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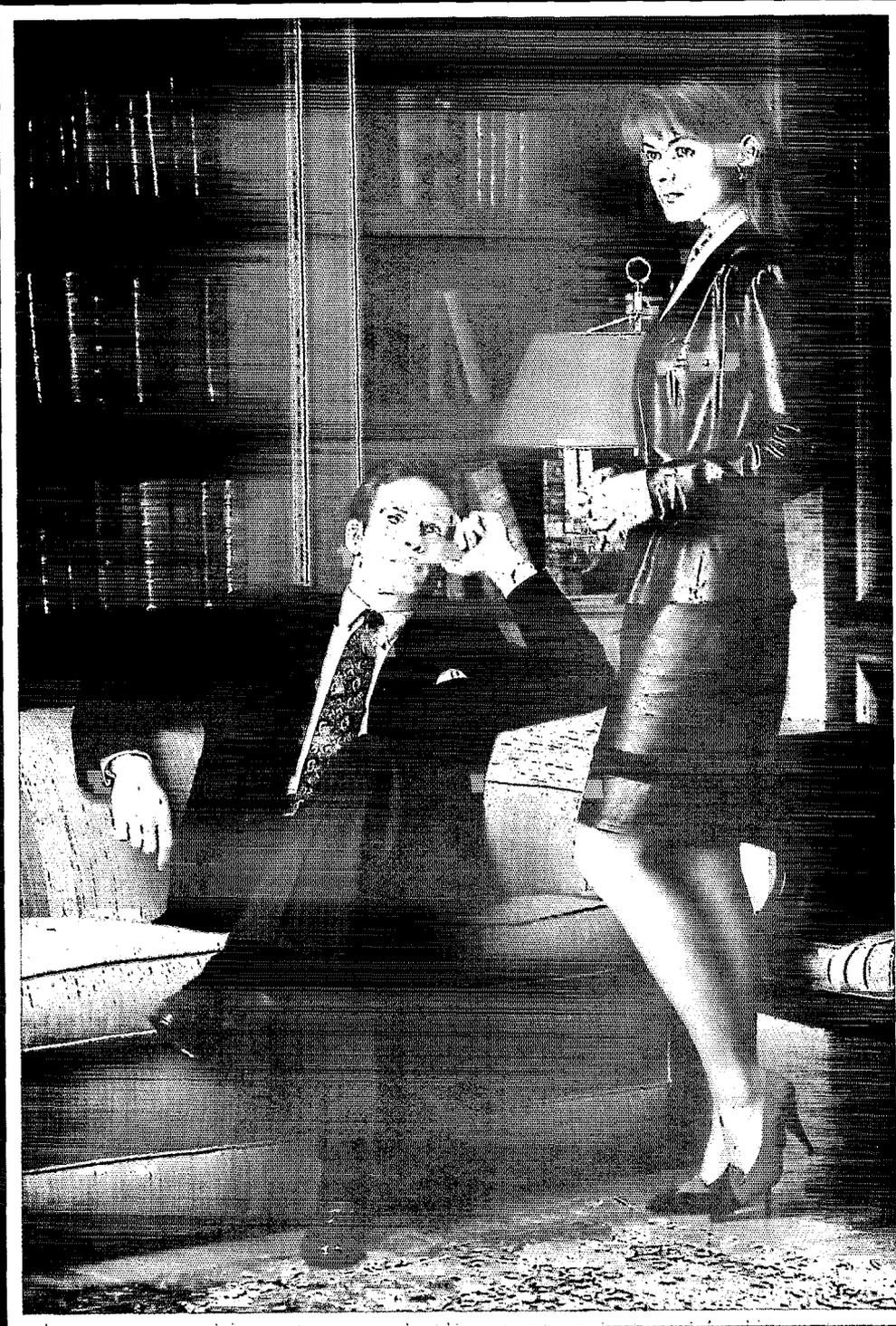
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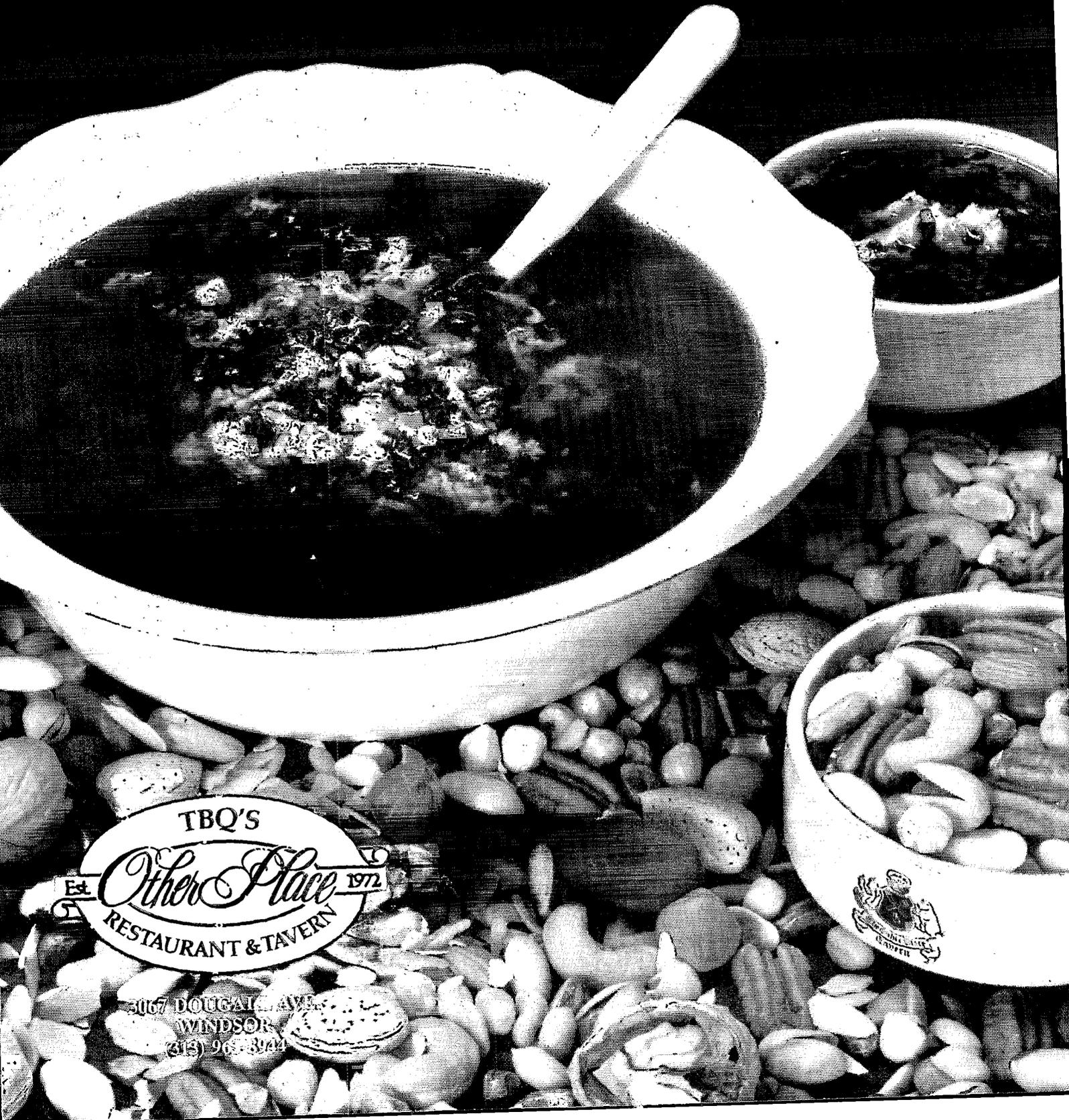
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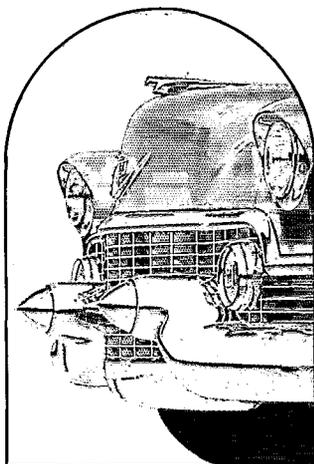
HERITAGE

