floor, complete with fireplace and fine Georgian furniture, provided patrons a place to socialize before and after the feature.

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Not Just A Pretty Face

To think of the Punch and Judy simply as a movie theatre predisposes those with knowledge of the great movie palaces, and their lesser offspring, to expect a kind of style that says "Movies Shown Here." The Punch and Judy does not so speak, although alterations to the entrance urge it to do so. Its external appearance, derived from late eighteenth-century New England urban, set the tone for all buildings on its block in spite of their varied construction dates. Thus, the "Punch" does not dominate the block by its appearance, nor does it do so by its size, being a relatively small theatre.

That the "Punch" was intended to present more than motion pictures is obvious from the existence in it of dressing rooms, orchestra pit, and a stage that accommodates sets. This intention can also be discerned from the dignity and classicism of Robert Derrick's design. Outside or inside, it does not fit the popular image of a movie house, even one built after the 1929 Crash.

The corner location provides space for a second grouping of exterior doors which, in recent years if not always, have been used as exit doors. They could as easily function as an entrance, and in fact might be mistaken as such from the outside, for they are the focus of a formal and balanced façade on the section of the building which contains an auditorium. This part of the theatre building, with its requirement for greater height, is set apart structurally and visually from the rest, giving an additive quality to the whole building, as if the parts were built at different times.

Beyond the present glass-and-stainless-steel entrance is a lobby that likely has always been a delightful surprise, defined as it is by circular walls with panelled wainscoting. Not even the "modern" light fixtures and ceiling tiles can lessen the self-confidence of this space. A wide doorway framed by pilasters invites one to an inner lobby whose size is "doubled" by the enjoyable trickery of a mirror. The rectilinear space of this lobby is comprised of five bays of unequal size, arranged symmetrically. Formed by square columns supporting elliptical and rounded arches, it offers a pleasant and interesting location from which to contemplate and enter the auditorium, or reach the balcony staircases. After a performance or showing, it gives open access to the foyer and exit doors.

Throughout the interior, walls are elegantly and graciously clothed in classical details, and the spaces they enclose flow gracefully from one into the next. For the patron entering the auditorium, the first views are restricted by the balcony above. There is a gradually expanding view of the richly ornamented walls and ceiling, until that moment when the ceiling height soars and the whole of the auditorium is revealed. Perhaps most noticeable is the preponderance of arches. They run in series along the walls, "supported" by pilasters; they span the entries into the balcony; a broad elliptical arched form fills the proscenium. The

varied but interrelated embellishments are complex enough to invite visual exploration, yet are restrained in comparison to those of the movie palace. Here are the familiar forms that evoke ancient Greece and the early years of the United States, not the exotic and mysterious ornament which came to be associated with the showing of film fantasy. One understands that this is a setting for more than motion pictures.

It is an architectural truth that the worth of a building depends on how well it works for its intended purpose. Seeing a theatre without audience or presentation, one can make only a qualified judgment of its worth. But a building that depends on the patronage of the public for its survival requires a "pretty face" as much as it needs to perform well. The pretty face is still here, somewhat stained and weary; hinting at the successes of the past, and remembering the good times. It seems to be asking for another chance to show how well it can accomplish what it was built to do.

Rosemary Bowditch is the historic architect at Greenfield Village. This is her expert opinion on the Punch and Judy Theatre. ◆

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Technical Name	Procedure	Anesthesia	Length of Operation	Hospitalization
Rhytidectomy or Rhytidoplasty ("face lift") Gr.: rhytis, wrinkle, + ektome, excision	Reduces wrinkles and lines and folds about the face and neck by lifting and cutting away excess skin.	Local or general	1 to 3 hours	Out of bed within 24 hours 1 to 2 days in hospital. Turban-type head bandage removed after 2 days.
Blepharoplasty and Blepharophryplasty Gr.: blepharon, eyelid + ophrys, eyebrow + plassein to form	"Opens up" the eyes by excising excess skin and fat deposits from eyelids and surrounding tissue. Raises droopy eyebrows by excising a wedge of skin above the eyelids. Lessens "crow's feet" at outer corners of eyes. Reduces tired, sleepy look.	Usually local painfree partial sleep so that patient can respond to doctor's request to move certain muscles during operation.	1 hour	Office or one day in hospital. Can be done same time as rhinoplasty or rhytidectomy.
Rhinoplasty Gr.: rhis nose + plassein, to form	Reshape the nose by altering bone and flesh usually through incisions inside the nose.	Usually local painfree partial sleep so that patient can respond to doctor's request to move certain muscles during operation.	1½ to 2 hrs.	2 days. Staying upright helps to reduce swelling.
Otoplasty Gr.: otos, ear + plassein, to form	Reduce, rebuild reposition or recontour ears closer to head. Incisions hidden in folds or behind the ears.	Local or general (children)	1 hour	One day. Ambulatory after 24 hours
Mentoplasty L.: Mentum, chin + Gr.: plassein to form	Augment receding chin with medical grade silicone sponge implant through incision made inside the mouth or under chin.	Local	1 hour	Can be done at same time as rhinoplasty. One day in hospital.
Submental Lipectomy L: sub, under + L. mentum, chin + Gr. Lipos, fat + Gr., extome excision	Remove excess fat below chin and tighten skin of upper neck through incision in crease beneath chin.	Local or general	1 hour	One day in hospital or office
Lipo-Suction Gr: Fat-drawing	Removal of excess fat below chin and neck through a small incision beneath chin.	Local or general	½ hour	One day in hospital or office
Dermabrasion Gr: derma, skin + L: abrasio, abrasion	Facial skin is frozen and sanded with wheel or brush to smooth, level surface.	Local or general	½ to 1 hour	Face bandaged for 24 hrs. Office
Chemosurgery Gr. chemeia, chemistry + Gr. cheir, hand + Gr. ergon, work	Total or partial face (also lips or eyelids) peeling with chemicals to remove patchy pigmentation, fine wrinkles of coarse skin.	Local or general	½ to 1 hour	Up to 2 days for entire face
Colagen, Zyderm injection	Inject collagen in the skin to improve depression and wrinkles.	None or local	15 minutes	Office

Postoperative care

Results

Stitches gradually removed four to 10 days postoperatively. Hair cleansed in office five or six days after operation. Shampoo allowed after all stitches are removed. Gentle washing of face. Makeup allowed by tenth day. Hair may be tinted within three weeks.

Face will feel tight at first but will loosen up. Swelling and discoloration about one week. Incisions in or beyond the hairline, in front of and behind ears and at back of neck are hidden in natural skin folds and will fade with time. Improvement lasts 5 to 10 years. "Tuck ups" will prolong youthful appearance.

Little restriction of activities. Tiny stitches removed within 2 to 4 days. Large sun glasses can be worn immediately after operation. Makeup after 8 days. After several weeks, a light peeling with abrasion or chemicals will further tighten the skin.

Little or no pain postoperatively. Swelling and discoloration fades within 10 days. Thread-thin scars in folds of eyelids and within the eyebrows will mature and blend with surrounding skin in a few months. In severe eyebrow sagging, the incision line may extend past the brow and is buried in normal skin folds.

After 1 day, half of dressings removed, remainder within week. Return to work after one week. Avoid injury, eyeglasses or prolonged sunlight.

Noses will be upturned for awhile. Swelling unnoticeable within few days but may be present up to year.

Turban-type bandage worn over head and ears one week. Thin nylon cap worn while sleeping for two more weeks.

Properly done, ears will not "spring back".

Support bandages removed in 2 to 4 days. Slight bruising will heal within a week.

Difficult to detect. No known adverse effects.

Bandages removed in 3 days. Slight postoperative discomfort.

Scar of incision almost invisible after it matures. Youthful line will last for years.

Bandage removed in three days, slight postoperative discomfort. Face lift will further tighten the skin.

Scar of incision, almost invisible after matures youth line will last for years.

Allow two weeks for scab, formed after surgery, to come off. Gentle washing after few days. Avoid prolonged sunlight. Makeup after healing.

Pink look lasts about two months before normal pigmentation returns.

Considerable swelling after a few days but will subside.

Same as above. Improvement should last for years.

None

Six months to one year. Need further treatment yearly.

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ARCHITECTURE

When the Punch and Judy was built, vaudeville still thrived and, due to this influence, a stage and orchestra pit were added for live performances before the film, which on opening night included Jean Goldkette's Society Orchestra along with the huge Wurlitzer pipe organ, with Arthur T. Pugsley playing *Potpourri* and the rousing *Punch and Judy March*, especially arranged for the occasion.

Louella Godfrey didn't attend the black-tie event, but she remembers hearing popular radio personality Graham MacNamee's play-by-play over WWJ: "We were great radio fans and we remember him broadcasting from the lobby of the theatre. He announced everybody as they came in, all the celebrities and notable Grosse Pointers."

Notable indeed. The Punch's list of financial backers reads like a Who's Who of Grosse Pointe history — Roy D. Chapin, Arthur Gardner, Lawrence D. Buhl, Wendell W. Anderson, Wesson Seyburn, Phelps Newberry, Charles Wright, Jr., and J.B. Ford, Jr. Columnist Arthur "Bugs" Baer was there, along with movie actress Elsie Ferguson, who introduced the night's film, *Disraeli*, starring George Arliss and Joan Bennett.

Louella Godfrey and her sister Christine remember spending countless afternoons and evenings at the Punch, when the movies offered an escape from the often-trying times of the Depression and, later, World War II. "We always sat in the back row in the middle because you could really see there," remembers Christine. "Well, one day we went to see *Gone With the Wind*, and as you know, it was a very long movie. A couple came in and sat down next

to us. They had packed a lunch because they knew they would have to stay so long and all through the movie you could hear them wrapping and unwrapping it."

That was in 1939, the year the Goldberg twins, Irving and Adolph of Community Theatres, bought the Punch and Judy and managed it up until the Seventies. During the glory days of the Thirties and Forties, imagine the thrill of seeing such classics as *The Maltese Falcon*, *Foreign Correspondent*, *Citizen Kane* or *Bringing up Baby* for the first time and for only ten cents (or twelve cents in the loge). The studios released many more movies than today, and lesser titles would often play Monday through Thursday, with bigger releases saved for the weekend. A big star could often command a week's run, but a hold-over was rare. If you missed a movie at the Punch, you might catch it later at another theatre— *The Vogue*, *The Esquire* or *The Cinderella*.

The Saturday afternoon matinees were always popular, when bikes were lined-up, most unlocked, in racks in front of the theatre. "That was the thing on Saturday afternoons for children," remembers Christine Godfrey. "They would have special Saturday afternoon features preceded by a few shorts. The features starred Shirley Temple, Jane Withers, Tom Mix and so forth. During the war years, there were newsreels before the features. After the features, there was a serial — a five-minute thriller that continued week-to-week so that you would have to keep coming back to find out what happened."

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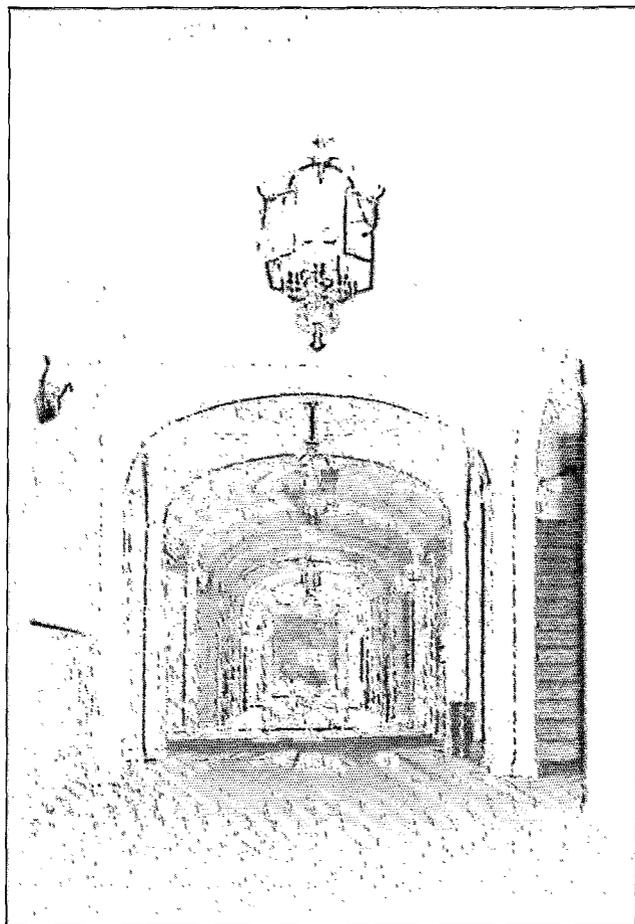


Photo courtesy of Community Theatres

ARCHITECTURE

Louella adds: "Where Colonial Federal Savings is today was the Punch and Judy Candy Store, where we would all stop and get candy before the movie. On the far corner down by Fisher was Titus Drugs, where you could go afterwards for a soda."

NO DOUBLE FEATURES

During the war years, defense bonds were sold in the lobby and the marquee reflected the times—*Pride of the Marines*, *Yankee Doodle Dandy* and *Thirty Seconds Over Tokyo*, along with Frank Capra's inspirational *Why We Fight* series. After the war, the upstairs area was rechristened "the television lounge," where patrons could see this new phenomenon before the movie. Jerry Fitzgerald, an usher in the late Forties and early Fifties, remembers this as a favourite "goofing-off" spot.

Frank Krueger had been the manager of the Punch since 1933 (he took over from his brother, Carl) and ran a tight ship, enforcing a strict policy of no double features, and no sale of popcorn or potato chips. Though he would never admit to it, Krueger was said to have sent home children of prominent families for throwing spitballs at the screen. "After we seated people for the second show, we'd go into the lounge and goof off or sleep," remembers Fitzgerald, "then 'Creepy Krueger'—that's what we called him—used to creep slowly upstairs and tell us to get back to work."

When he was working, Fitzgerald (who is now a lawyer living in the Farms) used to seat people in the loge, a coveted job for senior ushers. Not only did he get paid a whopping twenty-five cents an hour, he also collected tips. Like all the Punch staff, Fitzgerald dressed in a black suit with dickey, and carried the characteristic usher's flashlight. An old blackboard plotted where the reservations went. He remembers seating the Dodges and Fords—young Edsel and Henry especially. "There were even some people who used to get tickets for every Thursday night, reserved for the same seat, no matter what was playing," he says.

"I remember seeing Joe DeGrimme (of DeGrimme Galleries) standing out in front with the doorman. He always wore a flower in his buttonhole and greeted all the ladies, kissing their hands. He was always there."

continued on page 105

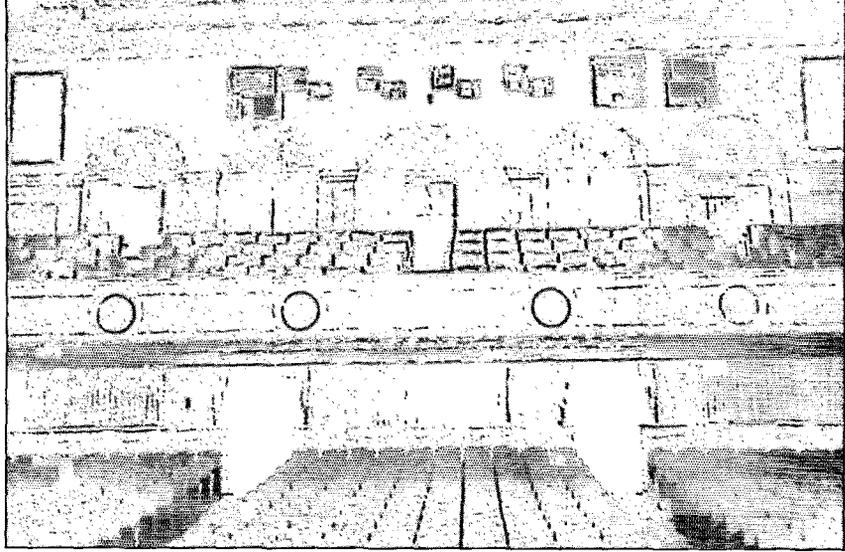


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Fashion Forecast

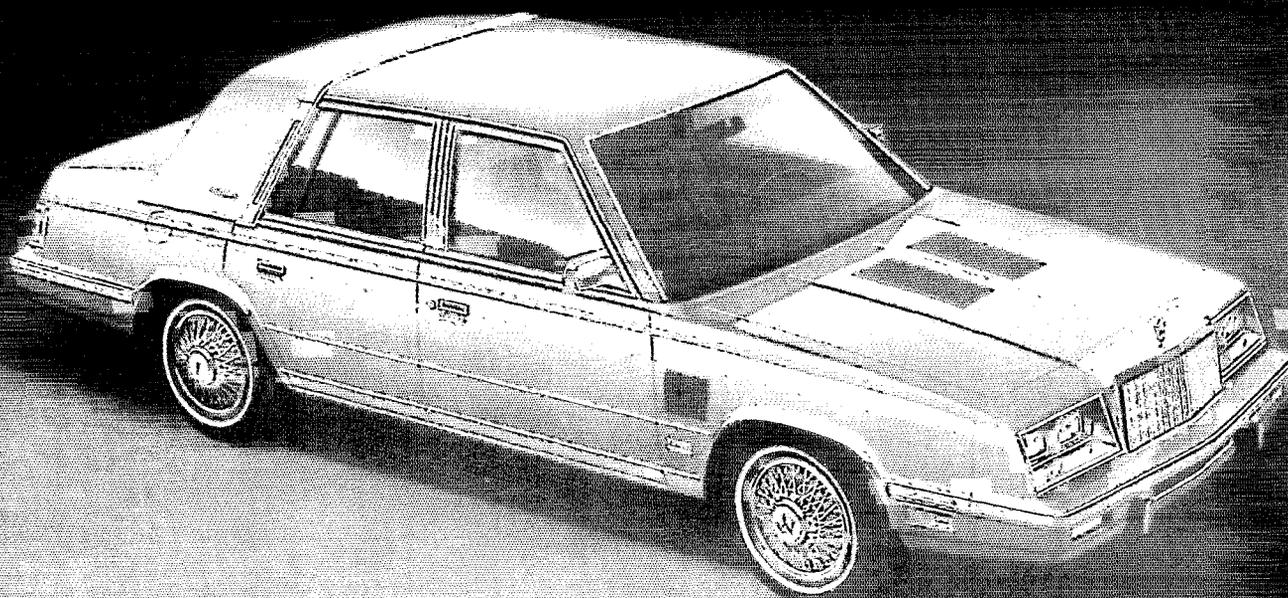


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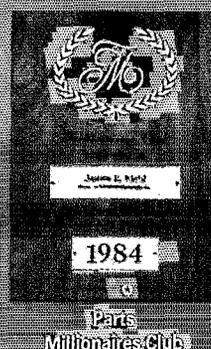
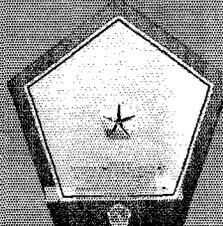
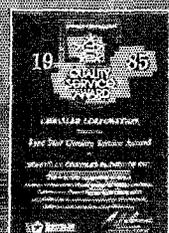
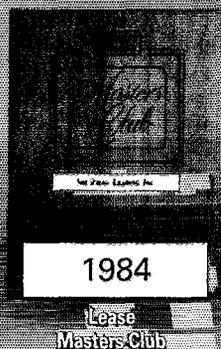
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Heads Up!

Two local money experts encourage investors to keep a wary eye on impending changes in taxation legislation.

Last spring, President Reagan proposed significant changes in the federal income tax code, his goal being to lower overall personal tax rates and simplify a system that the administration feels has become far too complicated. Concurrently, the new tax structure would remain "revenue neutral" — that is, if enacted, it would neither greatly decrease nor increase the revenues coming into the government.

Presently, Reagan's proposals are being discussed in the House of Representatives along with several other models for change that also have been proposed. HERITAGE magazine interviewed Wayne DeFour, Grosse Pointe CPA and tax attorney, and Donald Byrne, chairman of the Department of Economics at the University of Detroit, for their views on how Reagan's proposals, if passed, might affect investors.

Which of the President's proposals do you think will have the greatest impact on investors?

DeFour: I think the proposed elimination of state and local tax deductions will be significant, and since Grosse Pointe has a fairly heavy tax burden on both property and State of Michigan income tax, that could hurt some investors here.

Another area that might adversely affect investors is the proposed elimination of deferred compensation. This has become a very popular investment for all levels of salaried individuals, specifically the 401 K plans. Reagan's proposals would limit those or tie them into the limitations for IRAs.

On the positive side, the President's plan would increase the IRA contribution for a married couple with one spouse not working from \$2250 to \$4000, which should strengthen incentives to invest in IRAs. And Reagan also has proposed that the top rate on capital gains be reduced from a maximum of twenty percent to 17.5 percent, which is going to provide more capital incentive for investors.

Overall, I don't think there's any doubt that the proposals, if passed, will tighten up on certain types of tax sheltered investments. One example of this would be income shifting. As the laws now stand, parents may shift part of their income into their children's name for an education fund, or whatever, and it is taxed at a lower rate. If Reagan's proposals pass, that unearned income of the child's would be taxed at the parents' higher marginal rate, and this would certainly affect family tax planning.

Byrne: Some of the areas that are bound to affect investors if Reagan's proposals go through are real estate, interest income on state and local securities and non-mortgage interest.

Real estate investments will be treated more harshly and, as a result, you will most likely see a reduction in real estate-related investments in the future. I think the tax benefits of a second home will be greatly reduced.

I also think there will be less favourable treatment of interest on state and local governments, so investments in state and local government securities will probably suffer.

With stock investments, I think

individuals will have to look carefully at the President's plan for more neutral treatment of the business sector. This means that businesses that have traditionally been treated favorably by tax laws, such as chemical industries and telecommunications, would probably fare less well and those that have been treated more harshly, such as wholesaling and retailing, will probably fare better. So stock prices will naturally be affected by this shift in tax credits.

I also think if you borrow heavily and have a lot of consumer debt, you're likely to suffer with the proposed changes because I don't think you'll be able to deduct that interest at as favourable a rate as you can now.

On the positive side, the rate for capital gains is proposed to be reduced from a maximum of twenty percent to 17.5 percent, which would be especially favourable for those investors in the higher income tax brackets.

In addition, if the proposals pass, they will favour short- and long-term assets more evenly than they do now. Current tax laws favor short-term investments, and Reagan's proposal will, in part, make the premium more even, so there will be no incentive to reduce the longevity of an asset.

What about the person who makes tax plans now and finds that, if the President's proposals pass, the rules have all changed?

Byrne: I don't think the government is going to do anything to cause a calamity for today's investor. I think what they'll probably do is grandfather a lot of the changes or phase them in a bit at a time. For example, it's highly

doubtful they would simply say that the interest on state and local securities is no longer exempt, because anyone holding those securities would take a terrible capital loss. I suspect what you'll find is either a phasing out or a grandfather clause to protect those who happen to have those investments now. There's going to be a shifting of the rug, but I don't think they're going to pull it out from under investors.

DeFour: I think the government recognizes this problem. Let's say someone is in a situation now where they're paying a lot of taxes because they don't have the proper investments under current tax laws and haven't been able to use some of the incentives to give themselves a lower tax bill. Let's say someone in that position gets into a seven-year investment and as a result will be able to write certain items off or take certain deductions or be entitled to certain tax credits which will lower his tax bill. Examples of this would be real estate investment, equipment investments, different types of

limited partnership investments. Probably certain of the interest deductions and possibly some of the credits might be eliminated under the new laws, but I think the government will probably do some grandfathering to ease the burden.

How can a person make wise tax planning decisions now, with an eye to future consequences?

Byrne: I think it's important to take the proposals for both personal and corporate taxes into consideration when making tax plans for the future. Sometimes the two don't move in the same direction, but you really can't separate them. What might not be treated more favourably from the personal tax side may be from the business tax side; there may be some balancing out. For example, from the business tax side, investments in the longer-lived structures will be treated more favourably. So while there may be adverse repercussions on the construction industry because of the more adverse treatment of real estate investments

from the standpoint of personal taxes, it should be a help to construction because they'll be treated more favourably in terms of such things as depreciation. So you have to look at both sides.

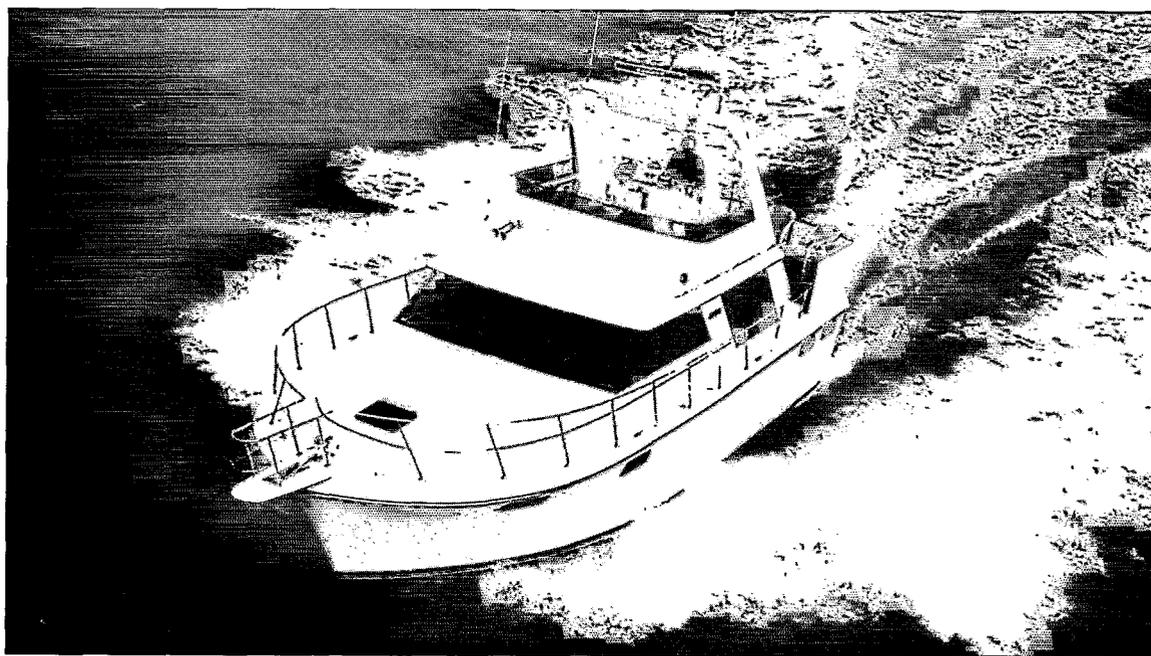
Really, you should look at the investment itself, then make adjustments for taxes. Common sense tells us that the areas that have been heavily favoured in the past, such as the chemical and telecommunications industries, will suffer somewhat and stock prices in those areas will probably be affected adversely.

I also think it's important to look at demographic patterns. We have an aging population and businesses connected with that, such as health care, would be good investment bets.

It's important to monitor Reagan's proposals, but I wouldn't do any major tax planning until you see what passes. It could be in a very different form from what Reagan is proposing.

DeFour: I think the important thing to realize is that between now and the time the new tax laws go into

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effect, the proposals could change dramatically. It could be that state and local income tax deductions could be left in. It's like any change. Someone comes out with a new proposal and by the time it gets passed into law, it is usually a compromise.

An example of one type of investment you might want to consider carefully would be a real estate limited partnership. As it stands now, a real estate tax shelter type of limited partnership investment has certain advantages on financing that are proposed to be eliminated. In other words, what might be the law today as far as the real estate tax sheltered type of investment may be severely restricted in terms of its benefits due to what are called the "at-risk rules" for financing a real estate transaction. As it stands now, these "at-risk rules" that apply to other types of investments do not apply to real estate if the President's proposals go through. As a result, there could be some severe limitations in that area on a real estate type of investment.

The important thing is that if someone is proposing a real estate investment, they should ask themselves what the advantages would be if the "at-risk rules" were extended to this particular investment.

Another example might be if someone was considering the financing of a vacation home. I think they should ask themselves what would happen and how much would the limitation on interest deductions take away the tax benefits of doing something like that.

Is there anything else you would like to add?

DeFour: I think it's important to remember that most tax proposals that go into law aren't retroactive, so limitations on certain types of investments probably wouldn't apply to many of the contracts or investments made prior to the law going into effect.

And I think it's also important to realize that between now and the time the new tax laws go into effect, the proposals could change dramatically.

And another important thing to be aware of is that a lot of social policy is built into our tax laws. There is nothing etched in stone about state and local taxes being deductible or property taxes being deductible; but those things give Congress a way of directing public

policy. You get exemptions for having children, you're able to deduct your mortgage interest to buy a new home, you can take advantage of the rules on gains for houses as well as rolling over the gains on a house if you buy a new one that's more expensive than the old one—all of these things go along with the American dream of having a family and owning a home.

And there are a lot of economic

policies built into the laws. For example, when the government gives limited partners involved in a partnership tax breaks or tax advantages, you have to remember that that money they are putting in is being used to build shopping centers, to provide jobs. And if you cut out the incentives for the people that are putting up the money for those types of investments, it di-

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rectly affects the economy in this country.

I think this lends itself to a pretty practical argument that a lot of those things are not going to be cut off. And that what Reagan is trying to do is cut out the abusive shelters. I think the proposals, if enacted, will provide for individuals to invest in productive types of investments — meaning the working investments and not speculation in certain types of assets. You have to give people some incentive to invest their money in something other than a savings account. At the same time, you have to encourage someone to take that money out of a savings account and loan it to someone wanting to build a shopping center or an office building. Incentives for investments that keep the economy moving aren't likely to be eliminated. That's what the tax laws are there for. So I don't think investors are going to have to worry about having the rug pulled out from under them. That's not likely to happen.

And not every investment should

be made on the basis of the tax consequences alone. Your best investments are based on the economics of what you are investing in. And if you make large gains and you have to pay tax on them, you're at least ahead of the game. In entering into any tax-preferred investment, be sure it's economically sound first and then weigh it under the proposed changes. Ask yourself what would it be if the most radical of the proposals were put into effect? You have to remember that tax advantages should be the kicker, not the deciding factor, in an investment decision.

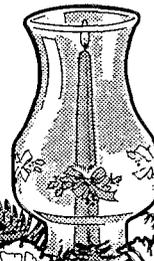
Byrne: I think the beauty of the President's proposals for corporate tax reforms is that decisions are being made on the basis of fundamentals and not on tax treatment. And it's important to realize that if the President's proposals are put into effect over the next five years, business taxes are likely to rise by about \$120 billion and personal taxes will fall by \$120 billion. So the overall effect would most likely be neutral, because whatever happens to the

corporations will affect stock investments.

I do think the proposed changes are fine, except that there are people who, under the current laws, will be exposed to a much higher tax liability if the reform occurs, and I think there should be some way to grandfather or phase in some of the changes, such as the proposed changes for real estate investments. To suddenly tell people who are paying \$3000 or \$4000 interest income that that is no longer deductible is tantamount to raising their taxes by \$1000. I hope they grandfather some of the changes or phase them in so investors can reposition themselves. It's one thing to have the rules changed in the middle of a game and a far different one to be told that after the game is over, the next time you play the rules will be different. ♦

Pat Bagchi is a local freelance writer. This is her first article for HERITAGE.

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Songs of Angels

Nothing fills the heart more than the
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"For we need a little Christmas
— right this very minute!
Candles in the windows
and carols at the spirit."
— — from the musical *Mame*

Christmas and carols — the two are inseparable. Singing carols at Christmas has become an endeared custom — as traditional as decorated trees, and stockings "hung by the chimney with care." Perhaps even more than the other arts, music can fully express the warmth, joy and love that are so much a part of the Christmas season.

The gospel of St. Luke tells us of the first Christmas song to fall upon human ears. "And, suddenly, there was with the angel a multitude of the heavenly hosts praising God and saying *Glory to God in the highest. And, on earth peace, good will towards men!*"

However, not until several centuries later were Christmas carols sung regularly. The early church sang only solemn hymns at Christmastime. It wasn't until St. Francis, the great mystic of the Middle Ages, placed the first Nativity scene in his Italian parish (about 1234 A.D.) that joyous, light music found its way into the church Christmas service. St. Francis placed the Nativity scene directly in front of

the church so that the Christmas story might more easily be understood by his people. This was in great contrast to the formal, dogmatic methods then found in church doctrine. This new spirit of joy and interest in the Christmas story quickly spread throughout Europe.

The word "carol" is derived from two Italian words: *carola* (a ringdance) and *carolare* (to sing). The original definition of a carol is "a song of joy originally accompanying a dance." Most early carols were actually popular dance-tunes.

After St. Francis, Nativity scenes became common, and the dramatization of the Christmas story became very popular. Early carols were first sung as interludes, but gradually became integral parts of these dramatizations. If the audience showed great approval for the carol-singing, the singers would run off the stage and go directly into the streets to continue. This tradition is the direct forerunner of today's custom of outdoor carolling.

Some mistake the term "wassailing" for carolling. Wassailing, however, was a pagan custom observed in the British Isles during the Yule or winter season. The word itself is from the Anglo-Saxon *Waeshael* for "be in good health." This custom involved groups of Yuletide revelers going about offering a hot drink from a wassail bowl and a song in exchange for small gifts.

Wassailing is still practiced in the British Isles, but the present custom is for the listener to offer the hot drink in exchange for the song.

Carolling is perhaps most established in England; thus, many of our most joyous carols originated there. For most of us, images of carollers in the streets have a very English and, perhaps, a somewhat Dickensian look about them.

In 1820, Washington Irving visited England and painted this picture to which we can all relate: "I had scarcely got into bed when a strain of music seemed to break forth in the air just below my window. I listened and found it proceeded from a band, which I concluded to be the children of a neighbouring village. They went around playing under the windows. Even the sound of children, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony."

Irving's experiences, however, are in sharp contrast to another famous "listener." You will recall Dickens' beloved *A Christmas Carol*, when on the bitter and cold Christmas Eve Scrooge sat down to count his money. Outside a caroller came by and "stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of *God rest ye merry, gentlemen! May nothing you dismay!*... Scrooge seized the ruler with such energy of action,



ILLUSTRATION BY DENISE ZEIDLER

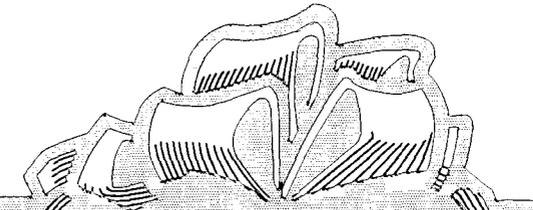
that the singer fled in terror."

Partly due to Dickens' referral to it and partly due to its own delightful tune, *God rest ye merry, gentlemen* has become England's favourite carol. Un-

fortunately, the opening line is often misunderstood because the comma after the word "merry" is frequently misplaced or omitted.

Each of us has a favourite carol.

They invoke in us wonderful and often forgotten memories of childhood and of other times and places. For me, the sentimental song is *Jesus, Jesus, rest your head*, a fine old Appalachian



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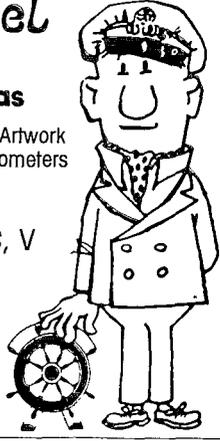
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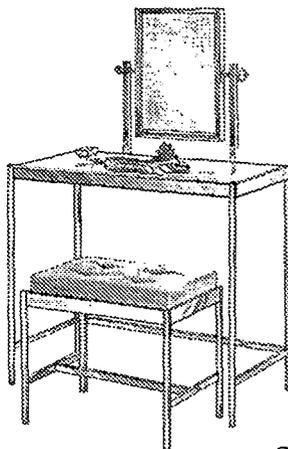
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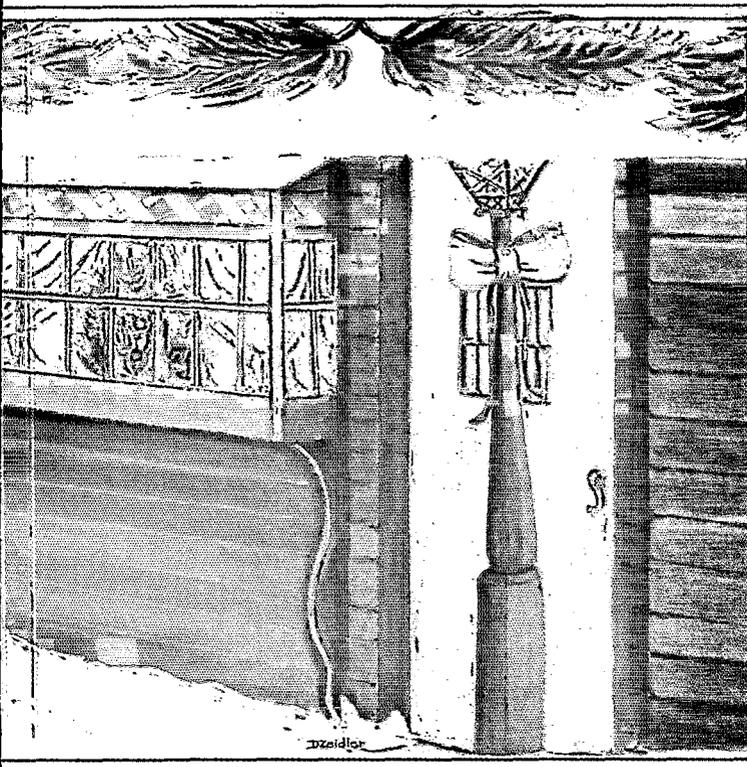
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mountain carol. It brings back a wealth of memories of a house high on a Kentucky hilltop overlooking the Cumberland Valley, smoke rising from the houses on crisp winter mornings and, especially, the sight of a favourite uncle carrying in a little Christmas tree made from a bare branch with each tip covered with bright, glowing gumdrops. An uncle I loved. A tree just for me. A beautiful land. And a carol that expresses those moments.

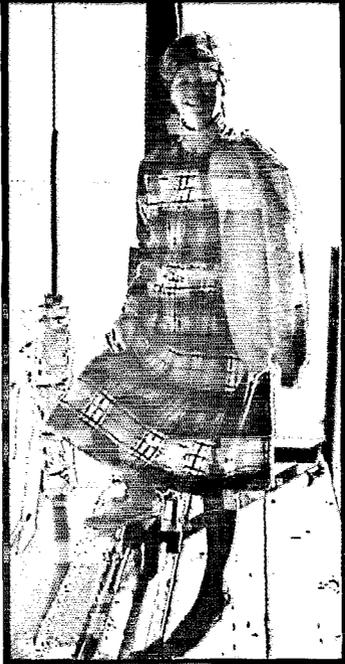
What carols invoke that response from you? *Silent Night*? *O Come, All Ye Faithful*? What bits of words and notes express all the meanings of Christmas for you? Every carol has its lover, and 'most every carol has a story behind it which makes it more endearing. Let's share the background of some favourites.

Most Americans would choose *Silent Night* as their favourite. However, the universal preference is *O Come, All Ye Faithful*. There are translations of this glorious processional hymn in 119 languages and dialects! The next was originally written in Latin, and there are actually forty different English translations in use.

The tune most likely originated in France around 1700 where it was used by the members of religious orders as they walked through the streets on their way to the cathedral for Midnight Mass. The tune gained its place in history when the Duke of Leeds attended Christmas services at the Portuguese Chapel in London in 1785. Loving the tune, and being a musician, he had it performed at one of his concerts and announced the title as *The Portuguese Hymn*. This title is still used in England.

The French lay claim to another popular carol — *The First Noël*. The English, however, claim it as their own and insist on spelling it as "Nowell." Whatever its origin, this carol is considered a true folksong, having both

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MUSIC

traditional words and music. For me, this carol's beauty lies in its striking simplicity. In the English version, the poetry and rhyme are by no means perfect. But this adds, rather than detracts, from its charms. The first verse tells of the shepherds, while the following verses tell of the Magi who arrived on the Twelfth Night. According to tradition, the verses are supposedly sung by the shepherds and the refrain by the angels.

Some might think the simple eight-measure tune repeated three times is too monotonous. But most people never tire of hearing this lovely tune at Christmastime.

While the majority of our most loved carols are European in origin, several American tunes are equally loved, not only at home but worldwide. The most popular American carol in Europe is *Little Town of Bethlehem*.

This began as a poem written by a young Philadelphia rector, Phillip Brooks, in 1868. Travelling in Palestine on Christmas Eve in 1865, Brooks went out walking in the hills surrounding Bethlehem. His letter home says, "I reached the summit and looked at the beautiful scene which confronted me. My soul was filled with ecstasy as I gazed at this landscape lying beneath the Oriental sky. And, there, nestled among the hills below, was the little town of Bethlehem!"

Three years later, this memory served as Brooks' inspiration for a poem which he wrote for the children of his Sunday school at Holy Trinity Church in Philadelphia. The children loved the poem and asked Lewis Redner, the church organist, to compose a tune for it so they might sing it for a service the following Sunday.

When Redner went to bed on Saturday night, the tune was still unwritten. He suddenly awoke during the night and, seeming to hear an "angel strain," he arose and quickly wrote down the melody's notes. The following morning, the song was presented to the children with the beloved tune which, Redner insisted, "came from heaven."

Phillip Brooks went on to become one of the greatest pulpit orators and best-loved preachers of the Nineteenth Century. At his death, he had become the bishop of Massachusetts. A little Boston girl of five, when told of her beloved bishop's death, paid him this lovely tribute: "Mother, how happy the angels must be!"

Another favourite carol with children of all ages is *We Three Kings of Orient Are*. Like *Little Town*, it was written by an Episcopalian rector, John Henry Hopkins, in 1857. Rev. Hopkins composed both words and music for his parish, Christ Church in Williamsport, Pennsylvania.

Matthew's gospel tells of the visit of the Magi, but there is no reference to the names, the number, or even if they were royal visitors. The wonderful details most accept as fact are really from legends and traditions. These legends tell us that Melchior was a small man and was King of Nubia. His gift to the child was gold, which represented the newborn's royalty. Caspar was of medium size and was King of Chaldea and presented the gift of frankincense, which is a symbol of divinity. The gift of myrrh to foretell the Christ's suffering was given by Balthazar who was a tall, thin black man and King of Tarshish.

continued on page 145

From Rough Farmers to Refined Socialites

The raucous house parties of the Nineteenth Century gradually evolved to today's elite Christmas gatherings.

They rode their shaggy ponies at breakneck speed across a frozen Lake St. Clair. In private homes all over the Pointes, raucous house parties occurred with entertainment provided by fiddlers and square dancing. For the farm-hardened French inhabitants, Christmas was not so much a religious observance as it was an occasion for a frontier-like rollicking good time. The end of the Nineteenth Century brought about not only economic changes, but also changes in the way such things as holiday traditions were structured. As the *nouveau riche*, with their Eastern and Canadian backgrounds, began to move into Grosse Pointe, a more serious, formalized Christmas was celebrated.

The "inhabitants" of Grosse Pointe were quite self-conscious in their French language and social habits. Although most were raised Roman Catholic, it was the lot of wives and children to engage in the religious aspects of Christmas while the men, both married and single, celebrated in a rough and boisterous manner.

PONY RACING

The "fun" season usually began with races on shaggy ponies. After allowing these horses to wander the woods and swamps all summer, they rounded these horses up near the holidays. These ponies were a source of special pride, as a Frenchman's greatest desire was to ride the swiftest pony.

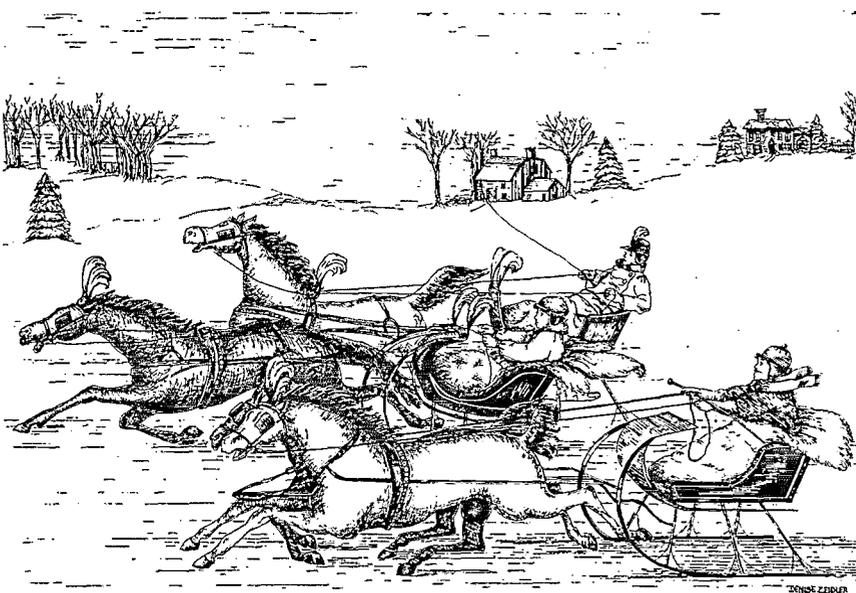


ILLUSTRATION BY DENISE ZEIDLER

If the winter came in hard and the *grand marais* froze, then they put special shoes on the horses and raced them over the ice from the site of today's Grand Marais in the Park, over the bridge at Fox Creek (formerly Tremble's Creek) and on toward the Connor's Creek bridge. Once there, the men probably stopped to admire the stock farm of George Hendrie and perhaps bargain for some of his horses.