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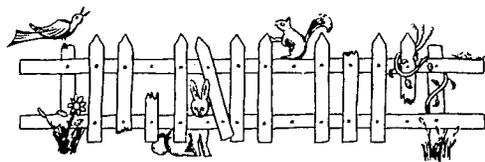
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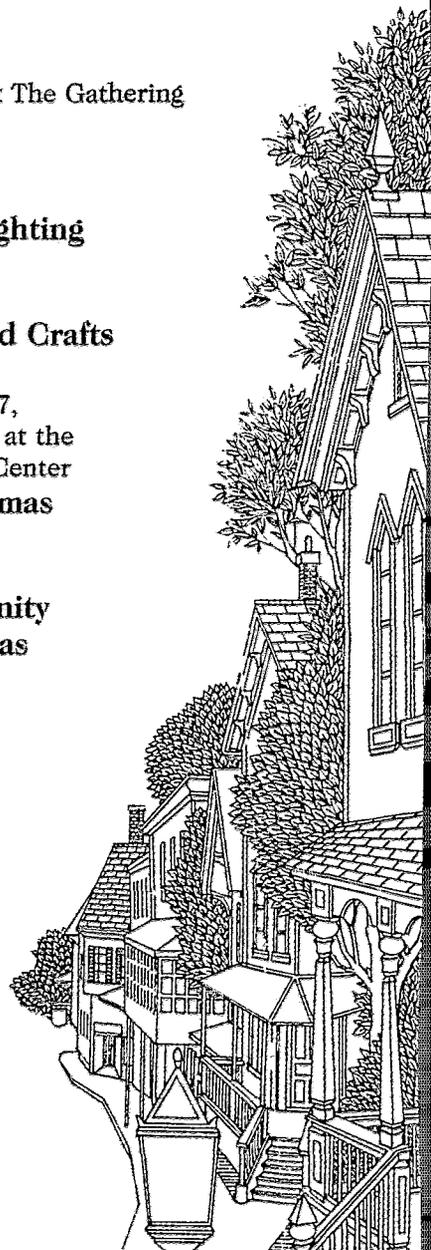
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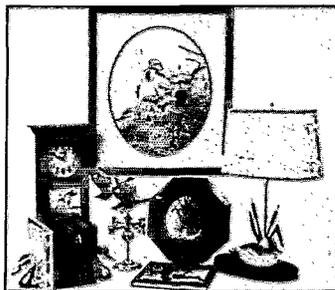
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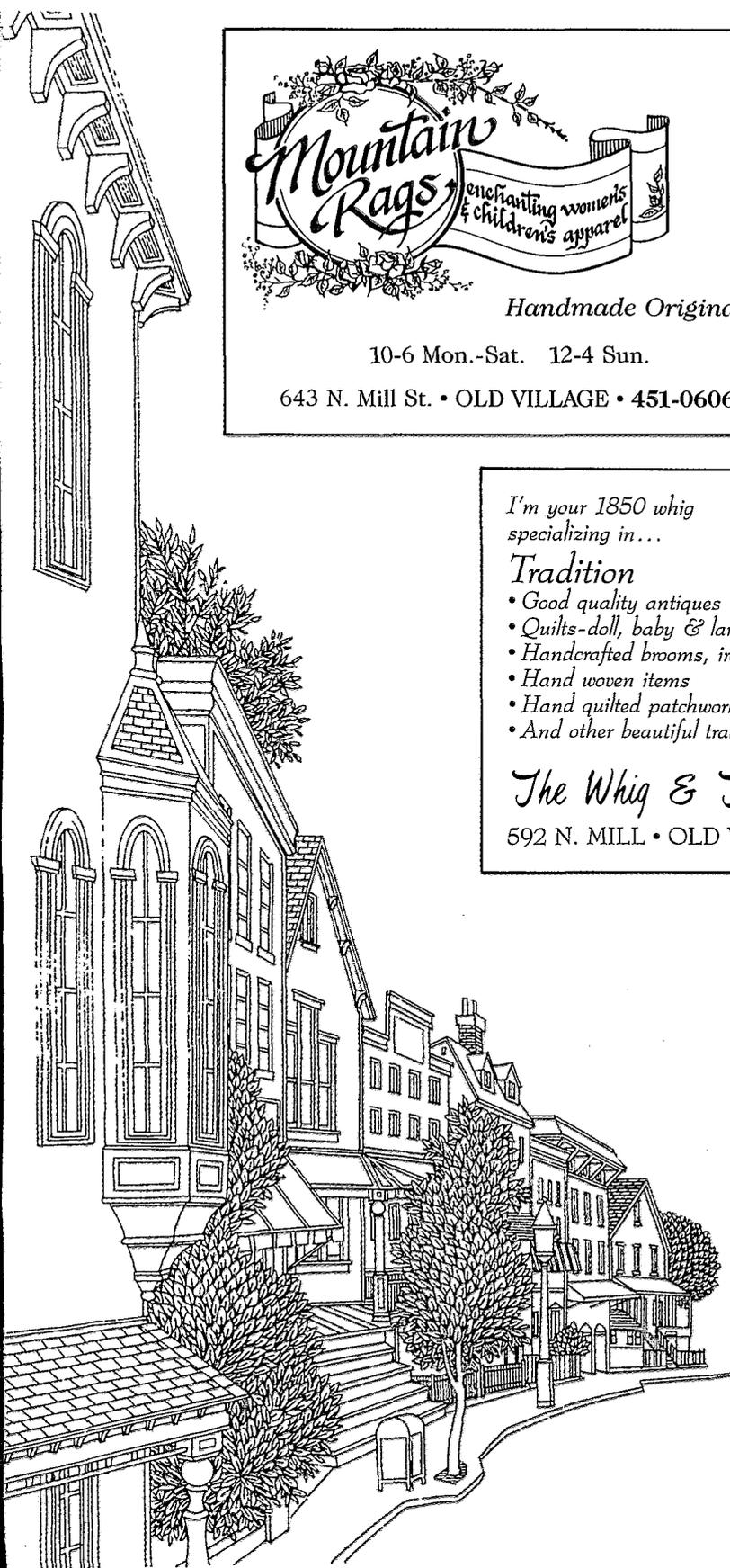
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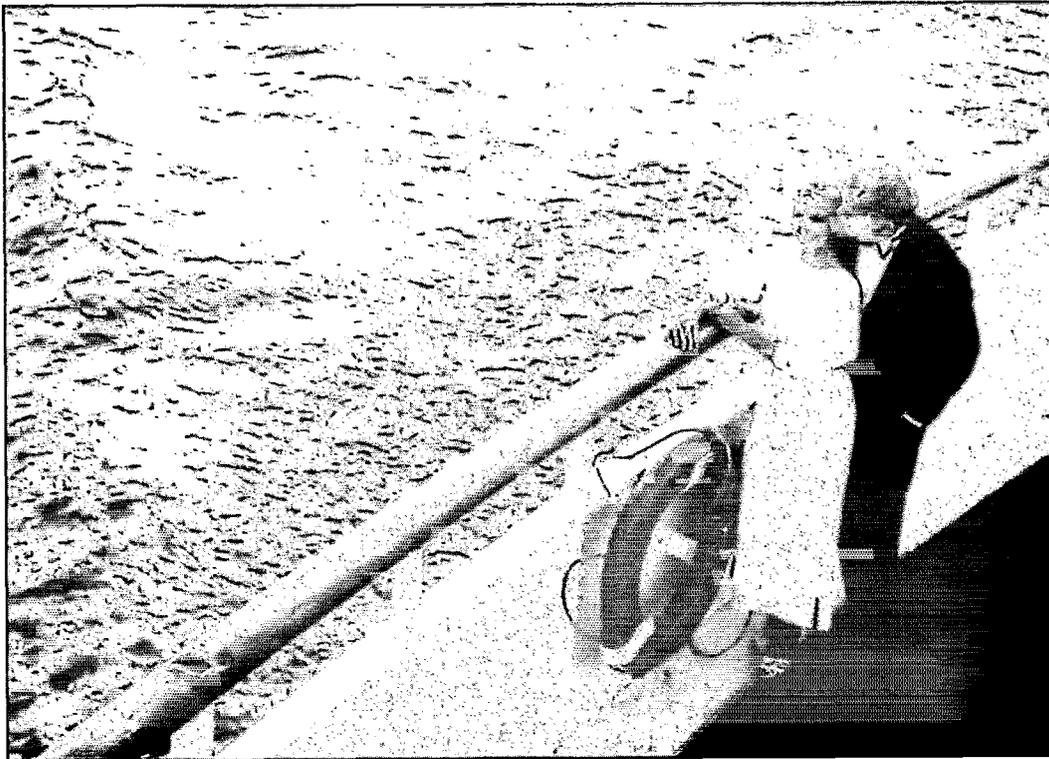
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EAGLE FEATHERS

In the center of the grassy enclosure behind the ancient mission, a rectangular structure of tree branches covered with cedar boughs protected a group of people from the damp and chilly drizzle of a dreary afternoon. In the dim light of an overcast day, the group remained faceless.

A dirt track encircled this place of honour, its outer perimeter marked by a fence of rope, broken at one point to allow access to the arenaceous ceremonial grounds. Here stood a stately group of solemn American Indians, gathered to perform traditional songs and dances, and to preserve from oblivion their substantial American heritage.

The first song was dedicated to all, Indian and non-, who had gone forth as warriors in any conflict—World Wars I and II, Korea, Vietnam, and Indian conflicts. The elders tied eagle feathers to a lance in memory of their bravery. From beneath the cedar boughs rose an ululating song—a *vocable*, devoid of words—thrown about by the wind, eerie and beautiful. The dancers moved forth to a powerful drumbeat, circling the track with an awesome dignity that spoke of their past as masters of a continent and had nothing to do with their fate in a white man's economy.

The ceremonial dancers, in intricate and magnificent garb, completed one cycle, and continued as all were invited to join them in honouring the brave. Into the circle stepped men of all races and conflicts; those in wheelchairs had difficulties in the sand, until some other stepped forward to push them, accepting responsibility for a fellow man.

Indian women danced the simple two-step with great self-respect and dignity, looking straight ahead; their men were dressed in unbelievably

beautiful clothes of geometric intricacy, adorned with feathers and pelts from the most highly-regarded creatures of the natural world, and they danced with an intensity and pride that made one weep for its beauty and in anger for its loss.

Heritage is a word of many meanings. Each ethnic group gropes for its own past, seeking to rediscover a feeling of oneness and a sense of identity. The Indians who sang and danced at Marquette's mission on a cold and windy afternoon were once again a powerful nation, a people of spirituality who were one with the natural world around them.

Outside the circle, white men felt the stirrings of an ancient recognition, encountering anew the threat represented by such individual self-realization and collective strength; dimly they remembered the necessity, for them, of the battlefield.

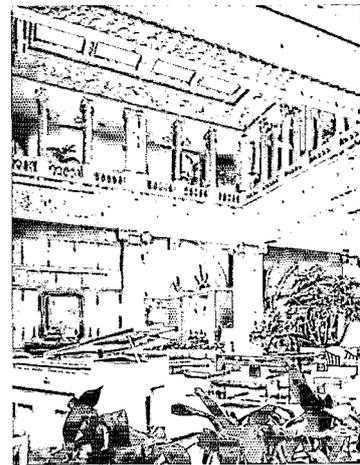
Between great warriors, there can be no easy peace.

But our heritage also encompasses the rights, burdens and status resulting from being born in a certain time or place. Even as we recall and grope for our past, we recognize it as an inheritance, and nothing more. We stand at the apex of our collective history, on the edge of tomorrow. How will the children of our children's children judge us, a century from this day?

Twirling around the circle, responding to the drumbeat with unbridled joy, two children, Indian and white, throw their laughter to the wind.

Patricia
Patricia Louwers Serwach
Publisher

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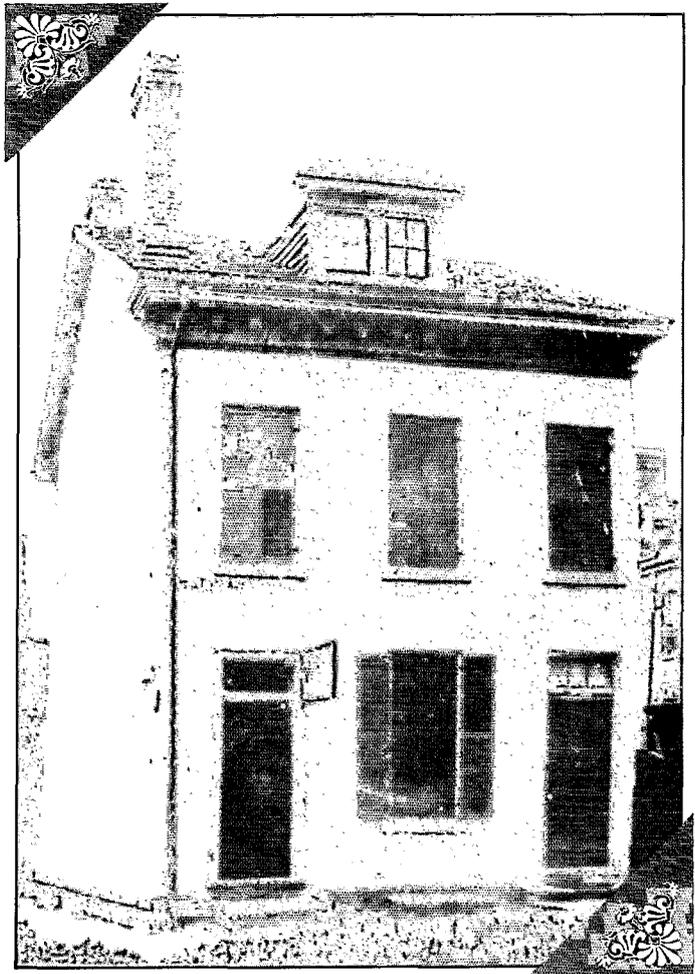