The shaggy ponies were also used to pull homemade sleds and runners up the hill from the lake to approximately where Ridge Road is today. From there, both children and adults would coast down and onto the lake, the adults fortifying themselves with *eau-de-vie* (brandy). They would also create something like an old-fashioned water surfboard and have the ponies pull them up and down the ice.

UNRESTRAINED MERRYMAKING

While Sundays generally proved a day of festive enjoyment and religious worship, Saturday, during the Christmas season, was a day of unrestrained merrymaking. The young men would acquire a sleigh and visit some of the Grosse Pointe taverns. The Pointes, from the middle-

to-late Nineteenth Century, were famous for their places of amusement. Some of the more notable drinking spots were Payee's, Henry Steiner's, Adolph Duprez', Peter Girad's, Gilbert Vernier's, James Gere's, Michael Greiner's, Francisco Goosevs' and John M. Seifferiein's.

On the night before Christmas, it was customary to usher in the holiday

by blowing horns, firing rifles and pistols, beginning at midnight and not ending until morning.

House parties were also popular during the holiday season. In Jim Watson's memoirs of those times, he states, "Up around Grosse Pointe, where the French still predominated, there was open house in every home between Christmas and New Year's with dancing from morning till night all week. There was always a fiddler, an accordionist, a guitar strummer or all three in the crowd. Preparations for the holiday week of merrymaking were made well in advance and there were many cakes, cookies and fat loaves of homemade bread and butter, freshly killed chickens from their own henhouses and salt pork from their own pork barrels and hams from their own smokehouses. About the only expense involved was the keg of beer, which the guests brought with them at a cost of one dollar."

Families involved in the party-giving included the Binges, Griffins, Verniers, Soullieres, Alters, Chouvins, Trombleys and the Beauprés. Joe Beupré was especially known for his parties, and was often stationed at his front door, sampling whatever spirits guests brought in with them. A favourite square dance caller and fiddler was named Bill, and young people used to cruise the farms to see where his horses were tied up because they knew it meant a good party. He was an excellent musician, though he never, ever allowed himself to dance. "As the evening progressed," Martin remembered, "and the spirits in the jugs went down, the spirits in the dancers went up and the musicians warmed up to the exhilarated pace as round and round the dancers swung, faster and faster, their cheeks growing rosier with exertion and fun."

DINNER AND DECORATIONS

The French would have a very hearty Christmas dinner. First, they would go to the forest and cut the traditional Yule log, allowing it to sufficiently dry before burning. Once the Yule log was brought into the house and ignited, a turkey would be suspended above it by a stout cord. Wild turkeys were a bit on the scrawny side, so more than one would have to be

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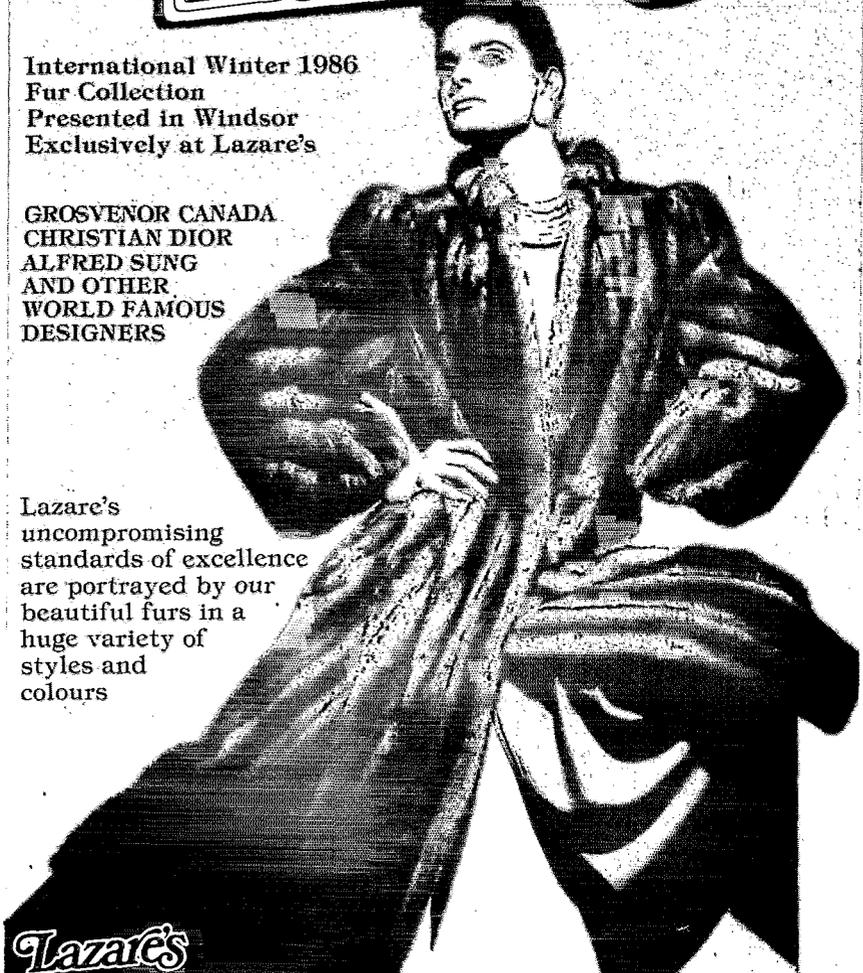
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roasted at a time. Dr. Henry Russel, an early manufacturer of railroad equipment in Detroit and after whom Russel Street near the Eastern Market was named, noted of the turkeys, "there was too much for one and not enough for two." In addition to the turkey, they served whitefish from the lake and river, new cider and pumpkin and mince pies.

In the early days, the few English-speaking people celebrated Thanksgiving far more than they did Christmas.

They introduced new customs — the practices of hanging up stockings, exchanging presents, bringing in a Christmas tree, hanging up mistletoe boughs and decorating with holly branches. All of these newer customs and others would increase in importance in direct proportion to the weakening influence of the French and growing dominance of the emerging commercial and industrial classes.

They brought their established Detroit society customs with them. At Christmastime, they consulted Will-

iam Adair and Company at 43 Monroe Avenue for holiday decorations and dried flowers, carefully drawing a plan for interior decorations suitable for the holiday season. The best Grosse Pointe homes carefully avoided gaudiness, but even the simplest called for flower arrangements in every room of the house.

CLOTHING AND STYLE

Clothing and style became extremely important. The cold winters endemic to this area gave the designers and seamstresses plenty of opportunity to exhibit their skills. It also gave the women a chance to spend some of the money earned by the new industrialists.

A fashionable winter wrap consisted of a long pelisse (an outer garment lined or trimmed with fur) which was meant to reach almost, if not quite, to the bottom of the dress. The fabrics used were of the heaviest matelassé brocade. However, the most popular street costumes in the 1880s and '90s were made of velvet; the new style

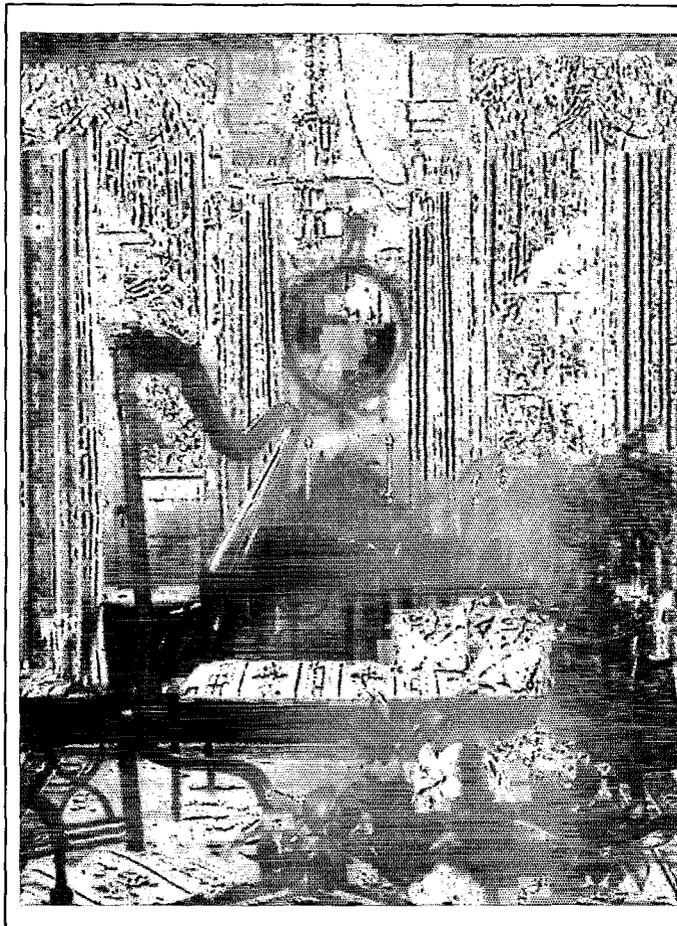
being to avoid dark shades by themselves and wear what they described as "one colour shot with another." Women strove to participate in their clothing's design to prevent any duplication.

GIFTGIVING AND SHOPPING

There were strict rules for choosing Christmas gifts. This was especially true for women. A woman was admonished with the dictum that gifts are most satisfactory when in some degree they are her own "handiwork." If gifts were to be purchased, the newspapers offered many suggestions. For example, several works of literature were recommended, *The Rivals* by R. B. Sheridan and *Twin Brothers* by Guy de Maupassant.

Personal gifts for close friends or relatives often included flannel bathrobes. A gift for a close friend or relative might be an embroidered smoking jacket that had "befrogged" closures. On some occasions, our Grosse

continued on page 146



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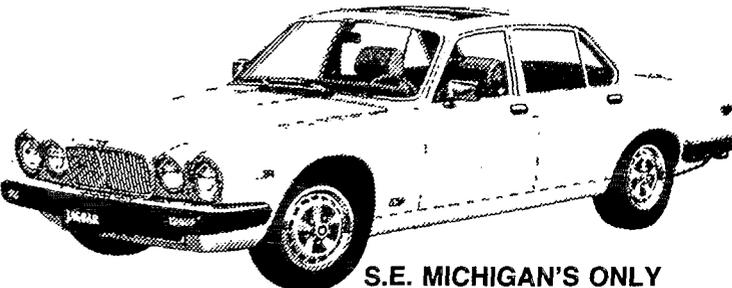
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Christmas Kids

At the heart of Christmas is the memory of the birth of a special child. And so, all children reflect the true meaning of this holiday. Their wonder and innocence refresh us...children remind us that life is a precious gift, and time is fleeting.

For this special anniversary Style section, we photographed a delightful generation of Pointers. Their sense of whimsy and spirit is evident throughout; they offer a glimpse of holiday fun and fashion from a pint-sized point of view. Our thanks go out to them for sharing a special day with us.
Happy holidays, everyone!



MODELS

Barret O. Brink, Jr. (Bo), Brian Gorski, Michael McShea, Michelle McShea, Megan Vince, Katherine Wrigley, Kendall Wrigley.

Photography:
Jean Lannen

Ready for dinner at Grandma's, Michelle and Michael are on the best-dressed list for brothers and sisters. Michelle's delicate blouse pairs with a velvet skirt and feminine pink taffeta sash. Michael's Imp suit is a masculine gray pinstripe-on-tweed; his cranberry Polo pinstripe shirt and bow tie are just like Dad's. A special holiday duo from Jacobson's.





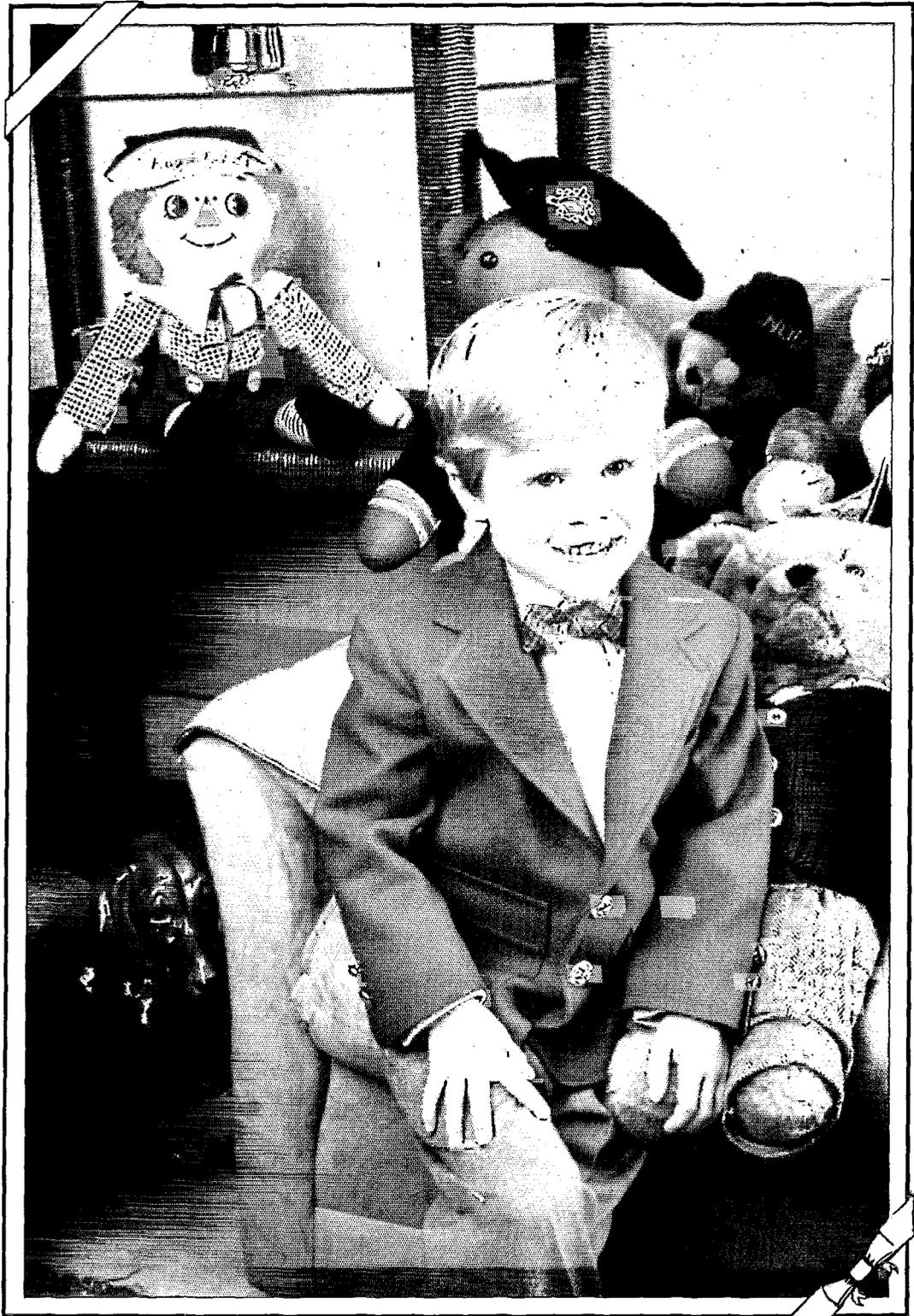
Christmas is a great time to celebrate with friends. Katherine and Kendall visit with "Mr. Panda" from Ten O'Clock Scholar. Katherine's red velvet party dress by Goodlad is pleated and trimmed in white eyelet. Kendall wears a soft black velvet Nicole dress with a crisp white taffeta collar. Pretty holiday dresses from Jacobson's.

This is the "Year of the Bear" in stuffed toys! Napoleon Bearnaparte and Stockingcap bear from Ten O'Clock Scholar; Preppy bear, Santabear and Bialosky bear are from Hudson's. Along with these pals, Katherine and Kendall pose in bright, Christmas-coloured separates from Hudson's. Note Katherine's red beret and tiny shoulder bag...little girl essentials!



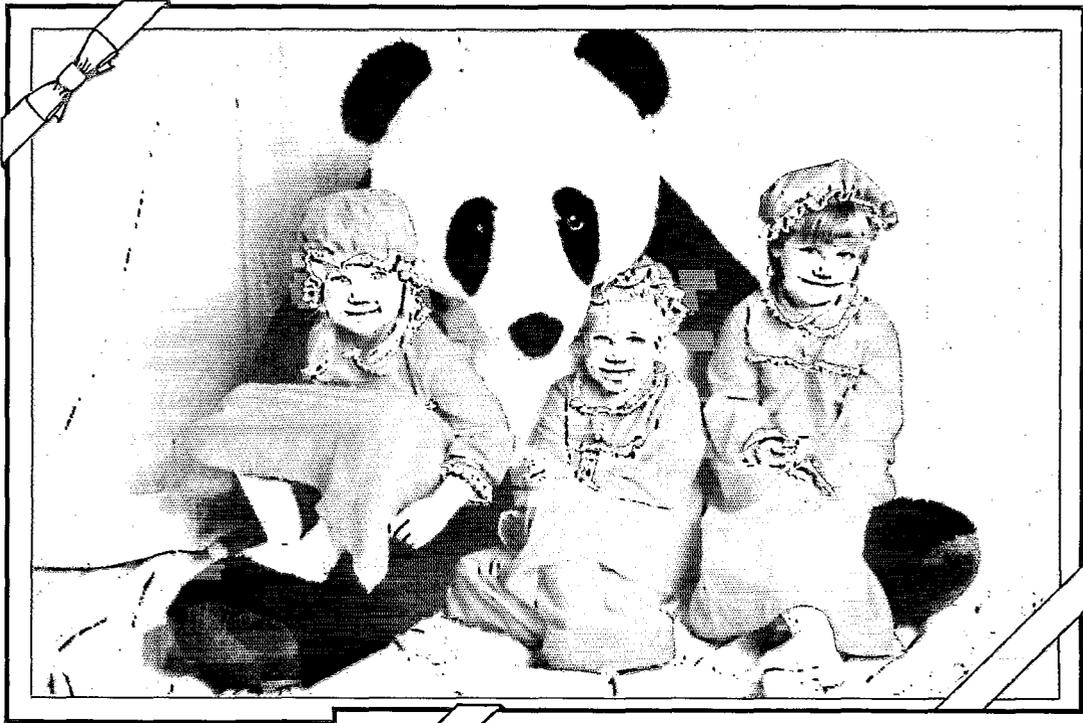


Sharing the excitement of a pretty red and green stocking, Megan is charming in her quilted Ellen Miklas jumper and coordinating jacket. This perky ensemble is beautifully appliquéd with red and green flowers. From Young Clothes Corporation.



Brian is a dapper gent in his snappy brass-buttoned blazer by Gant. Traditional details are just like Dad's — the "Bruxton" button-down Oxford cloth shirt, plaid wool bow tie, and tailored gray trousers. From Jacobson's.





With all the holiday excitement, a girl needs her beauty rest! Megan, Kendall and Katherine are snug and sweet in their Red Flannel Factory gowns and granny caps from Birmingham Flannels. Mr. Panda tells a bedtime story...the night before Christmas...Sweet Dreams!





Brian makes a bright holiday portrait in red and green "Osh-Kosh B'Gosh" coordinates from Young Clothes Corporation. His dashing friend sports a tam and matching sweater (to conceal his "bearness"). Bear from Ten O'Clock Scholar.

Trimming the tree is always a special event...and these kids are special too. Michelle wears a Nicole dress with a mauve velvet skirt and Schiffli lace-trimmed blouse. Megan wears a party-style Nicole with organza flounced skirt and blue velvet bodice; special touches are the Schiffli-embroidered organza collar and mauve taffeta sash. Bo looks on in an Imp suit. The plaid cardigan has navy velvet pockets and velvet shorts to match. A bow tie sits atop a piped Peter Pan collar for a very sweet look. All from Jacobson's.

...while visions of sugarplums danced in their heads...

Brian and Bo are perfect gentlemen in preppy separates from Hudson's. Brian's geometric sweater vest and pindot bow tie pair with an Oxford cloth shirt for the look of a man-about-town.

Bo's suit is composed of a classic gray flannel blazer, knit vest and tie and traditional white dress shirt. The pleated, striped trousers add contemporary pizzazz to Bo's very classy appearance. Raggedy Andy courtesy of Ten O'Clock Scholar.





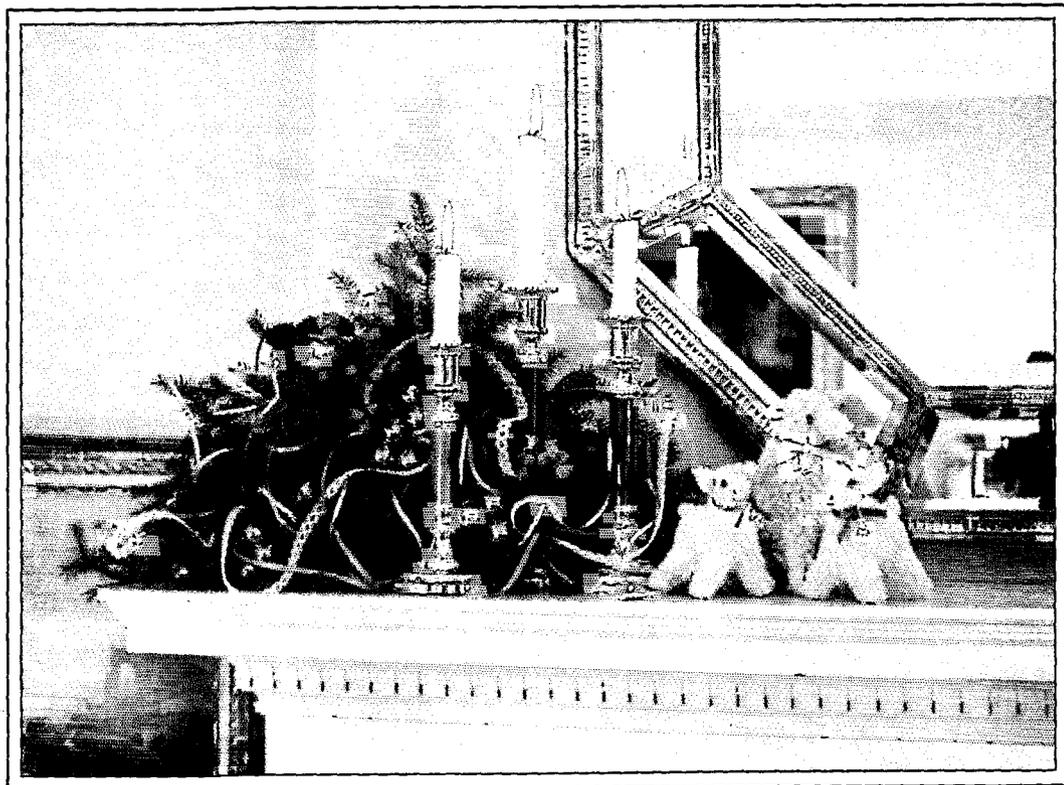
Christmas Warmth

Come join us for the holidays. There is no time of year quite so romantic as Christmas, and our childhood joy in the season is reflected in the ornaments we choose to decorate the family home.

Five local designers have shared their holiday rooms with HERITAGE; and we are pleased to present Christmas, Grosse Pointe style, on the following pages. We think you'll enjoy the warmth and romance of these lovely holiday settings.

Below: Mary Ann Petz creates a small mantel tableau with candles, evergreens and little lambs. The lambs became a part of the Petz family Christmas when "Little Lamb" became their young daughter's first carol. The bevelled mirror reflects the candlelight into the living room, enhancing the holiday glow.

Right: Shirley Arbaugh sets a lovely, traditional table for the holidays. The deep, rich colour of this room is made festive by the decoration of the chandelier. Shirley hand-painted the doves on the wallpaper of this room. Lovely daughter Leslie brings the cranberry muffins to table.

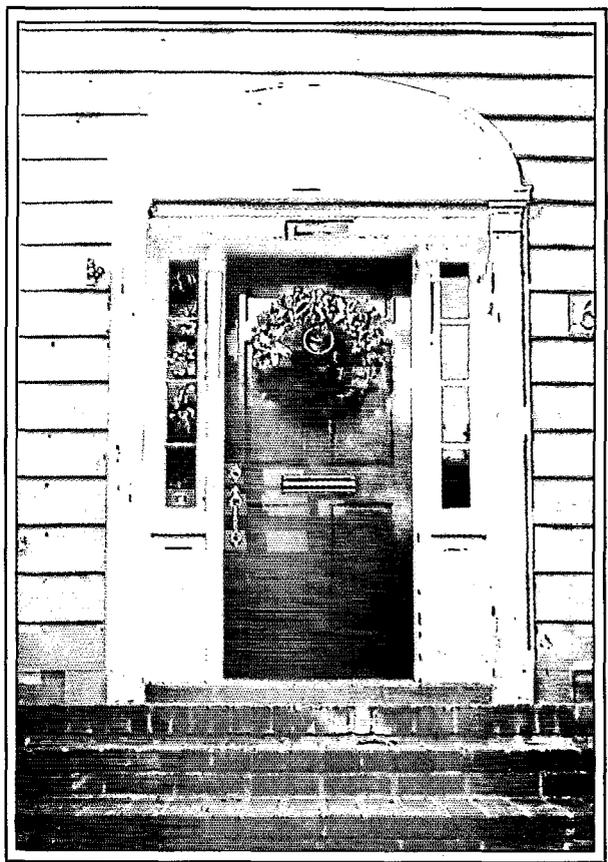
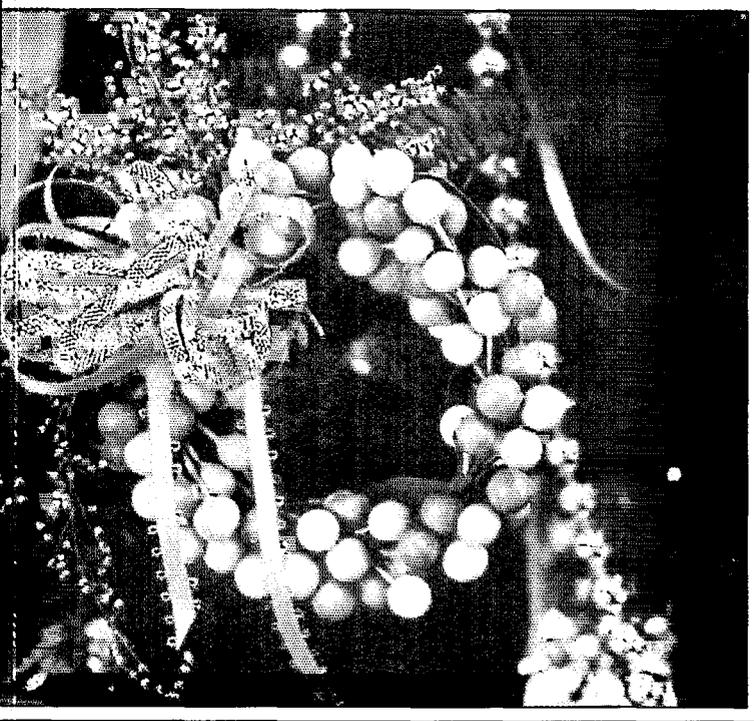






INTERIORS

Below: The lights from the tree are reflected off the metallic ribbons with which Mary Ann Petz adorns the family tree. Handmade wreaths of berries, tied with multi-coloured ribbons of varying widths, provide a very personal touch.



Above: The front door of the home of D.J. Kennedy. Below: The classic male touch of D.J. Kennedy in his own home. With traditional prints upon rich, darkly-painted walls, D.J. goes natural for the holidays with lots of evergreens and plaid ribbons.

Left: The impressive library of Gail and John Urso provides the perfect cozy setting for a child's Christmas. Delicate needlework on a table linen and a fine collection of crystal Christmas objects set the room apart from the ordinary. Justin Urso can't wait for the morn, but sneaks a peek on Christmas Eve.





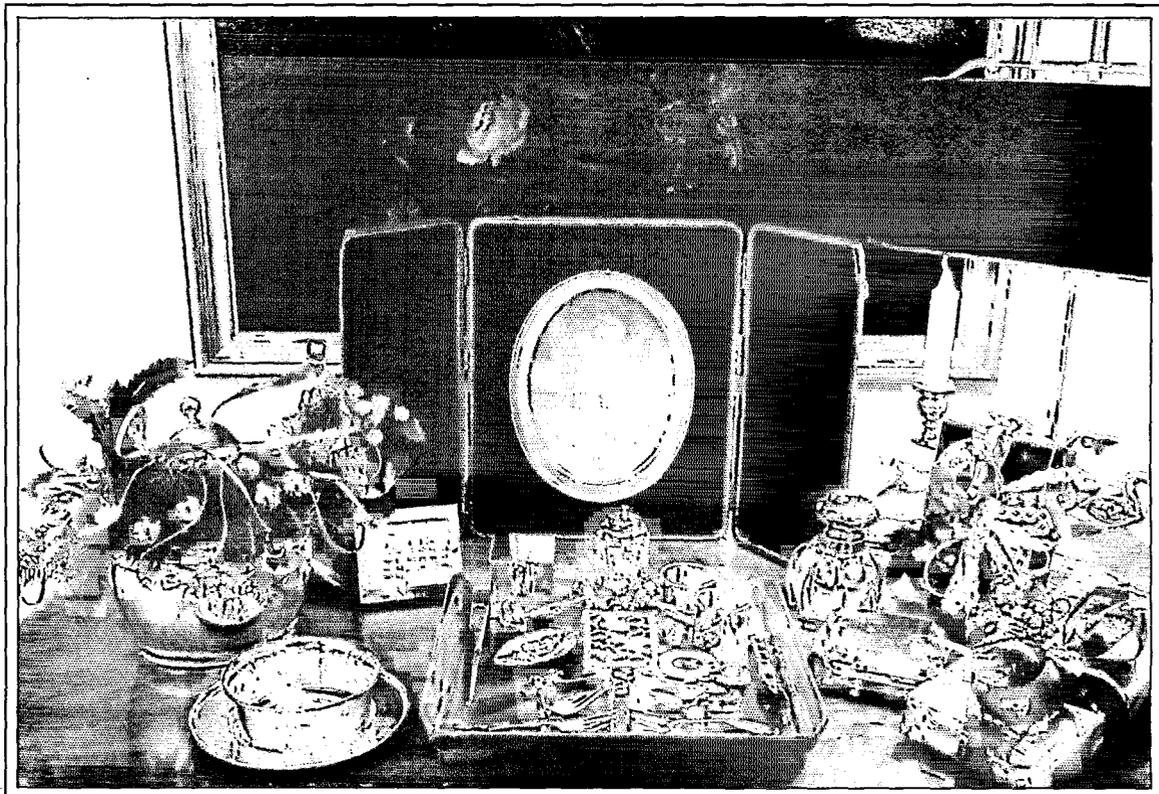
INTERIORS



Far left: The glowing living room of the Petz family. Antique reproductions of candle holders for wax candles, used as tree ornaments, provide a special warmth for the holidays. Handmade wreaths and woolly lambs adorn the tree; needlepoint stockings await Santa's bounty.

Left: The front door of the home of Shirley and Tom Arbaugh.

Below: A holiday tableau — replete with the family heirlooms. Nothing is quite so full of tradition nor rich in heritage as the display of items passed down from one generation to the next. This striking Christmas memory designed by Mary Ann Petz.



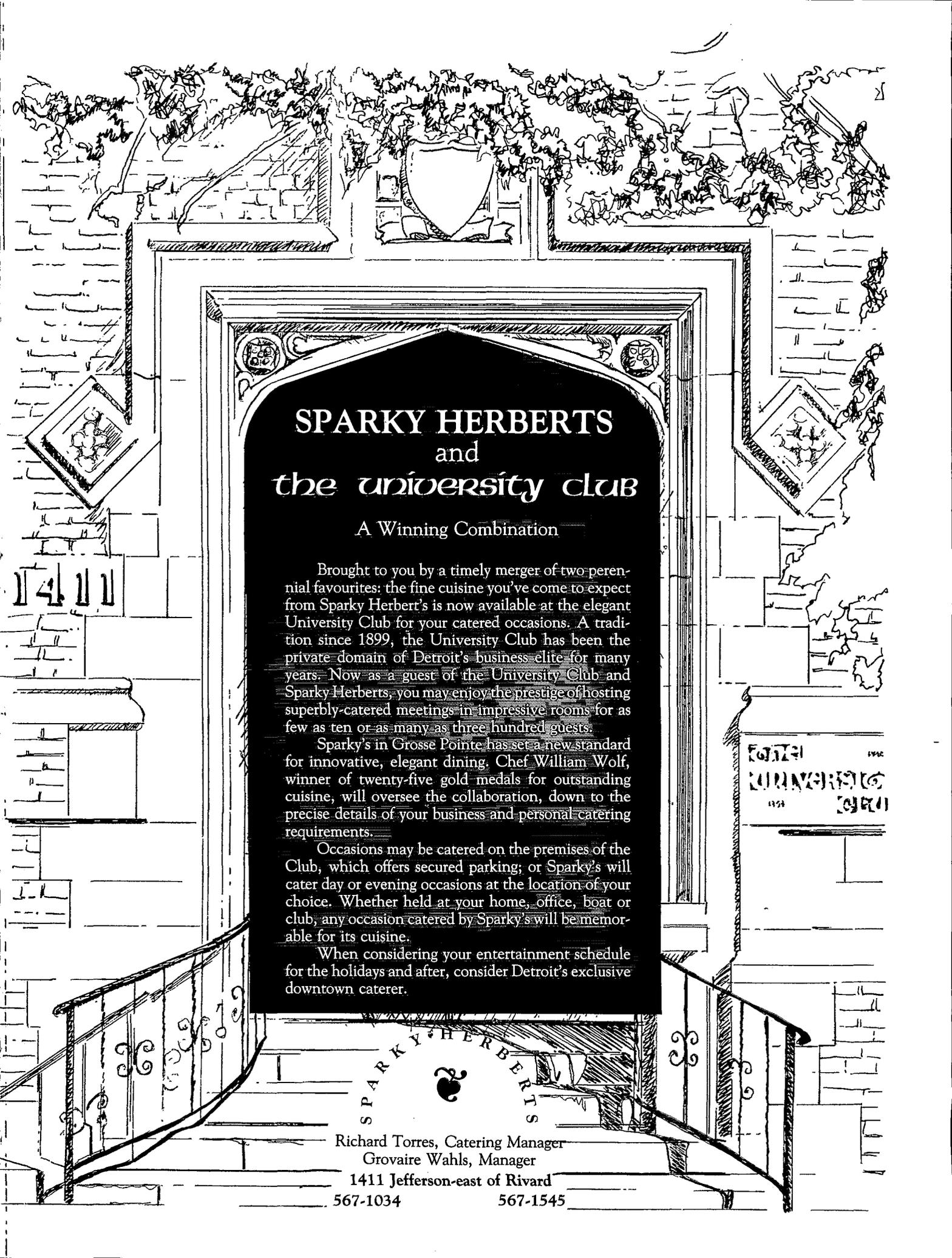
INTERIORS

A gift to passersby, gaily decorated doors proclaim the season with gusto.



Above, a lush wreath of evergreens from various sections of Michigan adorns the door of the home of Gail and John Urso. Left: A sprightly decoration adorns the front door of the Petz home.

A note of thanks to those designers who took the time to decorate their homes for Christmas well in advance of the season for HERITAGE'S formidable photographer, Elizabeth Carpenter. Our gratitude to Shirley Arbaugh of her own design firm; D.J. Kennedy of Kennedy & Co., Mary Ann Petz of Mary Ann Petz Designs; and Gail Urso and Kathy McGovern of McGovern and Urso Designs.



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Occasions may be catered on the premises of the Club, which offers secured parking; or Sparky's will cater day or evening occasions at the location of your choice. Whether held at your home, office, boat or club, any occasion catered by Sparky's will be memorable for its cuisine.

When considering your entertainment schedule for the holidays and after, consider Detroit's exclusive downtown caterer.

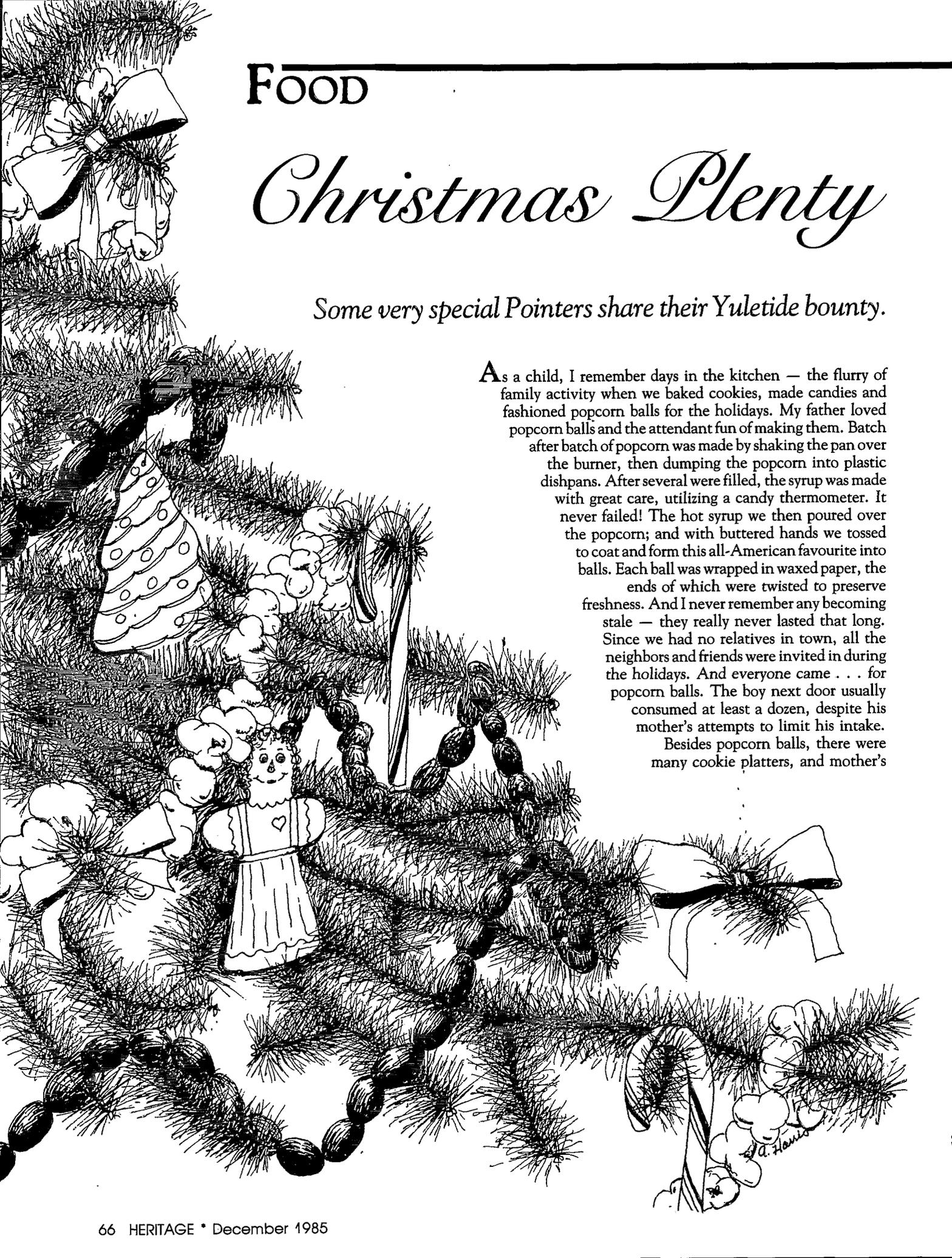
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FOOD

Christmas Plenty

Some very special Pointers share their Yuletide bounty.

As a child, I remember days in the kitchen — the flurry of family activity when we baked cookies, made candies and fashioned popcorn balls for the holidays. My father loved popcorn balls and the attendant fun of making them. Batch after batch of popcorn was made by shaking the pan over the burner, then dumping the popcorn into plastic dishpans. After several were filled, the syrup was made with great care, utilizing a candy thermometer. It never failed! The hot syrup we then poured over the popcorn; and with buttered hands we tossed to coat and form this all-American favourite into balls. Each ball was wrapped in waxed paper, the ends of which were twisted to preserve freshness. And I never remember any becoming stale — they really never lasted that long. Since we had no relatives in town, all the neighbors and friends were invited in during the holidays. And everyone came . . . for popcorn balls. The boy next door usually consumed at least a dozen, despite his mother's attempts to limit his intake.

Besides popcorn balls, there were many cookie platters, and mother's

Betty Stansbury Young

hand-painted china dishes were filled with candies. Caramels were my favourite to make, while Mother turned out penuche, sea foam, fudge, divinity, and fondant-stuffed dates. Dad was our official taffy-puller. As the years passed, we expanded our holiday cooking sprees, introducing ever more and greater variety.

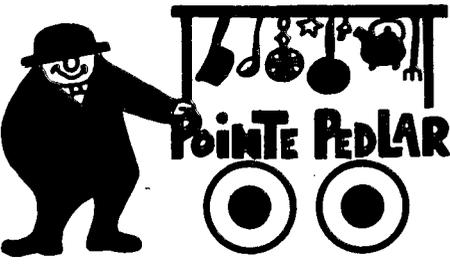
A bit prematurely, I enlisted my daughter's help in the kitchen for the fun of holiday baking. We began with the simplest recipe of cornflake wreaths. But at the tender young age of two, she was terrified when her fingers turned green and stuck together while attempting to form the wreaths. By the age of three, she eagerly joined in, realizing that placing one's fingers into one's mouth quickly remedied the sticky situation.

The green cornflake wreaths have always been a family favourite. Both daughters, joined by many of their friends over the years, have become proficient at these and with cut-out, decorated sugar cookies, in particular. Though my baking time becomes more and more limited with each passing year, we still manage a few trays of cookies as gifts for special people.

Jo Malecek, founder of the Grosse Pointe unit of the Herb Society of America, has an extensive herb garden which supplies the bounty for her Christmas gifts. Jo particularly relishes her old family recipes. One for dill pickles has been handed down through the generations for more than 100 years.

Another family recipe is for liver pâté. Jo renders chicken fat in which to sauté the livers, which she flavours with dill or tarragon. An incredibly rich pâté, it keeps well through the holidays. Jo also makes French tarragon vinegar, garlic chive vinegar and basil oil — all great for dressing a salad. Potpourris are so delightful to keep in a cut-crystal dish or silver bowl as a room freshener; Jo makes hers from balsam and fir. Mugwort, southernwood and tansy are combined in a gauze or cloth pomander as an effective moth retardant.

continued on page 71

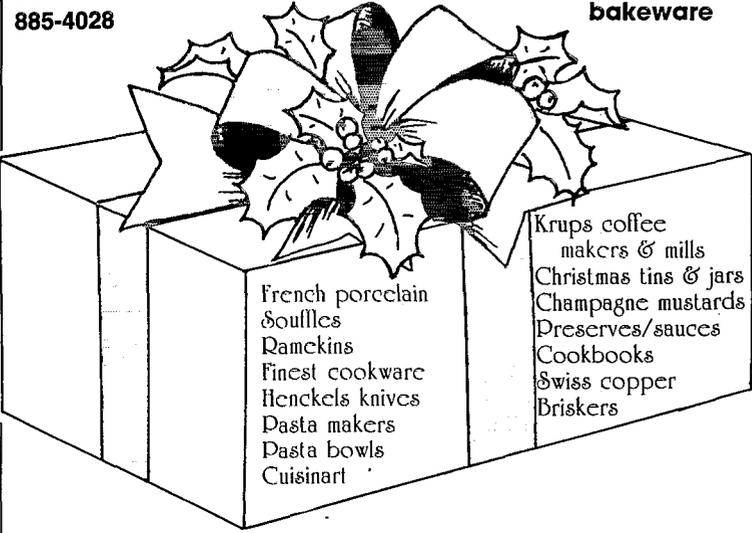


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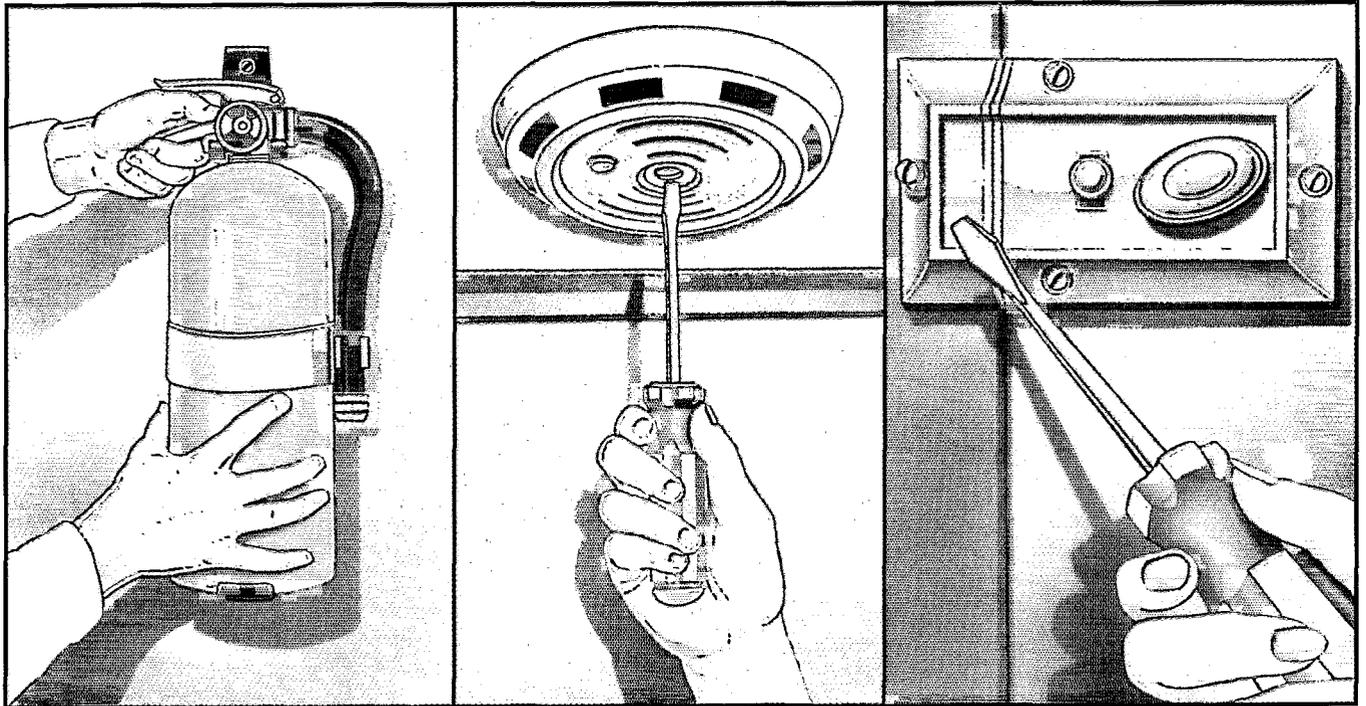
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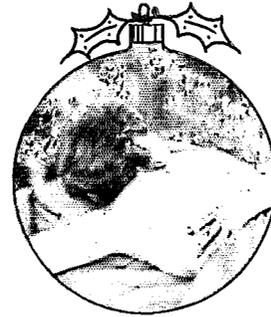
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continued from page 67

Jo combines the ornamental herbs from her garden to create delicate, colourful wreaths. Bases are often made of grapevines, grey lavender or artemisia (commonly known as silver king and silver queen) bedecked with straw flowers, feverfew, German statice, gumphrene, yarrow and chive.

Jo's husband, attorney Robert Malecek, is famous for his own specialty — jams and jellies made from fruits they gather at their summer place up north. Robert's plum jelly is a lovely, brilliant Christmas-red colour. That and his raspberry, sour cherry and blueberry spice jams are often accompanied by Jo's scones for unique and personal holiday gifts.

Batches of babas have brought accolades to Ellie Bundeson for years. Ever since her marriage, Ellie's been baking babas. At Christmas-time, it's six dozen individual babas soaked in rum syrup that she turns out as gifts for friends. Ellie was born in Argentina, of German parents, but it's a French dessert that brings her fame!

Peach Rentenbach, of the Michigan Restaurant Association, bags a mixture of ten kinds of dried beans with savory from her garden and includes her recipe for bean soup.

Mary Harwood is famed for her plum chutney. She originally found the recipe in one of Cecily Brownstone's articles; it had originated with the Governor of Idaho. She's been making it now for more than thirty years. Six batches fill forty half-pint jars. Mary recommends the chutney be served with curries, chicken, shrimp, pot roast, roast beef, even with cream cheese topped with almonds for instant hors d'oeuvres. Mary's eldest son, Lawrence Jr., now shares his mother's dedication and carries on the Harwood chutney tradition, while her other three sons look forward to their favourite Christmas gift of mom's great plum chutney!

After a number of years of making pecan toffee crunch and giving it to friends during the holidays, Marilyn Domzalski found herself filling requests from friends throughout the year. She gave the recipe to them, but some friends were not so successful at the art

of candy-making as Marilyn. They said they would gladly pay, if she would only create.

Thus, *Elan, Candies by Marilyn* was born. In the beginning, Marilyn just made the pecan toffee crunch for friends. One of her pals was Andy Moquin — when he purchased the Merry Mouse, he asked Marilyn if she would

cook for resale. Another friend's sister in Philadelphia asked if she could rep the crunch to specialty food shops across the country.

Marilyn is licensed, insured, and cooks from a custom-built commercial kitchen in her home (separate from the family kitchen). Candy-making has become a family affair for the Domzalskis.

Pastissima

Italian gourmet specialty shop.

18 Italian words you can't say without your hands.

Most people think that every word spoken in Italian must be accompanied with expressive hand gestures. Not true. There are some Italian words, like Fiat, you can say without your hands. However, words like "Bella" and "Mama Mia" and all things relating to "Pasta" absolutely must be spoken (as well as eaten) with the hands. OK? Hands ready, here's Italian lesson #1 at Pastissima.

Fresh Pasta

Available in egg, spinach, or whole wheat noodles, cut to order.

Tagliarini—a very thin noodle, magnifico with cream sauces.

Fettuccine—flat, wide noodle invented by a man named Alfredo.

Lasagne—real wide flat noodles, used to make, what else, lasagne.

Sauces

Prepared fresh daily.

Quattro Formaggi—means four cheeses, sharpness of Gorgonzola, blended with three milder cheeses, attractive with spinach noodles.

Alfredo—same man who invented fettuccine is responsible for this classic white sauce. Rich combination of butter, parmesan, heavy cream with hint of freshly grated nutmeg.

Marinara—squid, shrimp, clams, scallops in a tomato sauce.

Cured Meats

Genoa Salame—cured pork, great for submarines or other cruise ships.

Prosciutto—air-cured Italian ham, accompanies figs, melons, other fruit well.

Cheeses

Braided Scamorze—smoked semi-soft cheese.

Torta—basil layered white cheese.

Caprini—small, soft white cheese.

Reggiano Parmesan—mild, hard cheese you grate for salads and pastas.

Topo Gigio—Italian mouse cheese, good for watching Ed Sullivan reruns.



End of lesson. Now come in and pick up your homework.

Pastissima

The Ultimate in Pasta.

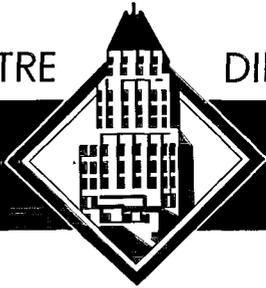
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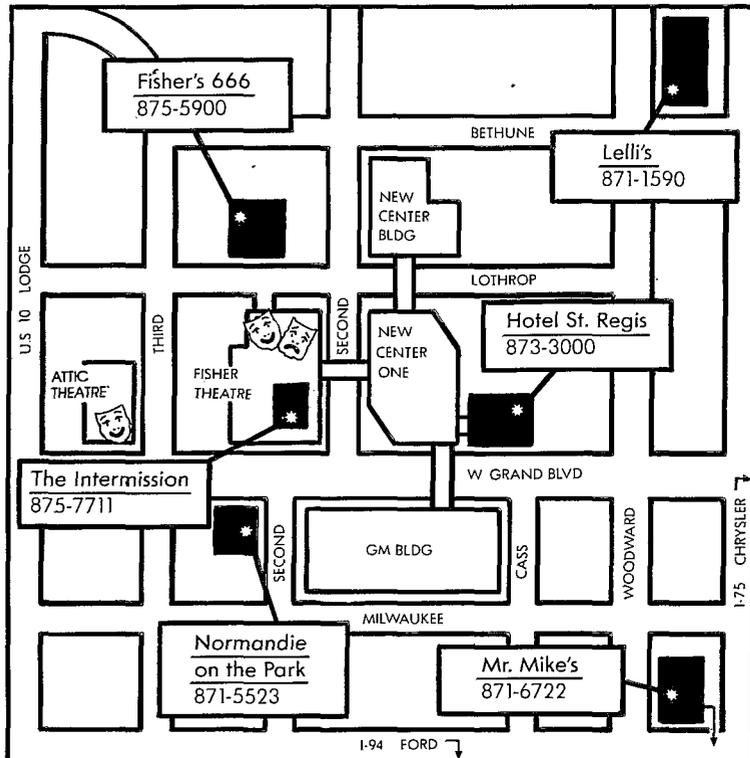
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FOOD

Until last year, Marilyn's son was her chief assistant. Now that he has graduated from college and is involved with his own career, Marilyn relies on her two daughters and daughter-in-law for assistance. Holiday time finds these candy-makers very busy. The bulk of the 3,000 pounds made annually are for Christmas, but a surge in sales occurs each Valentine's Day, Easter, Mother's Day and Sweetest Day. Besides the original pecan toffee crunch dubbed *Elan*, *Candies by Marilyn*, she also makes two chocolate-dipped versions: *Elan* with milk chocolate and *Elan* with dark chocolate. The distinctive mauve-and-burgundy package was designed at Cranbrook.

If you're not on Marilyn's gift list, you can purchase *Elan* either at the Merry Mouse in-the-Village or Caroline's Candies on-the-Hill.

It's a warm feeling we all share when entering our kitchens to create a little something for those who are so special to us. There is no gift from the heart quite so sincere as a gift from our very own kitchen.

Cooking teacher and caterer Helen Huber always gears up for the holiday season, making endless food gifts for her neighbors and friends. She's always on the lookout for containers in which to package them. This year, on her trip to the Netherlands, she picked up cheese knives to accompany the cheese spread she makes.

Helen begins making jelly in October... green pepper, red pepper and claret wine jelly. She also whips up a spicy tomato jam and turns a ten-pound lug of Lake Michigan blueberries from a friend into blueberry jam. But she waits until December to do the baking, so all will be fresh! She's noted for a miniature Blue Ribbon white fruit cake chock-full of nuts, pineapple and maraschino cherries, barely held together with batter.

Helen's cookie platters contain at least ten kinds of cookies. Spiced pecans, oyster cracker snacks, hot fudge sauce, hot buttered rum batter, cheese balls and cheese spread packed in a crock are among other gifts from Helen's kitchen. It's no wonder she shops for containers all year long!

Home economist Valerie Moran cans peaches, pears, pickles, tomato

sauce and chutney to give friends at Christmas. She wouldn't think of going anywhere empty-handed. For friends who spend the holidays up north, she makes chocolate amaretto pies. Other friends are recipients of coffeecakes or cookie platters.

Valerie and her family are likely to receive again from her inlaws a basket containing homemade orange marmalade, raspberry and strawberry jellies, and potent peach preserves made from the residue of Mike Moran's peach brandy, a bottle of which will also be tucked in.

Valerie and her mother-in-law, Lorine, regularly frequent Eastern Market. Valerie cans, leaving the jelly- and jam-making to Lorine. Lorine and husband Mike conjure a limited bottling of peach brandy just for the family and a few close friends. They first fermented the brandy for use in a sweet potato casserole and brandy sauces; and one day realized it had merit on its

own! Their recipe is from a Creole cookbook calling for very ripe peaches. Mike stirs and strains every day from late September 'til bottling in November.

Christmas arrives every Saturday for neighbors and friends of Jack Harrigan, chairman of the business education department at Grosse Pointe North High School. Jack bakes bread — ten to twelve loaves every weekend. He keeps a couple loaves and gives the others away; he considers it a hobby he can share with friends. His baking career began about fifteen years ago — at breakfast one morning, Jack was reading a cereal box and decided to try the recipe for granola cookies; they were tasty. Next he found a recipe for English muffin bread; he was astounded when it, too, turned out delicious. Jack was encouraged, and his hobby was launched.

Friends cite his cinnamon-raisin bread as their favourite. Most fre-

quently he bakes white bread, but occasionally Jewish raisin rye or high protein honey-nut-wheat breads pop out of his oven. Among Jack's most treasured recipes are those he acquired from friends in the Finnish village of Kaleva (near Traverse City) where he grew up. *Nisu* is a white bread which rises three times. Finnish Bran Bread calls for unprocessed bran (available in health food stores) and provides ample fibre for your most stringent dietary needs!

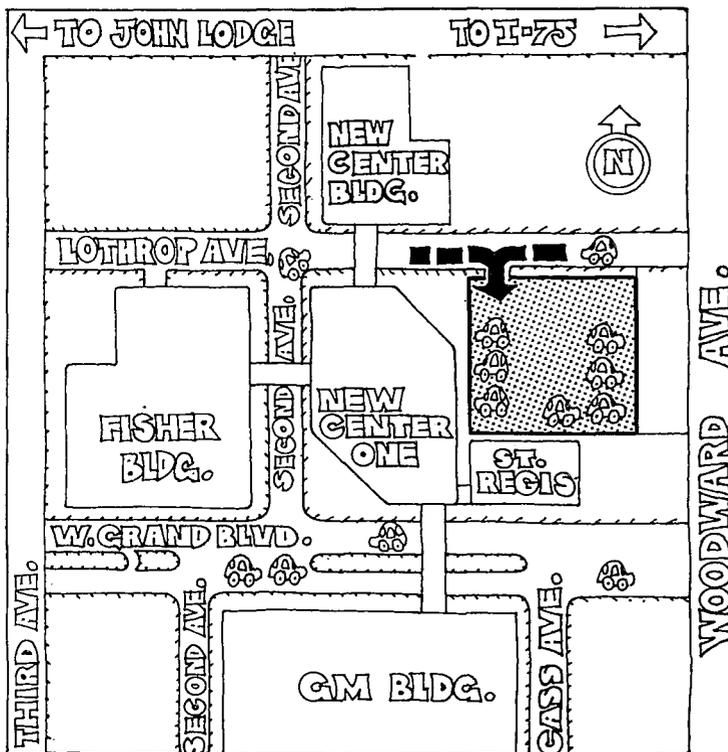
As a child, Jack watched his grandmother bake bread. He loves having homemade bread in the house... says he has to share it ... in the summertime the aroma wafts through the entire neighborhood. For Christmas, his wife ties it with a bow! ♦

Betty S. Young is a culinary consultant who writes regularly for HERITAGE.

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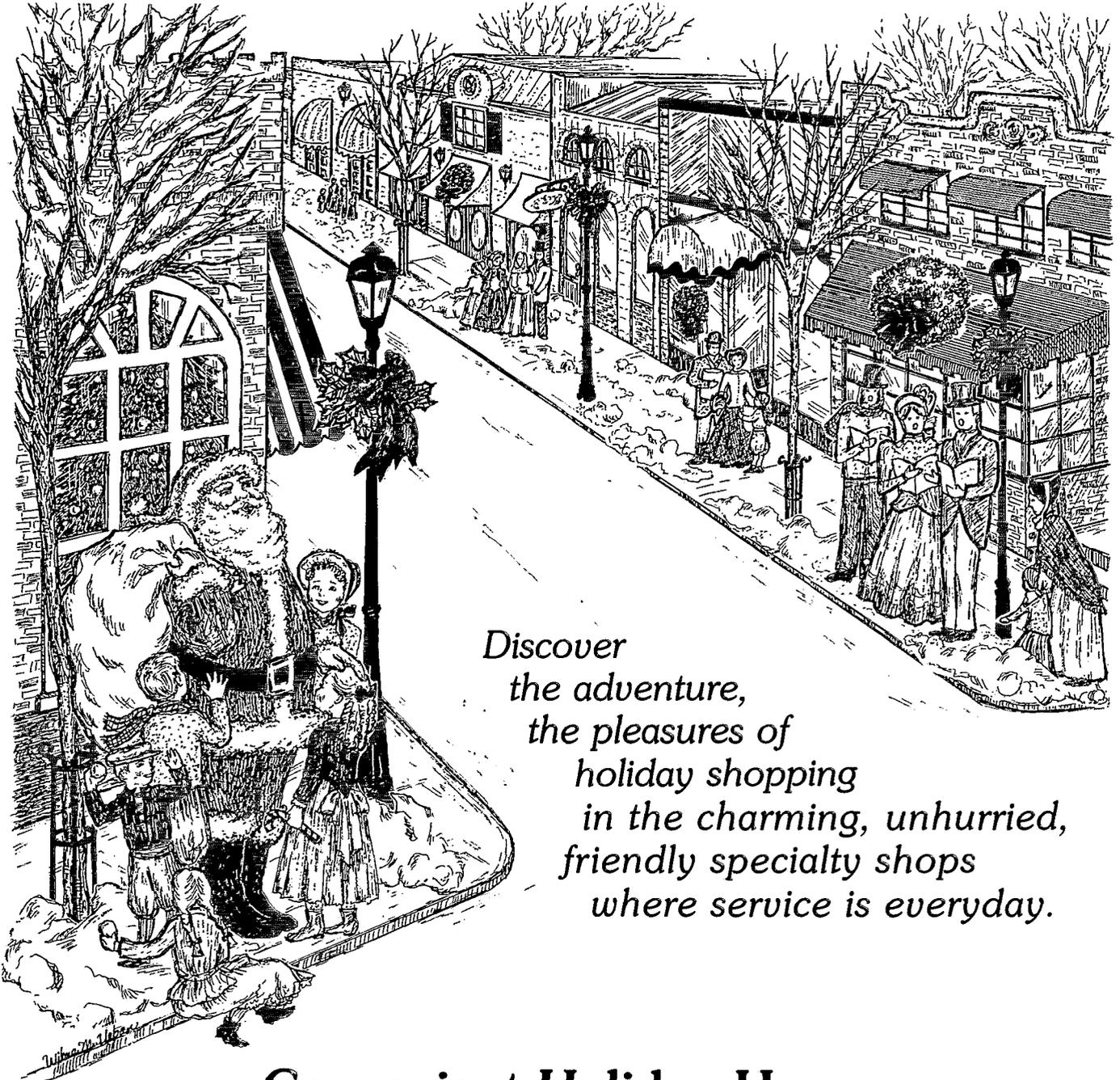


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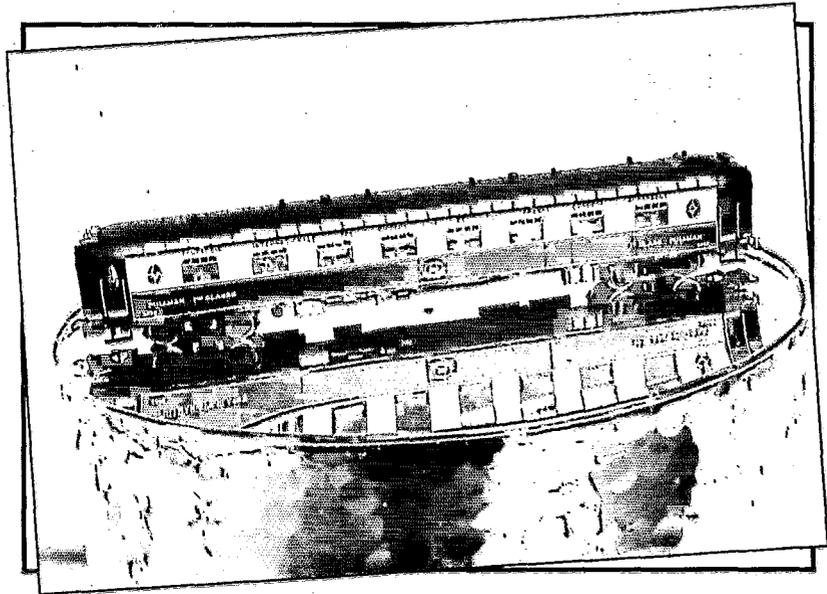
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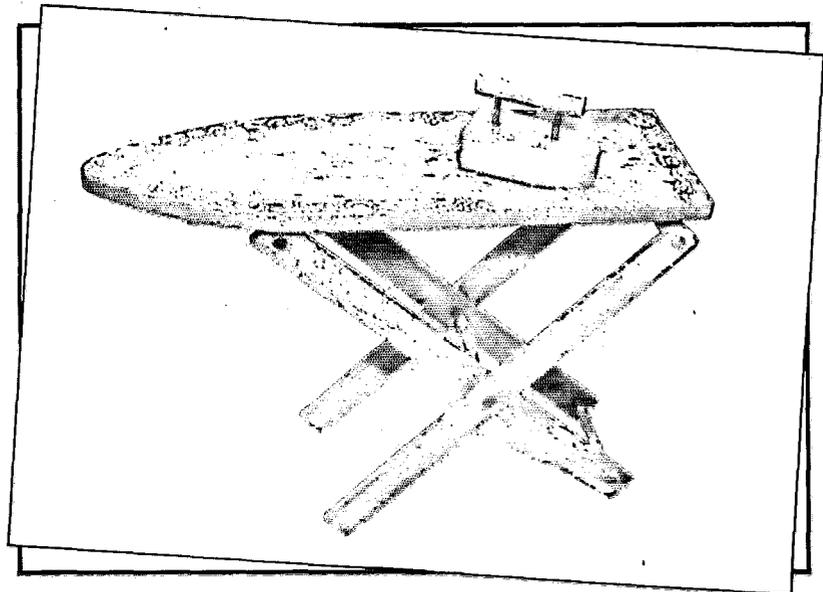
Extended Holiday Hours at Most Stores

Gift Guide

You say you've seen it all, there's nothing new under the sun, and you dread the frantic pace of Christmas shopping? Well, dear, do take heart, because HERITAGE has a surprise for you! The following pages are filled with an unusual mélange of gifts. Some are touching, some hard-to-believe; some so wonderful (or wacky) you may want one of your own. Gift items encompass a considerable selection from local merchants, with photos and phone numbers to make shopping a singular delight. And speaking of catalogues, a bewilderment of sources were explored, from novelty catalogues to the world-famous Neiman-Marcus. Hidden in their pages, we discovered a diverse and amusing assortment of gifts; among them you may find the solution to your most difficult shopping dilemma. So, put your feet up and relax—you've got Christmas shopping to do!



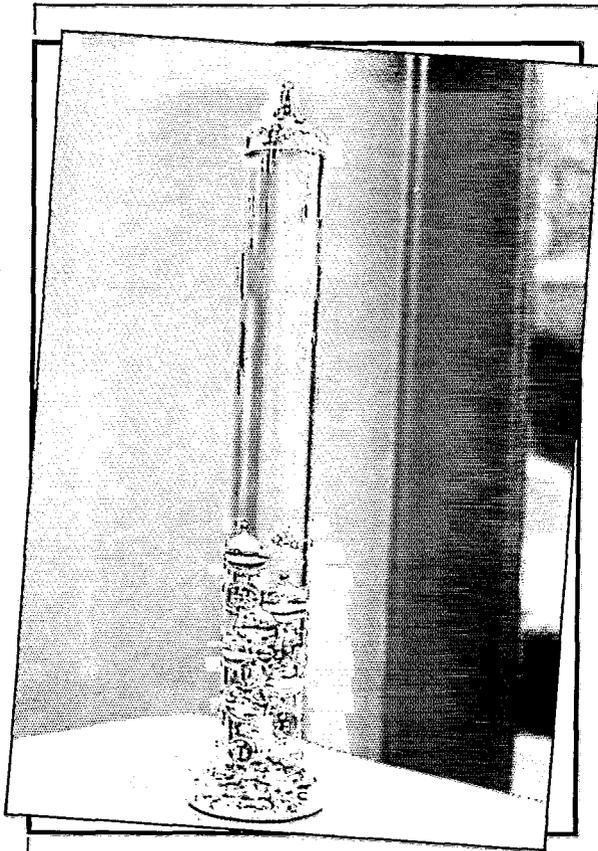
What child (age regardless) wouldn't fall in love with this reproduction of the First-Class Pullman Dining Car from the Orient Express? A truly wonderful miniature with fine detailing. Price: \$44. Jacobson's Store For The Home, 17141 Kercheval, 882-7000.



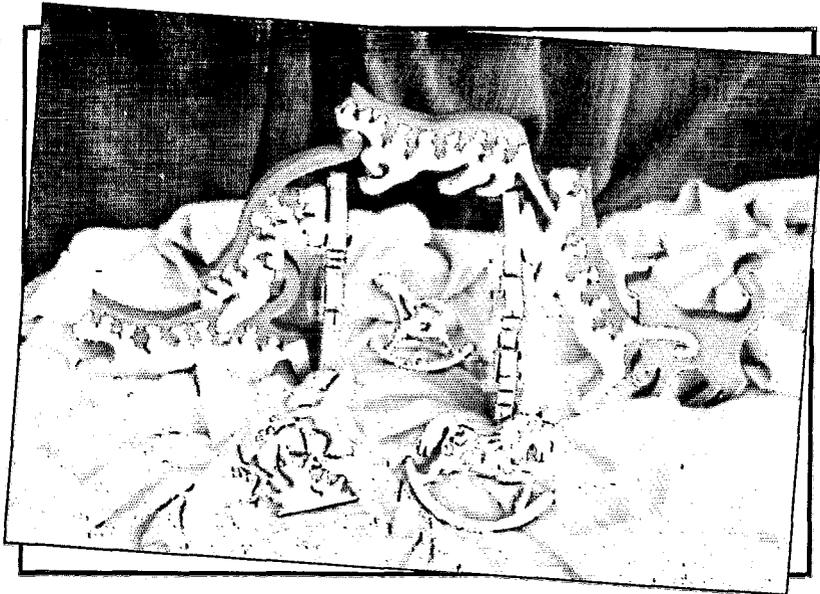
HERITAGE Shopper:
Deb DiRezze

Photographer:
Jean Lannen

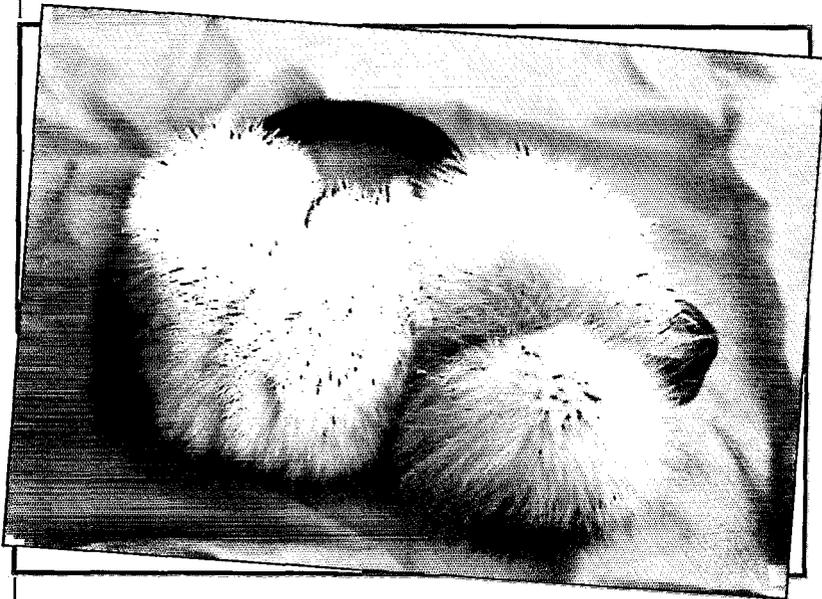
This is an especially endearing gift, certain to be kept always by the child who receives it. This wooden ironing board and iron can be custom-decorated with the name of the child or a favourite doll. Price: \$30 per set. Ten O'Clock Scholar, 16900 Kercheval, 884-3009.



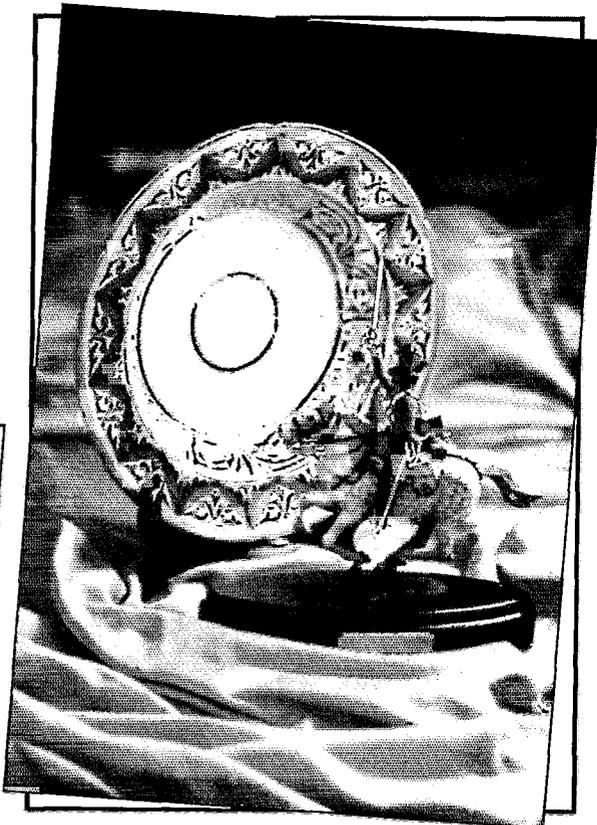
For the collector of inventive design, this handblown glass cylinder is a thermometer from a design by Galileo. Filled with a non-poisonous carbon-hydrate, the glass bulbs inside react to temperature change to allow a reading of $\pm 1/10$ degree Fahrenheit accurately. A fascinating indoor thermometer. Price: \$225. Churchill's, 142 S. Woodward, 647-4555.



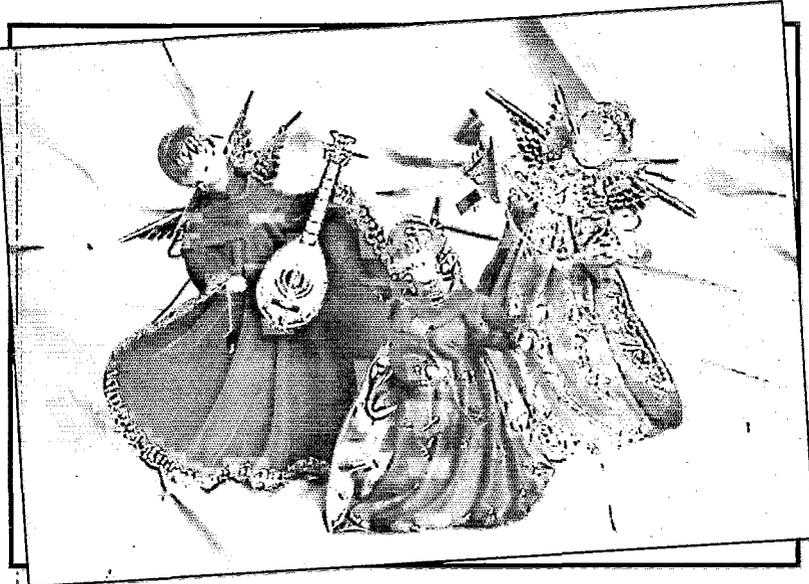
"Monkey Puzzles"...handmade in England, these wooden jigsaw puzzles present a unique concept in sculptural design. Price: \$6.49 to \$30.49. Extraordinaire Gifts, 73 Kercheval, 885-2280.



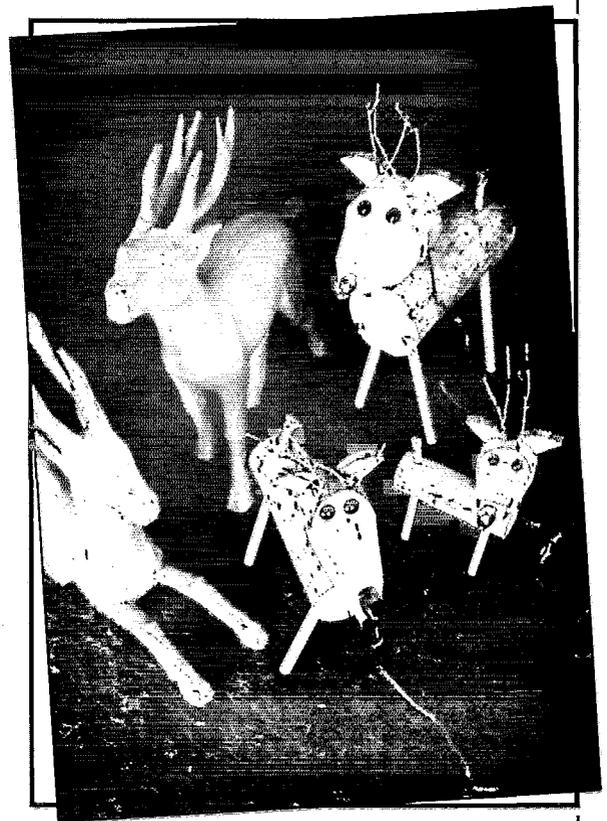
This is a luxury fur for even a modest budget... Consider these warm and snugly ear muffs in a variety of colours. Price: \$35. Sullivan-Rollins Furs of Grosse Pointe, 20467 Mack, 885-9000.



For that a one-of-a-kind decorative accessory, we suggest a faithfully-detailed charging lead soldier or an extraordinary piece of hand-decorated porcelain. This superb antique Coalport porcelain rimmed soup bowl (circa 1810) is in tones of salmon, rust, magenta and gold, but equally lovely pieces are available in every colour and price range. Price for the soldier: \$156-\$360; the porcelain piece: \$400. Danielle, Inc., 17009 Kercheval, 882-4101.



To grace a special home: imported angels from Germany. Their hand-painted wax faces and hands give an especially lifelike appearance. This is a beautiful decoration for treetop or mantel. Price: \$10 to \$225. Jacobson's Store For The Home, 17141 Kercheval, 882-7000.



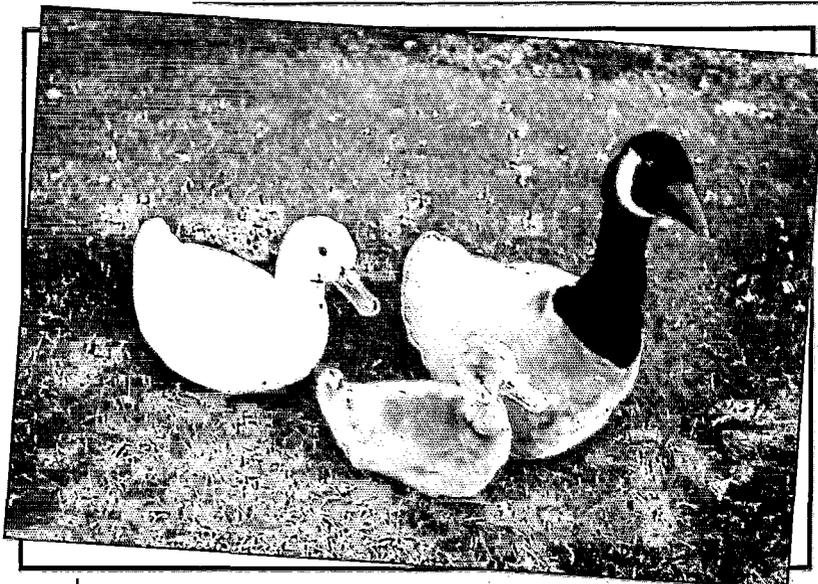
Decorative and charming papier-mâché reindeer, or whimsical Rudolph with his light-up red nose, come in a variety of sizes. Price: \$15 to \$75. The League Shop, 72 Kercheval, 882-6880.



This bright centerpiece sleigh can be custom-ordered with a mere week's notice. It will be filled with your choice of imported chocolates and jams, etc. Price: \$15 and up. La Chocolaterie, 73 Kercheval, 882-6980.



Attracting your eye to the center is a twenty-dollar U.S. St. Gaudins piece, retailing at \$575. It is surrounded by the front and back of a four-ducat Austrian piece, retailing at \$160. Smaller Austrian coins fall at the bottom, a one-ducat and a ten-franc piece. All of these and more can be found at Coins and Stamps, 17658 Mack Avenue, 885-4200.

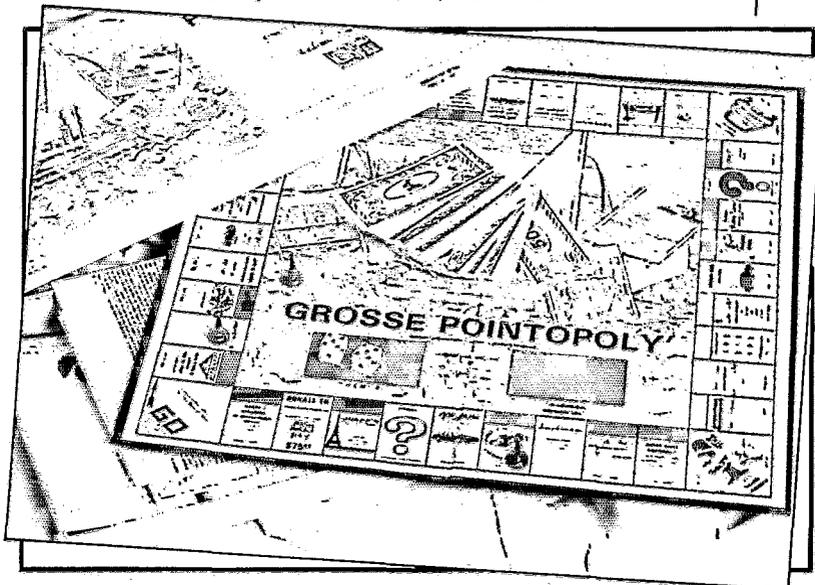


If ever there were toys that seemed alive, these puppets move, look and feel like the real thing. These soft cuddly puppets are trimmed in suede and leather for lifelike texture. In addition to ducks and geese, a dog and rabbit are available. Price: Large white goose \$72; Canadian goose \$86; Small duck \$32; Dog (not shown) \$50; Rabbit (not shown) \$35.
The Burl, 280 N. Woodward, Birmingham, 642-0380.

At last, Grosse Pointe has its own game. What else — but the game of money and chance — Grosse Pointopoly. For hours of family entertainment. Price: \$15.60. **Jacobson's, 17000 Kercheval, 882-7000.**



A unique gift for the craft-minded child aged five or older: a complete kit from France to teach the art of making books, using entirely recycled materials. There are enough items to complete eight books stored in the wooden presentation cabinet. Price: \$65.
Orthogonality, 135 S. Woodward, 642-1460.



Style editor Deb DiRezze shares a quiet moment with Panda — after all this hectic shopping! Panda price: \$230. **Ten O'Clock Scholar, 16900 Kercheval, 884-3009.**

Prairie Christmas

Christmas is a time for remembering: the Child, the fairy tales and legends, our own family histories. A great part of the joy of Christmas stems from this recounting of stories from the past, both personal and religious, for with such narratives we reaffirm our relationships and our beliefs.

It is fitting that the Christmas season opens with Thanksgiving, which celebrates the gratitude of those settlers who established our great nation. Such courage as the Pilgrims displayed is awesome to consider. And though it is current vogue to denigrate the lineage of the early settlers as people lacking prestige and power, their ability to face the bleak realities of their lives on a day-to-day basis, and still muster gratitude for their meager lot in life, speaks of a magnanimity which, sadly, would seem anachronous to Americans today.

The Pilgrims pursued life in America as a means to achieve religious freedom. Perhaps their flight from persecution left them little ground for regret.

Those later settlers who moved further into the American Frontier, however, sought not to escape persecution; instead, they were the original pursuers of The American Dream. They ran not from, but toward; and the personal commitment required to withstand self-imposed sacrifice is perhaps greater by necessity than any other, for there is always a choice involved.

Within the last year, I happened across a wonderful book, *Pioneer Women*, which contains personal material from the diaries of more than 800 women on the Kansas frontier. Collected by a woman, preserved by yet other women, these manuscripts constitute a loving perspective of a way of life about which we understand so little.

These women and their men eked a living from nothing, building a nation on their stamina. Their appreciation of the simple things of life makes one pause to consider the true value of our exalted standard of living. Their total commitment to the task at hand, and their ability to rise above the intense drudgery of their lives to appreciate the holidays in simple ways, speaks of a selflessness we may have lost.

The calamities which confronted these women of the Nineteenth Century were endless: hot winds, droughts, fires on the prairie, cyclones, blizzards, torrential rains, rattlesnakes, gray wolves, locusts; border raids, Indian raids, horse thieves, outlaws, and disease. Modern women may cringe: there were no hospitals to save their children; there was no lumber for homes; no electricity, no indoor plumbing, no running water, no refrigeration; no McDonald's, no Montessori; no community, in fact, from which to draw support. It is simpler for us to imagine that standard of life by recounting the have-nots, all of which we take for granted today.

"When Martha Lick Wooden pulled up to her prairie dugout after that long, hyena-filled journey, she looked over her family's new home with dismay. Years later, her daughter recounted her reaction:

'Home? She had never seen a "dugout" or even the picture of one. She was taken into one underground room about fourteen feet square, dug in the side of a bank. The roof was supported by a ridgepole, the ends of which rested in the crotches of two upright poles, and these formed the gables of the roof. The ends of shorter poles rested on the ridgepoles and their opposite ends of the grounds; these were rafters. Across them were willows

and straw, and on top of all were sods and dirt. It made a good roof overhead, weather-proof but not snake proof!

'When daylight came and she had time to 'view the landscape o'er,' she discovered two other dugouts less than a mile away which were the homes of her only neighbors. She knew now why she had not seen any houses all the long road from Fort Hays. 'Bleak and lonely' was her only comment, but she soon fell into line and was using all her energies in making a home and providing for her family."

"Like the holiday season elsewhere, Christmas on the frontier was a joyous and festive occasion for children and grownups alike. Pioneer families, clinging to their sentimental customs, were determined to celebrate with what little they had. The traditional tree and handmade decorations added a touch of color to an otherwise stark cabin, and a simple gift was fashioned for each child from whatever materials were at hand.

Special holiday prayers and meals shared with friends and neighbors were often the highlight of the festivities. While the fields outdoors glistened with snow and ice, indoors blazing fires gave each small home a warm, hospitable glow. Long red stockings adorned the hearth, and the aroma of freshly made cakes, cookies and candies filled the house. 'Christmas was a glad time for us,' Nellie Goss recollected. 'We were happy when it came and sorry when gone. In the late fall would come a barrel of canned fruits, preserves, jelly and the cans packed in dried apples, quinces, pears and cling peaches dried with the pits in them, and the contents were kept from us children. On Christmas Eve, we would hang up our stockings and in them was placed some of each kind of the dried fruits.

'In the barrel was also packed a

pail of sorghum molasses for Mother to make the Christmas taffy and ginger-snaps. Grandma did some hand work out of pretty flannel scraps, that was tucked in the barrel, made little flannel mittens and bound them with wool braid, earmuffs for the little boys, rag dolls and little quilts, etc., that was real Christmas; and Mother always shared with her neighbors, especially

did the little folks enjoy the bread and jam (corn bread usually).'

"Like children everywhere, pioneer youngsters anxiously awaited the arrival of Santa Claus. In contrast to the austerity and hardships in their lives, they treasured the few simple gifts tucked into their stockings and eagerly joined in the recitations of holiday poems and prayers and the singing of

carols. Mary Rarick Rouse wrote: 'We knew the Christmas story well and the boy Jesus whose birthday it was. As for gifts, if we ever had any, they were homemade. No toys to buy if we wanted them, and nothing to buy with. Our stocking was always hung up, faith of childhood for Santa, an apple or popcorn ball or wooden doll or rag one, all homemade. We always found something and how happy we were.'

Harriet Adams described the special jubilation and excitement she felt as a child in the 1870s:

'The Christmas which made the first lasting impression upon my mind, I think, must have been the one following my seventh birthday. I remember so distinctly the air of expectancy and secrecy which invaded the household. Sister Zu was quite active in fostering the spirit.

'Among our books was a volume of selected poems, some of which were illustrated. Zu often read to us from this, and before that Christmas this invaluable collection must have been consulted again and again, for between its covers, somewhere in the middle, was a fascinating picture of a jolly, white-bearded old man with a sleigh and reindeer, and oh! the undescribable delight of that little group as Zu read: 'Twas the night before Christmas, and all through the house not a creature was stirring, not even a mouse. Then too, the moon and the weather must have fitted in more perfectly to the description, *The moon on the breast of the new fallen snow, gave the luster of midnight to the objects below.* For, after dark I would peep out of the window, or out of the door to consider anxiously whether all conditions were favourable, the glistening expanse of snow deep enough to support that wondrous reindeer-drawn sleigh.

'Then, as Christmas Eve approached, I was filled with anxious questioning as to how St. Nick could get into our house, to fill our waiting stockings. There was no chimney down which he could slide safely, in fact I finally decided that it was an absolute impossibility for him to fit into the house through any chimney it possessed. My concern on this matter finally reached such a pitch that I took it up with Mother. I told her my fears, and



L to R: Ecu and black Brussels lace demi-mourning fan with tortoise sticks circa 1865; hand-painted apple green Bloor Derby tureen circa 1825 and Spode fruit plate circa 1820, both with excellent marks.