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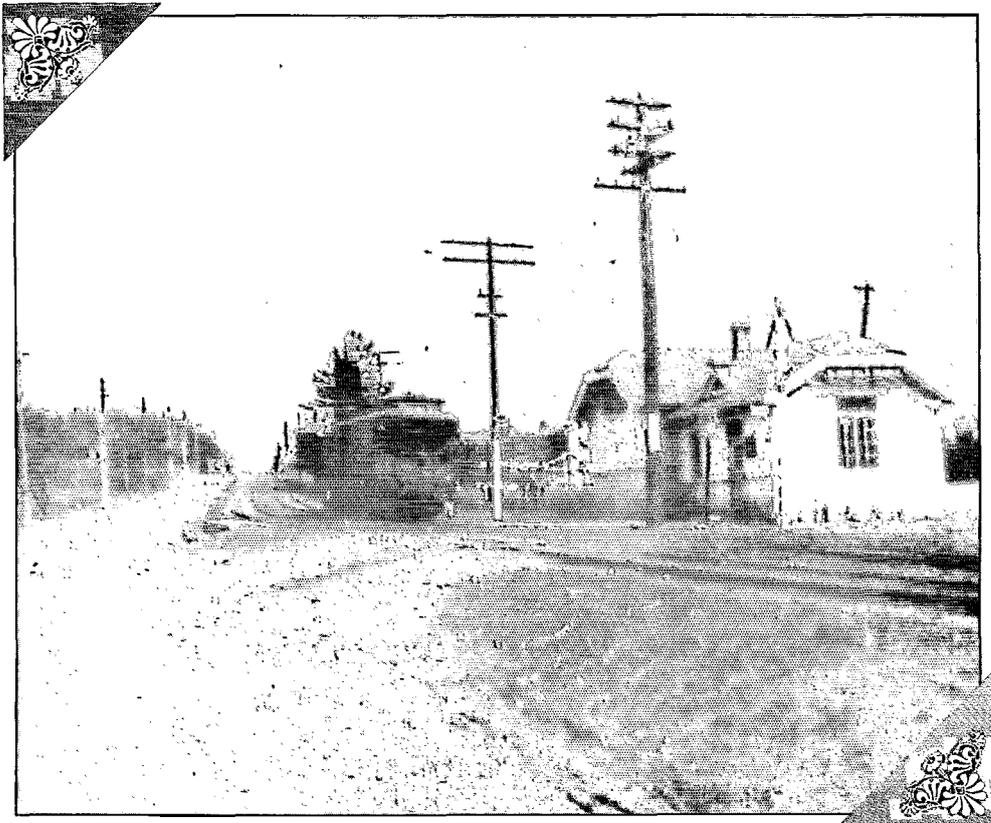
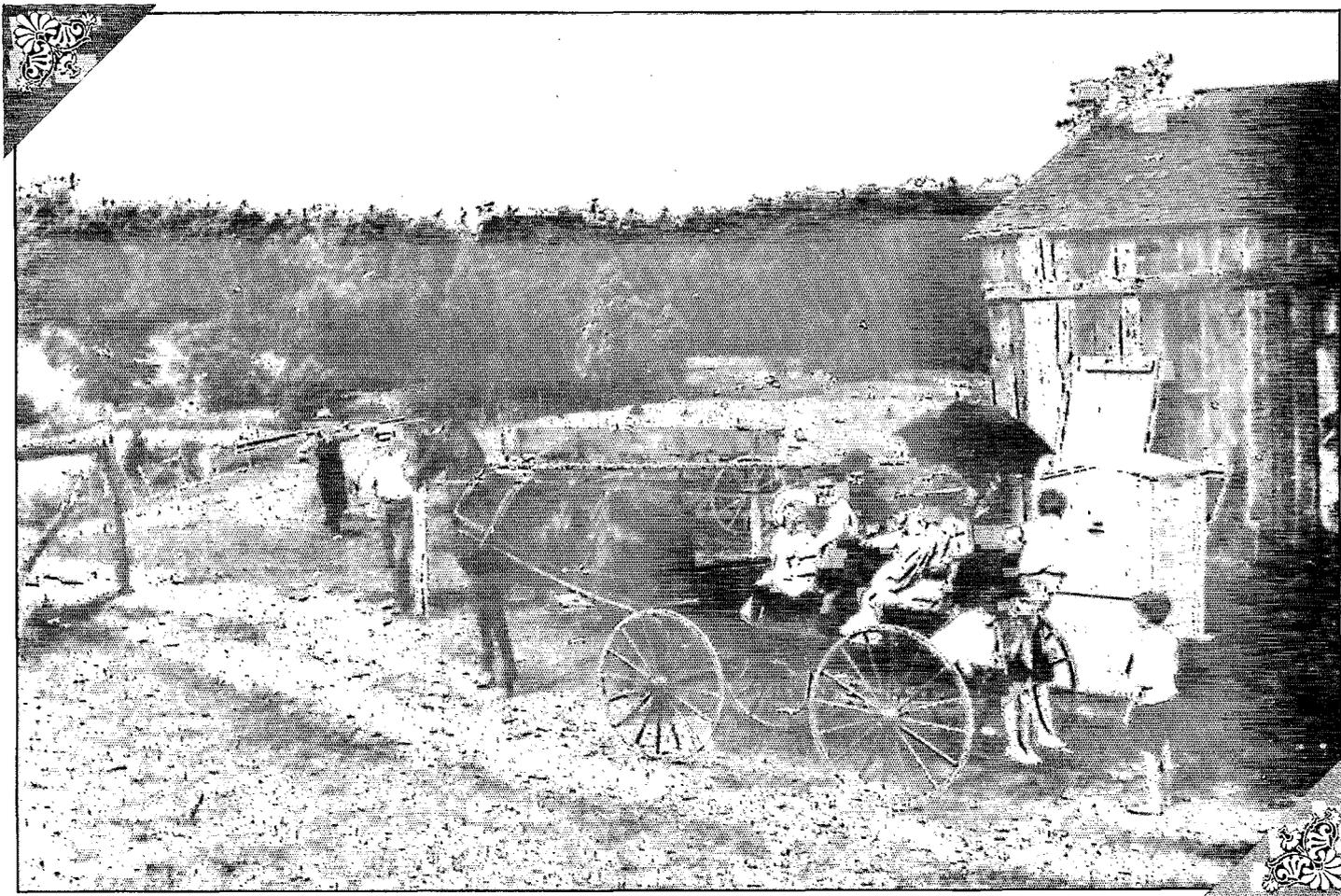
SWEET MEMORIES

Childhood memories of picnics, pony rides, snake hunts and family walks through the grounds of Crankbrook may have inspired Henry Scripps Booth to create a family photograph album he could cherish. In approximately 1915, the youngest son of George Gough Booth, newspaper publisher and founder of Cranbrook estate in Bloomfield Hills, assembled a series of photographs which show the private side of the Booth family at Cranbrook and in their travels throughout the world.