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L to R: Two hand-painted Chinese porcelain saucers circa 1810-1825; sundry ivory hand-carvings; Chinese porcelain shard circa 1830 in elaborately carved stand; Chinese porcelain saucer circa 1820.



she said he would most certainly be able to leave his gifts, for when no large chimney was provided, the parents would leave the door open a crack at least, so he could push his way in with no difficulty whatever. This was a most reasonable solution of the difficulty, and I was fully satisfied, and later events proved that my faith in her explanation was justified.

'No Christmas is ever quite complete without a tree and candles, and we little folk saw all the preparation of the tree. We were living but a short distance from the Little Blue River, and on the bluff nearest our home was a scattering growth of cedars. Father took us with him as he carried an axe and selected the tree, which he cut, and big brother helped carry it home. Then Father set it up securely in the center of the living room and found a piece of tin and made the candle holders, and fastened them to the tree. When that much was accomplished, it was time for the little folk to get to bed, for under no consideration would it be good form for any of the children to be awake when Santa would arrive.

'Christmas morning we were awake early, but it was an inviolate rule that the tree could not be seen until after breakfast was eaten. So we hurried through a perfunctory meal, then lined up outside the living room door, the least child ready to lead the grand march, while Father and Mother went in to remove the sheet with which it had been necessary to cover the tree to protect it from prying eyes, and to light the candles.

'When the door was opened, we marched in and clear around the tree, taking in the beauty of the candles, and the tree festooned with strings of cranberries and popcorn and gay coloured ribbons, while we looked for the gifts hidden in the branches and protruding from our stockings. Then there was the most delightful odor of scorching cedar, and Father would keep walking around and around the tree smothering every smoking stem and keeping the candles burning safely, while he and Mother distributed the gifts which Santa Claus had brought.

'I was blissfully happy, and I am sure my little brother George was too. There was nothing lacking to make it

a perfect Christmas. I have long since forgotten what toys that magic tree bore, except one thing, and that was a Noah's Ark. To this day when Christmas shopping and I see a Noah's Ark among the other toys, I can picture two small children, a little girl and a smaller, sturdy little boy, side by side as they arranged twigs from the Christmas cedar into rows or groups of trees and placed amongst them the animals which Noah had saved from extinction.

'In children, the sense of comparative values is largely undeveloped, and I doubt very much if children of the present day, with the profusion of toys now attainable, derive any more joy from their expensive array than did we, with the less expensive and simpler ones which Santa Claus gave us.'

Difficulties threatened even the basic act of worship. And though we may belittle their problems, with the thought that "at least they didn't have to worry about money," these diaries set the record straight.

'In earlier years, the family cabins and public buildings were adequate for the small frontier congregation. In time, however, a more accommodating and permanent facility was needed. Local parishioners, anxious to build their own church building, gradually assembled whatever funds and materials they could. Special fairs, raffles and picnics were organized to their ladies' sewing circles to raise money. Occasionally, national church organizations even gave some assistance to the struggling congregations.

Money itself, however, was a notoriously scarce commodity on the frontier. When the needed funds fell short, the congregation relied heavily on contributions in kind. Local families donated whatever timber, nails and tools they had. The men worked together to build the church structure, and the women culled from trunks and corners any curtains or furniture that could be spared.

In Kansas, most early churches were austere structures built mainly of log, brick, sod or limestone. Limited in size, they were marked by a simplicity of both architectural design and interior furnishings. Long backless benches, made by hand, served as pews. Plain tables were remade into

Enchanté



84 Kercheval
On The Hill

altars, and simple pulpits were often fashioned from any extra planks of wood. No matter how crude it was, the parishioners remained justly proud of the one-room chapels they could finally call their own.

In October of 1867, the cornerstone of Smith Center's first church was laid. It wasn't long, however, before the congregation's meager funds dwindled and construction came to a stop. "A critical time in the history of the church occurred," remembered parishioner Cordelia McDowell. "The day arrived when a workman's lien was to be placed upon the four walls of the church building. Would it be sold at auction? Who would pay enough for it, even to clear the indebtedness? No one wanted such an unfinished building. Must it be sold? And would we have to begin all over again for a church? Finally a Good Samaritan appeared, bought all the indebtedness

and saved the building for a church.

"December came and our church still was unfinished — delayed on account of the lack of funds. A meeting was called and it was agreed that, providing the Presbyterians and Methodists would do what they could consistently to help us finish the church, the trustees would guarantee to them the use of the church for one-half the time for five years from the time it was completed and occupied. Everything now looked promising for a speedy fulfillment of our wishes.

"The whole community became interested and on Christmas Eve, 1877, we enjoyed our first meeting in the church. A community Christmas tree was brought from the banks of the Solomon River and when placed in the church extended from the floor to the roof. However, the church was not dedicated until the spring of 1878. The amount of money necessary was raised,

and the church was dedicated, 'Out of debt.' Having no safety deposit vault, we slept with our little collection for each day under our pillow with a pistol at hand."

Every so often, year in and year out, I am subjected to the statement, *women are the weak sex*. In one unctuous form after another, the media project the sentiment that women, after all, are inferior to men. Rubbish and nonsense. Anyone who doubts the resilience of women, the spiritual strength which often stays the hand of men, should contemplate the raw courage and stamina of America's pioneer women. Supermom? You bet — and she didn't even own a briefcase! ♦

Excerpts from *Pioneer Women: Voices from the Kansas Frontier*, by Joanna L. Stratton, Simon and Schuster, New York.

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Christmas in the Old Southwest

Those who pilgrimage to San Antonio experience Spanish Christmas traditions delightful in their counterpoint to our northern ways of life.

The figures of Mary and Joseph lead the long, candlelit procession through the darkness beside the San Antonio River. Two small boys carry the crèche. Costumed mariachi singers warble and strum their guitars while walking down the Paseo del Rio. Thousands of men, women and children join the throng, each clutching a candle, creating a wondrous line of light and shadow down the stone river walkways and across the tiny, humped bridges. The procession stops. Voices rise in Spanish song.

You could not imagine a scene more different from the Bethlehem Christmas setting of 2,000 years ago, but the procession of Las Posadas commemorates that long-ago search for a place at the inn. The missions, churches and neighborhoods of San Antonio have celebrated Christ's birth for centuries and the procession has become the centerpiece of an annual Christmas festival here.

San Antonio itself is a contemporary city with an old Spanish accent. Las Posadas is only one of many Hispanic traditions enriching city life year-round, but especially during Yuletide. Most of these are medieval Spanish rites brought to Mexico by the conquistadores and carried by the eighteenth-century missionaries to what is now Texas; they were used to teach Christianity to the Indians in the five missions along the San Antonio River.

These colourful pageants have



Musicians performing for the Mariachi Mass.

been celebrated in rural and city settings ever since, and have recently been formalized by the San Antonio Conservation Society. Colourful religious ceremonies develop quite naturally into a fiesta in San Antonio, especially along the Paseo del Rio, the downtown riverwalk.

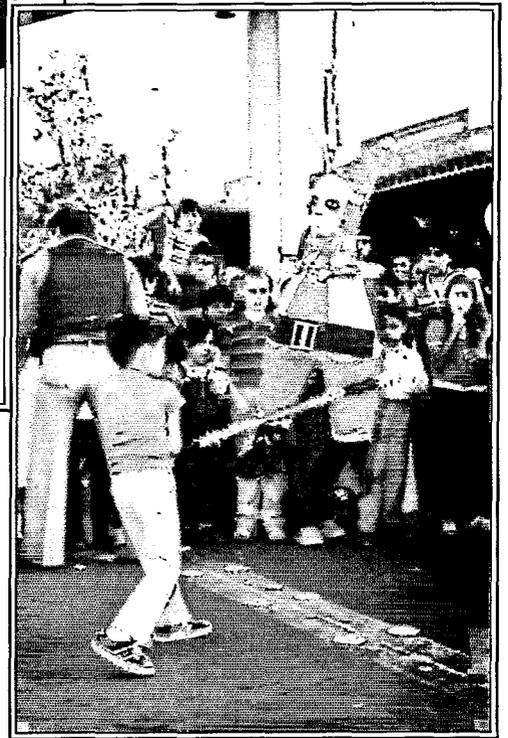
This small meandering river watered the missions, the historic fort at the Alamo and the heart of downtown

San Antonio for two centuries before it began to flood and pollute the city at the turn of the century. Far-sighted San Antonians rescued the river from people who wanted to either fill it in or turn it into a commercial nightmare.

They built a flood-control channel in 1929; walkways, staircases and bridges to fit the old Spanish texture of the city in 1939; cafés and shops tucked into the riverbank when the



Above: The blessing of the pets is one of the highlights of Spanish Christmas. Right: Children try their luck at the goodies in the piñata. Far Right: Lights along the riverwalk on the Paseo del Rio.



Paseo del Rio was built for Hemisfair in 1968.

Nowadays, the Paseo del Rio is the city's main tourist attraction — its hotels and sidewalk cafés within a few minutes walk of the Alamo, the restored Spanish village of La Villita, and the 750-foot-high Tower of the Americas. From its top, you can see the Spanish Governor's Palace, Market Square and the Institute of Texan Cultures. Looking downriver you can sight the San Jose Mission, where "Mariachi Mass" is held every Sunday.

Christmas festivities begin in San Antonio November 29 when the Christmas lights twinkle high in the cypress trees above the San Antonio River, and the gaily-decorated barges parade down the river. You can enjoy a candlelit dinner on a barge full of mariachi singers anytime, but from December 1 through December 22 carolers populate the river barges nightly.

Two new Christmas events have been scheduled this year. *Die Deutsche Weihnachtsfeier*, a traditional candlelight German Christmas service, occurs at Central Christian Church De-

ember 8. The "Living Christmas Tree," a 200-person choir singing from a tree-shaped structure, will be a highlight of Trinity Baptist Church December 8 and December 15.

In colonial times, gifts were not exchanged until the Day of the Holy Kings in January, but today's children enjoy all the American Christmas customs, especially around El Mercado.

Families also gather there December 6 to 9 for *Fiesta Navidena*, highlighted by the "Blessing of the Pets" December 9. Men, women and children of every age and lifestyle stand in line waiting for the bishop's blessing: a boy with his cat, a woman with a parrot, two nuns leading their dogs. The "Blessing of the Pets" is preceded by Pancho Claus — Santa in serape and sombrero — and followed by boisterous piñata parties amid the shops and stalls of the marketplace.

The *Fiesta de las Luminarias* (Festival of Lights) is the memorable part of the season on the weekends of December 6 and 13, when the *luminarias* — candles glowing in weighted white paper bags — are lit, forming a double

necklace of lights on either side of the river. They light the way for the December 15 procession of Las Posadas, on Sunday evening.

The procession traditionally begins at La Mansión del Rio, an historic hotel with graceful arched balconies overlooking the riverwalk. Excitement grows along the river as two children dressed as Mary and Joseph appear in the flowered doorway of the hotel and move across a humped stone bridge. Angels cluster behind. The mariachi music begins. Local celebrants and travellers in street clothes, up and down the river, light their hand-held candles and follow.

Christmas lights twinkle from the bridges and the trees as the procession makes its glowing passage through the night, stopping several times so that the singers can plead, "In the name of heaven, I ask for lodging." Each time lodging is refused until the procession winds uphill to the restored streets of La Villita, where the Holy Family is finally invited to rest.

There is one final song of entreaty, when the children ask for the



piñata — and then the fun begins. Christmas carols, hot chocolate and cookies are standard fare. Children swing at the piñata, searching for its treasure of candy. Fun seekers move downhill to the epicurean establishments that hum with life along the river. Voices rise in greeting: *Feliz Navidad*. Merry Christmas.

Las Posadas has signalled the beginning of the Christmas season for centuries. Candles have replaced the traditional hurricane lamp, the *Farol-de-Posada*, but some homes still wear the *faroles* during Yuletide.

The event is just a public expression of private preparations for *nacimiento* (birth of the child). Nativity scenes appear in homes citywide. They may show a simple group of figures or a cast of hundreds, ranging from shepherds to Roman soldiers. On the frontier, these miniature figures were carved by the *santero* (maker of saints) and you can still purchase wonderful



Enjoying the spectacle of Christmas along the San Antonio River.

handmade nativity figures at El Mercado, the marketplace in Market Square, at Christmastime.

The manger remains empty until Christmas Eve. In the old days, grandmother would light the candles from previously-burned stubs, and children would carry the candles in the procession of *Acostado del Niño* (the Laying of the Child) to the local church, where the season's major religious service begins "at cock's crow." This midnight mass is always the ultimate expression of religious devotion, whether a simple farm gathering or a sophisticated spectacle in a city cathedral.

Christmas day is devoted to food: turkey in a *molé* sauce of chocolate, sugar and peppers; tamales; special Christmas candies; and piñatas for the children's delight. The piñata was originally a cracked pot filled with sweets and hung from a nail so children could break it with a stick; modern versions are paper animals, but children still whack them with enthusiasm.

Los Pastores (The Shepherds) is a medieval miracle play brought to the missions more than 400 years ago. Its public expression now occurs at dusk on the first weekend of January at the grounds of the historic San Jose Mission.

This traditional folklore was

passed verbally from one generation to the next until an Italian priest rescued it from obscurity and committed it to paper in 1930. Until then, it was typically enacted between the ranch house and the barn, with spectators sitting on fence, wagon or rooftop, and local actors joining them for tamales and tequila between stage parts.

Then, as now, the shepherds followed the Star of Bethlehem to the manger, besieged by Lucifer and his seven devils, guarded by archangels Michael and Gabriel, and accompanied by a *hermitino*, a hermit who provides comic relief. It is a night full of hymns, devil masks and ad-libs, with the children (*angelitos*) stealing the show in their role as archangels.

More than fifty percent of San Antonio's citizens are Hispanic, so the Spanish accent of this city is authentic. You can enjoy it year-round, but there is a very special feeling to this little corner of Texas at Christmastime when religious festivals develop naturally into fiestas. San Antonians are friendly, so you will hear a chorus of holiday greetings wherever you go. *Feliz Navidad*. Merry Christmas!

Iris Sanderson Jones is HERITAGE'S travel editor.

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Preserving Christmas Past

Holidays are the best time to gather the family history for the record.

MACK AVENUE AT BRY'S DRIVE — Christmas, circa 1895. Five-year-old Natalie Brys celebrated Christmas with her parents, her sister, and four brothers in a wilderness area that would later be called Grosse Pointe Woods. Unlike many others of that time, they were the lucky ones — they had survived the black diphtheria plague.

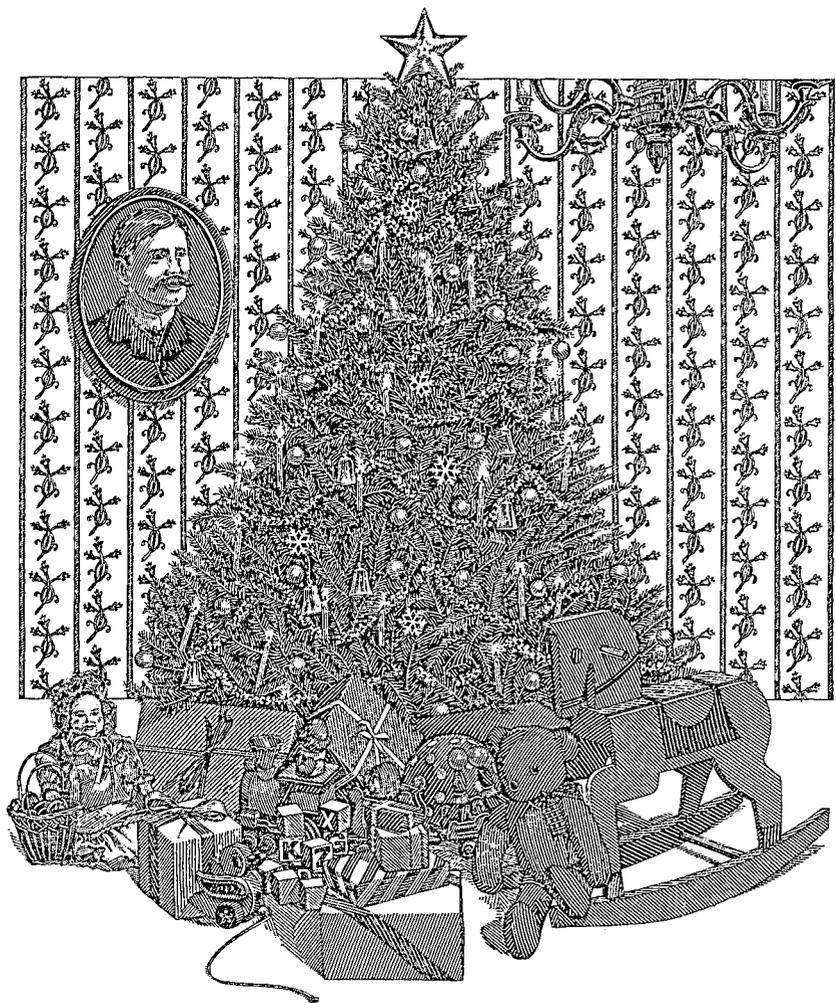
For Natalie, the most outstanding things about that Christmas in the midst of the Great Panic were a ten-cent doll — one that she would still cherish in her memory eighty years after — apples from her parents' farm, a few candies, and popped corn.

By Christmas, Natalie's mother would have already sewn a rug, made from rags. It was tacked down over a layer of straw to temper some of the cold that came up through the floor of their house.

Despite hot irons placed in her bed, Natalie would still shiver for an hour or two before drifting off to sleep. If she happened to catch a cold, her mother would administer her homemade remedy — onions and sugar that had been boiled down to a rich syrup on the back burner of the stove. When it snowed, sleigh rides would be a major source of entertainment.

Natalie Brys Post, mother of five, who had lived on what is currently known as Brys Drive all of her ninety-two years, orally recounted the life and times of her early years on a tape now housed at Grosse Pointe Central Library. Her recollections, along with those of sixty-four others, are lovingly protected by Outreach Librarian Helen Leonard.

Leonard's background in gerontology, and subsequent



work with senior adults, put her on the listening end of a fascinating array of rich narratives. She desperately wanted to preserve them and went to William T. Peters, then director of the Grosse Pointe Libraries, with her idea. Peters approached the Friends of Grosse Pointe Library about the issue, and they subsequently gave Leonard the go-ahead, along with the funds necessary to purchase the first tape recorder. That was back in the mid-Seventies.

Today, the concept has grown into a consortium which includes the Grosse Pointe Public Library, the Grosse Pointe Woods Historical Commission and the Grosse Pointe Historical Society. While all three organizations strive to preserve Grosse Pointe's heritage for public use, Leonard

FLASHBACK

also gives seminars on how to record family histories for personal use.

"The reason oral histories have become so important," explains Grosse Pointe Historical Society curator Jean Dodenhoff, "is that while the news media and history books do an excellent job of covering events on a broad scale, very little is recorded about

the day-to-day life activities of people within a community.

"Oral histories capture the excitement, the pathos and the traditions of the past in a very human way. It allows us to put the larger historical events in perspective when human emotions and details are coupled with them."

One rare occasion when an oral history was recorded in a newspaper was an article written by Margie Reins Smith for the *Grosse Pointe News* on Christmas day, 1980. Ed Treanore, a native Grosse Pointer, recalled Christmas in the Pointes as told to him by his mother, Pauline VanAntwerp Treanore. He had recorded his mother's memories of a specific Christmas Day around 1883.

"The winters were long and hard and the inhabitants were more or less isolated during this period of the year to the immediate country around them. The holidays were always looked forward to with great anticipation. Christmas was a very holy day and celebrated with much solemnity at the small church of St. Paul on-the-Lake. Michael VanAntwerp and his wife Mary (Pauline VanAntwerp Treanore's parents) were more than busy this Christmas morning, preparing for the long trip to St. Paul Church...

"There were the usual chores to be performed on their small farm (part of the John B. Vernier strip farm), and the excitement of the children to be dealt with as they awoke in the cold upstairs bedrooms. They found their stockings which they had hung at the foot of the bed the night before with much expectation, filled with the few small pieces of hard candy and nuts and perhaps an orange — if they were available this year out of the meager budget.

"Finally, having the children dressed in their warm winter clothing, they were ready to find their places in the cutter. Wrapped in buffalo robes, they were about to start on their trip through the deep snows. This morning, they would have to take the long way around, along the lake shore, because Mack Road, being nothing more than two ruts or wheel tracks, was impassable due to the heavy snowfall. The route was along Vernier Road to the lake shore and proceeding along Lake Shore Road. They would meet many of their neighbors who were all heading for the same destination.

"Arriving at the church, they were anxious to quickly get inside and find their pew before the start of this Christmas Mass. The simple replica of

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the nativity scene which was brought from France by old Father Debroux, the first pastor at St. Paul, was in its usual lovely setting in the sanctuary. The small frame church on the shores of Lake St. Clair was soon filled with the sounds of Christmas as the small choir sang the beautiful hymns."

The rarity of such written accounts, coupled with an aging community that holds the key to the past, is what makes the members of the Grosse Pointe Oral History Consortium all the more fervent about capturing this community's treasure before it is gone forever.

Somewhat on the brighter side is Wilbur Champagne's oral account, on tape at the library, of ice cutting and ice boating on Lake St. Clair at the turn of the century.

Born in 1899, Wilbur Champagne was one of fifteen siblings living in a five-room log house. He slept on a corn husk mattress upstairs and, like others of his time, did not find much warmth there. In the winter, he would go down to the root cellar to retrieve potatoes and salt pork that had been squirreled away there during the summer.

He recalls Charles Backman, the grandfather of Farms Police Lt. I.A. Backman, cutting blocks of ice out of Lake St. Clair and hauling them on a sleigh to his ice house on what is now known as Lakeview in the Farms. The ice house was behind Charles Backman's general store on Moross between Grosse Pointe Boulevard and Ridge Road, and had two-foot-thick walls filled with sawdust to preserve the ice

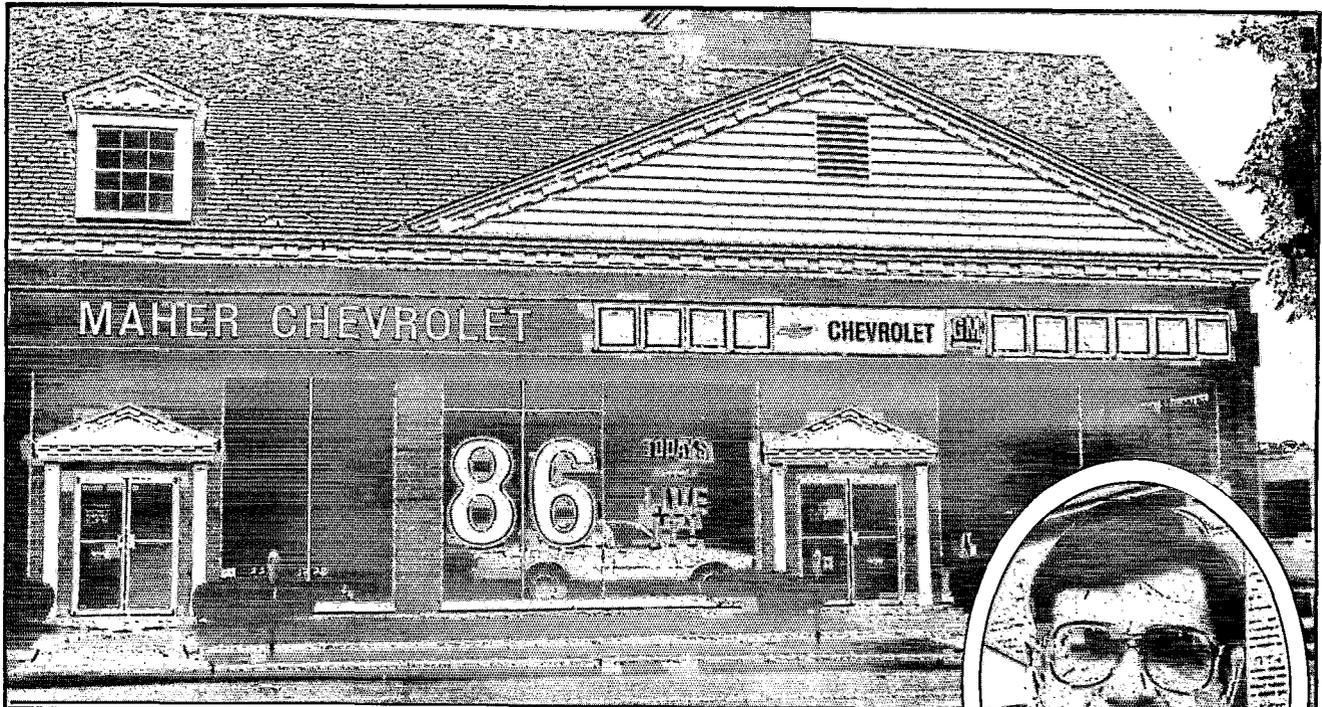
through summer.

Lt. Backman recalls a lot of winter activity down on Lake Shore during the early Thirties. In addition to ice skating, which is still popular there today, there was ice boating — a lost sport in the Pointes, due in part to factory wastes that have warmed the water to the point where it is no longer safe for ice boaters. Back in the Thirties, and earlier, the ice froze thicker and lasted longer into the spring.

Another highlight of the Thirties, several residents have recalled with great relish, were the thousands of lightbulbs the residents along Lake Shore would put out to decorate their estates at Christmas. Each year the displays became more and more extravagant as each resident would seem to try to outdo his neighbors. People came from all over the state just to see the fairyland of lights along Lake Shore.

Though mom-&-pop food stores were plentiful in the Pointes during the Thirties, clothing and Christmas presents had to be purchased downtown. According to Lt. Backman, if you wanted to see Santa Claus, the only place you could go was to J.L. Hudson's downtown store. The store itself has been described as a virtual fantasyland by all who went there, as adults or children, during the Thirties.

Oral history captures these unique experiences that many of us say we "could write a book about someday," although only a very small percentage of us actually do so.



*Best Wishes for a Merry Christmas and Prosperous New Year
from Mike Meagher*

MAHER CHEVROLET

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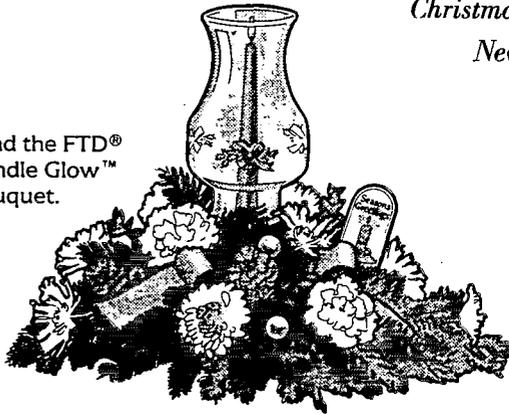
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This Christmas, when relatives come "home" for the holidays, you can easily tap your own heritage, and you need not be an Alex Haley or a Studs Turkel to do it, either. All you need is a little preparation and a tape recorder. Leonard says that the most difficult obstacle you may encounter will be to get your subject to agree to an interview.

He or she may protest, "Why, nobody would be interested in what I have to say!" Others may hesitate, unsure about how personal the questions will be and what painful areas may be resurrected. The trick, Leonard avows, is to impress upon the person how much you value what they have to say. Second, assure your relatives that you will respect their wishes regarding the interview's format, without exception.

Third, decide together what to focus on — holiday traditions, for example. Other subject areas may include family vacations, where their parents shopped for food and clothing, how it was different growing up then as compared to now, and what effect the Great Depression had on their family.

Together, the interviewer and the interviewee can work out a set of questions long before the tape recorder starts rolling. This will give your subject time to collect his or her thoughts, look up pertinent dates and names, and to feel comfortable with the concept. By this time, more than likely, your subject will be surprised as to how much he or she does have to offer and will become a willing and enthusiastic participant.

The "Do's" in the interview process include:

- Keep quiet when the subject is silently gathering thoughts or moving slowly through his or her own organization of a complex story.
- Bring the interviewee back to the subject adroitly when the conversation gets too far off on a tangent.
- Encourage the subject to go on when he or she feels reticent about a topic.
- Probe with more specific questions when the answers are too general, vague or superficial.



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- Pick up on an interesting point the subject mentioned in passing, and pursue it.

The "Do Not's" in the interview process include:

- Interrupt the interviewee when more time is needed to compose an answer or elucidate.
- Make a response that sidetracks the discussion.
- Fail to follow up an answer with an obvious and important question.
- Ask more than one question at a time so that the subject only answers one.
- Ask a question that elicits only a simple yes or no reply.
- Make an irrelevant, distracting comment, usually about your own experience.

Leonard emphasizes that the thrust of the interview should be on the subject, not the interviewer. The interviewer is only there to help facilitate the recollections. She also adds that at the beginning of the tape it should be noted who is being interviewed by whom, the date and place of the interview, and the session should be given a title. Utilize the five basic W's of newspapers, she adds: Who, What, Where, When and Why.

In addition to capturing what it was like "back then," you may also want to grasp the beauty of Christmas, 1985, by recording your current holiday traditions, and recounting the names of friends, relatives, and places that are of special interest and importance to your family.

Oral history, Leonard points out, is as old as humankind. The concept was quite healthy up until about a century ago when new technology seemed to replace the importance of oral recounts. The process, however, is coming back into vogue, as evidenced by Lee Iacocca's recordings of his parents' oral recollection of their first sighting of the Statue of Liberty in an article for children.

For those who would like to become more involved in recording Grosse Pointe's history, the consortium is in need of volunteers willing to go out into the community and meet with some of Grosse Pointe's walking historians. A five-hour training

continued on page 148

KENNEDY & CO. christmas gallery

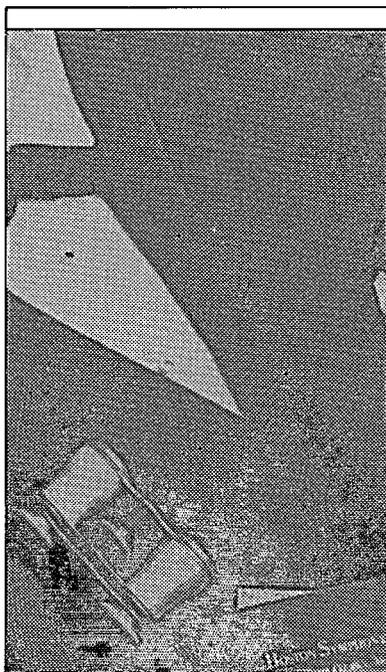
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'Tis the season for giving, receiving, and being thankful for what you have. But one thing you don't have is much money. The one-dollar-a-week allowance doesn't go a very long way, especially with eight people in the family. When gift-giving at Christmas, some families like to draw names from a hat, so you can find something that one person really wants. How about making a little something else for the rest of the family or friends? All gifts can be made with simple items found around the house and some imagination. One of these blustery winter days, take an afternoon to try some of our ideas.

Personalized Christmas Card

Materials required:

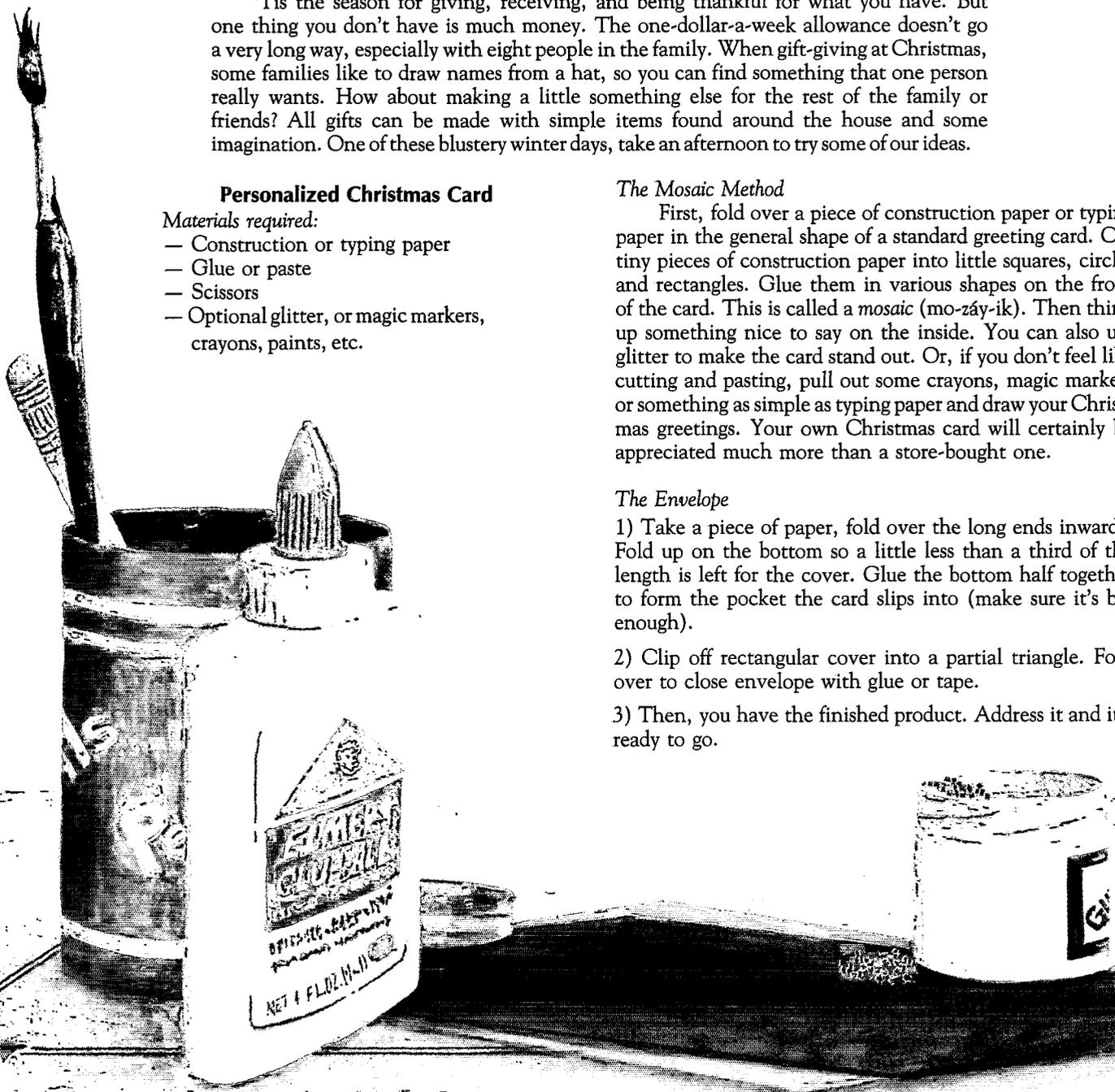
- Construction or typing paper
- Glue or paste
- Scissors
- Optional glitter, or magic markers, crayons, paints, etc.

The Mosaic Method

First, fold over a piece of construction paper or typing paper in the general shape of a standard greeting card. Cut tiny pieces of construction paper into little squares, circles and rectangles. Glue them in various shapes on the front of the card. This is called a *mosaic* (mo-záy-ik). Then think up something nice to say on the inside. You can also use glitter to make the card stand out. Or, if you don't feel like cutting and pasting, pull out some crayons, magic markers or something as simple as typing paper and draw your Christmas greetings. Your own Christmas card will certainly be appreciated much more than a store-bought one.

The Envelope

- 1) Take a piece of paper, fold over the long ends inwards. Fold up on the bottom so a little less than a third of the length is left for the cover. Glue the bottom half together to form the pocket the card slips into (make sure it's big enough).
- 2) Clip off rectangular cover into a partial triangle. Fold over to close envelope with glue or tape.
- 3) Then, you have the finished product. Address it and it's ready to go.



Colourful Felt Ornaments

Materials required:

- Sheets of coloured felt
- Scissors
- Glue

Here's how to do it:

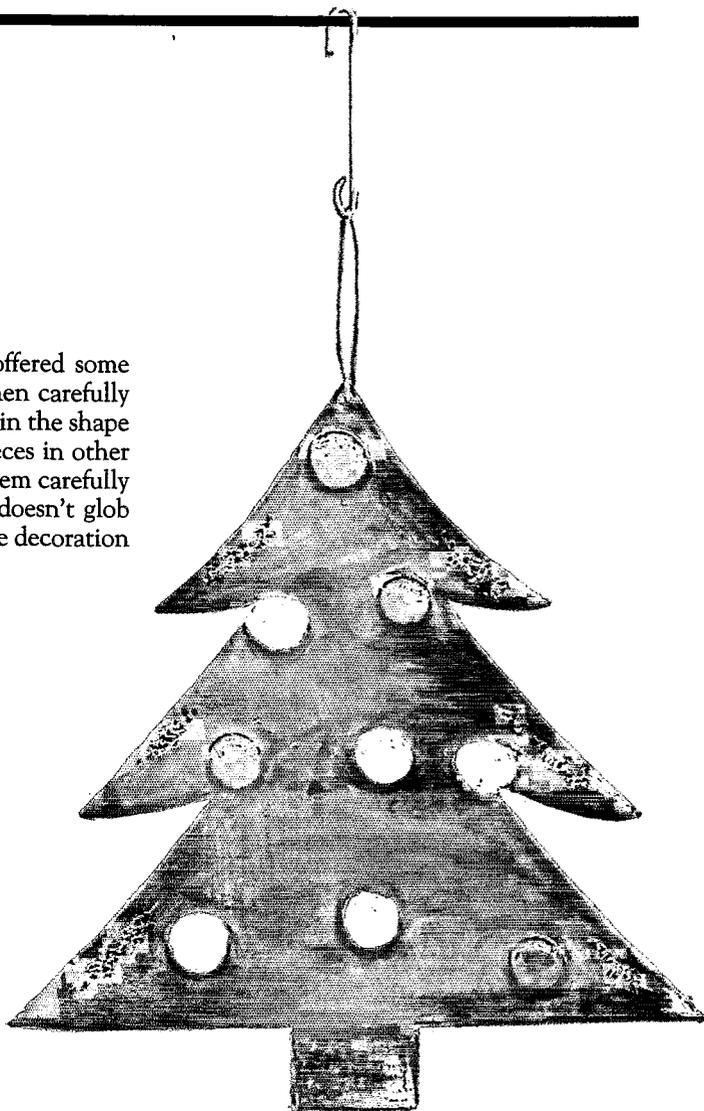
First sketch out your idea on a sheet of paper (we've offered some suggestions here and cookie cutters make good patterns). Then carefully cut around a piece of felt—first the larger piece—whether it's in the shape of a heart, Christmas tree or star. Then cut the tiny little pieces in other colours from the leftover ends so you don't waste felt. Glue them carefully on, with just a dab of glue evenly spread on the back so it doesn't glob or look messy. After it dries, you'll have a colourful homemade decoration for the Christmas tree or window.

Decorative Gift Boxes

Materials required:

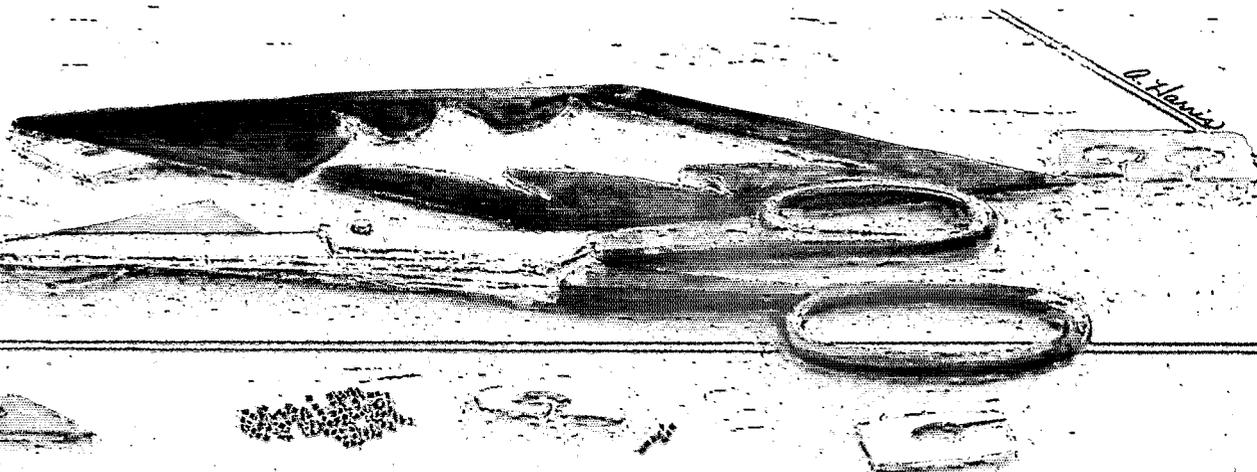
- Shoe box or small gift box
- Old wrapping paper and greeting cards
- Magic markers or paints
- Construction paper
- Scissors
- Glue

This works just like the greeting card, though now you can paste colourful patterns along the sides and on top. Cut pictures and designs from old Christmas cards and wrapping paper, and paste them on also. The finished product can be given to Dad to put his cufflinks in, or to give your mother a decorative box for jewelry. With your felt ornament inside and a homemade greeting card, what more could a parent ask for?



By the Way

Your parents may have been keeping this from you, but December 6 marks St. Nicholas Day, or, as German tradition calls it, *Nicholhaus Tag*. On the night before, children around the world put shoes out in front of their bedroom doors. If they've been good, St. Nicholas will drop off one of their Christmas presents early.



A Season of Good Cheer

Never underestimate the elegance of a well-chosen bottle beneath the tree.



PHOTO BY ANNE MORRIS

Basket by Longaburger Baskets

A recent dinner invitation sent me scurrying for a suitable and appropriate hostess gift. Being somewhat of an undecided and impatient shopper, I did not look upon this trip with the same relish I would an outing to the Michigan-Ohio State game. What to buy? What is most suitable for my host or hostess? The more I thought, the deeper became my quandary. Finally, the solution materialized.

Alternate ideas of fruitcakes, gloves and ties faded away; replaced by visions of the hostess, overwhelmed by my prescient choice of her favourite liquor. This is a personal gift, after all, readily available in many sizes and prices, as individual bottles or in gift baskets, ingeniously packaged or clad simply in a gift bag.

Thus, what began as a simple trip to purchase a gift turned into a day-long informative and rewarding experience. Along the way, I learned of current trends, and the difference between liquor as a fad and liquor as an investment. The categories on my Christmas shopping list diminished greatly.

A tour of local wine and liquor stores is a great way to initiate the holidays. It brings an entirely new meaning to the phrase "season of good cheer." Bill Solomon, for example, the owner of Village Wine Shop in the Park, was exuberant in his gift suggestions. Bill and his partner, Dick Esse, have been this shop's proprietors for the past seven years. Village shoppers' tastes in liquor, as with most things, lies in the pure, unfrilled object. For example, a recent trend toward single-malt scotch has resulted in the Village Wine Shop's

shelves being stocked with a wide selection of this smooth, unblended liquor.

With so many kinds of liquor available, though, correct selection is difficult. The liquor must be suited to the person and the occasion. It's hard to resist, for example, the satisfying flavour of a fine brandy, bourbon or single-malt scotch at the end of a hearty Christmas meal. These are not only excellent digestives, but can also be enjoyed at the heart of a strong cocktail.

Spirits, especially the brown liquors, add great versatility to cooking since they contain *cogenics* (derived from wood aging). The correct amounts added to meat, poultry or sauces can enrich the dish with a pronounced, hearty flavour. Keep this in mind if your hostess cooks often.

Most exceptional liquors result from a successful marriage of two steps: the art of the distiller and the skill of the master blender. To fully appreciate the subtleties of flavour, these spirits should be consumed neat, without any

additives. A truly choice aged whiskey or brandy could be compared by taste to the divine sensation of a first-growth Medoc.

Age is another good criterion to consider in making your choice. A younger liquor is fine for cooking, slightly older should be used for cocktails, and the oldest is best reserved for sipping after meals. An example of this with cognac: cook with a young, but expressive V.S., mix those special drinks with a well-balanced V.S.O.P. and save the Napoleon for the end.

Don't forget that sipping is required for fine liquors. Inform your hostess that if any guests insist on taking gulps, they should instead be offered an eye-dropper rather than a glass. True pleasure obviously lies in savouring the quality, not quantity, of the spirit.

What follows is further detail which may assist you in your double endeavours to purchase a gift with the expertise of a connoisseur.

BOURBON

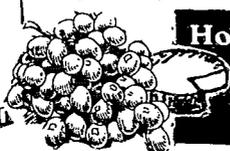
Considered the only real spirit of America, bourbon is as unique to this country as cognac and armagnac are to France. The best of these hail from Kentucky, Tennessee and Virginia (though the latter is very rarely sold in Michigan). Made from the essence of corn, with smaller amounts of other grains, bourbon is aged four to twelve years in charred, native oak. It may be from eighty-six to 114 proof.

Great bourbons will be large, almost aggressive in the nose and bright, reddish amber in the glass. The taste should never be harsh, rather full-bodied and expressive of the grain. The sweetness will be muted, mellow in flavour with no bite, only leaving a warm (never fiery) feeling in the pit of the stomach. Bourbon is complementary to beef, pork, poultry and all wild game.