Cranbrook Archives now cares for the album, which pictures the family from about 1900 to 1915. This excerpt is the first time the photographs have been seen as a group.

Henry Scripps Booth lived from August 11, 1897, until February 7, 1988. During his lifetime, he contributed greatly to the development of Cranbrook as a community. Through architectural as well as administrative means, Henry Booth devoted much of his life to the ideals of Cranbrook. He once said:

by MARGARET ANN CROSS

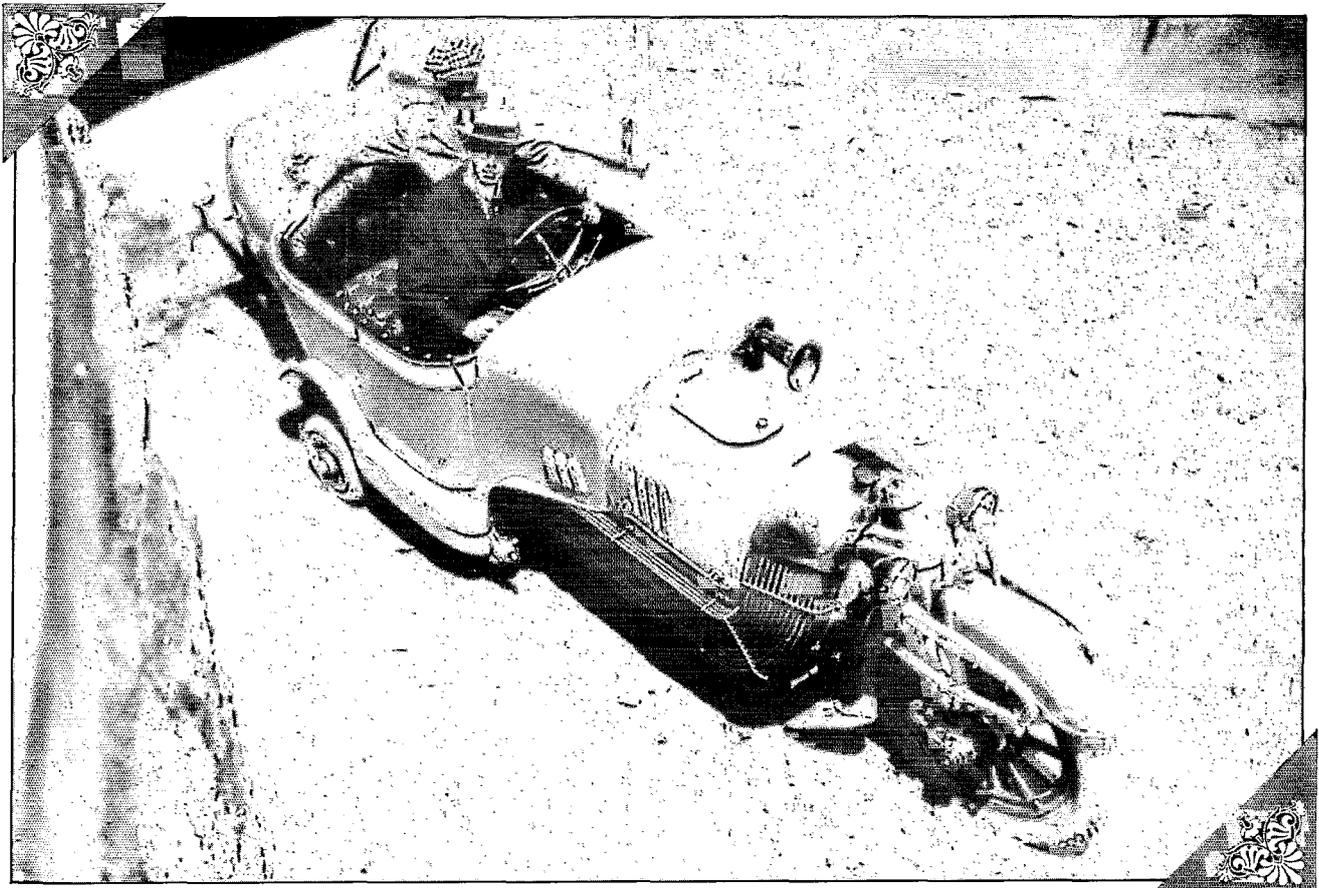
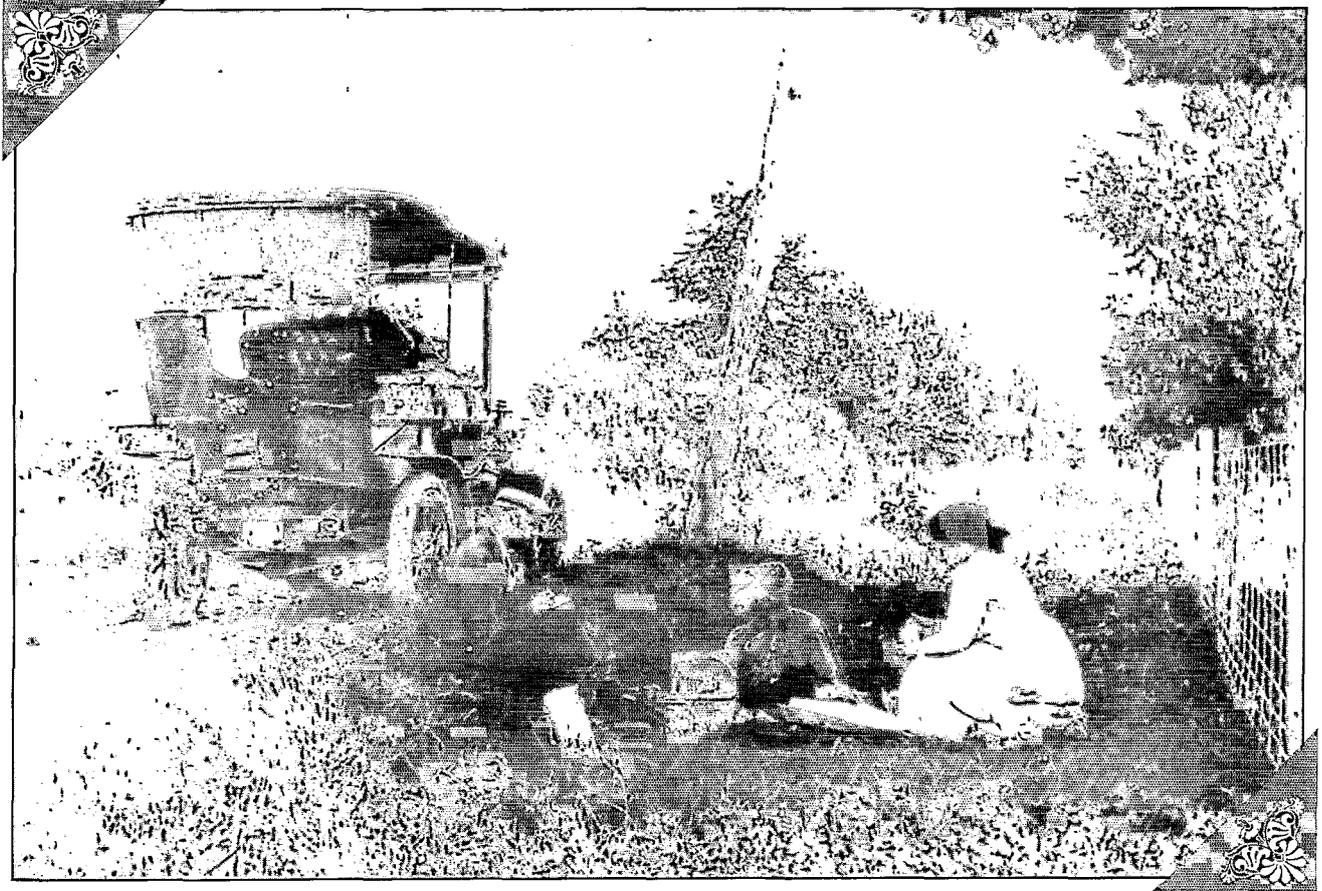