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SPIRITS



The following noteworthy bourbons all range in price from ten to twenty-five dollars per fifth (750 ml.). Beam's Black Label; Blanton bourbon; Eagle Rare (101 proof); George Dickel #12; I.W. Harper (101 proof); Jack Daniels Black; Makers Mark Ltd. (101 proof); Rebel Yell; Old Weller (107 proof); Old Grand Dad Special (114 proof) and Wild Turkey (101 proof).

All the bottled-in-bond bourbons (100 proof and over) are worthy of special attention. Two very special examples: Old Fitzgerald Prime and Old Forrester. The other boubons mentioned range from 86.8 to 100 proof.

While all of these sipping whiskeys can be enjoyed at the end of a meal, they have enough character to stand tall in old-fashioned, on the rocks, or in a highball.

RYE WHISKEY

Prepared in almost the same manner as bourbon, this whiskey's featured grain is rye instead of corn. Long considered déclassé, rye is making a comeback as connoisseurs begin to appreciate its heady character and pronounced taste. It is excellent with beef and game, and imparts a real earthiness to the dinner fare. Its only drawback is that it's not readily available. Two outstanding marques are: Old Overholt (86 proof) and Rittenhouse (100 proof).

CANADIAN WHISKEY

T rue connoisseurs have long considered Canadian whiskeys to be among the lightest and smoothest of all grain whiskeys, at least on this side of the Atlantic. The short growing season of

the hardy Canadian wheat gives this particular spirit a rustic, yet pleasant flavour, combined with a light, almost delicate body.

A fine old Canadian blend can be the epitome of after-dinner drinks, though its mildness can be deceptive. The suppleness and full grain flavour of the Canadian blend has made it a favourite in cocktails. It goes well with venison, pork and poultry.

Some of the more outstanding Canadian whiskeys imported to Michigan are: Alberta Springs; Canadian Club Classic; Canadian Masterpiece; Crown Royale (Seagram's); Grand Award; Order of Merit; and Wiser's Oldest (eighteen years). All are between 80 and 90 proof.

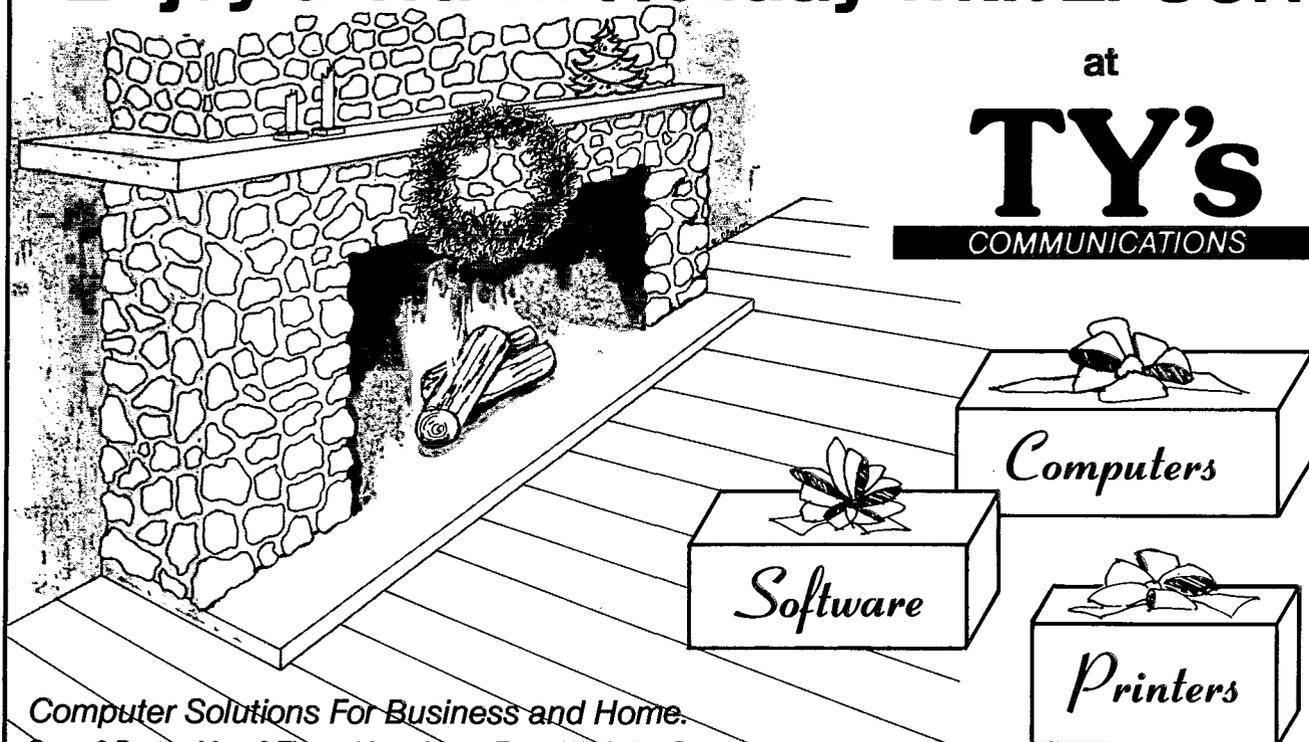
In the last decade, Canadian whiskey has become more popular in Michigan than American whiskey. The above selections range from about twelve to eighteen dollars per 750 ml.

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SCOTCH

The original name of this spirit is *usgebaugh* meaning "water of life." Long a popular brown import, scotch has slumped in popularity somewhat during the last decade. This is partly due to the profusion of non-descript, low-proof bulk scotches currently crowding the shelves. Taste-conscious aficionados of this mature grain have scanned through the maze of labels and can choose well, using two criteria: age and distinction.

Generally speaking, scotch, like all spirits, is a better product the closer one gets to its area of historic origin (appellation). The Highland and Islay malts, the single and unblended scotch of the Glens and those of Cambellton are the most expressive of the genuine essence of Scottish character. They are smooth, yet pungent with the smoky peat and rustic grains of their land of origin, and run from twenty to seventy dollars per fifth.

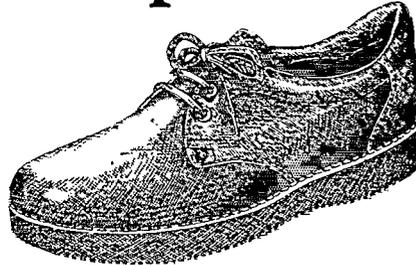
The blended scotches acquire greatness based on the successful marriage and aging of their constituent parts. After twelve to thirty years in cask, these scotches become quite elegant and well-balanced with a superb finish. They can also cost over \$100 per 750 ml. bottle.

Besides complementing all meats, the generic, full-bodied scotches are particularly good with nearly all game from rabbit to deer. Some of the preferred Scotch brands in Michigan include the following: (Note that many incorporate their land of origin.) Auchentoshan; Bowmore Islay; Bunnahabhain; Cardhu; Glen Elgin; Glen Moray; Glendullan; Glenfiddich Crock (101 proof); Glenforres; Glenleven; Glenlivet; Glenmorangie; Knockando; Lagavulin Islay; Laphroaig; Mortlach Highland; The Balvenie; The Glendronach; Tobermory; and Usquaebach.

The extra-aged blends which warrant exploration are: Ambassador (twenty-five years old, 86 proof); Ballantine's (thirty years old); and Chivas Royal Salute.

The Irish whiskies should be mentioned here, although they are quite distinct from Scotch. The Irish grain produces whiskey that is mellow and

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MEN'S SIZES

SIZES	6	6½	7	7½	8	8½	9	9½	10	10½	11	11½	12	13
NARROW							X	X	X	X	X	X	X	X
MEDIUM	X	X	X	X	X	X	X	X	X	X	X	X	X	X
WIDE			X	X	X	X	X	X	X	X	X	X	X	X

WOMEN'S SIZES

SIZES	5	5½	6	6½	7	7½	8	8½	9	9½	10
NARROW				X	X	X	X	X	X	X	X
MEDIUM	X	X	X	X	X	X	X	X	X	X	X
WIDE				X	X	X	X	X	X	X	X

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SPIRITS

understated. Two worth trying are: John Jameson and Old Bushmills. The latter is reputedly the world's oldest continually distilled whiskey — having been granted its charter to produce 378 years ago (older bottles will be 86.8 proof).

GIN

When discussing white or clear spirits, gin can be among the more flavourful. At the heart of any great gin is a cornucopia of botanicals, the essence of licorice, juniper berries, alfalfa, various aromatic herbs, and exotic spices among them.

While there are now more than a few good domestic gins, the preferred still tend to be English. Consider these: Bombay; Boodle's; Beefeater's; Greenall's; and Tanqueray.

Gin fares well with seafood and poultry. It also enjoys an enduring popularity in long drinks and martinis. It costs between seven and twelve dollars per fifth.

BRANDY

The world of brandy is near-stupefying in its dimensions of variety. Almost every country that produces wine distills some of it into brandy. The better brandies share two common denominators.

First, any quality brandy is distilled from a wine base derived from vinifera grapes or some variety especially suited to the locale. Second, each has a specific area of origin, which has an established procedure of distilling and blending along with a regulated period in wood.

A merely good brandy rises to greatness only when vine, soil, and climate achieve perfect harmony with painstakingly detailed distillation, masterful blending, and long stretches of time in oaken casks. The best illustration of this is, of course, cognac. Only one extra-aged domestic brandy is currently available in Michigan, and that in sadly diminishing quantities —

the 80 proof Christian Brothers XO rare.

There are numerous interesting brandies available from Europe, Asia, North Africa and the Middle East that will amply reward those who seek them out for between fifteen and thirty dollars each. Three fairly representative types are Asbach Uralt VXOP from Germany, a blend of continental styles; Adonis VSOP, a ten-year-old from Crete, and Pedro Domecq Carlos, the first of Spain. All are 80 proof.

COGNAC

Long heralded as the ultimate form of *eau-de-vie* known to the human species, cognac is practically unrivalled.

The finest cognacs are blends of the premier *cru*. These reach their peak after twenty to sixty years in the local Limousin oak. Older cognac is taken from the cask and stored in glass demijohns.

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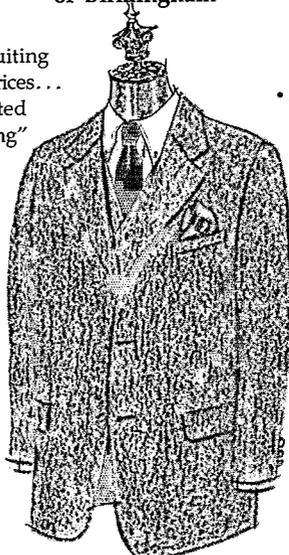
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SPIRITS

American palate for ages, although a wider spectrum is now being offered. The best marques, representative of some of the oldest maisons, include the following: Château de Fontpinot; Château Lafite Rothschild Reserve; Comte Gaston de Lagrange; Courvoisier Grand Fine; Delamain Vesper; Frapin Très Vieille Grand Reserve; Hennessy Paradis; Jean Dan Flou Grand Extra; Jules Gautret Grand Reserve; Marcel Ragnaud Reserve Special; Martell Cordon Bleu; Prince Hubert de Polignac Napoleon; Remy Martin Louis XIII.

All between 80 and 82 proof, these fine cognacs run from thirty to six hundred dollars per fifth.

Surely there is no better dénouement to a crisp, clear winter night than sipping an exceptional cognac in front of a crackling fire. When searching for this elegant and enduring gift, Village Foods on Mack in the Farms offers a wide selection of the finest. They also have the only self-serve liquor shelves in the area. One highly beneficial aspect of this feature is the ability to take the time to look, and select at one's leisure. Labels may be thoroughly read; prices compared, and selections made without hurry. Shoppers will find this a refreshing change in the midst of a hectic shopping season.

Consider also, the sister spirit of cognac — armagnac.

ARMAGNAC

One of France's hidden treasures, this spirit of Gascony is distinct from cognac in several respects. The soil of this vintage is sandy clay instead of chalky limestone; it is single rather than double distilled, and the young brandy sleeps in the black oak of Monlezun.

This accounts for armagnac's earthiness, pungency and power. The oldest of these can rival the finest cognacs for depth and complexity. Some examples include:

Armagnac de Moutal XO; Armagnac Lapostolle XO; Cles des ducs Extra Grand Reserve; Janneau Grande Fine; Jean Danflou Grand Extra; Larressingle XO; Loubere Reserve Special; Marquis de Montesquiou XO; and Samalens

Cuvée Anniversaire.

All between 80 and 86 proof, these cost from thirty to seventy dollars per fifth.

RUM

All rums are derived from sugar cane or molasses. The process is not an expensive one; but age, proof and distillation can vary widely. The best rums hail from the Caribbean Islands, with care in distillation and patient aging being their finest selling points. These rums are generally light, lush and mellow with subdued sweetness and long finish. Great with desserts, and tall concoctions... the best to be had are:

Appleton Gold-dark; Bacardi Gold Reserve; British Navy Pusser's rum; Barbancourt Five Star; Cockspur; Lemon Hart; Kingsport; Myers gold/dark; Mount Gay Eclipse; St. James Rhum; and Stroh Inlander Rum (160 proof). All are between 80 and 95.5 proof.

The Barbancourt is noteworthy for its production process. This Haitian rum is double-distilled and aged in Limousin oak, exactly like cognac. Expect to pay from ten to over twenty-five dollars for any of these.

SCHNAPPS

This ancient category of spirits from Germany is the original successful marriage of fruit-flavoured white grain liquors. The best of these still come from Germany and Scandinavia, although Arrow, DeKuyper, Hiram Walker and Mr. Boston all make very credible domestic versions.

The sudden profusion of assorted flavours of schnapps (from root beer to watermelon —?) is almost as puzzling as it has been explosive. Whether this approach is due to consumer demand, or the liquor industry's response to the new federal tax — only time will tell. So far, in this country, peppermint is still the preferred flavour. Last month, grapefruit made its debut — can tofu be far behind?

The best two, full-bodied imports are: Rurple Minze (peppermint) German, and Minttu (peppermint) from

Finland. Both are 100 proof, and less than fifteen dollars per fifth.

For local selection, Village Wines offers a remarkable spectrum of flavoured schnapps — from apple to the current rage, root beer. If something a little less innovative is your pleasure, a full line of liqueurs is also available. They also offer a long list of traditionally flavoured cognacs to satisfy even the most discerning palate.

TEQUILA

Our fortunate proximity to Mexico allows us to avail ourselves of that country's excellent national spirit without exorbitant cost or difficulty. Tequila stems from the cactus argave, and despite its macho image, it can be elegant, distinguished and well-finished. In any case, tequilas are by no means tame. The gusano worm found at the bottom of some greater tequilas is considered by many a great delicacy, as well as an assurance of quality.

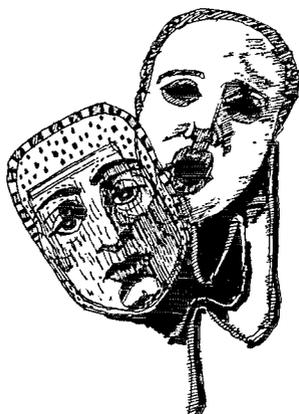
Tequila goes well with citrus fruit and is a good base for exotic punches. Try one of these: Caliente Silver; Chinaco Gold Reserve; Cuervo 1800; Dos Gusanos Mezcal; Monte Alban Mezcal; Pancho Villa Historical Assortment; Suaza Commemorativo; and Two Fingers Limatado. They range from fifteen to forty dollars per fifth. All are between 80 and 84 proof.

VODKA

Derived from potatoes and other grains, vodka is perceived as the neat spirit — *no color, no taste, no odor, no waste*. Such a description fits the average well-made vodka better than the best or worst of the lot. A poor vodka will reek of raw alcohol and feel oily in the hand. A superb vodka will not smell, but will taste faintly of sweet spring water, with no harshness or aftertaste. It should be light and pleasant, as to nearly float on the palate.

Although the Soviet Union is the land of origin for the best vodkas, the rest of the world is quickly catching up. Quality vodkas are now produced in England, Germany, China, Poland,

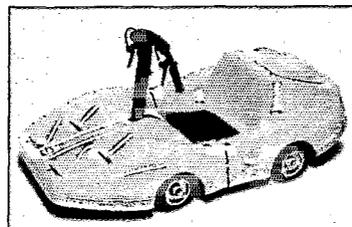
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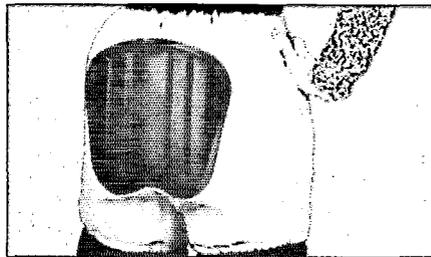
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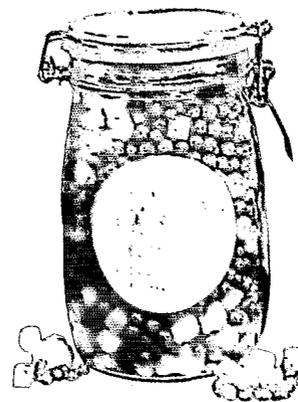
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MEDICAL EXCELLENCE AND HUMAN UNDERSTANDING

UP FRONT

continued from page 27

painfully to the forthcoming marriage of her brother. A smash hit which played sixty-two weeks, it showcased her unique talents in some unexpected ways. At one point in the action, Harris had to throw a knife in the general direction of the family maid (played by Ethel Waters) and make it stick in the door. If she hit it, she'd say, "I'm the greatest knife thrower in the world." If she missed it, she'd say, "I used to be the greatest knife thrower in the world." Her record was six direct hits in a row.

Her next play proved equally memorable. Based on a true story, *I Am A Camera* (1951) examined life in a Berlin boarding house in the hedonistic Twenties and the travails of wistful Sally Bowles, the young Englishwoman who gets caught up in the decadence (if the story sounds familiar, it's probably because the later musical *Cabaret* was based upon it). It was Harris' first major starring role, and after the opening, the producers threw an elaborate coming-out party, with four hundred Broadway luminaries in attendance. On this momentous evening, a silk handkerchief once belonging to Sarah Bernhardt, passed down to Julia Moore and then to Helen Hayes, was given by Hayes to Julie Harris as a token from one grand lady of the theatre to another (it is now in the possession of Susan Strasberg). After seeing the play, another grand actress, Ethel Barrymore, was quoted as saying, "That girl can do anything."

The play toured the country and brought Julie again to the Cass in Detroit, though this time onstage. A string of diverse and challenging roles followed in a variety of media. She played Joan of Arc in *The Lark* on TV, a murderous maid in *A Shot in the Dark* onstage, and then Queen Victoria in *Victoria Regina* on television, all of which had the critics wondering how so many different women could be found in such a small package. "An actor should be able to play a lot of different colours," she says. "That's the challenge and the fun of it — if you can be anybody. Actually, there are probably some parts you shouldn't play. But I like to think there isn't any human being I couldn't attempt to play."

The movies offered her a chance

to repeat for posterity her roles in *The Member of the Wedding* (1952) and *I Am A Camera* (1955). Harris feels disappointed with both. She decries *Member* because of its staginess. ("It should be done out in the open, not like we did on sets. It would be beautiful," she says.) Though an English production, the bawdy *I Am A Camera* suffered from problems with the censors. She is even more distressed by what was later done to the story in *Cabaret*. "It wasn't right to me," she frets. "Although I love Liza Minelli, she was like a superstar and Sally Bowles was like a failure. She couldn't

in his first major film, *East of Eden* (1955). Elia Kazan directed the updated Cain-and-Abel story, taken from the last half of John Steinbeck's novel. Though thirty at the time, she played seventeen-year-old Abra, girlfriend of "good" brother Aaron (Richard Davalos), but also strangely drawn to "bad" brother Cal (Dean).

Her relationship with Dean on the set was called "very supportive" by director Kazan, who said Harris often held the moody actor together. After the film and especially after his death, she was besieged by letters from young women across the country asking what



Julie Harris accepts an honorary degree from Wayne State University.

sing her way out of the Kit-Kat Club. She wasn't a good performer. She was a second-or third-rater. She was a wonderful Bohemian girl who found herself in that atmosphere and did anything to get by."

It was on the movie set of *I Am A Camera* that she met second husband Manning Gurian, with whom she would have her only son, Peter, in 1955. The role of mother was the most difficult she played, at a time when she was "not always grown up enough at times to handle it." Still, one of her biggest regrets is that she didn't have more children.

She has made less than a dozen more films in the last twenty-five years, often in small parts, but always memorable ones. She is perhaps best remembered for playing opposite James Dean.

It was like to be kissed by James Dean. "It was a very thrilling time working with him," Harris now says. "Everyone was really excited about Jimmy and we all had the feeling he was a potentially great film star. He was very much like Huckleberry Finn. You never knew what he was going to get into next. He was always looking for excitement."

She had similar feelings about Marlon Brando, with whom she co-starred in John Huston's *Reflections in a Golden Eye* in 1967. "Marlon was, again, like Jimmy — a great prankster, and he had a terrifically laid-back and relaxed way. And you'd think, 'I wonder if he really knows what he's gonna do,' because he was just joking around. When they'd say 'Action!' you would have goosepimples because it was so good."

Other roles saw her as a boozy nightclub singer in *Harper* (1966) with Paul Newman, as an unstable medium in Robert Wise's *The Haunting* (1963), the cold-blooded mastermind behind a football stadium heist in *The Split* (1968), and a displaced Jew in *Voyage of the Damned* (1976). She also had a small part in *You're a Big Boy, Now* (1967), an early comedy by Francis Ford Coppola. "Francis wasn't very concerned with the actors. He was more on the technical side," she remembers. Her role was very quirky, as an eccentric spinster landlady.

The oddball and often neurotic roles are the ones that have always attracted her, even if they weren't the most prestigious. Her love for repertory acting led her away from the Broadway stage in 1961 to the fledgling Stratford Theatre in Ontario, where she played Blanche in *King John* and Juliet opposite Christopher Plummer in *Romeo and Juliet*, which she feels is "one of the most difficult roles for any actress."

She and Manning Gurian toured in 1964 in a production titled *The*

Warm Peninsula, which had an extended preview tour around the country before opening on Broadway. "If you get slaughtered in New York, then you don't tour, so we thought we'll tour, and then the play will make back its initial investment. So whatever happens in New York doesn't matter." Again, she returned to the Cass.

Though she never had a chance to play the obsessed Lady Macbeth or Hedda Gabler, Harris breathed life into the heroines of *Forty Carats*, *And Miss Reardon Drinks a Little* and the very emotional title role in *The Last of Mrs. Lincoln*, receiving awards for all three. And while another play called *Voices* flopped, it offered a unique challenge. "I played a dead woman," she says. "It was a ghost play and you didn't know she was dead 'til the end of the play. But they actually were in this twilight zone when they had an accident on the road. They come into their country house and you think they're alive, but they're really passing through from the time the soul leaves the body and goes to wherever it goes. That's the premise

of it; and it was a very difficult play to do and act."

The Belle of Amherst in 1976 provided her most challenging and popular recent stage role as poet Emily Dickinson. She identified strongly with the character, having previously recorded several and read Dickinson poems at benefits. Charles Nelson Reilly directed this play, which originally opened to lukewarm reviews, but eventually found its audience. She won her fifth Tony award for this stunning solo performance.

In May of 1978, she made a triumphant return to her hometown to play her one-woman show on the stage of the Punch and Judy, in a benefit for Liggett's 100th anniversary. It was an exciting time where she was literally mobbed by old friends and well-wishers — a true homecoming. Later that year, she was awarded an honorary degree from Wayne State University.

Television is a medium often maligned by stage artists, but Harris has considered it merely another chal-

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ARCHITECTURE

continued from page 37

The Punch continued under Community Theatre's management throughout the troubled financial times of the late Fifties and Sixties. Of course, the stage hadn't been used in years and the orchestra had been filled in with cement. The mighty Wurlitzer organ had been dusted off previously for intermission music, sing-alongs and occasional private concerts and church services, before being adopted by the Motor City Theatre Organ Society, who agreed to maintain it for the opportunity of renting the theatre for special programs. Ironically, the theatre which once prided itself on overcoming the obsolescence of silent movies, showed its first, *The Covered Wagon* (with organ accompaniment) in 1968.

But the luxuries of sell-outs were few and far between and the theatre slowly fell from its first-run status to a second-run movie house. After an attempt at modernizing in the late Sixties, (which saw, among other things, the replacement of the Punch's front awning with a wooden marquee) the spirit of the theatre seemed to go along with it.

MUSICAL CHAIRS

In the early Seventies, Community Theatres pulled out (they still run a couple of drive-ins and the Adams downtown), and sold the Punch to a group of investors, led by Robert Edgar and Richard Crawford. The theatre was part of the Punch and Judy block of stores between Fisher and McKinley, which they purchased in 1976 during a depressed real estate market for reportedly around \$250,000. For awhile, the fate of the theatre was up in the air. Some suggested using the space for a parking lot or furniture warehouse until they were approached by the Unity Church, then seeking a new home. Edgar still feels this would have been an ideal solution. The church only wanted the building on Sunday and Wednesday evenings, and would open it to the public on a cost-only basis at any other time.

"Unfortunately, rumormongers got going and called these people 'Moonies,'" says Edgar. "There was a whisper campaign put on that they were a radical church group, when in

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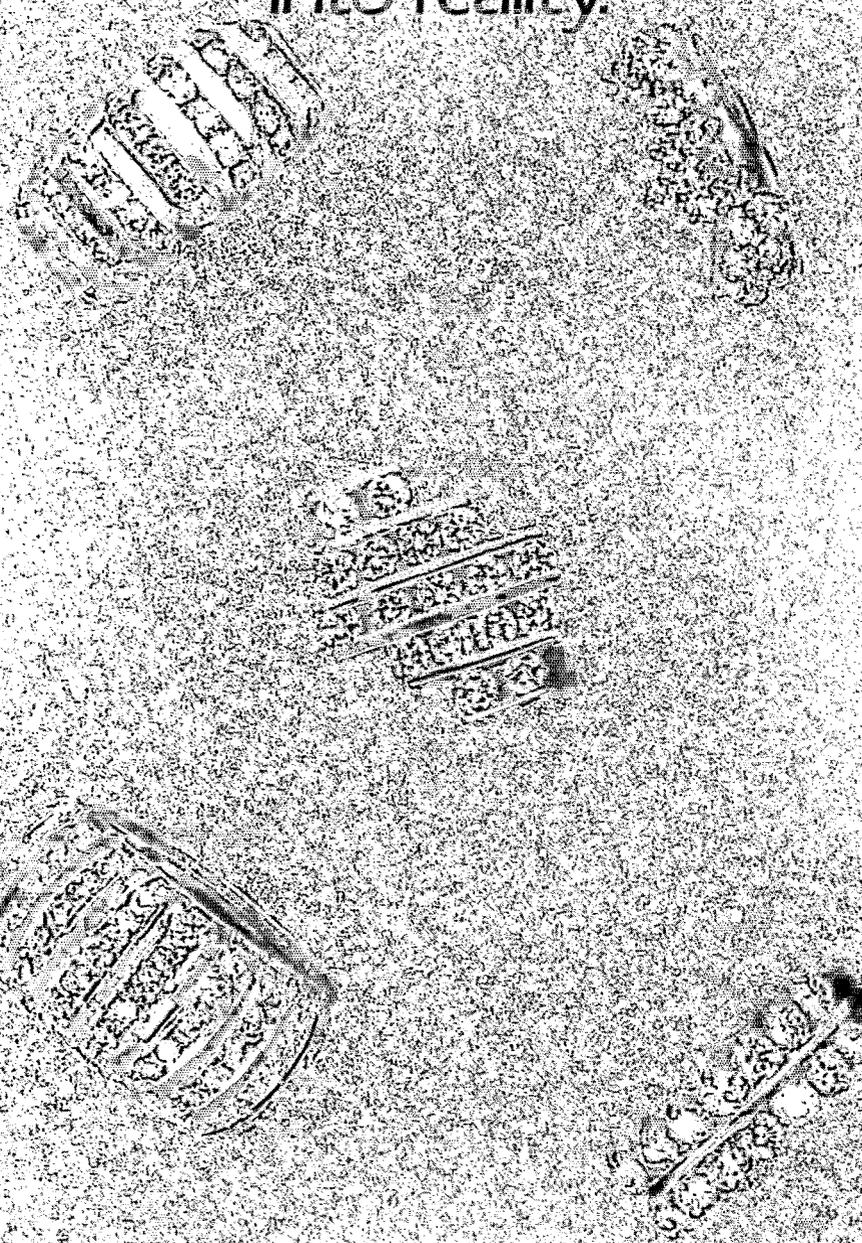
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ARCHITECTURE

fact the Unity Church started in Grosse Pointe, at the War Memorial. Three of its five directors were from Grosse Pointe. Several hundred of its parishioners were Grosse Pointers. But what is perceived is much stronger than what it is and the town and a lot of the merchants were up in-arms."

The church, not anxious to stick around where it wasn't wanted, instead built a two-million-dollar church in Warren.

Edgar was then approached by a group of local entrepreneurs. Lou Bitonti, owner of the popular Salt Mine Restaurant and disco downtown, put up the lease money and Larry Lyman and Chris Jaszczak handled the booking for a rebirth of the Punch. The Punch underwent major renovations and dusting off of its original stage facilities, and hosted plays and live concerts, along with an ambitious schedule of movies. Again, the community balked, scared that the Punch planned to bring in dirty movies and raucous concerts, attracting undesirables into the neighborhood at late hours. This was the beginning of the end for the Punch; but for awhile, these and subsequent managers breathed partial life back into the theatre. The only problem (which they themselves admit) is that, at the time, they weren't very good businessmen.

Early in the project, Lou Bitonti dropped out, and Larry Lyman followed a few months after, leaving Chris Jaszczak with the formidable task of meeting the rent and utility bills every month. Quickly, however, the Punch had built a sizable and loyal audience from all over the metropolitan Detroit area and lots of support from the local high schools. Jaszczak carefully recreated the original lobby (without concession stand, which was located in the basement) and called his smartly-dressed staff "Punchettes," doing his best to bring back the classy, homey aspect of the Punch. He spotlighted then-unknown bands at the beginning of their careers—Talking Heads, Devo, B-52s, Joe Jackson, The Romantics, The Clash, The Jam, George Thorogood, and the Ramones, not to mention jazz performers Taj Mahal, Spyro Gyra, Woody Shaw and

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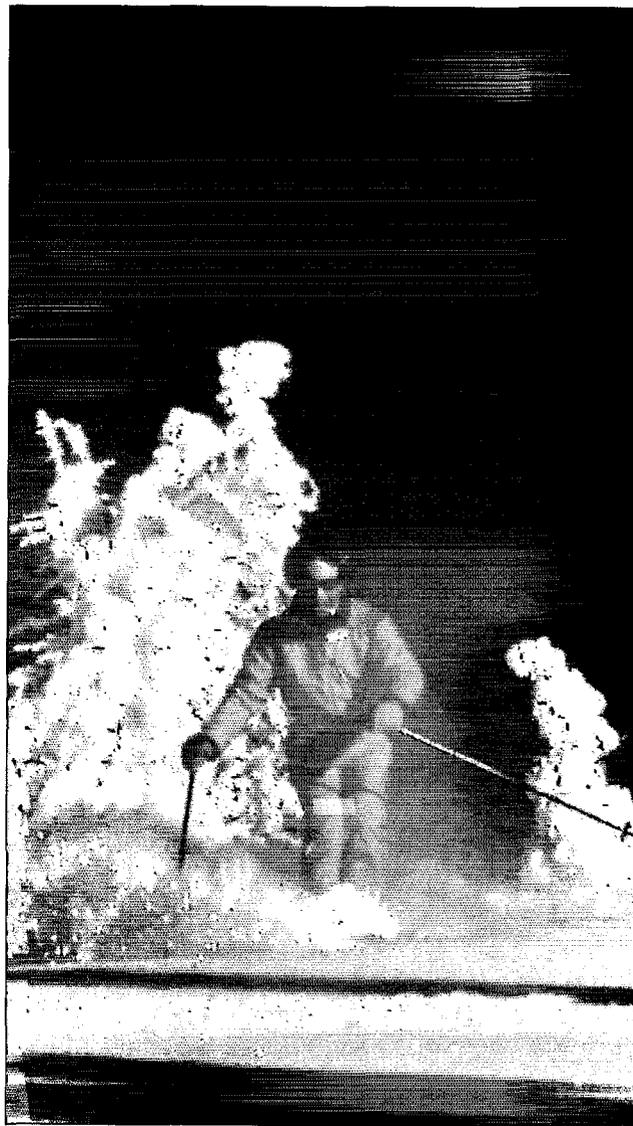
Rocky Mountain High

"We got snowed in. Loveland Pass was closed in September with thirty-six inches of snow. The areas that we visited were their first days of opening and they didn't expect (snow) as early as we got it. But they did expect it to be earlier than last year. They wish they could do it out east like they do it out west," said Karen Craig of Mr. Q Travel in Grosse Pointe Woods, who also thinks that booking early is important when planning your Colorado ski vacation. She suggests booking now for spring or Easter travel.

If you're planning a ski vacation this year, look no further. To find out exactly what Grosse Pointers were looking for when booking a ski vacation, we spoke with several Grosse Pointe travel agencies. Much of Mr. Q's clientele stems from the Pointes and according to Craig, most Grosse Pointers request Colorado as their first ski choice, followed by Lake Tahoe, though some prefer to take the train to Montreal. Many of her clients in the older set prefer to book at Vail and Beaver Creek which have interchangeable ski passes. Many are Grosse Pointe families who choose the Aspen area for its varied skiing.

Many experienced skiers, Craig said, tend to go with Aspen as well. (Aspen Highlands is rated fifty percent intermediate skiing and Aspen Mountain is seventy percent most difficult.) "Aspen and Vail are like the Calvin Klein or Jordache of skiing. Those names are well-known and that's what everybody asks for and that's where everybody is going," Craig added. Another popular way to ski, especially with the younger Grosse Pointe crowd, is with a Ski-the-Summit pass which includes skiing at Arapahoe Basin, Breckenridge, Cooper Mountain and Keystone/North Peak on one pass with free shuttles running every fifteen minutes between ski areas.

An interesting way to vacation is through Club Med, a worldwide travel club, which has its only U.S. vacation



village at Copper Mountain. According to Craig, ski vacations through Club Med are very popular with the younger Grosse Pointers, especially singles who don't want to worry about anything but relaxing on their vacation. Club Med's Copper Mountain resort is a self-contained village located slopeside for ski-in, ski-out convenience. One price includes air fare, accommodations, two meals per day, unlimited downhill and cross-country skiing with lessons for all levels. This price also includes the extras such as English/French language labs, computer workshops, jacuzzis, saunas, ice skating and even taped classical music at sunset. Craig adds, "Definitely, Club Med for the skiing and prices is comparable to planning your own ski vacation."

Colorado is accessible via two major airports in Denver (Stapleton International) and Grand Junction (Walker Field). Eleven smaller airports provide service to destination cities through Denver or regularly scheduled service from many U.S. cities.

SPORTS

For those less enthusiastic about flying, Amtrak Superliners run daily, west from Chicago and east from San Francisco. Five of the ski areas are directly accessible by train. Trailways runs regularly scheduled buses to most ski resorts. Hertz car rentals also provides winterized cars and computer printouts of directions to various resorts.

Craig noted that in general, Grosse Pointers choose to fly to Denver and often request villas or condos for lodging, with all the extras such as fireplaces, pools, saunas, whirlpools and especially desire ski-in, ski-out convenience. Other travel agencies in Grosse Pointe summed it up by saying their clients book long weekend or weeklong trips to Vail, Aspen, Steamboat Springs and the summit areas.

A travel agent at DeBary Travel spoke of a new carrier, Jet America, which flies non-stop Detroit to Denver with fares of about \$100 with the purchase of a roundtrip ticket. On the other hand Craig said, "United has the most flights out of Detroit, and that's what you need, the availability to get the Supersaver fares. United fares are definitely comparable to Jet America's — you can even get flights for \$198 roundtrip. I think when Christmas and Florida are over with, they'll be going down to \$178, which is what was big last year. That would even beat Jet America. But when one comes down, they all come down. So I'm looking forward to \$178-\$198 fares."

It's important to book as early as possible for flights and accommodations. "It's excellent to plan early. I would suggest to book at least thirty days in advance to get the

Supersaver fares, but even to work before that. For Easter, I would say to book around Christmastime or now, to get the March and April skiing. A lot of people are realizing it's better skiing that time of year because of the weather and snow conditions," she emphasized.

For transportation from Stapleton to the resort areas, depending on the location, either commuter flights or shuttles are the most practical. For the areas farther away from Denver, such as Telluride, Crested Butte, Steamboat and even Aspen, Craig suggests commuter flights, "but for the closer areas like Copper Mountain, Vail, Beaver Creek even Snowmass and Aspen, the whole summit area, these are driveable as of three hours. I wouldn't even sell them the commuter flights because the shuttles are really convenient, and they take you right to the doorstep of your hotel.

"A lot of Grosse Pointers take the shuttle. I'd rather have someone else driving because you never know how the snow is going to be in the roads," she pointed out. Once you're at your destination area, there is little or no need for a car, as most of the ski areas, many of which are self-contained, provide shuttle bus service from lodging to slopes and many even provide free shuttles to neighboring ski areas.

From Stapleton Airport, depending on your destination, Frontier Airlines and several of the commuter airlines provide a baggage service to check your skis and luggage through so it is waiting at your hotel when you arrive. As to whether Grosse Pointers use this service or not, Craig replies, "Yes, Grosse Pointers will use every service, all the



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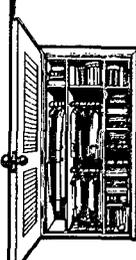
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services available. They don't have to worry about it. Or we can pre-pay their rentals and lift tickets. If people want to look good while they're out there, we can do their clothes too and everything will be waiting at the lodge for them when they get there."

Why ski Colorado as opposed to other areas? One reason many skiers choose Colorado is the close proximity of the many ski areas. With thirty-two major ski facilities, you can ski several ski areas on a single vacation. Where would she ski if the choice was anywhere in the United States, Craig replied, "In the U.S. I would go with Aspen. I would like a pass where I could switch between mountains. I think that's the best."

Colorado is in the midst of an estimated \$128,530,000 massive expansion program. The emphasis is on increasing skiing quality as well as skiers' actual on-slope time (as opposed to time spent on lifts or in lift lines). This will be implemented through improvements in lift technology (high speed, state-of-the-art lifts) to increase ski time. Craig compared Colorado lifts to those in Eastern ski areas — Vermont, for example. In Colorado, after a half-hour lift line, and forty-five minutes to the top, it takes one and a half hours to ski down. In Vermont, though, the lift line would be almost an hour for only half an hour of skiing.

Another eighty-four million dollars will be spent in off-slope expansion. One aspect of this expansion is a movement by investment companies to buy up singly owned condominiums and other lodging facilities, which will even-

tually allow someone to call one central reservations number. This investment is the largest in Colorado's history.

Other alterations this year affect ski prices due to a multi-tiered pricing system many Colorado ski resorts have changed to. These include bargain packages for families, beginning skiers and senior citizens. This new pricing system offers multi-day discount tickets, low-season rates, discount cards for bargains throughout the season and pre-purchase discounts. Skiing during low season offers more ski time and other discounts on lodging and lift tickets.

Low season is November 28 through December 12, January 4 through January 31 and April 5 through April 13. High season runs December 21 through January 3 and February 1 through April 4. Although Craig added that, "Most of the Grosse Pointers want the end of March, beginning of April skiing, the Easter period. Most of them go when they want and will pay for what's available. Most of them are booking for a week's period with a six-day ski/lift ticket."

Craig sums it up by saying, "Colorado is close, the air fare is lower, the accommodations are beautiful, perfect. There's just so much to offer in Colorado."

ASPEN

The Aspen ski area is located roughly 200 miles southwest of Denver and 130 miles east of Grand Junction. It is comprised of four ski resort areas — Aspen Highlands, Aspen



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For information on accommodations — from lodges, condos and hotels to private homes in the Aspen area, contact the Aspen Resort Association, 700 South Aspen Street, Aspen, CO 81612. (303) 925-9000.

BEAVER CREEK

For lodging, contact Beaver Creek Central Reservations, P.O. Box 7, Vail, CO 81658. 1-800-525-2257.

BERTHOUD PASS

For accommodations, contact Berthoud Pass Lodge, P.O. Box 3220, Idaho Springs, CO 80452. (303) 572-8014.

BRECKENRIDGE,

For accommodations, contact the Breckenridge Resort Chamber, P.O. Box 1909, Breckenridge, CO 80424. (303)453-2918 or (303)453-6018. For Town/Resort Information call 1-900-410-SNOW.

SKI BROADMOOR

For lodging, contact the Broadmoor Hotel, P.O. Box 1439, Colorado Springs, CO 80901. (303)634-7711.

CONQUISTADOR

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COOPER-LEADVILLE

Contact Ski Cooper-Leadville Chamber of Commerce for lodging at P.O. Box 861, Leadville, CO 80461. (303)486-0418 or (303)486-3684.

COPPER MOUNTAIN

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GENEVA BASIN

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KEYSTONE MOUNTAIN

NORTH PEAK

ARAPAHOE BASIN

The Keystone/Arapahoe Basin area serves all ability skiers. Keystone Mountain has thirty-five cruising runs, while North Peak offers ten advanced runs and Arapahoe Basin provides open bowl skiing for beginners to experts. Keystone also features Olympic-champion skiers Phil and Steve Mahre training skiers of all levels.

For accommodations, contact Keystone Resort Reservations (Keystone, Arapahoe Basin, North Peak), P.O. Box 38, Keystone, CO 80435. (303)468-4242.

MONARCH

For accommodations, contact Monarch Lodge, Garfield, CO 81227. 1-800-525-9390.

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SPORTS

POWDERHORN

For accommodations, contact Powderhorn Central Reservations, P.O. Box 370, Mesa, CO 81643. 1-800-824-8939.

PURGATORY

For accommodations, contact the Purgatory/Durango Central Reservations, P.O. Box 666, Durango, CO 81032. 1-800-525-0892.

ST. MARY'S GLACIER

For accommodations, contact St. Mary's Glacier Ski Resort, Route 1, Box 617H, Idaho Springs, CO 80452. (303)670-1634.

SHARKTOOTH

As for accommodations, there are only two hotels nearby, one in Greely and one in Evans. Call (303)356-3000 or (303)353-5900.

SILVERCREEK

For accommodations, contact SilverCreek Central Reservations, P.O. Box 4001, SilverCreek, CO 80446. Phone 1-800-526-0590.

STEAMBOAT

For accommodations, contact the Steamboat Springs Chamber Association, P.O. Box 774408, Steamboat Springs, CO 80477. (303)879-0740.

SUNLIGHT

Contact Ski Sunlight/Glenwood Springs Central Reservations, 1102 Grand Ave., Glenwood Springs, CO 81601. (303) 945-7295.

TELLURIDE

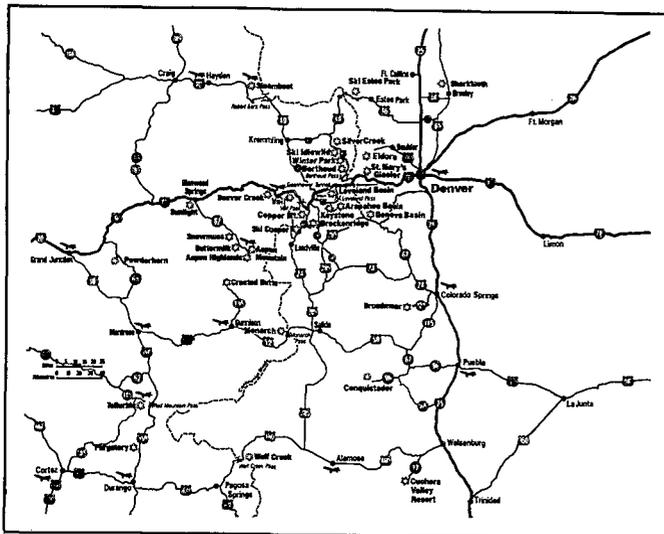
For information, contact Telluride Central Reservations, P.O. Box 1009, Telluride, CO 81435. 1-800-525-3455.

VAIL

For lodging, contact the Vail Resort Association, 241 East Meadow Drive, Vail, CO 81657. 1-800-525-3875.

WINTER PARK — MARY JANE

For accommodations, contact Winter Park Central Reservations, P.O. Box 36, Winter Park, CO 80482. (303) 726-5587 or 1-800-453-2525.



Wolf Creek, in sunny southwest Colorado, receives an average annual snowfall of 465 inches, making for quality powder skiing. On weekends, a Snowcat shuttle provides additional skiing terrain by taking passengers to areas not serviced by the lifts. Wolf Creek, 249 miles from Denver, is serviced by commuter flights to Durango and Alamosa and is open daily, mid-November through mid-April.

Many fun events are planned at Wolf Creek this year, including Winterfest February 1 and 2. Special scenic horse-drawn sleigh rides are available at Wolf Creek.

For accommodations, contact the Wolf Creek Ski Area, P.O. Box 1036, Pagosa Springs, CO 81147. (303)264-2533.

continued on page 134

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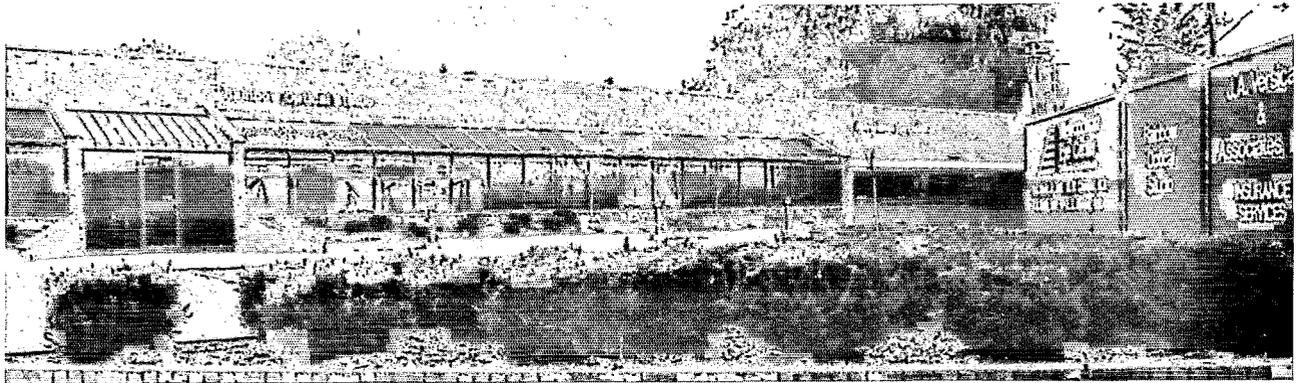
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**20343 Mack South of Vernier
Grosse Pointe Woods 884-5660**

The precious gift of sight



The Metropolitan Eye Center and Outpatient Surgical Facility, located at 21711 Greater Mack north of Vernier, has been meticulously designed, equipped, and furnished with comfort and convenience in mind.

Advanced and self-contained

The development of new technologies has made Ophthalmology one of the most progressive specialties in medicine. This new Center has the most advanced ophthalmic surgical and diagnostic equipment available. Expanded diagnostic capabilities include fundus and slit lamp photography, computerized visual field and sensory testing, fluorescein angiography and ultrasonography as well as the most advanced medical lasers for diagnosis and treatment. Surgery that formerly required a hospital stay can now be safely and cost-efficiently performed on a "same-day" outpatient basis in the center. The "Center" concept concentrates all of these eye care services in the most sophisticated and pleasant setting you will find.

Comfortable and convenient

You will be impressed by the quality of care received at the center. Staff members are all highly skilled and dedicated professionals who succeed in creating a friendly and relaxed environment with understanding and sensitivity to your needs.

You will feel at ease in the spacious and sunlit waiting areas. There are televisions for your viewing pleasure. Ample free parking is just

steps away from a covered entrance. Patient education is provided by audio-visual presentations that give detailed explanations of eye problems, recommended treatments, and surgery. A comprehensive contact lens service is available under the skilled direction of the Director of Optometric Services, Dr. Edward Kamlay. Rainbow Optical Studio, managed by Mr. Tom Klimek, features a full line of quality optical goods and services, low vision aids, and specialty items to suit all sport, hobby, and work situations.

No detail has been overlooked to insure your comfort and convenience.

Cost-efficient and safe

Patients receive the most advanced eye surgical care available in this personal, in-office surgical suite, where staff, facility and equipment standards exceed the most stringent requirements of national, state and local licensing authorities. No longer will there be the inconvenience of having to go to a hospital. Metropolitan's outpatient surgical suite provides the most sophisticated compliment of lasers, phacoemulcifiers, and microsurgical instrumentation available. Surgical teams perform delicate cataract and intraocular lens surgery, glaucoma surgery, cosmetic and refractive surgery (radial keratotomy), and other microsurgical procedures with ease and precision. Their perfected techniques have proven to be the safest, least traumatic and most cost-efficient methods of surgical eye care. Such revolutionary advances allow patients the convenience and cost efficiency of outpatient surgery, with the comfort of convalescence at home in familiar surroundings in the company of family and friends.

Such efficiency allows the center to be a full participant in the Medicare program as well as many other fine eye care insurance plans. Such a benefit minimizes out-of-pocket expense for many mature patients.

Established and Respected

Dr. Richard C. Mertz, specializing in cataract and implant surgery, graduated from U of M medical school and completed his residency at Henry Ford Hospital. He has participated in numerous federal and local implant studies and is frequently called upon to lecture about cataract and implant surgery.

Dr. Robert O. Reisig graduated from U of M medical school where he completed his residency.

Dr. Mariann M. Channel, specializing in cataract phacoemulsification and laser surgery, graduated from Wayne State University and completed her residency at Sinai Hospital in Detroit. She has authored several articles and lectured on laser surgery.

The doctors are Fellows of the American Academy at Ophthalmology, are members of numerous national, state, and local medical associations, and are affiliated with Bon Secours, Cottage, Holy Cross and Sinai hospitals.

Expert eye care that combines the personalized attention of yesterday with the advanced technology of tomorrow.

RESTAURANTS

Once again, we invite you to dine vicariously. Charlotte Russe (a pseudonym for purposes of impartiality) is serving in fine stead as our Restaurant Critic. Her forays into dining establishments near and far, combined with her educated palate and considerable appreciation of the nuances of fine dining, are her formidable credentials. Restaurateurs, look sharp! This month, we take a peek at Lansdowne, the car-ferry turned restaurant.

Additionally, Ms. Russe regularly updates our restaurant listings. Prices indicated are based on the estimated cost of a typical dinner for two with one drink each, but excluding tax and tip. All establishments have a full bar unless indicated. Note days and hours they're open, and Bon Appetit!

Credit cards: AE — American Express; CB — Carte Blanche; DC — Diners Club; MC — MasterCard; MTE — Metro Trade Exchange; V — Visa.

Assembly Line Sandwich Shop, 19341 Mack in the Woods, 885-5122. Though half of their business is carry-out, they do have a casual dining area for about forty. Delivery between 10 a.m. and 3 p.m. by now has become legendary. Try their huge party subs. Monday-Saturday 10:30 a.m.-10 p.m.; Sunday noon-9 p.m. \$8. No credit cards.

Blue Pointe, 17131 E. Warren, Detroit, 882-3653. One of the few east side Italian restaurants makes you feel comfortable with its oak furniture with brass and forest green highlights. Tuesday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-12 p.m. Sunday brunch from 10 a.m. to 2:30 p.m.; 4 p.m.-12 p.m. \$20. AE, CB, DC, MC, V.

Cadieux Café, 4300 Cadieux in the Farms, 882-8560. Belgian feather bowling, occasional archery and Belgian beer provide atmosphere — mussels, steak and fresh fish round out the fare. Monday-Friday 11 a.m.-2 a.m.; Saturday 4 p.m.-2 a.m.; Sunday 5 p.m.-2 a.m. \$16. MC, V.

Café Le Chat, 17001 Kercheval in the City, 884-9077. A charming, cozy café featuring gourmet lunches with a French flair. Soups, salads, pasta, sandwiches and assorted cheese trays are available on a frequently changing menu. The supreme en croûte and pasta primavera are recommended. Desserts include raspberry jenois, fruit flan and tortes that are all made on the premises. No bar. Monday-Saturday 11 a.m.-2 p.m. Tea and dessert Monday-Saturday 2 p.m.-5 p.m. \$12. MC, V.

Callaghan's in the Park, 15412 Mack, 881-6550. The sandwich menu features ground round, clubs and coney islands. Onion rings and homemade soup round out the fare at this casual neighborhood eatery. Monday-Saturday 10 a.m.-2 a.m.; Sunday noon-2 a.m. \$10. No credit cards.

Clairpointe, 630 St. Clair in the City, 884-6810. A full menu of Italian and American dishes are served in this newly remodeled restaurant. Try the chicken piccata, Boston scrod or stuffed pizza. For dessert, there are many homemade treats, including a variety of tortes. No bar. Monday-Saturday 7 a.m.-9 p.m.; Sunday 8 a.m.-3 p.m. \$12. No credit cards.

Da Edoardo, 19767 Mack in the Woods, 881-8540. Northern Italian continental cuisine served in a beautiful, dimly lit English countryside setting. Rich wood panelling and mirrored arches enhance the three intimate dining rooms. Veal medallions with prosciutto, ham and cheese sautéed in wine sauce or the spinach pasta filled with crab are the more popular specialties. Over coffee and dessert, study the magnificent ceiling in the Cappuccino Room. Monday-Thursday 5 p.m.-10 p.m.; Friday-Saturday 5 p.m.-midnight. \$40. MC-V.

Diamond Lil's, 18774 Mack in the Farms, 881-3717. Homemade soups, sandwiches, salads and, of course, "Lil's Famous Ground-Round." Daily specials and a heavy oak setting help make Lil's one of Grosse Pointe's friendliest eateries. Monday-Friday 11:30 a.m.-2 a.m. Saturday noon-2 a.m. Entertainment Thursday-Saturday. \$15. MC, V.

El Patio Café, 16239 Mack Avenue in Detroit, 884-5540. Picture yourself in Mexico, on a patio, complete with Spanish-speaking service. This rapidly expanding restaurant offers unique Mexican dishes as well as American and vegetarian choices. No bar. Monday-Saturday 4:30-10 p.m.; Sunday 4-8 p.m. \$15. No credit cards.

Farina's Granary, 18431 Mack Avenue in Detroit, 881-3086. Comfy in a rustic way, with daily specials for both lunch and dinner, and fresh-baked bread; the Granary also offers entertainment on Friday and Saturday with no cover. Monday-Friday 11 a.m.-2 a.m.; Saturday 5 p.m.-2 a.m. \$15. MC, V.

Fisher's 666, 666 Lothrop, Detroit, 875-5900. One of Detroit's original speakeasies, this charming old house behind the Fisher Theatre serves everything from tuna melts for lunch to filet mignon for dinner. Try the Long Island duckling or scallops. Monday-Friday 11 a.m.-2 p.m. and 5 p.m.-8 p.m. Saturday the evening hours apply when the Fisher Theatre is open. \$30. AE, CB, DC, MC, V.

Hotel St. Regis, 3071 W. Grand Blvd., Detroit, 873-3000. Longing for the Continent but low on time? Step for an afternoon into the St. Regis restaurant. The food is fabulous — try the expansive Sunday brunch. Have dessert or a brandy on a couch in the lounge, or better yet, indulge in high tea with scones. Daily 7 a.m.-11 p.m.; high tea 3 p.m.-5 p.m. Monday-Saturday; Sunday brunch 10:30 a.m.-3 p.m.; high tea 4 p.m.-5 p.m. \$46. AE, CB, DC, MC, V.

The Intermission, 3011 W. Grand Blvd., Fisher Building, Detroit, 875-7711. A little bit of Greektown reaches the New Center area, thanks to the owners of Pegasus. Enjoy stuffed grape leaves, marinated octopus, gyros, and delicious taramasalata. Monday-Friday 10:30 a.m.-8 p.m. \$22. AE, CB, DC, MC, V.

Irish Coffee, 18666 Mack in the Farms, 881-5675. A famed ground round headlines at this spot, especially since it goes for a mere ninety-six cents Sunday through Thursday. Lined with lots of wood, the interior resembles a library. But a friendly crowd of all ages keeps things far from hushed. Monday-Saturday 11 a.m.-2:30 a.m.; Sunday 5 p.m.-2:30 a.m. \$7. MC, V.

Jacobson's, St. Clair Room, 17000 Kercheval in the City, 882-7000. Take a break from shopping duties in this cheerful colonial room. Among the chef's specialties are the crêpes, sandwiches, and soups. Salads include pasta, tuna, taco and Maurice. No bar. Monday-Wednesday 9 a.m.-5:30 p.m.; Thursday-Friday 9 a.m.-8 p.m.; Saturday 9 a.m.-5:30 p.m. \$10. AE, Jacobson's.

Jefferson Colonnade, 22423 Jefferson Avenue, St. Clair Shores, 779-4720. Long a tradition in the area for German and American cuisine, specializing in broiled fish and daily specials. The colonial motif extends to the interior with a polished but friendly atmosphere. Full bar with imported beer and wine. Monday-Friday 8:30 a.m.-10 p.m. Saturday 8:30 a.m.-midnight. \$25. AE, V.

LANSD

For seventy-five years, Detroit's famous "iron carferry" transported railroad cars across the river from Windsor to Detroit. Now, Lansdowne has come to rest on the Detroit River, moored behind Cobo Hall. Bedecked in 1890s finery, her lights beckon the downtown crowd away from the city madness and back to the mystique of a more gracious era.

This multi-level restaurant gleams with shiny brass handrails reflecting the deep green tapestry fabric on the walls. On the main deck, patterned frosted glass partitions separate the dining areas and sparkle in the glow of suspended antique lighting fixtures. Tables, draped in ecru linen and brightened with raspberry napkins, afford a splendid view of the Canadian shoreline.

Appetizers all hail from the sea: calamari, lump crabmeat, smoked salmon, oysters Rockefeller to name a few.

The luncheon menu includes a limited selection of fresh salads or traditional sandwiches served with the soup of the day, as well as entrées like lemon sole in sauce cardinal — sole broiled and served in lobster sauce (\$6.95), or fettuccine pacifica — seafood delicacies and crisp vegetables lightly sautéed and tossed with spinach and garlic fettuccine (\$7.95). A friend sampled the chicken cashew salad garnished with fresh fruit segments and date nut bread (\$6.50), while I feasted on six oysters on the half-shell and a spinach salad with hot bacon dressing. Both meals were first-rate in preparation and presentation.

In the evening, as at lunch, diners are served a small loaf of warm, sourdough-like bread — a delicious accompaniment. Soups which passed the taste test included cream of celery (so thick you can stand your soup-spoon on end in it!) sprinkled with celery seed, and a hearty Manhattan clam chowder swimming with chunky vegetables.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9 DSO Concert	10 Brandenburg Bash Greater Tuna	11
12 Classical Concert	13	14	15 Gigi	16 Ophthalmology Seminar DSO Concert WSU Music Revue	17 Celebration Hamlich Concert	18
19	20	21	22 The Royal Family My One and Only	23 War Memorial Trip DSO Concert	24 Home from Harlem Brighton Beach	25 Romantic Gems Big River Great Escape
26 Classical Concert Christ Church Concert	27	28	29 GPN Concert The Lettermen	30 DSO Concert	31	



Peace on Earth



	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
D E C E M B E R	1 West Side Story Brunch with Bach	2 Ski club	3 Gingerbread Workshop Family History	4 Wassail Feast Christmas Tea The Royal Family	5 Tax Seminar Tribute Tree Greens of Christmas	6 DSO Concert Yuletide Evenings Holiday Mart	7 Advent Concert Peter Pan Snoopy Colonial Christmas
	8 Cranbrook Walk	9	10 Village Club	11 Noël Night	12 Ski Seminar DSO Concert DIA Wassail Feast	13 Aridy Williams Equus	14 Viennese Ball
	15 King's Singers GPCC Concert	16	17 South-North basketball GPS Concert Tap Dance Kid	18 Detroit Concert Band Yuletide Evening GPN Concert	19	20 Christmas Dance Ballet Recital	21 Nutcracker Suite
	22	23	24 Christmas Eve	25 Christmas	26 Pinocchio	27 Donatello Exhibit	28
	29	30 New Year's Dance	31				

J.R. Carly's, 18696 Mack in the Farms, 885-9041. Two large screen TVs are an attraction in this informal neighborhood spot. Shields pizza, Greek specialties including baklava, and homemade soups are featured, although the menu includes all the traditional favourites. Monday-Sunday 11 a.m.-midnight, Friday and Saturday til 1 a.m. \$14. AE, MC, V.

Le Café Français, 20311 Mack, in Kimberly Korner Mall in the Woods, 343-0610. A courtyard with a running fountain, plants and statues sets the romantic scene for the prix fixe dinner. Wine and beer. Lunch Tuesday-Saturday 11 a.m.-2:30 p.m. Dinner Wednesday-Saturday at 6 p.m. by reservations only. Sunday brunch 10 a.m.-2 p.m. Courtyard dining. \$60. AE, CB, DC, MC, V.

DOWNNE

Dinner specialties include top sirloin and strip sirloin steaks, filet mignon, and roast prime rib au jus. Scallops of veal are prepared in a Louisiana or marsala wine sauce — sautéed in butter and topped with baby shrimp, crayfish, mushrooms, and sauce cardinal. While my plate of chicken dijonnaise appeared to have languished overly long beneath the warming lights, the sauce of shallots, white wine, Dijon mustard and cream was tasty, and the chicken tender. My companion's strip sirloin was very juicy and flavourful, despite her stubborn insistence on having it prepared well-done.

Seafood selections include a charbroiled swordfish fillet basted with herb butter, jumbo shrimp and plump morsels of lobster charbroiled en brochette and served over spinach fettuccine, as well as two-pound Maine lobsters (baked, broiled or steamed), and a fresh catch of the day. An acquaintance recommends the scallops sautéed with a pesto-and-cream sauce, served with spinach and garlic fettuccine.

Two vegetables are available à la carte: a spinach-and-mushroom sauté or sautéed peapods with sesame.

Following the meal, a tray of fresh fruit and mouth-watering pastries is presented for your selection. The hot apple walnut upside-down pie with cinnamon ice cream surely could feed a family of four, and the chocolate walnut cake, garnished with gobs of fudgey buttercream and thin triangles of chocolate, is simply a wonder.

LANSDOWNE, 201 Atwater St., Detroit, 259-6801. Lunch Mon.-Sat. 11 a.m.-2:45 p.m.; dinner Mon.-Thurs. 5 p.m.-11 p.m.; Fri.-Sat. 5 p.m.-12 p.m.; brunch Sun. 10:30 a.m.-2 p.m.; dinner 4 p.m.-10 p.m. Reservations suggested. \$38. AE, DC, MC, V.

Lelli's, 7618 Woodward Avenue, Detroit, 871-1590. Although specializing in many types of veal, the menu also features a wonderful filet mignon. If you enjoy Italian food, stop here prior to visiting the Attic or Fisher Theatres. Monday 11 a.m.-2 p.m.; Tuesday-Friday 11 a.m.-10 p.m.; Saturday 11 a.m.-11 p.m. \$30. AE, CB, DC, MC, V.

Little Tony's Lounge in the Woods, 20513 Mack, 885-8522. Taste Carol's homemade chili or some outstanding G.P. burgers in the rustic comfort of high-backed wooden booths. While dining, pause to study the cartoons and other artwork on the walls — many are by local artists. Monday-Saturday 11 a.m.-2 a.m. \$12. No credit cards.

Mr. Mike's, 6064 Woodward Avenue, Detroit, 871-6722. Cozy leather booths and fresh flowers provide a relaxing atmosphere to enjoy Greek and American specialties. Just a few blocks from the New Center Theatre district. Monday-Friday 11 a.m.-9:30 p.m. \$18. AE, CB, DC, MC, V.

National Coney Island, 19019 Mack in Detroit, 881-5509. You won't recognize the place: after an expansion which seems to have tripled the floor space and a renovation which produced a lovely wood-and-plants atmosphere, you can savour your coney dog in style. A great breakfast menu and their famous Greek salad round out the fare. Beer and wine; parking in the rear. Monday-Thursday 7 a.m.-11 p.m.; Friday and Saturday 7 a.m.-12 p.m.; Sunday 8 a.m.-10 p.m. \$10. No credit cards.

Normandie on the Park, 6525 Second Avenue, Detroit, 871-5523. Certainly a well-known secret about this spot is its after-theatre activity. Catch the stars you just saw at the Fisher enjoying their own steak, seafood or burgers. Monday-Saturday, 11 a.m.-2 a.m. \$30. AE, CB, DC, MC, V.

The Old Place, 15301 E. Jefferson at Beaconsfield in the Park, 882-4118. This formal dining room is filled with gorgeous antiques to occupy wandering eyes between courses. China dolls, wall hangings and old farm implements create a backdrop for tables beautifully set with white linen, pewter and crystal. The primarily American menu includes an occasional nod to the French. Château brignol, many veal dishes, rack of lamb, and prime rib on weekends. Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-midnight; Saturday 4 p.m.-midnight. Bar open Monday-Saturday until 2 a.m. \$40. AE, DC, MC, V.

The Original Pancake House, 20273 Mack, west of Lochmoor, in the Woods, 884-4144. People come from miles around to eat breakfast here. It might be because their pancakes, crêpes, omelettes and everything else on the menu are made from the freshest ingredients. The custard-filled apple pancakes topped with cinnamon glaze reign supreme. No bar. Daily 7 a.m.-9 p.m. \$10. No credit cards.

Park Place Café, 15402 Mack at Nottingham in the Park, 881-0550. A comfortable contemporary spot for a healthy meal. Park Place is known for its fresh fish — flounder, trout, orange roughy — and generous salads. Tuesday-Thursday 11 a.m.-10 p.m.; Friday-Saturday 11 a.m.-midnight. \$30. AE, MC, V.

Pontchartrain Wine Cellars, 234 West Larned, Detroit, 963-1785. Across the street from the Pontchartrain Hotel, the decor here is very romantic — with fresh flowers and candlelight sure to enhance your veal cordon bleu, or the best snails in town. Beer and wine. Monday-Friday 11:30 a.m.-2:30 p.m. and 5:30 p.m.-9:30 p.m.; Saturday 5:30 p.m.-11 p.m. \$30. AE, CB, DC, MC, V.

The Rhinoceros, 265 Riopelle, Warehouse District in Detroit, 259-2208. A dimly lit sophisticated bistro restored to nineteenth-century charm. Exposed brick walls and an amusing array of mismatched furnishings. Continental fare served up in one of Detroit's premier piano bars. Tuesday-Friday and Sunday 11:30 a.m.-2 a.m.; Saturday and Monday 4:30 p.m.-2 a.m. \$40. AE, MC, V.

St. Clair Inn Restaurant, 500 N. Riverside in St. Clair, 329-2222. The linen-and-china set tables add to the elegance of this traditional English dining room. Gaze over the St. Clair River while savouring entrées of the American menu, including fresh seafood and steaks. Breakfast Monday-Saturday 7 a.m.-10:30 p.m.; lunch 11:30 a.m.-4 p.m.; Dinner Monday-Thursday 5 p.m.-10 p.m.; Friday-Saturday 5 p.m.-midnight. Dinner only Sunday 1 p.m.-9 p.m. \$35. AE, CB, DC, MC, V.

Shannon's Steakhouse, 29370 S. River Road, Mount Clemens, 469-7111. Cravin' a bit of old Erie are ya? Shannon's has a green and tan decor littered with shamrocks in which you can enjoy plenty of Irish dishes, and steak — of course. Daily 11 a.m.-2 a.m. \$30. AE, CB, DC, MC, V.

Sierra Station Cantina, 15110 Mack in the Park, 381-3906. Grosse Pointe's Mexican connection. All of the food, including nachos grande, burritos, and the fiesta plate are cooked up by Mexican husband-wife team Fabian and Aurora. The cantina is awash with interesting south-of-the-border artifacts. Tuesday-Friday 11:30 a.m.-2 a.m.; Saturday 5 p.m.-2 a.m.; Sunday 5 p.m.-11 p.m. \$13. MC, V.

Sparky Herbert's, 15117 Kercheval in the Park, 822-0266. Stylish decor and a cream-of-the-crop crowd give this local favourite its flair. Everyone comes in to talk, laugh and eat salads, pasta, rack of lamb, pheasant, fresh fish, beef tenderloin, and daily changing specials. A commendable wine list. Monday-Saturday 11:30 a.m.-2 a.m.; Sunday noon-midnight, with brunch from noon-3 p.m. \$25. AE, DC, MC, V.

Summer Palace, 1211 Beaconsfield in the Park, 331-8440. Finally — a Chinese restaurant in the Pointes — and one that serves authentic Cantonese and spicy Szechuan food in a comfortable, relaxed atmosphere. Tuesday-Thursday and Sunday 11 a.m.-9 p.m. Friday-Saturday 11 a.m.-10 p.m. \$14. No credit cards.

Telly's Place, 20791 Mack in the Woods, 881-3985. The menu is stuffed with a variety of croissant sandwiches which, in turn, are stuffed with crabmeat, turkey, tuna, ham...Relax and dine in church pew booths. Monday-Saturday 11:30 a.m.-2 a.m.; Sunday 5:30 p.m.-midnight. \$11. MC, V.

Tidewater Grill, 18000 Vernor, Harper Woods, 527-1050. Seafood and fresh fish are the specialties. Dine cozily amid an Art Deco decor. Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-12 p.m.; Sunday noon to 10 p.m. \$25. AE, CB, DC, MC, V.

Tom's Oyster Bar, 15016 Mack in the Park, 822-8664. Fresh seafood in the Pointes! Oysters, crabcakes, softshell crabs — all prepared with finesse in this casual restaurant which looks like a New England saloon. Wood dominates the decor, from floor to walls to the old-fashioned bar. Checkered tablecloths complete the image. Daily 6 p.m. \$15. AE, MC, MTE, V.

Woodbridge Tavern, 289 St. Aubin, Warehouse District in Detroit, 259-0578. Enjoy a honky-tonk piano and their boisterous sing-a-longs beneath the watchful eye of the moose head in the main floor bar. A family tradition since 1905 offering better-than-average bar fare, substantial sandwiches and beer from around the world. Chairs from Tiger Stadium rest on the rooftop deck, or spend a quiet moment on a cozy patio under a flourishing grape arbor. Daily 11:00 a.m.-2:00 a.m. \$28. AE, CB, DC, MC, V.

Wooden Nickel, 18584 Mack in the Farms, 886-7510. You'll feel right at home in this casual setting, then enjoy a hearty, "full" bowl of meaty chill. The waitresses dish up thick pickles to go with your burgers. Choose from twelve tempting sandwiches. No bar. Monday-Wednesday 11 a.m.-9 p.m.; Thursday-Saturday 11 a.m.-10 p.m.; Sunday 11 a.m.-8 p.m. \$11. No credit cards.

Za Paul's, 18450 Mack in the Farms, 881-3062. Generous portions of fresh pastas are standouts in this casual, contemporary two-story Tudor building. A fourth reincarnation of the old Manor bar, they serve up ribs, chicken, and beef in a setting conducive to table-hopping. The comedy-magic of Gary Thison Friday and Saturday nights appeals to fans of the magic arts and jaded sophisticates alike. Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m. to midnight; lounge till 2 a.m. \$12. AE, MC, V.

ENGAGEMENTS

◆ pat kromm

'Tis the season — to have way too much happening to be able to do everything. There are the normal Christmas brunches and holiday decorating workshops, the *Nutcrackers* everywhere (including one December 21 with the DSO and Dance Detroit), the Christmas Walks where Meadowbrook and Cranbrook annually try to outdo each other... But if you want our advice, 'tis the season most of all to support your local theatre. All the houses are filled — you'll have a choice of a holdover of *West Side Story* by Michigan Opera Theatre; a production of *Snoopy* with the original Annie — Andrea McCardle; a recreation of radio in the Forties at the Attic; Jonathon Round in artistic director Jeff Nahan's adaptation of *Miracle on 34th Street*; or Wayne David Parker playing twenty characters in the Attic's *Greater Tuna*. Whew! We're glad the choice is yours. Whatever you choose, have a happy holiday!



What could be more fun than seeing Jonathon Round as Kris Kringle in the Actors' Alliance production of *Miracle on 34th Street*? Perhaps viewing the Italian sculpture at the Donatello exhibit at the DIA? If not, join your friends for a carolling tour of the Cultural Center on Noël Night — there's sure to be hot chocolate for all.

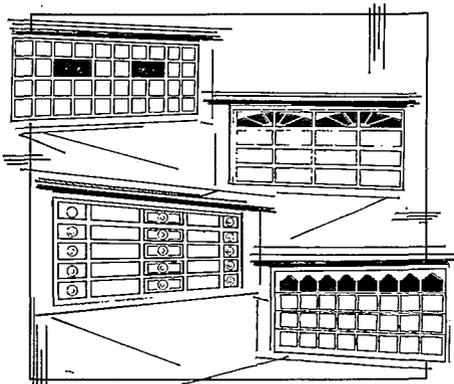
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ENGAGEMENTS

Through December 22

Take the kids to see **Santa** when he takes up residence in the Detroit Institute of Arts' Kresge Court. Your child can share breakfast or lunch in an artistic setting. Breakfast Tuesday-Friday 10 a.m. to 11 a.m. by reservation. Lunch Saturday and Sunday 1 p.m. to 4 p.m. 5200 Woodward, Detroit. Call 833-2730 for further information.

Through December 22

Four decades of **Irving Penn's** portrait and fashion photography can be seen at the Detroit Institute of Arts. Certainly you'll remember his recent **Vanity Fair** covers, but it's worthwhile to watch the changing face of fashion through his eyes, with more than 170 color and black-and-white photographs on exhibit. Tuesday through Sunday 9:30 a.m. to 5:30 p.m. 5200 Woodward, Detroit 833-7900.

Through January

Treat the little ones to an hour of fantasy and adventure at the **Central Library's story hour**. Preschoolers can hear their favourite stories Tuesdays at 1 p.m. and 2 p.m. and Wednesdays at 10:30 a.m. School-aged children can attend Thursday at 4 p.m. Ten Kercherval, Grosse Pointe Farms, 343-2074.

Through January 1

Still cherishing memories of the Attic Theatre's summer hit, "Piaf"? Here's a chance to recreate some of them when the talents of director Daniel Yuragatis and Piaf herself, Sheri Nichols, reunite to perform a **1940s Radio Hour**. They'll take you on a time trip, to once again live in the glory days of radio. Thursday and Friday at 8 p.m., Saturday at 5:30 p.m. and 9 p.m., Sunday at 6:30 p.m. \$12-\$9. Third Avenue and West Grand Boulevard next to the Fisher Building, 875-8284.

Through January 4

Miracle on 34th Street continues to provide Christmas pleasure for youngsters of all ages at the Actors' Alliance Theatre Company. This holiday favourite, in a new adaption, confirms our faith in miracles even when common sense tells us not to believe. Fridays and Saturdays at 8:30 p.m., Sundays at 6:30 p.m. \$10, \$9 and \$8. 30800 Evergreen, Southfield, 642-1326.

Through January 5

Celebrate the Detroit Institute of Arts' centennial and the 600th anniversary of Donatello's birth by viewing the **Italian Renaissance Sculpture in the time of Donatello** exhibit at the DIA. More than 100 pieces by Donatello and related fifteenth-century sculptures are displayed including works of marble, bronze, terra cotta and polychromed stucco. Tuesday through Sunday, 9:30 a.m. to 5:30 p.m. 5200 Woodward, Detroit, 833-7900.

December 1

The Grosse Pointe Symphony Women's Association presents a **Christmas Concert and Brunch**. A noon social hour begins the event, followed by a 1 p.m. brunch and concert at 3 p.m. at the Grosse Pointe Yacht Club. Call 884-2458 for reservations.

Don't miss one of the highlights of the fall season in its final performance. Leonard Berns-

tein's **West Side Story** is presented in grand style by the Michigan Opera Theatre at 6:30 p.m. Fisher Theatre, 3011 West Grand Blvd, 872-1000.

Brunch with Bach, an informal chamber concert, fills Kresge Court with their sound of music at 10 and 11:30 a.m. \$7.75 with full brunch, \$6.75 with continental brunch and \$2.50 with concert and stairway seating only. Detroit Institute of Arts, 5200 Woodward, Detroit, 832-2730 for reservations.

December 2

Grosse Pointe Ski Hi members are invited to an **information night** to learn about the club's upcoming trips to Pine Knob. 7:30 p.m. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 3

The Gingerbread House Workshop is back by popular demand at the Pointe Pedlar. Learn how to make one of the delightful holiday centerpieces under the instruction of Donna Roach. \$20. 12:30 p.m.-2:30 p.m. 88 Kercheval, Grosse Pointe Farms, 885-4028.

Learn how to **record your family history** the old way. Helen Leonard, outreach librarian, will teach you how to record the passing of time orally. Bring a tape recorder and a blank tape. \$4. 1 p.m. at the Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 4

Unearth the best medieval garb, call the carriage around and embark to the Grosse Pointe War Memorial for a **Wassail Feast**. The Wayne State University Men's Glee Club and Chamber Singers provide the entertainment in the best English tradition. The court fool will keep you laughing while the lord and lady of the feast reign over all. Dinner, vocal and instrumental entertainment are all a part of the \$50 package. 6:30 p.m. 32 Lake Shore, Grosse Pointe Farms. Call 577-2618 for reservations.

The choral groups from Grosse Pointe North and South provide holiday cheer at the annual **North-South Christmas Tea**. Entertainment and light refreshments provided. 1 p.m. Grosse Pointe North High School Auditorium, 707 Vernier, Grosse Pointe Woods.

Make your own holiday conversation piece at the **Condiment Christmas Tree Workshop** at the Grosse Pointe War Memorial. The tree is designed to hold ornaments and hors d'oeuvres for an interesting centerpiece. \$10, plus \$10 for materials. 7:30 p.m.-9:30 p.m. 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 4, 6, 7, 21 and January 9, 10, 18, 23, 31

Wayne State University Theatre takes a humorous look at America's first family of acting, from matriarchal grandmother to granddaughter in **The Royal Family**, written by George S. Kaufman and Edna Ferber. At 8 p.m. except for the Wednesday 2 p.m. matinee. \$8-\$3. Hilberry Theatre, Cass at Hancock, 577-2972.

continued on page 138

Spa for the Genteel

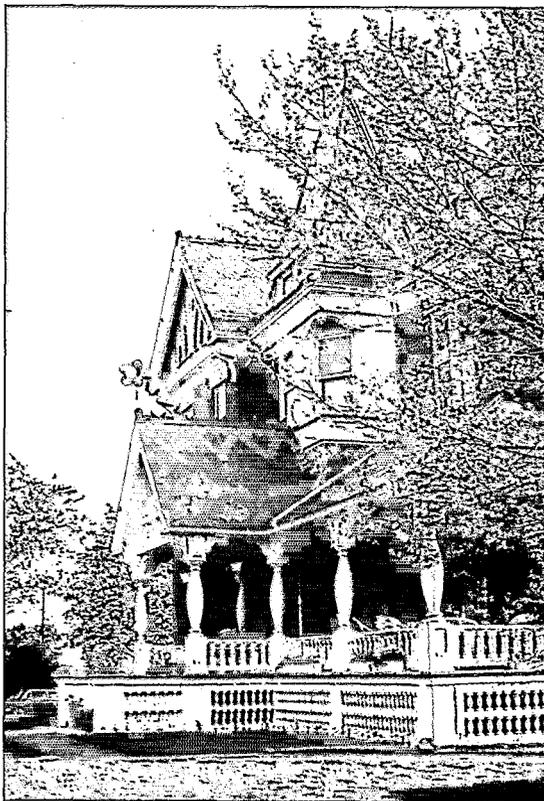
The Kerr House combines a century-old home with a holistic regimen conducive to regeneration.

My first experience with the Kerr family is one that I'll never forget. It was on Sunday, April 28, 1985, a day that will remain one of my fondest memories. I was honoured to be one of more than seventy guests invited to celebrate the Kerr home's 100th anniversary, and it was a birthday party to be remembered.

It didn't rain as predicted. Instead, the sunny afternoon was glorious. I arrived early, the party due to begin in two hours. The picturesque structure stood stately and still, but inside it vibrated with the hustle and bustle of last-minute preparations. The gents wore tuxedos and the ladies were draped in Victorian gowns. The brilliant fabrics created a flurry of colour as they scurried from room to room tending to their chores. The waitresses fidgeted with the crystal and china, while others topped the floral skirted tablecloths with fresh flowers and lace napkins.

Soft strains of music echoed throughout the house, as musicians tuned up for the gala event. Each dining area, which today included the authentically-furnished Victorian bedrooms, featured a different musician for each course in each room. The vocalist in the parlour was clothed in a black-beaded gown. Accompanied by an excellent harpist, she synchronized her gestures and sang as she fluttered her eyes and waved her lace fan. The aroma from the kitchen began to rise to the first floor and tempted my palate as well as my curiosity. Standing around a huge table were several chefs slicing and dicing, readying the seven-course meal. Eventually, our attention was drawn to the front lawn.

By now, the guests began to arrive for the event and were greeted in the green-and white-striped tent with the



The picturesque entrance to the Victorian-era Kerr House.

PHOTOS BY VIRGINIA MACNAMARA

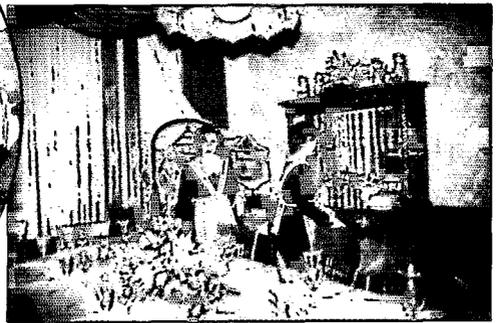
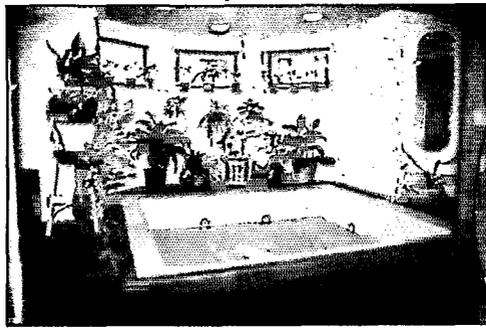
first course of punch and fresh fruit. Dozens of fragrant flowers cascaded from the tent and tumbled down the front stairs, while hundreds of helium balloons danced from the eaves. Brilliant chintz-cushioned wicker chairs lined the porch. The snow-white gingerbread fretwork glistened in the sun. Scanning the lawn, my eyes were drawn to a group of guests pointing skyward. Silhouetted against the azure sky were two chimney sweeps with top hats, whisks and brooms. Perched atop the thirty-foot stack, they ever so gingerly tiptoed to the music below. Not a single beat was missed.

Back inside, the second course of the progressive dinner was about to begin. A unique, synchronized system guided us from room to room. Each group of eight was directed by a host who explained the history of the home and each room's present use. Our second course of "white lace vegetable soup" was served in the café to the ragtime strains of Dennis James, an internationally-known concert pianist.

A crisp green salad, our next course, was served in the third-floor loft. This lovely, soft blue carpeted room under normal operations is used as the exercise area. Today, it showed no signs of its other purpose.

Our next stop was a second-floor bedroom for an entrée, red tomatoes stuffed with broccoli; next the parlour for seafood in parchment; and my favourite, flaming chicken Grand Marnier served by Chef Buché, our main course in the elegant dining room. It was a meal to suit a king, to please and delight the fussiest of queens.

Our last course, a healthy carrot cake, was served in the tent out-of-doors where all groups had now converged. "Happy Birthday to You..." we all sang, harmonizing to



Laurie Hostetler is the moving force behind the Kerr House health spa concept.

the sounds hammered on a dulcimer.

It was a momentous beginning, but one that would emblazon the Kerr House into my memory forever. Although I was lucky enough to be present at their birthday celebration, that it was not the real reason for my visit. Outside of celebrating its Victorian heritage, the Kerr House is a private health spa — said to be one of the finest in the Midwest.

Its owner and director, and hostess of the gala party, is a dynamic lady who has brought her dream a long way. Unlike most spas, Laurie Hostetler's philosophy encompasses a holistic regime that embraces the mind, as well as the body. The Kerr House, named after its original owners, is a short thirty miles southwest of Toledo in Grand Rapids, Ohio.

The Kerr House tenets are as unique as the facility. The home, built in the early 1880s for Benjamin Franklin Kerr, a local merchant, still retains its original structure and Victorian ambiance. In 1978, Laurie purchased it from a descendant of the original family who still occupied the home. After many months of planning and hard work, the home was completely restored, and to such perfection it recently received the honour of being placed on the National Register of Historic Places by the United States Department of the Interior. Laurie's regime is also very well-planned; it takes but one week to restore your "youth." A simple personalized program of nutritious food, exercise, stress management and body treatments sends you home with "a generous helping of self-esteem, a positive attitude, and the fringe benefit," boasts Laurie, "—five to eight pounds lighter."

This tiny, vibrant woman with sparkling blue eyes is truly an entrepreneur. Her energetic lifestyle and newfound hobby meshed nicely into a highly successful business. Collecting antiques is another hobby, and fencing, judo and yoga her avocations. "I loved the way I felt after exercising and wished I could share this with others," said Laurie, "so I began teaching Hatha Yoga (a type of yoga practiced in India) and that was over twenty years ago."

It was just over seven years ago that she found her treasure. Much to her family's surprise, she fell in love with the stately old Kerr mansion. Unsure of how to finance such a large purchase, she began some serious thinking. At first, she considered a health food restaurant, then a place to teach her yoga classes. Not good enough. Suddenly, it all came together, recalls Laurie; "I'll do both." With the support of her family, who are now active in the business,

a luxurious health spa with all the amenities of home is presently paying for itself.

It wasn't long before she purchased the house and began a serious three-year renovation program. She handled the entire supervision. Back in 1882, it took three years to finish building the entire structure. One year alone was dedicated to creating the precise hand-lathed woodwork. Master craftsmen from Pullman Cars moved into the house during that year to finish the fine woodwork and trim. White oak, red oak, butternut, cherry and maple woods are used in the home. All came from the Black Swamp area. There were also scores of handmade bricks that were actually kilned at the site. The twenty-four-inch-thick stone foundation which can be seen in the treatment and whirlpool area was quarried from the nearby Maumee River, adjacent to the historic Erie Canal.

The original structure of the home has virtually remained untouched. The basement, kitchen, and second-floor bathrooms were altered somewhat to accommodate the facility. The dirt floor basement was finished with concrete and now houses the kitchen, sauna, whirlpool, massage parlor, café, and gift shop. The first floor remains the same except for the kitchen, which is Laurie's office. The second-floor bedrooms retain their order and the bathroom was expanded into the existing attic area. Indoor bathroom facilities were unheard of in the late 1800s, although the Kerr home was one of the few to possess such a luxury.

If attention to detail and care put into the restoration is any indication of the attention you expect as a guest, you are in for a treat! "I never visited a health spa while I was planning mine, nor have I visited one since I've opened," remarked Laurie. "I wanted my own style and did not want to be influenced by other facilities or regimes." By comparison, you'll agree. Many of her clients who are "spa-hoppers" can attest to its unique atmosphere as well as its therapeutic values.

"They continually return, some every six months, some staying two weeks at a time. Guests that visit have come from New York, Massachusetts, Michigan, Indiana, Illinois, Pennsylvania, and California. The key to the excellent results is our personal attention. We only house six to eight guests per week," says Laurie. The transition begins the moment you enter the gracious foyer and are warmly greeted by a staff of twenty-three.

All the meals at the Kerr House are prepared by Laurie's son Dean, assisted by four sous-chefs. He is not only concerned with proper nutrition, but also with calories and

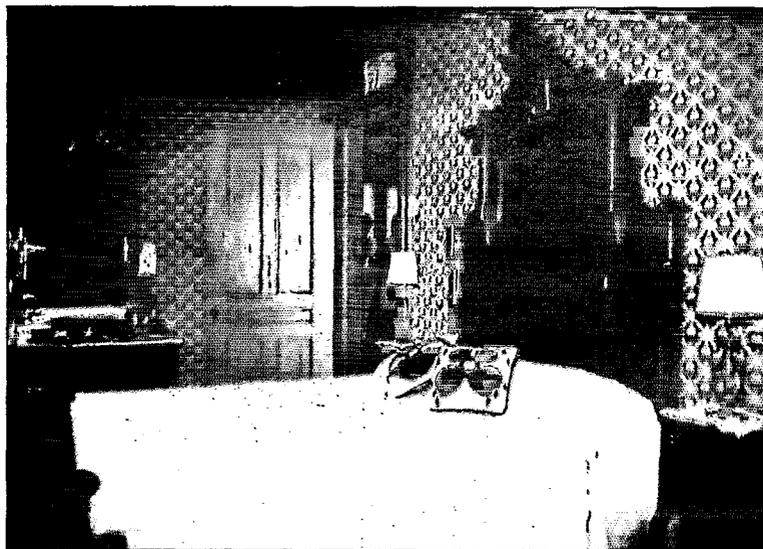
presentation. "Proper presentation is so important," says Dean. He recommends that all meals be served without coffee, tea or alcohol. Rich dairy products such as cheese or sour cream are also taboo. Red meat, refined flour or sugar, salt and artificial preservatives are struck from the menu as well. Instead, he uses fresh crispy vegetables, herbs and spices, fish, chicken, herbal teas, and grain beverages. The caloric count contained in the three meals served each day totals a mere 1000 calories. One can hardly believe the small intake of calories per portion compared to the volume served.

A typical day begins with a cheerful "Good morning" and a knock on your door. At seven o'clock, it's breakfast-in-bed on a wicker tray. Your breakfast may consist of poached eggs, juice, yogurt, seven-grain toast, fruit and cereal. Also on your tray will be your personal health schedule for that day; and, of course, a fresh flower.