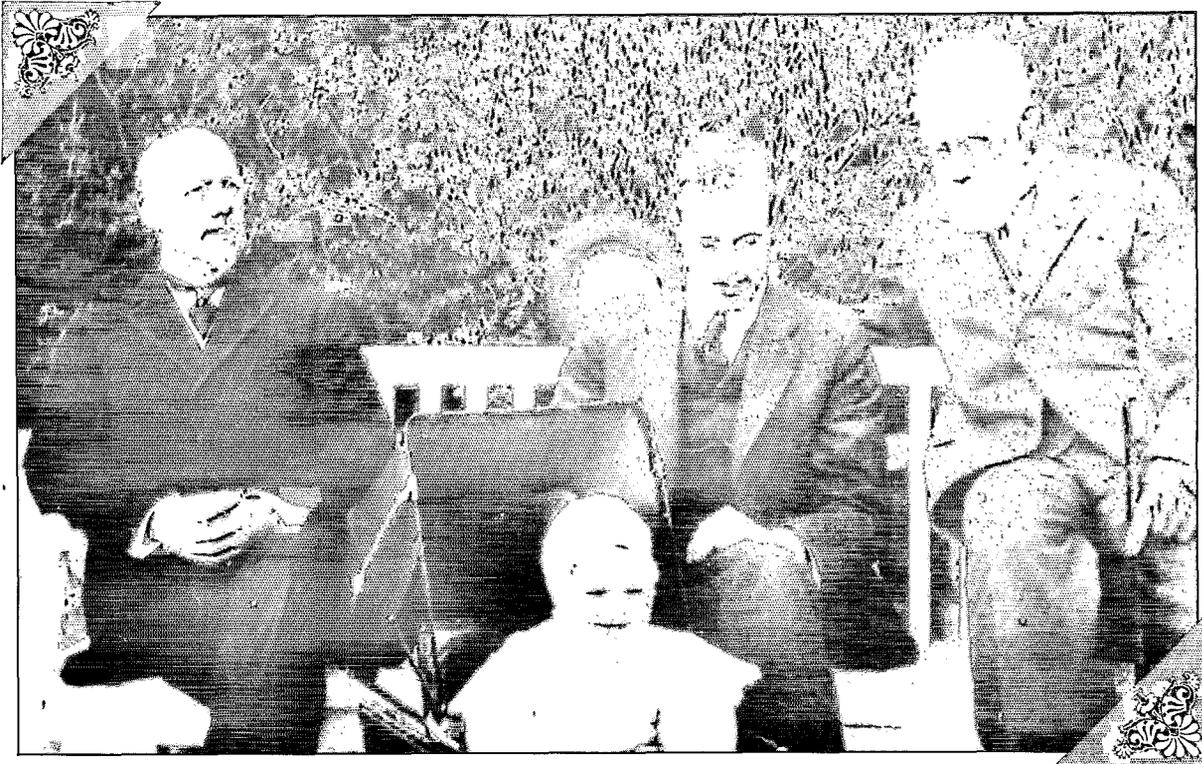
Opposite: Miss Reeve's School on Cruickshaw Street in Toronto was George Booth's first school. He attended classes here from 1867 to 1868.

Above: A circa 1904 photo of a Booth family outing to the Alexander Farm on Cranbrook estate.

Left: A train at the old Interurban Station at Bloomfield Center. The Station was located at Square Lake Road and Woodward Avenue.

PHOTOS COURTESY CRANBROOK ARCHIVES





Opposite top: George and Ellen Booth picnicking with daughter Grace (right) by a roadside on the way to Grand Rapids in approximately 1906.

Opposite bottom: James Scripps Booth behind the wheel of his Bi-autogo with brother Henry as a passenger. Photo taken in approximately 1912 at Cranbrook garages. This one-of-a-kind car was conceived, designed and built by James. Its innovations include the first V-8 engine built in Detroit, the first armrest and a body made entirely of aluminum. Designed as a sportscar, this cherry-red auto reached a top speed of 75 miles per hour. It is still in existence and can be seen at the Detroit Historical Museum.

Above: Four generations of Booths. (From left to right) George Gough Booth; his son, James Scripps Booth; George's father, Henry Wood Booth; and James' son, baby John McLaughlin Booth.

Right: The Booth family Lozier being unloaded at dockside in France in 1911. The Booths are preparing for their motoring trip through Europe.



My main function in life is to keep Cranbrook a reasonable facsimile of what it used to be, to preserve its beauties and uniqueness.

When Booth arrived at Cranbrook in 1908 with his parents and four siblings, only Cranbrook House and the Alexander Farm stood on the original acreage. "Harry," as he was called, and his brothers and sisters had to be tutored at home during that time

because there were no nearby schools.

As he grew older, Booth enjoyed telling stories of the early years at Cranbrook. He remembered the walks, the picnics, the planning. He recalled Sunday afternoon family gatherings when many spontaneous ideas arose for the creation of the Cranbrook community. As a boy, Booth joined the family discussions and often submitted sketches of his ideas.

The budding developer went on

to study architecture at the University of Michigan. Before graduating in 1924, he introduced his father to Finnish architect Eliel Saarinen. Saarinen came to Cranbrook and designed many of the buildings and sculptures which remain on the grounds today.

Henry Booth also returned to Cranbrook to work on a number of buildings, including the sextonry of Christ Church Cranbrook, the Lone Pine cottages on Cranbrook campus, Brookside School's main building and ram house section, Brookside House, the Administrative Office, the academic building of Cranbrook Kingswood School and the home of his sister, the Beresford home.

Booth also designed his own home, *Thornlea*, which he lived in from 1926 until his death.

Booth played an integral role in the programmatic development of most of the Cranbrook institutions. He was a founder of St. Dunstan's Guild, Cranbrook Music Guild, Cranbrook Writers' Guild, and Cranbrook House and Gardens Auxiliary. He had a direct hand in establishing many of Cranbrook's annual events, such as Founders' Day, the 12th Night Gala and the Festival of Gifts Christ Church. He is the author of several guidebooks to Cranbrook.

In recent years, the talented painter, author and developer was known as the backbone of Cranbrook.

On February 9, 1988, the Detroit News wrote:

A tall, thin, eccentric man with wire-rimmed glasses and flowing white hair, Mr. Booth was a familiar character strolling around the sprawling Cranbrook campus.

He would stop and talk with anyone—students, faculty and visitors. Then he and his dog, "Fellow," would continue their stroll across the landscape, stopping periodically so that Mr. Booth could pick up pieces of paper off the ground with his cane and stash them in his pocket.

At the age of 90, Henry Booth continued to live for the preservation of beauty, art and the dreams his parents instilled in him. Through his work as an architect, community leader and compiler of books and his photograph album, his own dreams will be remembered. ◇

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Henry Scripps Booth looking at his photo album on the West Terrace of Cranbrook House circa 1915, approximately the year he assembled the private album.

SPEAKING OF DEDICATION

George Perles recalls a team that played with heart.

I remember autumn in the Sixties. We wore tartan bermudas, shetland sweaters and knee socks. Colourful leaves fluttered to the ground, and through the thinned-out trees the sun shone with a shimmering brilliance that belied the nip of the northerly wind.

The Beatles erupted from every record player in town; rock groups proliferated in garages. Every weekend there were dances at a number of places around town—The Doghouse, The Other Side, The Cellar—where bellbottomed girls with long straight hair danced with bellbottomed boys with long straight hair. Bob Dylan played poet to a generation disenfranchised by choice.

As girls in good standing with the strictures of our parochial upbringing, we attended Mass each morning and toyed with the idea of hedonism on the phone at night. The only thing that prevented our falling from grace was football.

That's right: football. We lived for the game. Our team at St. Ambrose was remarkably victorious, and we lived within a supercharged atmosphere, our energies focused on league standings and the possibility of championship playoffs.

The football players sacrificed themselves to the game,

which left the field open for the geeks. But the geeks got nowhere, because the girls focused on the football players. In an era of free love and self-gratification, that situation must have been orchestrated in heaven. Sex drives were successfully rechanneled into football fever.

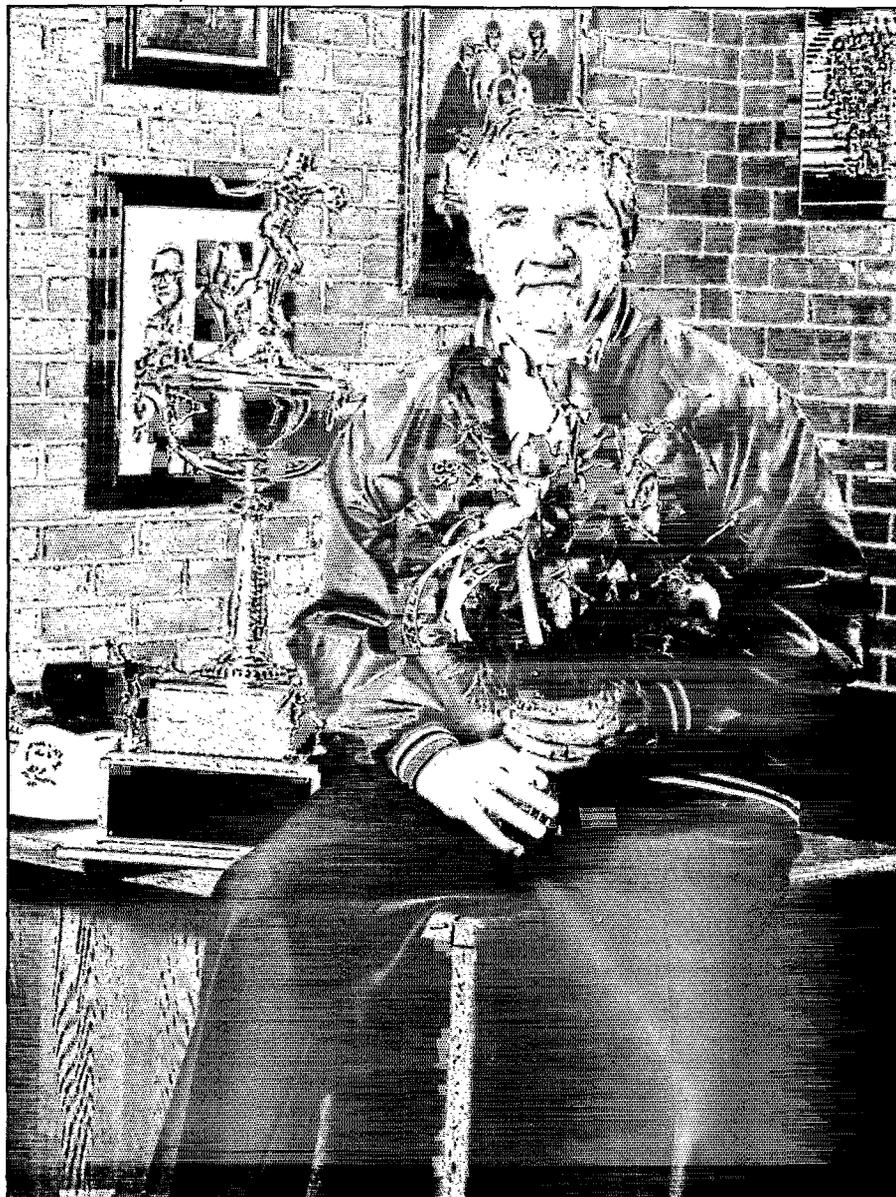
The conductor of this symphony was our football coach, who garnered devotion from his players and cooperation from the entire parish. His name was George Perles; and though St. Ambrose has been razed and his players from the Sixties sport thinning hair and thickening waistlines, his memories of that time remain intact.

HERITAGE contacted Mr. Perles, now head football coach at Michigan State University, and asked him about the old days. He called the coaching job at St. Ambrose his "best break. It started off my career. I'll always be grateful to St. Ambrose and the people who supported me."

When we asked Mr. Perles what he looked for in players during the Sixties, he answered that he sought then the same thing he seeks today: "Young men interested in having priorities. Family, religion and education have to come first. They have to be tough, dedicated.

"We were ahead of our time at St. Ambrose; we had totally dedicated players and outstanding support from the

A 1987 Rose Bowl victory pose: Head Football Coach George Perles leads his Michigan State University Spartans the same way he led the high school team at St. Ambrose in Grosse Pointe Park—stressing priorities and dedication.



administration and Dad's Club. It was a great situation. It was as good a program as any in the nation as far as support."

Perles recalls that they were able to do many things other high schools and even small colleges could not do because of this strong support, which translated in a sizeable football budget.