Each day's schedule changes according to your needs. The group discussions alternate daily and span a variety of topics and speakers. Laurie, a well-adjusted, physically fit example of her own medicine, explains: "All situations are neutral, and you are the motivating force that can alter that situation." She adds, "The psychology of it all is building self-esteem; knowing and liking yourself makes life easier." You'll get plenty of encouragement from the staff and an extra dose of pampering—the rest is up to you.

The exercise program that you'll experience is self-regulated. It is not strenuous and is made to fit your potential. "Exercise promotes muscle tone and clear thinking as it stimulates blood circulation," says Laurie. "It immediately colours your complexion as well as improving all of your bodily functions," she adds. "You improve with age."

To complete the holistic philosophy of a healthy mind and body, dinner each evening is a special event. After a day in sweats, you get to "dress-up" for dinner. It is beautifully served in the dining room with candlelight and music, reflecting the Victorian birthday gala.



A restored Victorian-era bedroom in the Kerr House.

If you enjoy nineteenth-century architecture, personalized attention, and nutritious menus, this is the place. If your time is limited and your curiosity is killing you, one day of pampering is available for \$125. The rate for five days is \$1,750, double occupancy; or \$2,150 for a private room.

As daylight fades, the flicker of the candles signals the end of a beautiful time shared with new friends. We all agree to return next year, perhaps initiating an annual event, as we can hardly wait another century.

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Bootlegging Across the Border

With its easy lakeshore access, Grosse Pointe was a prime port for shipments of forbidden spirits.



Photo courtesy of *The Windsor Star*

Temperance preacher Billy Sunday whipped voters into a 'dry' frenzy during his six-week lecture crusade across Michigan in 1916. His animated speeches promised a new era when "the slums will soon be a memory. We will turn our prisons into factories and our jails into storehouses and corncribs."

The well-intentioned ex-baseball player couldn't have been more wrong. With enactment of the Eighteenth Amendment on January 16, 1920, all hell broke loose for the next thirteen years. Much of the action took place in what was known as the "Detroit-Windsor Funnel" where it was estimated that eighty percent of the na-

tion's bootleg whiskey smuggling took place. The breweries and distilleries in the Windsor area, the large Detroit market and the narrowness of the Detroit River all contributed to establishing Detroit as the main distribution point, and one of the hottest and most active areas during the Roaring Twenties. Detroit's eastern suburbs lived with Prohibition and the resultant rum-running activity as best they could. "Things were a lot more exciting in Grosse Pointe than a lot of people imagine," says Sgt. Dick Mead, Grosse Pointe Park policeman from 1923 to 1957.

Canada had its own Prohibition

laws, but no laws against manufacturing whiskey and beer for export as long as the export was shipped to a country with no Prohibition law. However, thorough loopholes and lackluster enforcement, Canadian merchants in the "export trade" supplied American organizations such as the infamous Purple Gang, which, in turn, supplied such notables as Al Capone.

The Canadian rum-runners supplied their American cousins by filling out the required export forms establishing the whiskey's destination as Cuba, Trinidad, or somewhere in South America. As long as the forms were properly filled out, smugglers could

◆ gary freeman

load up their speedboats and cross the Detroit River into "Cuba" as many times a day as they wanted. Canadian authorities kept an eye on smugglers only to make sure they didn't double back and unload in Canada.

Grosse Pointers took full advantage of their strategic location along the genteel waterfront to take leisurely sailing jaunts to the many fine speakeasies which dotted the Canadian shoreline north of Windsor. After an evening of dining and drinking, they would sail back home with a few souvenir bottles. The heavy rum-running was controlled by the many gangs that flourished during the Twenties and took place mostly in the downriver communities. The Canadians subsequently set up several export docks directly across from Ecorse. Grosse Pointe enjoyed the convenience of its proximity to Windsor without having to be home to the deadly gangs who gave the downriver area the nickname "Barbary Coast."

While the downriver shoreline belonged to the desperate gangsters, the shore along the northern stretch of Detroit's "Gold Coast" was perfect for operators who wished to distance themselves from the dangers of the "Barbary Coast." Chief Tom Trombly of the Grosse Pointe City police force (from 1925 until 1963) states, "At one time or another, every street that opened onto the lakefront was used by rum-runners to deposit a load." Meeting the boats would be as many cars and trucks as were needed to transport the load to warehouses in the area, such as the remaining barns from Grosse Pointe's farming days.

Local officers did not enthusiastically enforce Prohibition. The general sentiment was that it was an act of the federal government, so let the federal government take care of it. The only times local police got involved was when bootleggers were so brazen in their activities that it was impossible not to notice them. The order of the day for police was to do their job and keep their hands clean.

Sgt. Mead says of rum-runners, "We let certain ones use the shore, but certain others who had reputations we kept out. We didn't want the violent types." Keeping those types out could be a tricky matter, however. Sgt. Mead



Customs officers break open shipments of bootleg alcohol.

75th anniversary celebration

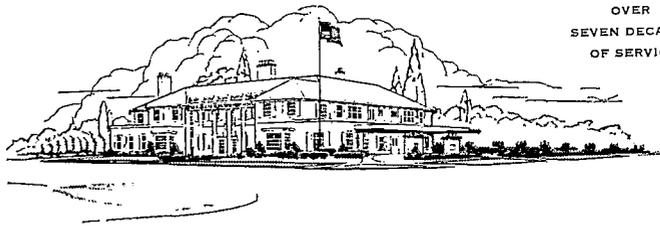
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YESTERDAY

recalls one incident he had with a gang which controlled much of the river transport and reigned with heavy trigger fingers. The Fox Creek canal at the foot of Alter Road was one of the busiest landing spots in the area. It was there that Sgt. Mead had a run-in with one of the most dangerous gangs of the Twenties — the Jewish Navy.

"I was on foot patrol down near Alter and the waterfront one night. Things weren't as built up back then, there weren't any street lights and not too many houses. Well, I got down there and saw about seven Cadillacs all with their rear seats removed and I knew these people didn't look right, so I called in and asked for help. Help came: two Thompson submachine guns, two forty-fives, and a sawed-off shotgun. Well, we chased them out, but about an hour later I'm walking my beat and a guy comes out of a diner I'm passing and holds up a big roll of money and says, 'It's yours if you stay away from the waterfront for the next hour. Where do you live?' I told him, 'I'm not telling you where I live, get lost.' If you took that kind of money you were done for. You signed your death warrant."

Not all the run-ins Grosse Pointe police had with smugglers were of such a serious nature. Chief Trombly still gets a laugh out of the time he was working the night shift and got off work late on a hot summer evening. It was about one a.m. and he decided to go down to the lake for a swim. After swimming and splashing around for about five minutes, an angry voice split the night, "You dirty, you made us dump our load." The rummers thought they were under the surveillance of federal Prohibition officers. The next day, they were seen with poles and hooks fishing out three burlap bags filled with fine Canadian whiskey.

Prohibition was ushered in under a dither of temperance zeal and hopes among the great manufacturers for greater productivity. Henry Ford was one of the staunchest supporters of Prohibition in the hopes that it would keep his workers sober so they could produce more for his factories. The "Great Experiment" quickly turned sour as it became evident that enforcement wouldn't work and that ending

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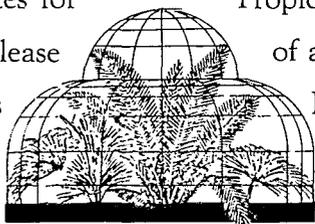
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YESTERDAY

America's drinking habits with the stroke of a pen was impossible. The newspapers started to regularly voice anti-Prohibition sentiments. This editorial from *Detroit Saturday Night* on March 29, 1925 is typical. "The colour, the tang, the ironic zest it has added to metropolitan existence nearly compensates for the official corruption, and the small and large felonies which are the natural outcome of a law enforcement system that is constrained to devote the greater part of its energies to supervision of personal morals and appetites."

It became fashionable to flaunt a disregard for the law by walking around with an exposed hip flask. Advertisements for cabarets showed sophisticated men and women being served glasses of cracked ice and ginger ale while several other bottles littered the table. The message was clear: BYOB. Shortly after Canada modified its Prohibition statutes to allow the sale of beer containing 4.4% alcohol, travel agencies began running ads with such headings as "Drink the Bracing Breezes of the Lower St. Lawrence." Breaking the law became great sport, and the Roaring Twenties were in full swing.

As in Detroit and every other community across the nation, Grosse Pointe had its share of blind pigs. For the most part, they went about their business unimpeded. The sheriff and federal Prohibition officers just didn't have the manpower or inclination to bother with the small operator. If things got too noisy and neighbors complained, the county sheriff would step in and take the offenders down to Ecorse where they would pay a fifty-dollar fine, then reopen their business the next day, maintaining a closer eye on the behavior of their customers — and the complaining neighbor.

Chief Trombly says, "There were numerous speakeasies in Grosse Pointe. Most were mom-and-pop operations. You had no trouble finding a glass of beer if you wanted one. There was a speakeasy down the street from me. They used to make dark beer every Sunday. Ten cents for a great big glass."

Every third or fourth house in the old Belgian section of the Park, north of Jefferson along Lakepointe and Beaconsfield, was a blind pig. Many of them made their own beer. It was good beer too, far better than the lackluster "near-beer" which was legal. As Chief Trombly puts it, "Near-beer was available, but I've never heard of anyone drinking it."

Some of the area blind pigs made their own whiskey, too. Chief Trombly recalls, "We knocked off a whiskey maker who had ten or fifteen barrels. The neighbors smelled the mash cooking, that's how we found out. They had it filtering through felt hats. Theirs wasn't too bad tasting, but some of the others were pretty strong. The blind pigs used to give you Coke and ice to mix it with."

There was a big speakeasy that was famous all over the east side, called "The Pines." It was a wooden bungalow set in the woods where Lothrop dead-ends off Kercheval.

Its operator, Joe Vansinamee, was known widely. They never had any trouble at The Pines. People were pretty well behaved, "...they had to be, otherwise the bartender would throw them out," says Detective Sergeant Elmer

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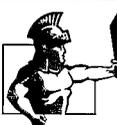


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YESTERDAY

Labadie, of the Farms police force from 1927 to 1953.

Vanisnamee also ran a speakeasy near his house on Rivard, one on Ridge and Oak (now Muir), and one in the 700 block of Neff. His places did mostly night business and there was rarely any trouble. Once in a while, some of the guests would have a hard time leaving when the places closed at two or three in the morning, but no more trouble than today. There was a mutual understanding between the customers and the operators not to do anything that would draw attention to the establishments.

Joe Vansinamee ran The Pines for a number of years. When Prohibition ended in 1933, he started the Punch and Judy Bar, which changed hands several times over the years, including its most recent stint as the Bronze Door.

Grosse Pointe also had its share of rum-runners, the biggest of which was probably Jim Faust. He had a reputation as a nice, gentlemanly sort of person. Faust lived next door to Chief Trombly, who remembers him as a "good old guy, a good neighbor. We rarely saw him, he worked at night and slept during the day. Jim pulled steady on Lakeland Avenue, the City park, a few other places. One night, he learned I was having a party and he made a big plate of spaghetti — the sauce was really good."

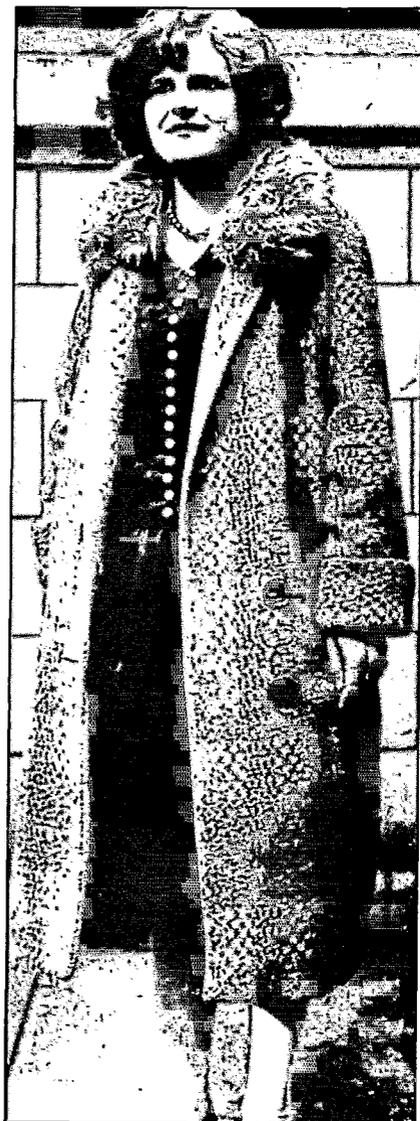
Chief Trombly met Faust long before moving next door to him. "One day in the winter of 1927, me and my partner were making our rounds. Well, it was bitter cold, and the car didn't do much to keep us warm, so we de-

cidied to get out and walk. We got down to the waterfront and heard some loud noises, like explosions. We went down to investigate and walked out on the ice and saw a big operation going on. Three or four big REO Speedwagons out there on the ice, trucks, autos...they were unloading half-barrels from a boat. The boss of the operation was Jim Faust.

Jim Faust invested heavily in real estate in Grosse Pointe. When repeal came and he lost his source of income, Faust couldn't pay his taxes and lost everything. The Grosse Pointe Village Police and Fire Association used to help the poor during the Depression, and Jim Faust was among those for whom the association bought coal during the winter.

In many of the great homes built during the Twenties, secret liquor storage and drinking rooms were often attached, hidden behind walls in the basement. In the recently demolished Dodge home, for instance, a fifty-foot-long brick-lined tunnel led to a small room, where five or ten people could drink in privacy and seclusion around a comfortable wooden bar.

One of the favourite spots off Lake St. Clair for unloading smuggled Canadian whiskey was Joy's dock, which is where the Crescent Yacht Club now sits. It was a perfect spot, complete with harbour and docking facilities. From Joy's dock, rummers would quickly load their stock into waiting cars which would distribute the contraband to any of several warehouses in Detroit or Grosse Pointe. There were a number of old barns on Hillcrest



Even the most mild-mannered Grosse Pointe citizen was liable to indulge in some bootlegging.

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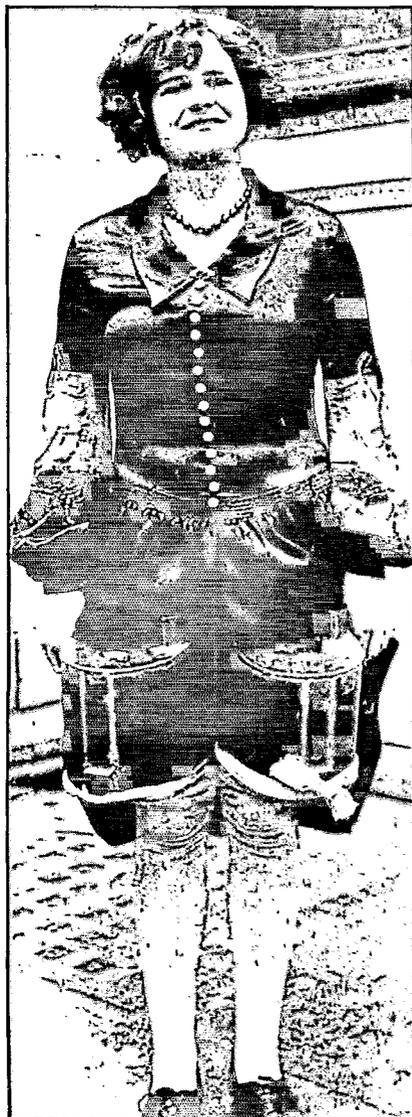
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that were tailor-made for the purpose.

Henry B. Joy, former president of Packard Motor Co., was one of the many lakefront property owners who were unhappy about the activity of rum-runners and the behavior of the federal Prohibition officers pursuing them. Joy complained of gunfights and break-ins by the federal officers and finally, in total exasperation, wrote, "I have abandoned the idea of a helpless watchman, left the premises open and may the best man win. I cannot myself protect my premises against use by smugglers or against marauding federal officers. Of the two, I would rather be

visited by the smugglers because they have done my premises no damage."

The excesses of federal officers may have done more than anything else to create the public's perception of an "us against them" affair. The federal officers knew no class distinctions — everyone was fair game.

Detroit Saturday Night responded to the arrests of bystanders. "It seems that the courts cannot speak fast enough to prevent Prohibition agents from overriding the constitutional rights of American citizens during periodic drives for the enforcement of an unenforceable law."

The excesses came directly to the attention of President Calvin Coolidge in a letter written by Senator James Couzens regarding a much-publicized incident which happened to sons of Charles T. Fisher. William Fisher, then sixteen, and his brother Everill, fourteen, were boating with another boy on the evening of June 11, 1925. They passed a boat and noticed a group of men waving. They waved back and continued on. Moments later, the men in the boat opened fire, with at least one of the bullets piercing the hull of the Fisher boat. The incident took place near the Fishers' summer home on Grosse Ile.

In his letter, Couzens asked President Coolidge to issue an executive order and take whatever other steps were necessary to prevent any further indiscriminate shooting. Charles Fisher was incensed over the incident. Tempers weren't assuaged any when the federal agent in charge of the crew firing the shots offered that, "It was just a mistake and we will apologize."

Owners of houses along the lakeshore began to fear the appearance of federal officers more than that of smugglers, who by nature and calling were quiet. However, most lakeshore residents would rather not share their expensive property with either the feds or criminal elements. Elmer Labadie remembers a painful experience he had with one homeowner's method of discouraging rumrunners. "Years ago, they didn't have enough water pressure and sometimes the hospital couldn't get water on the second floor. We would have to go down to the mansions on the lake where people had lawn sprinklers and a lot of water usage, and

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tell them to turn off their water for awhile.

"I went down there on my motor-cycle, and the owners had put a steel pipe at about head level across their drive to discourage rum-runners from using their property while they were away. Well, I didn't duck in time and broke my jaw."

Winter did not stem the flow of liquor from Canada. When the river and Lake St. Clair froze over, high-spirited smugglers would buy old Model T's for ten dollars and drive across. Several cars didn't make it, and the Coast Guard found a few of them (still loaded with liquor) during the Sixties when they engaged in dredging operations in the lake. At times, the cars were reported to have looked like busy ants going back and forth.

Fred Renaud, a longtime Grosse Pointe resident, remembers: "We would see the cars come across. They would buy old automobiles and they would stand on the running boards. If the ice broke, they could jump. I remember a Model T Ford that broke through the ice, and it went down in about six feet of water and laid on its side;... taking our baskets off our bicycles and lashing them to a clothespole and hanging it over the edge of the ice and trying to push the beer bottles into the basket."

Ice boats also proved an excellent way of getting a load across during winter. They could skim across the ice at speeds up to sixty miles per hour, far faster than anything the authorities could muster. The boats could make the trek from Canadian export docks to the shores of Grosse Pointe in about ten minutes. If they were threatened with capture, ingenious rummers would often escape on ice skates while the federal officers slipped and fell over themselves in frustration.

By the late Twenties, Prohibition was out of control and President Hoover decided to give the law one last chance. He pressed the Canadian government for stricter enforcement. A bill calling for stricter controls on liquor exports passed the Canadian Parliament and took effect June 1, 1930.

The day before the law went into effect, ten export docks in the "Border Cities" from Belle River to Kingsville were closed. The night before the docks were closed, 5,000 cases of liquor were smuggled across the border.

Rev. Fr. Vincent J. O'Toole, speaking at the funeral service of an officer killed during a Prohibition struggle, had some harsh words for the evil Prohibition created: *Peace hath her victories no less than war — and her heroes too. Claude Lanstra was one of those heroes.*

I charge that Prohibition is responsible for all this — I charge that Prohibition murdered Claude Lanstra as it has murdered so many others of the fine youth of this country, directly and indirectly.

(Prohibition) is fanaticism run mad. It is a sinister plague which threatens to ruin our country. After June 1, 1930, Detroit ceased to be a major smuggling ground for bootleg alcohol. Less than three years later, Michigan became the first state to vote for the repeal of Prohibition.

Gary J. Freeman is an area freelance writer. This is his first article for HERITAGE.

ARCHITECTURE

continued from page 106

a premiere performance by the now-famous Renaissance City Chamber Players. Former Grosse Pointer Julie Harris brought her one-woman play, *The Belle of Amherst* to the theatre of her childhood in 1978 in a benefit for University-Liggett.

Trouble first brewed over the Talking Heads concert, with planned injunctions unsuccessful in halting the show. A large public hearing was held shortly after in an attempt to regulate the Punch's hours, and it literally overflowed with people from inside and outside the community, including Misha Rachlevsky. *The Detroit News* reported: "The violinist held up a poster advertising his Baroque Chamber Music Ensemble, and in a thick Russian accent said: 'Flute, violin, see, it's very quiet. Harpsichord quiet too.'"

It was good enough for city hall, but not for the community, especially those who lived on surrounding streets. Matters weren't improved when the Punch added *The Rocky Horror Picture Show*, the midnight movie classic which encouraged audience participation. When a wedding scene came on, rice was thrown at the screen. A toast during a reception was greeted by a barrage of bread. The movie was a staple at the Punch every weekend for over three years, and some viewers came back as many as fifty times. Along with the damage caused during the movie, the patrons of concerts like The Clash gave the Punch quite a beating, as they trashed the downstairs bathroom fixtures and hung from the balcony. After-concert parties often ended up on the lawns of the Punch's residential neighbors.

Jaszczak also found himself faced with some grim business realities. Even if you sell out a 600-seat theatre, the amount of money you're left with barely covers the monthly heating bill. The Punch saw occasional success with its movie series—starring former Punch favourites Humphrey Bogart, James Cagney, Orson Welles and Rita Hayworth, with double features such as *Singin' in The Rain* and *On the Town*, as well as a number of ambitious foreign film series. It wasn't until years later, however, that the Punch was able to tap into the downtown Detroit Film Theatre's sizable audience.

Although indebted approximately \$20,000 in 1978 ("that kind of number can turn overnight in the promotion business," he says), Jaszczak wanted to take up the option to buy the building, along with half of the block, for the set price of around \$475,000. He was met with an alternative. "Edgar and Crawford approached me with regard to forming a corporation that would make it unnecessary for me to buy the building," says Jaszczak. Supposedly, they would pick up his debts and pump another \$50,000 into a new and improved Punch, and gave him the verbal go-ahead to book more shows, as papers for the corporation were being drawn. Edgar said that he informed Jaszczak shortly after initial talks that he did not intend to pursue the proposed partnership, though there are legal papers documented by *The Detroit News* that have Edgar's signature on them throughout the time Jaszczak sank deeper into debt. Then, says Jaszczak, Edgar and Crawford "pulled the chair out from under me" and demanded the rent money they had let slide in good faith.

After months of battle late in 1978, Jaszczak said he found himself in a "no-win" situation where he was forced

out of the theatre, with quite a few debts. Jaszczak has remained respected in the promotion business, working on upcoming shows with David Byrne and Phillip Glass. He also coordinates the current renovation of the David Whitney Building.

The Punch then reverted back to Edgar who oversaw it for the next six months or so.

FINAL ACTS

Enter Tom Shaker, part-time actor (he is currently employed as Michigan's Ronald McDonald) and entrepreneur who rented the theatre early in 1980. He played down the concert aspect in hopes of creating a Grosse Pointe-based Equity company, with stage productions like *Dracula* and *Godspell*, along with a list of popular film offerings from Woody Allen and the Marx Brothers. The oval lobby was now squared off to support a long concession stand and soon other things slowly changed as the Punch began to look a little shabby. The theatre was not very well cleaned after *Rocky Horror*, and Shaker's several dogs often relieved themselves backstage. Shaker himself resided much of the time upstairs at the theatre, before renting a house near the building on Fisher.

"I know I must have looked like crap most of the time—like some Palestinian commando or something," says Shaker in retrospect. "I was working eighty or ninety hours a week at that place...I was addicted. This was my cocaine."

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ARCHITECTURE

continued from page 129

I thought I could direct all my spare time into it, but it ended up taking me over. All I could do was think like an artist. It was a ridiculous dream."

The insertion of video games in the lobby threw the city into an uproar, and Shaker says the city police commissioner wanted him thrown in jail. "Whenever anyone can't find their kids, they have to blame something," says Shaker. "So now it was the Punch, where these kids were spending their quarters, getting corrupted on these awful video games... I was just trying to pay the rent." Though he considered legal action, he decided to leave after his second-year lease ended, also with debts accrued. Edgar contends Shaker appropriated quite a bit of the Punch's furniture and equipment in the move.

On a positive note, Shaker says he did put them in touch with the Classic Film Theatre, a group which worked out of Ann Arbor and also

showed art films at the Michigan Theatre. Business remained rosy for over a year, with films like *Eraserhead*, *The Man Who Fell to Earth* and *Manhattan* (along with premiers of stunning works from the Australian cinema) always ensuring an audience. Tired programming began to thin out the audiences a little; and on a fall night in 1984, patrons arrived to find the theatre completely dark, and the renters gone (reportedly leaving behind an \$18,000 heating bill). They have since moved to Boston. For Edgar, this was the last straw. "Sue?" he says with a laugh. "What are you going to get from a kid who has \$1.75 in his pocket?"

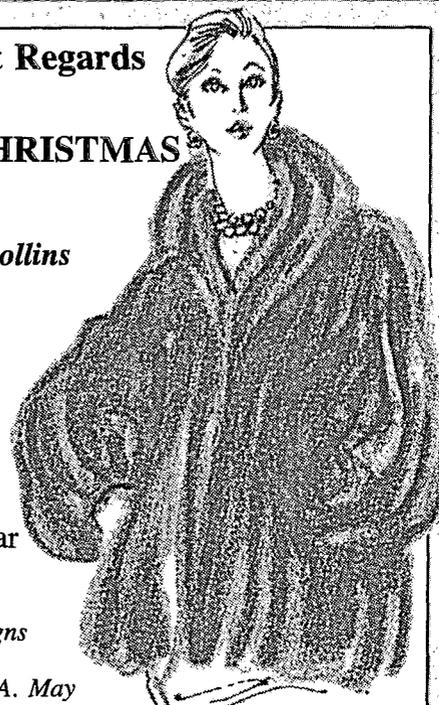
A NEW PROSPECT

Late in 1984, Edgar hired the architectural firm of Schervish, Vogel and Merz to draw up plans for utilization of the building's structure as office space and stores. A restaurant was

scheduled to reside on the ground floor, but the idea was nixed because of difficulties in securing a liquor license in the Farms (for one thing, the Punch sits 300 feet from Richard Elementary School) coupled with the general fear of opening yet another unsuccessful restaurant on the Hill.

The updated plans call for an entrance off McKinley instead of Kercheval. Inside, a central atrium with retail shops will have staircases and elevators to access the second- or third-level office space. "The stage area will make for a very dramatic, sexy office space with a huge skylight," says Edgar. Admittedly, much of the original flavour of the building will be gone, and Edgar is still debating whether or not the Punch and Judy name will be used. "We would like to tie in with those beautiful old bronze chandeliers which are in the theatre and suspend those in the atrium," he says. "But so

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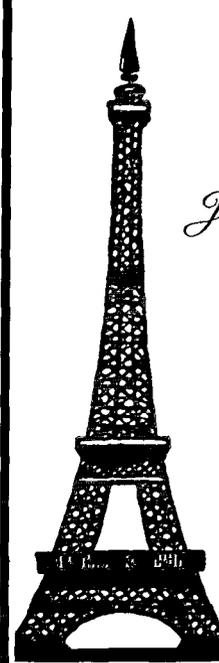
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"I think people will like seeing that there is some other way to go. That they have a choice. If we are meant to have the theatre, we will. If we're not meant to have it, then we're just not," says Mary-Ann Olszewski, chosen by the Grosse Pointe Theatre's board of directors during a mid-October meeting to spearhead the feasibility program.

Other possibilities might include making the Punch into an east side version of Bloomfield's Maple Theatre, with the same foreign films Grosse Pointers often drive forty miles to see (a similar idea, however, may soon be attempted at the new Eastland movie complex.) Then there's always the chance that yet another entrepreneur might come in and try once again with concerts, plays and movies. Edgar remains skeptical. "I bet I've heard every dream of every would-be impresario there is and to a person, the dreams are wonderful, but they want me to finance their dreams, and if it doesn't work, they walk. I'm not gonna do it."

Meanwhile, the fate of the Punch and Judy remains very uncertain. "I would hope that our community would realize that many of our gems are being destroyed," concludes Lisa Gandelot, from the Grosse Pointe Historical Society. "This is the perfect time for people to preserve the past. It would be a shame if our community wouldn't support its history." ♦

John Monaghan is HERITAGE's associate editor. Madeleine McLaughlin also contributed to this article.

UP FRONT

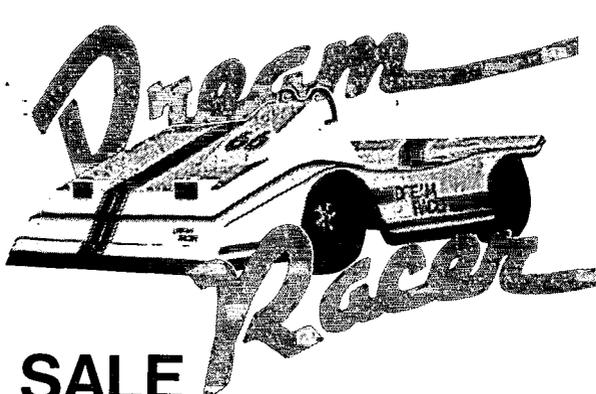
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lence. Aside from performing *The Lark* and *Victoria Regina* on the small screen, she played guest parts in episodes of *Rawhide* (with Clint Eastwood) and *Tarzan*. The Seventies saw her active in several regular series. The first was a black comedy called *Thicker Than*

Water, about a brother and sister (Richard Long played the male half) fighting over their dying father's fortune. In *The Family Howac*, she and Glenn Ford played a preacher and his wife struggling through the Depression. Though both series received critical commendation, they each lasted only one season due to poor ratings.

These days, she has found her television niche in *Knots Landing*, a popular spin-off of *Dallas*, as the befuddled family matriarch Lily Mae. She enjoys the role because it allows her the opportunity to change from week-to-week with a character. "She's like a grown-up child," Harris says of Lily Mae. "She's not very well-educated. She's a rather selfish woman, not very thoughtful. And I like her because she's frail. By frail I mean she's vulnerable to life, so anything can happen to her."

Filming schedules force Harris to rent a California home much of the year, though off-time is spent at her home in Cape Cod, where she enjoys quiet times with third husband, Walter



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Carroll, and a small fox terrier. Though often called "the First Lady of American Theatre," she says her casual life style prevents her from being a true lady of anything. "I was never a real lady. I mean they lived a certain way with the white gloves. They were elegant and had an elegant lifestyle... We haven't got the stars we used to have, so it's different. Your superstars are in rock, say, or television. They're not the ladies and gentlemen the stars were when I was growing up. That sort of breed is gone."

She occasionally has an urge to direct, maybe produce. She has long had in her possession the rights to Faulkner's *The Old Man*, but she says "It's a flood story, so filming would be very expensive." She is also busy looking for her next big stage part. A consuming passion has always been reading, especially biographies, and she is currently interested in the lives of Beatrix Potter, Eleanor Roosevelt and Anna Tolstoy, wife of the great Russian writer, whom she hopes to portray on stage soon.

Her views on women's rights have changed slightly over the years. Where she once said "there is beauty in inequality," she now modifies those sentiments a little: "I think life is interesting because there are men and women in it. I think if we were all one sex, it wouldn't be nearly as interesting, because I'm not saying that women have their place and that men have their place. I think it's the interaction between men and women that makes life interesting and exciting. I've always felt that the greatest happiness for a woman is having children, but there certainly can be other things, too; and women have contributed in so many ways — as artists, as doctors, as philosophers. Women's capabilities are just as varied and exciting as men's."

Women also look up to her. *Knots Landing* co-star Joan Van Ark recently explained in *Us* magazine how the veteran actress provided inspiration during an appearance at her high school. Harris was asked what advice she had for young hopefuls, and replied that it was important to attend an outstanding

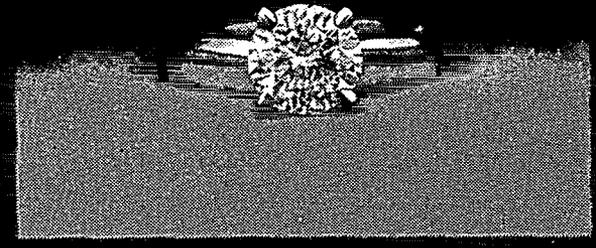
acting school, especially Yale Drama School. Van Ark took her advice, was accepted, and now events have traveled full circle as she plays Harris' daughter in the show.

Harris gives further advice today: "They should learn as much as they can if they want to be in the theatre — dance and music and painting. You just have to be sort of a Renaissance person in the theatre and not do just one thing."

The Harris family has all but gone from Grosse Pointe. Her brother Richard moved to North Carolina long ago. Her parents passed away several years ago, and brother Bill followed recently. Harris does come home occasionally to visit her niece Catherine (Bill's daughter) and did so just this past May.

And though she still enjoys coming back, seeing the familiar Grosse Pointe landmarks and the family house which still stands, home for Julie Harris changed long ago. Acting is her life — the stage is her home. ♦

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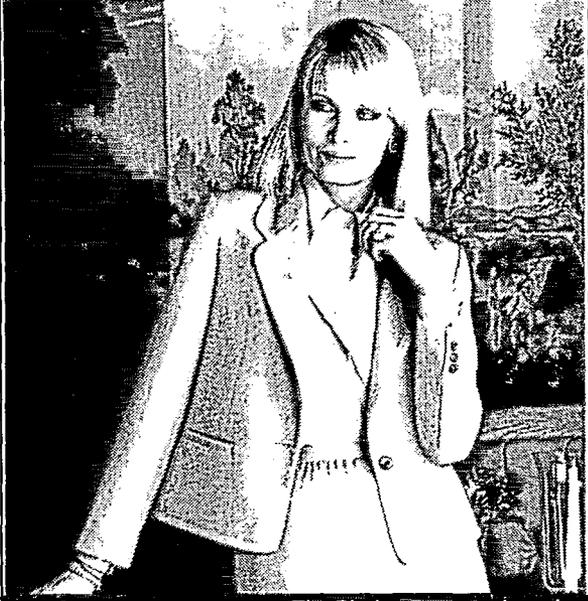
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SPORTS

continued from page 111

Copper Mountain, just seventy-five miles west of Denver, is a contained village with more than thirty-five restaurants and shops. Copper Mountain features athletic facilities including tennis and racquetball courts, weight equipment, a pool, aerobic classes, jacuzzis, steamrooms, saunas, twenty-five kilometers of cross-country ski trails, and a lighted ice skating rink.

Copper Mountain is highlighted this year in Colorado's ski expansion program. Investments costing \$4.5 million feature Spaulding Bowl, which adds 150 new acres of open bowl skiing, with two new lifts, above-timberline skiing and three new trails in gladed forests for very advanced or expert skiers. When completed, Copper Mountain will offer ninety-six trails and twenty-eight lifts.

Copper Mountain is open daily late October through early May and has trails for all ability skiers. For a bargain, Copper Mountain's own Copper Card entitles skiers to a \$5 per day discount on lift tickets. The card can be purchased for \$15 at Copper Mountain or several other places.

Copper Mountain will hold a Ski-A-Thon to benefit multiple sclerosis on January 25. February 9 through 16 features the U.S. Alpine Championships. Cross-country skiers — be sure to watch for the Copper Derby race sometime in March.

St. Mary's Glacier is a small ski area located only fifty-four miles from Denver. This is a good area to learn to ski considering adult lift tickets are only \$7.50 and children under twelve can ski all day for \$3.50.

Vail, a vast single mountain resort complex, offers a wide variety of terrain for every ability skier, including 703 acres of advanced bowl with fresh powder skiing. Vail, just 100 miles from Denver is serviced by Avon Stolport, ten miles outside of Vail. The ski area operates daily, November 27 through April 20.

When completed, Vail Village, a European style village with seventy restaurants, bars and nightclubs, 120 shops and extensive luxury accommodations, will be connected to mid-Vail by the mid-Vail Vista Bahn, a covered quadruple chairlift. Vail Mountain is also serviced by a gondola.

Vail's bargains this year include the Vail Valley Card, \$25 for adults, which provides a savings of \$6 per day. New this year, children's Vail Valley Cards \$10, give a savings of \$4 per day on lift tickets. This card also offers ten ski-with-a-friend coupons, which give the same discount to the second person. Discounts are good throughout the season with the exception of Christmas and President's weekends, and this card can be used at Beaver Creek as well. The cards must be purchased by December 15.

Another relatively new aspect of downhill skiing is helicopter skiing — only recommended for extremely advanced skiers because it's very dangerous. Helicopter services are available to fly passengers to elevations over 13,000 feet to unchartered terrain. The terrain has been tested by expert skiers, in safe areas. But often you will ski in six feet of newly fallen powder, so the risk of suffocation is very great if you fall. There are devices to attach to your skis, which are equipped with a red emergency antennae which shoots up to let others know if you fall.

Some of the helicopter tours are guided and depending on your ski experience, a guide is recommended. Craig stressed that helicopter skiing is only for the very advanced skier. "Last year, they lost four people helicopter skiing in the Vail/Beaver Creek area. You get the people that think they're really good skiers and aren't. They're the ones that think they can do it and they go out there with no equipment. It's rough, it's only for the very physically fit. I would try to let the people know how in-fit they should be and how dangerous it can be. But it is fun. It's the ultimate in skiing."

For an average day of helicopter skiing, once they drop you off it takes about five hours to reach the bottom of the mountain. Average rates for a one-day excursion are \$375 per person.

The following is a list of helicopter services near Colorado ski resorts:

Aspen—Colorado First Tracks,
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Purgatory—Durango Heli-Skiing
Service, 800-525-0892

Telluride Helitrax, (303) 728-4904

Vail Heli Ski, (303) 949-5113

Sidewinder Ski Tours, (303) 728-4944

For updated daily snow reports on snow conditions for all thirty-two Colorado ski areas, a twenty-four-hour ski information line is available — (303) 837-9907. ◆

Michele Martin is a Detroit-area freelance writer. This is her first article for HERITAGE.

Furs by Robert

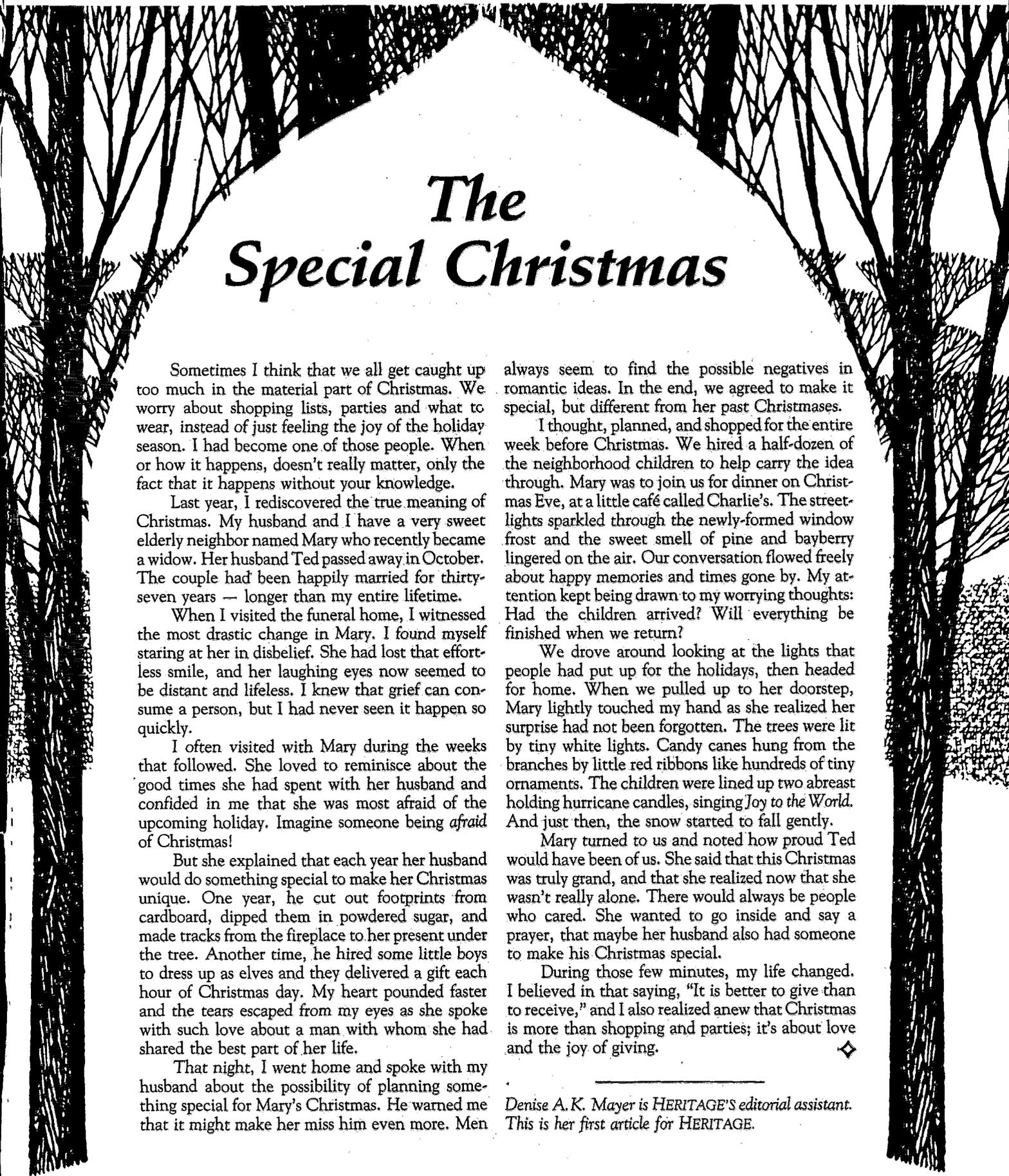
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The Special Christmas

Sometimes I think that we all get caught up too much in the material part of Christmas. We worry about shopping lists, parties and what to wear, instead of just feeling the joy of the holiday season. I had become one of those people. When or how it happens, doesn't really matter, only the fact that it happens without your knowledge.

Last year, I rediscovered the true meaning of Christmas. My husband and I have a very sweet elderly neighbor named Mary who recently became a widow. Her husband Ted passed away in October. The couple had been happily married for thirty-seven years — longer than my entire lifetime.

When I visited the funeral home, I witnessed the most drastic change in Mary. I found myself staring at her in disbelief. She had lost that effortless smile, and her laughing eyes now seemed to be distant and lifeless. I knew that grief can consume a person, but I had never seen it happen so quickly.

I often visited with Mary during the weeks that followed. She loved to reminisce about the good times she had spent with her husband and confided in me that she was most afraid of the upcoming holiday. Imagine someone being *afraid* of Christmas!

But she explained that each year her husband would do something special to make her Christmas unique. One year, he cut out footprints from cardboard, dipped them in powdered sugar, and made tracks from the fireplace to her present under the tree. Another time, he hired some little boys to dress up as elves and they delivered a gift each hour of Christmas day. My heart pounded faster and the tears escaped from my eyes as she spoke with such love about a man with whom she had shared the best part of her life.

That night, I went home and spoke with my husband about the possibility of planning something special for Mary's Christmas. He warned me that it might make her miss him even more. Men

always seem to find the possible negatives in romantic ideas. In the end, we agreed to make it special, but different from her past Christmases.

I thought, planned, and shopped for the entire week before Christmas. We hired a half-dozen of the neighborhood children to help carry the idea through. Mary was to join us for dinner on Christmas Eve, at a little café called Charlie's. The streetlights sparkled through the newly-formed window frost and the sweet smell of pine and bayberry lingered on the air. Our conversation flowed freely about happy memories and times gone by. My attention kept being drawn to my worrying thoughts: Had the children arrived? Will everything be finished when we return?

We drove around looking at the lights that people had put up for the holidays, then headed for home. When we pulled up to her doorstep, Mary lightly touched my hand as she realized her surprise had not been forgotten. The trees were lit by tiny white lights. Candy canes hung from the branches by little red ribbons like hundreds of tiny ornaments. The children were lined up two abreast holding hurricane candles, singing *Joy to the World*. And just then, the snow started to fall gently.

Mary turned to us and noted how proud Ted would have been of us. She said that this Christmas was truly grand, and that she realized now that she wasn't really alone. There would always be people who cared. She wanted to go inside and say a prayer, that maybe her husband also had someone to make his Christmas special.

During those few minutes, my life changed. I believed in that saying, "It is better to give than to receive," and I also realized anew that Christmas is more than shopping and parties; it's about love and the joy of giving. ◆

Denise A.K. Mayer is HERITAGE'S editorial assistant. This is her first article for HERITAGE.

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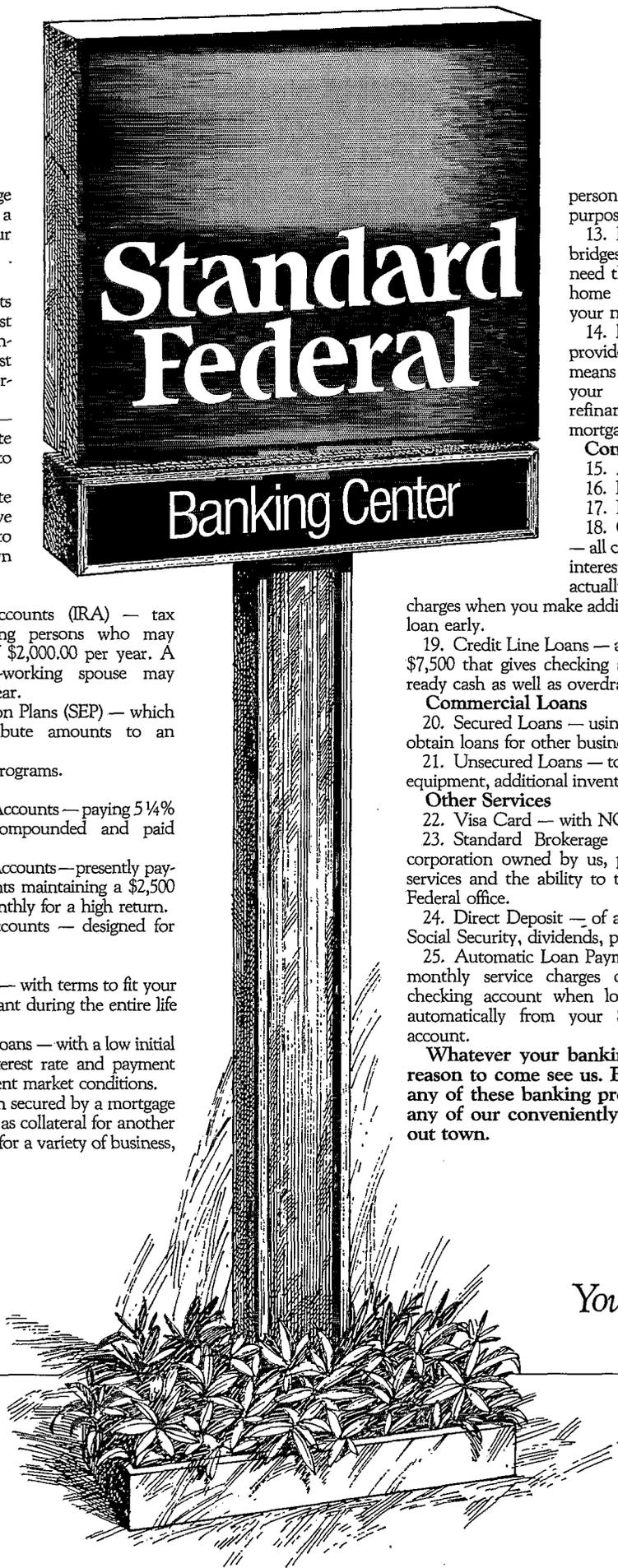
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ENGAGEMENTS

continued from page 118

December 5

Learn how changes in the 1985 federal income tax laws affect you and hopefully **beat the tax time blues**. Internal Revenue Service Representative Kathy Waskin guides you to an easier income tax return. 7:30 p.m. Central Library, Ten Kercheval, Grosse Pointe Farms, 343-2074.

The Grosse Pointe community is invited to attend the lighting of the Grosse Pointe War Memorial's first **Tribute Tree**. Listen to carollers, watch Santa switch on the lights while you sip hot cocoa. The Tribute Tree is an opportunity for residents to honour someone special or memorialize a loved one. A five-dollar donation provides for a white light in their name on the tree. 32 Lake Shore, Grosse Pointe Farms, 881-77511.

December 5 and 6

Do a little Christmas shopping and get in holiday spirit at the Christ Church **Greens of Christmas** bazaar. Evergreens, bows and trims, kitchen gourmet items and home and hospitality gifts are showcased. Thursday 6 p.m.-9 p.m., Friday 10 a.m.-3 p.m. 61 Grosse Pointe Blvd., Grosse Pointe Farms, 885-4841.

December 5, 6, 7

The Detroit Symphony Orchestra will be accompanied by special guest pianist Veronica Jochum and conducted by Eugene Jochum for **three evenings of Mozart and Bruckner**. Thursday at 8 p.m. and Saturday at 8:30 p.m. at Ford Auditorium, Twenty Auditorium Drive. Friday at 8 p.m. at Orchestra Hall, 3711 Woodward. \$20-\$10, 567-1400.

December 5-January 5

Celebrate the holidays in a traditional setting. **Yuletide Evenings** at the Henry Ford Museum and Greenfield Village include optional cocktails, dinner at the village's Eagle Tavern or the museum's American Café, music and a wagon or sleigh ride. Reservations are required, call 271-1620. \$24 per person. 20900 Oakwood. Dearborn.

December 5 and 12

Add a special touch to your holiday decorating by **making an angel** to top your Christmas tree. Or you can create one of the traditional Italian angels to use as an ornament. \$15, plus \$20 for supplies. 10 a.m.-noon. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 5 and 14

Add a little extra pizzazz to your holiday gifts through the Grosse Pointe War Memorial's **Bowmaking and Covered Boxes Workshop**. Bring a sturdy gift box with lift-off lid, a roll of wrapping paper, a new roll of transparent tape and a pair of scissors. Bolts of Christmas ribbon may be purchased at wholesale prices during the class. \$5. December 5, 7:30 p.m.-9 p.m.; December 14, 9:30 a.m.-11 a.m. 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 6

Join the Lyric Chamber Ensemble in a **Movimiento Luminoso** with seven Spanish folksongs featured. Included are the familiar "Andalucia" and "Granada." \$8, \$6 students and seniors. 8 p.m. at the Lila Jones Theatre, Oakland Community College, 739 S. Washington, Royal Oak, 357-1111.

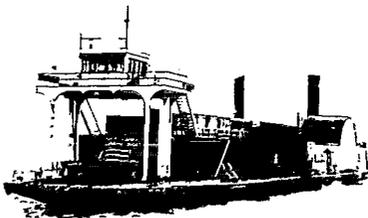
December 6 and 7

Enjoy one of the treats of the holiday when the Wayne State University Men's Glee Club and Chamber Singers present an **Advent Concert** at Christ Church Cranbrook. 8:15 p.m. \$5, students and seniors \$3.50. 470 Church Road, Bloomfield Hills, 577-2618.

December 6 and 7

Get a jump on holiday shopping at the Grosse Pointe InterFaith Center for Racial Justice 11th Annual **Holiday Mart**. The event features the work of thirty-five artists and includes paintings, pottery, handmade jewelry, batik clothing and many other items. The event is a fundraiser for the group which promotes racial justice through programs fostering community awareness. Noon-5 p.m. Friday, 10 a.m.-3 p.m. Saturday. \$1. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 882-6464.

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ENGAGEMENTS

December 6-8, 13-15

Peter, Tinker Bell and Wendy are brought to life again in the inspirational **Peter Pan** — Wayne State University Theatre's holiday production. The magical tale is sure to keep the children smiling all the way home. December 6, 7, 13 and 14 at 8 p.m.; 2 p.m. matinees December 7, 8, 14 and 15. \$5 and \$4. Bonstelle Theatre, 3424 Woodward, 577-2972.

December 6-January 5

Everybody loves Snoopy and the Peanuts gang, right? Well, they've returned to the Birmingham Theatre in **Snoopy**, the sequel to "You're a Good Man, Charlie Brown." Peanuts' musical version is just as likely to please since Charles Schultz worked on its conception. Previews December 6 and 7 at 8 p.m. and December 8 at 2 p.m. and 7 p.m. \$16, \$13 and \$12. Regular shows Tuesday through Sunday at 8 p.m., matinees Wednesday and Sunday at 2 p.m. \$21-\$13. 211 South Woodward, Birmingham, 644-3533.

December 7

Spend a Saturday afternoon making a **graham cracker gingerbread house** with your child. Children five years old and their parents will work together to perfect their creation. \$17.50. 9 a.m.-2 p.m. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

Take your sweetheart to hear the romantic strains of **Elgar, Bach, Koslins and Tchaikovsky** performed by the Renaissance City Chamber Players. \$12, \$9, \$6. 8 p.m. Orchestra Hall, 3711 Woodward, 626-8742.

Travel to view the Tony award-winning musical **Barnum** at the Grand Theatre Company in London, Ontario. The Grosse Pointe War Memorial is sponsoring a day-long excursion which includes performance, backstage tour, lunch and transportation. \$45. 8 a.m.-7 p.m. Call 881-7511 for reservations.

December 7-31

Sample food, listen to carols, and feel the excitement of a traditional **colonial Christmas at Greenfield Village**. The village buildings are festooned with decorations — from rustic colonial to urban Victorian. Try your hand at creating an old-fashioned gift for someone special, or browse amidst the antique toys. Village hours are 9 a.m. to 5 p.m. daily. \$8, children \$4. Theatre and special events priced separately. 20900 Oakwood, Dearborn, 271-1620.

December 7-January 11

Christmas is the time to believe in dreams coming true, so click your heels with Dorothy in this adaption of **The Wizard of Oz**. At the Henry Ford Museum Theatre, 20900 Oakwood, Dearborn, 271-1620.

December 8

Spend a leisurely afternoon on the **Cranbrook House Christmas Walk**. Stroll through the elaborately decorated rooms and see the "Magnificent Foods of Christmas" exhibition. The food is only for viewing, mind you, but hot cider will be available. \$4, seniors \$3, children \$2. Noon-5 p.m. 380 Lone Pine Rd., Bloomfield Hills. 645-3149.

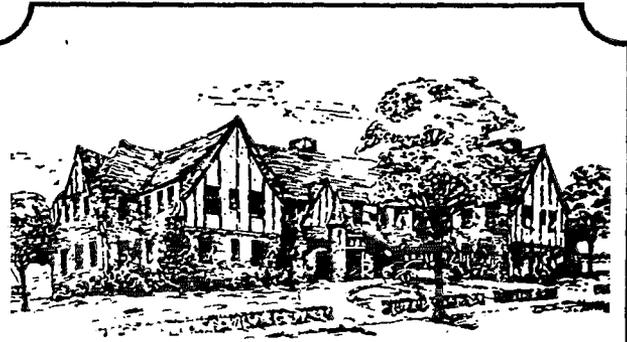
December 10

Add a homemade touch to your Christmas tree by **creating your own ornaments**. Instructor Terry Henson will teach you how to work with "fimo," a plastic clay baked at low temperatures in conventional ovens. \$15, plus \$5 for materials. 10 a.m.-2 p.m. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

Make your own Christmas wreath using fresh greens including boxwood, mobile fir, white pine and others chosen for their lasting qualities. \$10, plus \$18 for materials. 1 p.m.-3 p.m. Grosse Pointe War Memorial, Grosse Pointe Farms, 881-7511.

December 10

Senior citizens are invited to share in an afternoon of card-playing to support the **Village Club**, the senior adults group at the Neighborhood Club. A five-dollar fee includes a luncheon, door prizes and plenty of fun. This annual fundraising event gives seniors an opportunity to challenge their friends to a game of poker, pinochle or gin. 12:30 p.m. 17150 Waterloo, 885-4600.



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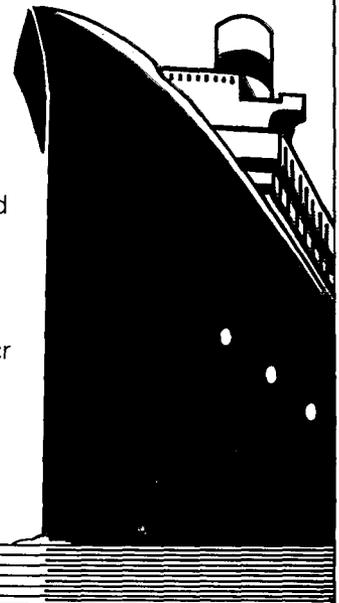
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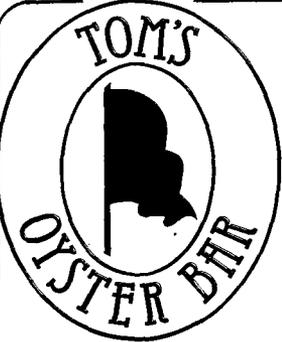
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ENGAGEMENTS

December 11

Almost every Cultural Center building will be open late tonight for the annual **Noël Night**. Bands, carollers, sleigh rides and many other Christmas favourites make this an eagerly-awaited event. Cider, hot cocoa and cookies are available at various stops. Free. 6 p.m.-9:30 p.m.

December 12

Spend a day basking in Christmas beauty. First, take a leisurely tour of the 120-room **Meadowbrook Hall**, decorated in holiday splendor. Then, travel to Bordine's Nursery for a tour and see all the beautiful Christmas foliage. The \$24 cost includes both tours, lunch and transportation. 9 a.m.-4:30 p.m. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms. Call 881-7511 for reservations.

Proper conditioning and equipment contribute considerably to a safe and **enjoyable ski season**. Learn about proper warm-up techniques, safety features to look for prior to purchasing skis and boots, and how to manage injuries if they occur. 7 p.m. Cottage Hospital, 159 Kercheval, Grosse Pointe Farms. Call 884-8600, ext. 2390 for reservations.

December 12 and 14

Stravinsky, Prokofiev, Delius and Britten are on the bill of the **Detroit Symphony Orchestra**, accompanied by violinist Frank Peter Zimmermann for their last concert before Christmas break. David Atherton conducts. Thursday at 8 p.m., Saturday at 8:30 p.m. \$20-\$10. Ford Auditorium, Twenty Auditorium Drive, 567-1400.

December 12-14, 17-21

Christmas is not complete without the joy of the Detroit Institute of Arts **Wassail Feast**. Court fools, mimes, acrobats, musicians and dancers will entertain while you feast on Yorkshire pudding, wassail, Scotch broth and other traditional favourites. However, unless you already have tickets, you'll have to miss the fun — the feast is sold out. People have been known to call the institute daily in December until a cancellation arises. Better yet, call now to reserve for next year. Be forewarned; they already have reservations for the feast in 1991. 5200 Woodward, Detroit, 833-7941.

December 13 and 15

Detroiters can share in the **Andy Williams Christmas** tradition as part of the Detroit Symphony Orchestra's **Weekender Pops Series**. Long a Christmas favourite, Williams performs holiday selections Friday at 8:30 p.m. and Sunday at 3:30 p.m. \$20-10. Ford Auditorium, Twenty Auditorium Drive, 567-1400.

December 13, 14, 19, 20 and January 17, 25, 30

Take an emotionally-charged journey through the mind of a disturbed seventeen-year-old boy as seen through the eyes of his self-doubting psychiatrist in Wayne State University Theatre's **Equus**. At 8 p.m. \$8-\$3. Hilberry Theatre, Cass at Hancock, 577-2972.

December 14

Step out in style to the annual **Viennese Christmas Ball** at the Grosse Pointe War Memorial. Everyone pauses periodically during the black-tie event to sing German songs, then resumes dancing to the music of the Johann Strauss Salon Orchestra. \$12.50. 9 p.m.-midnight. 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 15

Give yourself an early Christmas present and see the **King's Singers in Holiday Concert**. Originally from King's College at Cambridge University, these six men have been touring the world for two decades. Best-known for their madrigals and vocal jazz, this time they sing Christmas selections. Sponsored by the Michigan Vocal Jazz Society and Wayne State University's Men's Glee Club. At 4 p.m. \$18-\$8. Orchestra Hall, 3711 Woodward, 331-5112.

Hear favourite Christmas songs performed by friends and neighbors at the thirty-fourth Annual **Christmas Concert of the Grosse Pointe Community Chorus** 3 p.m. \$2, children 75¢. Parcels Auditorium, Mack Avenue at Vernier Road, Grosse Pointe Woods. Refreshments served after the concert.

ENGAGEMENTS

December 17

The rivalry continues as the **Blue Devils take on the Norsemen** on North's basketball court. The junior varsity game begins at 6:30 p.m. followed by the varsity at 7:30 p.m. \$2. Grosse Pointe North, 707 Vernier, Grosse Pointe Woods.

Grosse Pointe South's popular choir will perform Christmas standards at its annual **Christmas Choral Concert** at Christ Church 8 p.m. 61 Grosse Pointe Blvd., Grosse Pointe Farms, 885-4841.

December 17 through January 12

The Tap Dance Kid is the tale of a boy taught by his uncle to dance. Eventually, the boy becomes so good that he outshines his tutor, who was a vaudeville star. Tuesday through Saturday at 8 p.m., Saturday and Sunday matinees at 2 p.m. Fisher Theatre, 3011 West Grand Blvd., 872-1000.

December 18

What good is sitting alone in your room? Come hear the music play...as the **Detroit Concert Band** presents a potpourri of show tunes, sing-alongs, Sousa marches and much more. Special soloists, refreshments and door prizes make for a very special evening. 8 p.m. \$14, \$12 and \$10. Light Guard Armory, Eight Mile Road, 886-0394.

Sit back and enjoy a **Christmas concert** by the students of Doris Pagel's voice classes. Holiday favorites, of course, are top on the list. \$2.50, children \$1.50. 7 p.m. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

Take a midweek break and relax with a **Yuletide Evening** at Greenfield Village. The Grosse Pointe War Memorial tour includes a prime rib evening dinner at the Village, sleigh ride and walking tour, mulled cider at the Town Hall and transportation. \$38. 6:30 p.m. Call 881-7511 for reservations.

December 18 and 19

Join about 220 Grosse Pointe North choral students, the school's orchestra and many of your friends and neighbors for **North's Annual Christmas Concert**. This year's theme is "Christmas Music From Around the World" and features a grand finale which includes members of the audience. The choir is directed by Ben Walker and is accompanied by Bob Foster on pipe organ. The orchestra is conducted by Nate Judson. 8 p.m. \$1. First English Lutheran Church, 800 Vernier, Grosse Pointe Woods, 343-2187.

December 19 and 20

Take a tour of **Woodward Avenue churches** to remind yourself of the religious significance of Christmas. Detroit Upbeat will escort you through the Metropolitan United Methodist Church, the home of the largest organ in Michigan. Then visit the First Presbyterian Church, a Romanesque revival church proudly displaying a Pewabic fountain. Finish the tour at the Central United Methodist Church, also known as the "Conscience of the City" because of its active programs of social commitment. The church features a 180-foot spire and a Gothic chapel designed in 1867. For reservations, call 341-6808.

December 20

Enjoy a **Christmas Ballet Recital** featuring the senior and intermediate students of Mary Ellen Cooper for a different kind of holiday entertainment. \$2.50, children \$1.50. 8 p.m. Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 20

The Grosse Pointe War Memorial is sponsoring a **Christmas Holiday dance** for students in grades six through eight. You must purchase the \$3.50 tickets in advance. 32 Lake Shore, Grosse Pointe Farms, 881-7511.

December 21

Another anticipated holiday event arrives as the **Detroit Symphony Orchestra** and Dance Detroit team up to bring us **The Nutcracker Suite**. This production features Tchaikovsky's classic music accompanied by ballet. The program will present distinctive solo dance performances under the direction of Jacob Lascu. At 11 a.m. and 2 p.m. \$20-\$10. Ford Auditorium, 20 Auditorium Drive, Detroit 567-1400.

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December 30

Students in grade six through eight can celebrate the future at a **New Year's Dance** sponsored by the Grosse Pointe War Memorial. Advance tickets only, \$3.50. 32 Lake Shore, Grosse Pointe Farms, 881-7511.

January



Best holiday wishes...

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January 9, 10 and 11

Noted conductor Kazimierz Ford and mezzo-soprano Florence Quivar highlight a program of **Mozart, Berg and Lutoslawski** for three performances with the Detroit Symphony Orchestra. Thursday at 8 p.m., Friday at 10:45 a.m. and Saturday at 8:30 p.m. \$20-\$10. Ford Auditorium, Twenty Auditorium Drive, 567-1400.

January 10

Celebrate six of Bach's concertos at the **Brandenburg Bash**. The Renaissance City Chamber Players recreate last year's sold-out extravaganza in their "Giants of Baroque" series. \$12, \$9, \$6. 8 p.m. Orchestra Hall, 3711 Woodward, 626-8742

January 10-February 11

After Paris, little remains but Tuna, Texas. What started as improvisation ends up on stage, with two actors representing twenty characters — right on down to the mailman and the dog — in **Greater Tuna**. Thursday and Friday at 8 p.m., Saturday at 5:30 p.m. and 9 p.m., Sunday at 6:30 p.m. \$12-\$9. Attic Theatre, Third Avenue and West Grand Boulevard next to the Fisher Building, 875-8284.

January 12

Relax after the holiday hustle with a Renaissance City Chamber Players concert. Hear **Mozart, Ravel, Rossini and Mendelssohn** in the elegant setting of the Edsel and Eleanor Ford House. \$9. 7 p.m. 1100 Lake Shore, Grosse Pointe Shores, 626-8742.

January 15

See the stage version of the Academy Award-winning movie **Gigi** when the Grosse Pointe War

...welcome to...

The Rhinoceros

ENGAGEMENTS

Memorial sponsors a trip to the True Grist Dinner Theatre in Homer. The \$33 cost includes performance, a buffet lunch and transportation. 11 a.m.-6 p.m. 881-7511.

January 16

Tremendous progress has been made in the **ophthalmology field** in recent years. Ophthalmologist Gerald Mullan addresses current state-of-the-art developments including cataract and glaucoma treatments, laser surgery, corneal transplants, lash liner surgery and microsurgery for nearsightedness. Free glaucoma testing will be available following the presentation. 7 p.m. Cottage Hospital, 159 Kercheval, Grosse Pointe Farms. Call 884-8600, extension 2390, for reservations.

January 16 and 18

Conductor Kazimierz Kord and pianist Jutta Czapski highlight the Detroit Symphony Orchestra program of Mussorgsky, Shostakovich and Rachmaninoff. Thursday at 8 p.m., Saturday at 8:30 p.m. \$20-\$10. Ford Auditorium, Twenty Auditorium Drive, 567-1400.

January 16-19, 23-26

There's something for everyone in Wayne State University Theatre's original music revue, **P.S. Porter to Springsteen**. Dance, poetry and powerful lyrics give a musical history of recent decades. Thursday through Saturday at 8 p.m., Sunday at 7 p.m. \$5 and \$4. Studio Series, General Lectures Hall, Third and Warren, 577-2972.

January 17-February 23

Masks, torches and wild revellers bring the New Year's Eve musical **Celebration** to life at the Actors' Alliance Theatre Company. Its story of an old man and a young one battling for the heart of a fallen angel surely brightens a long winter's night. Fridays and Saturdays at 8:30 p.m., Sundays at 6:30 p.m. \$10, \$9 and \$8. 30800 Evergreen, Southfield, 642-1326.

January 17 and 19

He's done the scores for "A Chorus Line," "They're Playing Our Song" (written with Carole Bayer Sager, it was literally that), "The Sting," "The Way We Were", and countless others. Who? **Marvin Hamlisch**, of course. Don't miss this great talent in performance, Friday at 8:30 p.m. and Sunday at 3:30 p.m. \$20-\$10. Ford Auditorium, Twenty Auditorium Drive, 567-1400.

January 22-26, January 29-February 1

Local actors collaborate to bring you the story of **The Royal Family**, which follows (not too loosely) the great Barrymore family. Fridays and Saturdays at 8 p.m., Sundays at 7 p.m. \$5.50. Fries Auditorium of the Grosse Pointe War Memorial, 32 Lake Shore, Grosse Pointe Farms, 881-4004.

January 22-February 2

Tommy Tune stars as an airline pilot who falls in love with a showgirl in the Thirties in **My One and Only**. Tuesday through Saturday at 8 p.m. Saturday and Sunday matinees at 2 p.m. Masonic Temple, 500 Temple, 832-6648.

January 23

The Grosse Pointe War Memorial is sponsoring a day trip where your taste buds and sense of smell will be delighted. The Jiffy Cake Factory shows you how cakes are made, with a treat of cake and coffee after the tour. Then, progress to the Michigan Space Center, where you can see, hear and touch some modern wonders of science. \$24, includes tours, lunch and transportation. 8:30 a.m.-5 p.m. Call 881-7511 for reservations.

January 23, 24 and 25

Spend an evening with the Detroit Symphony Orchestra, conductor **Kenneth Jean** and **Barry Tuckwell** on horn. The program includes **Haydn, Mozart, Strauss and Prokofiev**. Thursday at 8 p.m. and Saturday at 8:30 p.m. at Ford Auditorium, Twenty Auditorium Drive. Friday at 8 p.m. at Orchestra Hall, 3711 Woodward. \$20-\$10. Call 567-1400 for further information.

January 26

The **Lyric Chamber Ensemble** invites you to the Edsel and Eleanor Ford House for an afternoon of chamber music in a beautiful setting. Jeffrey Applegate, violin, Haden McKay, cello, and Fedora Horowitz, piano, will perform Schubert's "Trios for Violin, Cello and Piano." Tickets include an afterglow reception and informal tour of the estate. 3:30 p.m. \$8, students and seniors \$6. 1100 Lake Shore, Grosse Pointe Shores, 357-1111.

January 29

Grosse Pointe North band members spend hours preparing for the **Winter Band and Orchestra Concert** every year. Students and parents are sure to find something that fits their musical preferences. 7:30 p.m. Grosse Pointe North High School Auditorium, 707 Vernier, Grosse Pointe Woods.

cheese-cake /chēz-kāk/ *n* 1: pleasing to even the most discriminating of tastes
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SPIRITS

continued from page 99

Canada, Japan, Finland and the United States. A few of the finest to be found in these parts are:

Absolut (80 to 100 proof); Bac-zewski (110 proof); Burroughs; Closter Edelweiss; Ketel One; Finlandia (80 to 100 proof); Polmos Luksusowa Extra; Ismira; Tsingtao; Silhouette; Great Wall; Wyborowa (80 to 100 proof); Suntory; Smirnoff de Czar; Stolichnaya (80 to 100 proof) and Vikin Fjord.

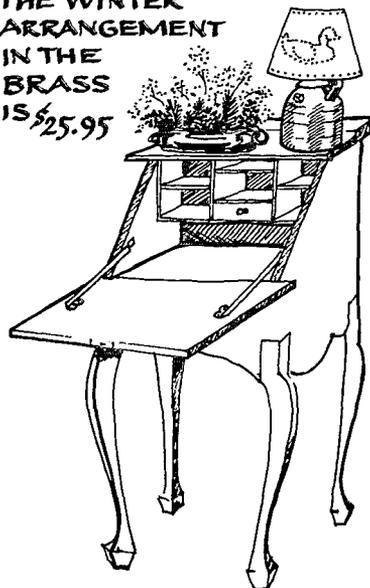
Besides being eminently mixable, vodka is enjoyable with fish and seafood. For an innovative cocktail, freeze some in an ice tray.

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There are other interesting gift ideas. Looking about the Farms Market generated thoughts of gifts for those forgotten people — the postman, the barber, the office receptionist... Perhaps a bottle of Spanish sherry, dry or sweet, is in order. Harvey's Bristol Cream Sherry is often thought of as the "holiday sherry." All of the Harvey sheries can be found at the Farms Market. Another practical and useful gift which popped up during the day of shopping is an efficient corkscrew. Screwpulls which never lose or break a cork are currently selling for \$11.49. These come in three models: regular, pocket or spiral. A gift any true oenophile will appreciate.

What would the holidays be without champagne? The great champagnes of Moët, Dom Perignon and Perrier-Jouet make exceptional gifts, especially now. Hamlin's Market on the Hill is a good stop in this area. One cannot

help but share John Keller's enthusiasm for fine wines. In stock are not only vintage wines from France and California, but a good selection of champagne.

If one of those on your list is a great wine lover, Hamlin's is an essential stop. Also arriving in time for the holidays is the 1985 Beaujolais Nouveau, an annual treat. This fresh, fruity red is always a success with the traditional Christmas turkey. You'll find an excellent California champagne here — Cook's, which lists at Hamlin's for less than five dollars. Look for the unusual three-tiered pricing system at Hamlin's. Each wine is priced by the purchase of one bottle, three bottles or a case.

Sparkling wines are always prominent during the holidays, and the Farms Market is stocked to meet the need. An exceptional buy is an Oudinat from Epernay, France at about ten dollars per bottle. It's a fresh sparkling wine with just the right amount of yeast on the taste. The extremely popular and inexpensive Spanish sparkling wines lend an aura of elegance to your holiday entertaining. Try a Freixenet Cordon Negro or the Codornieu. The Cordon Negro is the largest seller at the Farms Market.

Of course, sparkling wines from the houses of Mumm and Moët champagne are consistently leading sellers. This year, try a Spanish sparkling wine from Paul Cheneau at about six dollars per bottle. Perhaps a vintage port is more attractive. Vintage Pointe has a wide selection in stock.

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One of the newer wine and liquor stores in the area, Vintage Pointe is a Christmas shopper's dream. Here, one may purchase pre-packaged gifts or make several personal selections which will then be made into gift packages. Pre-packaged gifts include Seagram's V.O. in a decanter bottle, Hennessy or Remy Martin cognac with two brandy glasses and a handsome, floral-painted three-liter bottle of the now-famous 1982 vintage Bordeaux. If your gift list includes glassware, Vintage Pointe presents a large selection of

SPIRITS

wine, cordial and cocktail glasses. Also available are such items as wine racks, corkscrews, flasks and baskets.

Vintage Pointe offers the most extensive selection of gift baskets encountered lately. Hundreds of different baskets, available for both individual and corporate gifts, are waiting for the choosing. Prices range from the minimal to \$1,000. These may be made-to-order or purchased from a catalogue. Another attractive feature of these gifts is that Vintage Pointe will deliver anywhere in the metropolitan area. If you prefer to do your own choosing, a full inventory of wines is at your beck and call.

One final attraction of Vintage Pointe is the number of beers available. A virtual beer lover's paradise, Vintage Pointe offers a selection from twenty countries other than the United States. Perhaps you know someone who would appreciate and enjoy a sampling of beer from Australia or China or France or Greece or Poland.

What a day! I started out to buy one gift and finished by making great strides toward completing my own Christmas shopping. I enjoyed many pleasing and informative conversations and added enough knowledge to further my reputation as a connoisseur. The wine and liquor merchants of Grosse Pointe had turned a dreaded chore into a thoroughly enjoyable afternoon. And, yes, the hostess was pleased with her gift and it was summarily enjoyed by the guests.

MUSIC

continued from page 46

There are hundreds of Christmas carols today from every part of the earth. There are African carols and American Indian carols. Delightful carols have been written in Chinese and Japanese. Some carols reflect the warm lush beauty of the tropics, while others tell the story from an Eskimo point of view. Most have an endearing story behind them.

Even though *O Come, All Ye Faithful* may be the world's favourite, I think it's safe to say that *Silent Night* most beautifully captures the essence of Christmas for most Americans. The story of *Silent Night* is the most famous of all the carol stories and has been depicted by legions of school-children in plays and operettas — even by mice in Disney movies. But it is a story to always be told "just one more time."

It is Christmas Eve, 1818, in Oberndorf, Bavaria. The winter snow has been very heavy this year and the little mountain town is completely snowbound. The old pump organ in the church of St. Nichols is broken and no repairman is able to come across the mountain because of the snow. Franz Grüber, the church organist, is very concerned, for he had planned special music for the service to be held that midnight. The church vicar, Joseph Möhr, suggests they write a new song, something simple which could be

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ARCHIVES

continued from page 49

Pointers were not as Victorian as might be imagined; one recommended gift for a husband was a black silk nightshirt.

For a boyfriend or fiancé, a three-inch four-in-hand Christmas tie that was forty-six inches in length was *de rigueur*. For the wife or fiancée, a hand-painted miniature on ivory and encircled with diamonds and rubies was a favourite. As Christmas favours, a typical gift was the enamelled stickpin.

Not too long before J.L. Hudson had built his first store — still doing business in the Detroit Opera House — he attempted to surpass his rivals in capturing the Christmas trade. To this end, he placed the following advertisement in the *Detroit Free Press*: "Nine electric lights now lend their dazzling aid to enhance the beauty of goods of all colours and fabrics can now be selected at night as readily as in the daytime." Competition for sales was very keen; not too long after, other stores also installed lights to aid nighttime shopping.

For the children, a rocking horse could be purchased for ninety cents, toy mechanical train cars for fifty cents, and locomotives cost seventy-five cents. For a little girl who might want a set of child-sized china, the set could be purchased for one dollar.

HOUSE CALLS AND BACHELOR'S BALLS

Perhaps the most important social event of the Christmas season for the *nouveau riche* was the proper visiting of ladies by gentlemen. These women, it must be emphasized, were not just single young ladies. Actually, it was most important to pay a call on a married woman one had met. This was especially true of the more socially prominent women, such as your employer's wife. If a lady was to "be at home" for calling, she placed an advertisement in the *Detroit Free Press* on a day set aside for the publishing of the names. Some of the names who advertised include Newberry, Russel, Moran, DuCharme, McMillan, Joy and Buhl.

The custom was borrowed from the knickerbockers of Gotham (an old name for New York City) who made the day an occasion for renewing old friendships and wishing each other good cheer.

When paying the call, the gentleman would leave a card in a basket hanging near the front door. The first calls would be as early as ten o'clock in the morning, made by those men determined to make as many calls as possible. There was a certain formality followed by all. The man would "salute" the hostess and her assistants first, then offer the compliments of the season. This would be followed by comments on the weather and acceptance of refreshments. The next day, many people had hangovers from the many sips of champagne taken.

Another event almost as important as the paying of calls was the bachelors' ball, a "high-society" event in which young gentlemen advertised themselves as being eligible for marriage. Moreover, young ladies could determine the more acceptable bachelors by perusal of the guest list. To be one of the bachelors on the guest list certainly meant that you had been accepted by the society of Detroit and Grosse Pointe.

ARCHIVES

SOCIETY CELEBRATES

There were also parties hosted by society's upper crust. Especially popular was the party given by senator James McMillan, described by the *Detroit Free Press* as the largest of the season, with 700 guests, "music, dancing, and a sumptuous repast." Certainly a bit more formal than the rowdy bashes of Joe Beupré.

When not participating in the established "Association of Charities," Grosse Pointe residents engaged in many individual acts of charity. General Alger each Christmas bought suits of clothes for over 200 newsboys, consisting of coat, vest, trousers and stockings. J.L. Hudson's and Mabley's set aside a special day each season to measure and fit each boy.

In the late Nineteenth Century, polite clubs for the socially prominent thrived in Grosse Pointe. These clubs had a regular schedule of Christmas activities.

The Daisy Chain Society of the Detroit Female Seminary would have readings, skits and musical performances to which the public was invited. One Christmas, Amy McMillan, Nellie Newberry and Maud Hopkins appeared in a German dialogue, while Nellie Newberry did double duty by also playing a piano solo by Lange. On another occasion, they were joined by Fannie Alger to give Christmas performances at Seminary Hall. These performances, good or bad, were a must for the parents and friends of the participants.

The Detroit Club had been organized by this time; and they had commissioned a special Kentucky bourbon to be made for them. This particular bourbon eventually became so popular that each Christmas they would offer some for sale to the public. It must have been some drink, for they averaged 5,000 bottles in sales each season. Grosse Pointers dominated the organizing and managing of the Detroit Club.

SLEIGH BELLS

Sleighting parties were a great event, and had become formalized. Unlike the early French populace who employed them for general hell-raising and merrymaking, the newly wealthy Grosse Pointers copied the "Boston Brahmin" and used the occasion to be a bit snobbish and aloof.

A fifty-dollar sleigh was called a turnout. For speeding, however, the "Portland" cutter was best. Many of the young men would acquire this version and challenge each other to races, much as the earlier French had used their homemade sleds and shaggy ponies.

But the new "necessary" family sleigh was of the "Russian pattern." It had high coachman seats, plumes on the dashboard and the horse's head. The Sunday afternoon drive on this type of sleigh was just as important as the Sunday afternoon drive in the new motor car in the early Twentieth Century.

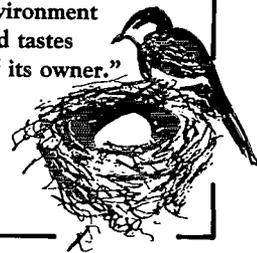
The impact the nouveau riche had on these Christmas traditions proved irreversible. Though a few raucous house parties are known to occur around Grosse Pointe even today, nothing could ever match the unrestrained joyous celebration of those early settlers. *Joyeux Noël.*

Tom Arbaugh is an instructor at Macomb County Community College, who writes frequently for HERITAGE.

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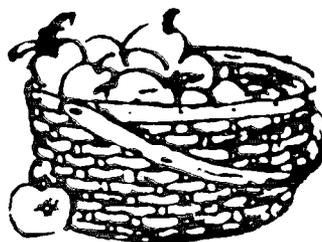
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MUSIC

continued from page 145

accompanied by guitar. Möhr quickly wrote a three-verse text and entitled it *Stille Nacht*. Grüber found that a tune came easily to mind and the song was finished in less than three hours and presented before the congregation that night.

A few days later, an organ repairman was able to get to the church and Grüber showed him the song. He took the song to a singing family in the Austrian Tyrol. This family (also unknown today) made the song famous throughout Germany long before it was published.

That was in 1840 in Leipzig and it was listed as a folksong, since the composers' names had been lost. But, in 1854, musicians of the royal court in Berlin inquired into the origins of the song and were able to trace the true story.

One must wonder what inspiration made it possible — since this little song has found its way from the snow-bound village of Oberndorf into every

corner of the world. And, wherever it is sung, it awakens those wonderful memories of childhood — of presents, snow, and trees — and of friends and families.

Silent Night, like all other carols, has a simplicity and beauty that seems to contain the very soul of Christmas. More than just songs, they are friends which last forever. No songs are ever sweeter than those joyous melodies which flow from the heart at Christmas. *Love and joy come to you, and God bless you and send you a happy new year.*



Ben Walker is a music teacher and a choir director at GP North High School. This is his regular column for music lovers.

FLASHBACK

continued from page 91

session, and a curiosity about people and their pasts, are the only requirements.

Recording history orally meets a myriad of community needs — it helps close generation gaps, increases the awareness of our heritage, and raise the self-esteem of our older citizens who have so much more to offer than even they realize.

For a more detailed description on how to record your family's history, and for a participatory practice session, Leonard is conducting a seminar at the Grosse Pointe War Memorial on Tuesday, December 3, at 7:30 p.m.

For a truly original gift, one that no one could possibly duplicate, why not record some of your family's heritage this holiday season? Your family, like that of the late Natalie Brys Post's, will be all the richer for it.

Nancy Solak is a Grosse Pointe freelance writer who has written previously for the Detroit Free Press. This is her first article for HERITAGE.

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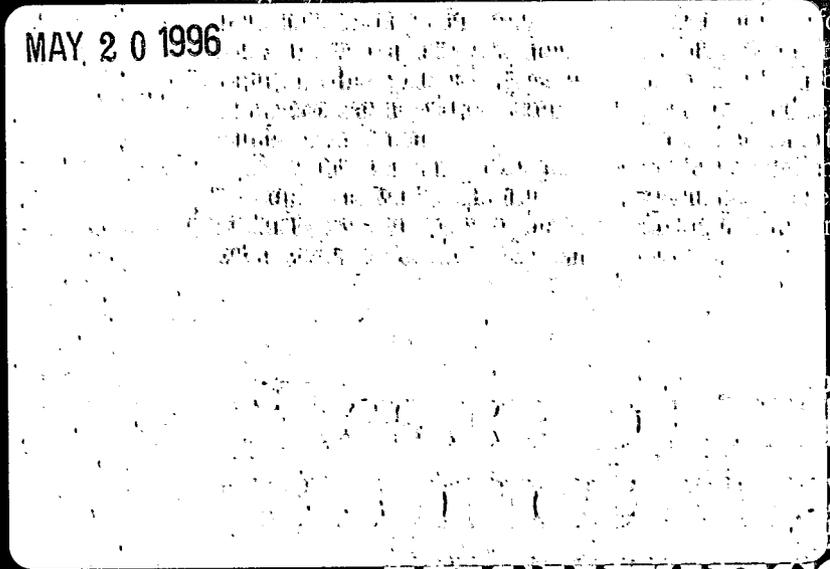
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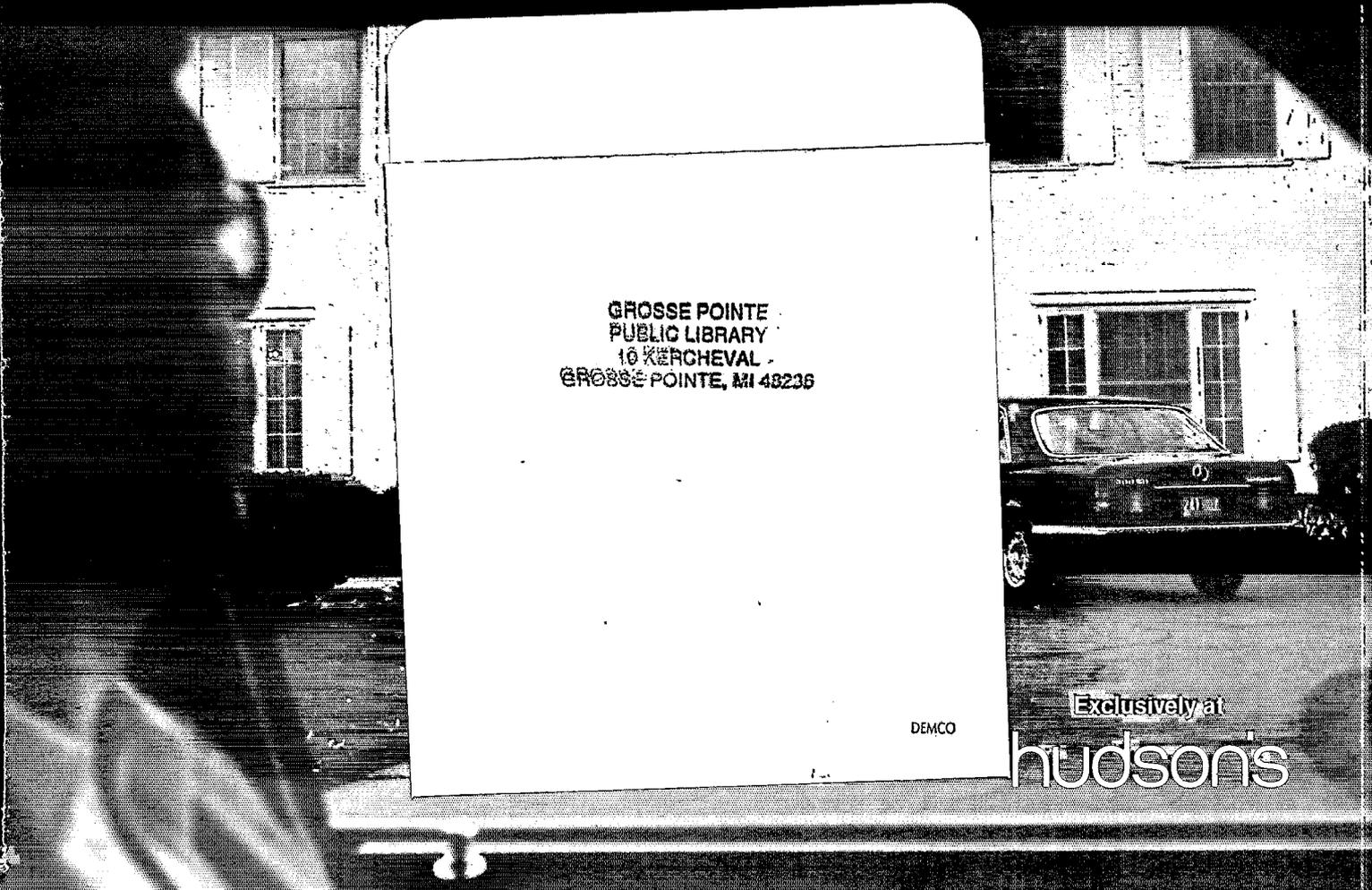


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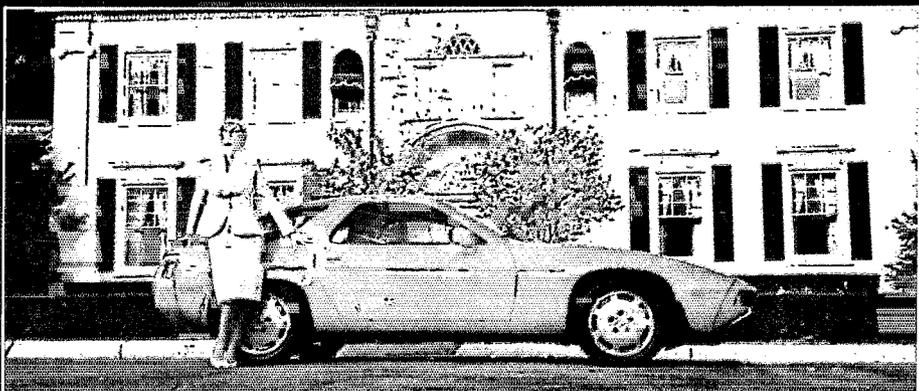
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