"The parents were great. We had many families that followed our team. The parents sold fifty-fifty tickets, raffles where half of the money goes for the prizes and the other half goes for the program, and they were selling 3,000 tickets a month for ten months a year. That was \$1,500 a month in support of the program.

"Our kids had the best of equipment—a laundry service, the pre-game meal—a lot of luxuries because of that support."

Perles spoke very fondly of John Tobianski, the man who acted as the athletic director.

"He was very, very dedicated. I thought so much of him that I named our second son after him.

"Everybody knew him," he recalled wistfully. "He lived across the street from the school in a church-owned home. He was a self-educated man; he read all kinds of books on health. He was quite a guy."

Although St. Ambrose won six state championships in seven years, Perles remembers more vividly the players he coached and the people, like John, who supported the team.

"It was good to work for Father VanAntwerp and Father Burke and for John Tobianski. They were high-class people. I liked teaching at St. Ambrose, because of the good discipline.

"The whole program was wrapped around toughness and discipline. We kept our priorities intact; our families and our religion came before football.

"We were a religious team. We went to 9 o'clock Mass together every Sunday—they saved the first six pews on the right side for us."

We girls sat in the seventh pew, of course.

Perles' players went on to bigger things—Tom Beer, who played for University of Houston, and then the New England Patriots—as Perles moved through the ranks, finally achieving the post at State.

But the special memories remain, for a coach and his young team, for the fans who cheered them to victory.

It's autumn again; and the quest for the first down resumes. ◇

MICHIGAN'S CAT

*The valuable coat of the lynx
has endangered its very existence.*

I have an aunt who lives with seven cats. Note that I use the verb "lives" and not "owns;" Aunt Shirley's cats do the owning. They have taken over every room of her modest existence, with an assumption of God-given feline rights. They view visitors with a bristling coolness, and effectively schedule Aunt Shirley's time so that intruders are few. They know they have it made, and they brook no interference.

I have a friend who is cold, cruel and heartless. Having shed her Sixties consciousness, Molly has joined the "Me" generation, gaily donning fur coats and crocodile shoes without a second thought. I have tried to interest her in Aunt Shirley's cats, to no avail. Molly prefers lynx.

Cats have come a long way. For more than 65 million years, they have allegedly populated forests and wildlife regions of this planet. *Felis lynx* was named by a sixteenth-century Greek; the word "lynx" means "to shine," a reference to the brilliantly shining eyes of this cat, thought capable of seeing through stone walls.

Greek and Scandinavian folklore regaled the lynx as sacred to Freya, goddess of love and beauty. A pair of lynx were said to have drawn her chariot when she hurried into battle.

by ANITA SFRAGA

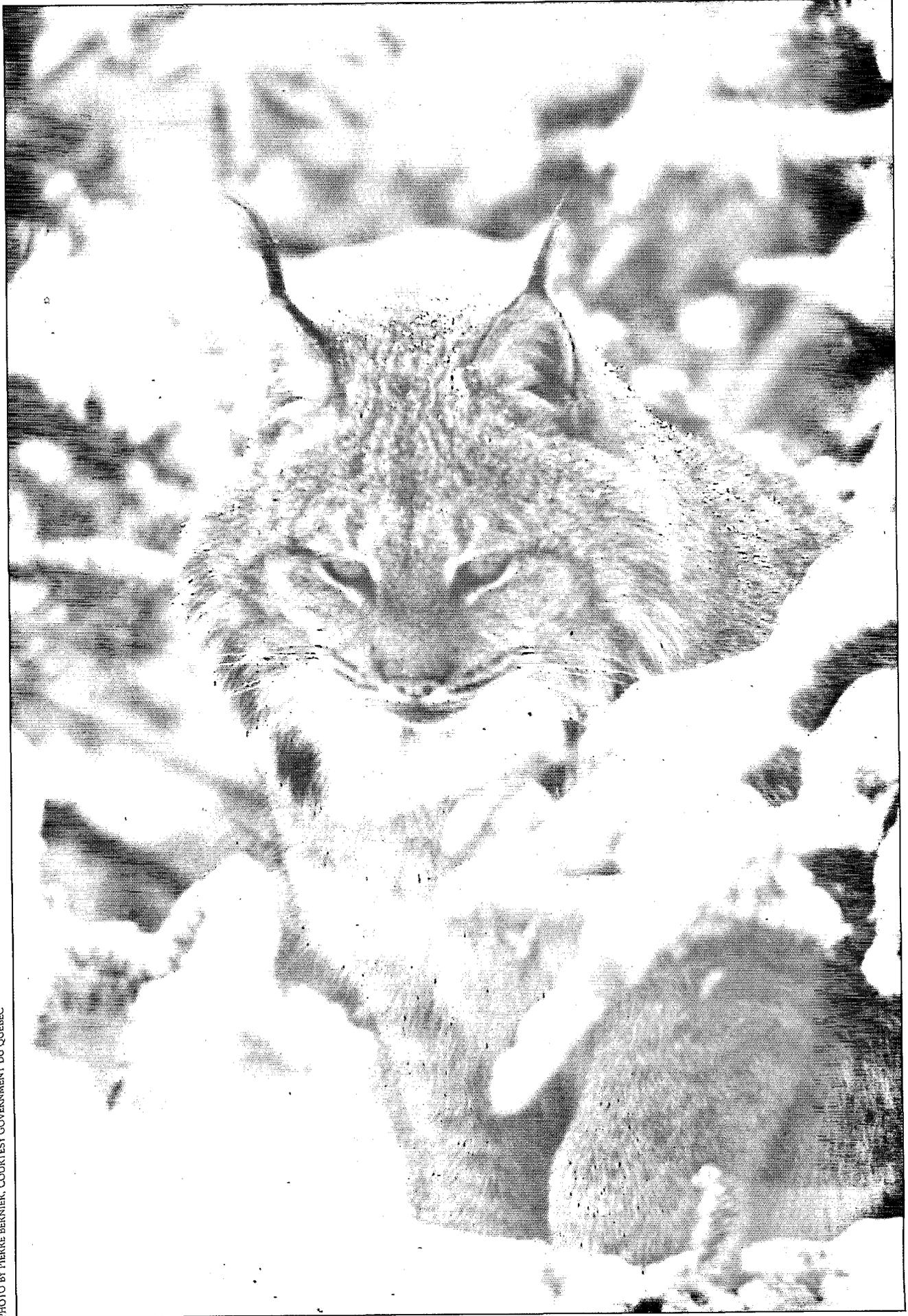


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The adult lynx is generally three feet long and weighs between 18 and 35 pounds. Its coat, coveted by all fur trappers, is thick and extremely silky. That natural beauty is one cause of its endangerment.

According to Tom Weise, Endangered Species Coordinator at the Michigan Department of Natural Resources Wildlife Division, the lynx is an endangered species and a protected animal in Michigan. John Stucht, Fur Bearer Specialist and Wildlife Biologist of the DNR, Lansing Division, added that lynx numbers in this state are drastically low. "There are fewer than fifty lynx throughout Michigan."

"Lynx normally do not attack man. They avoid human contact, but have been known to attack when cornered, or to protect their offspring."

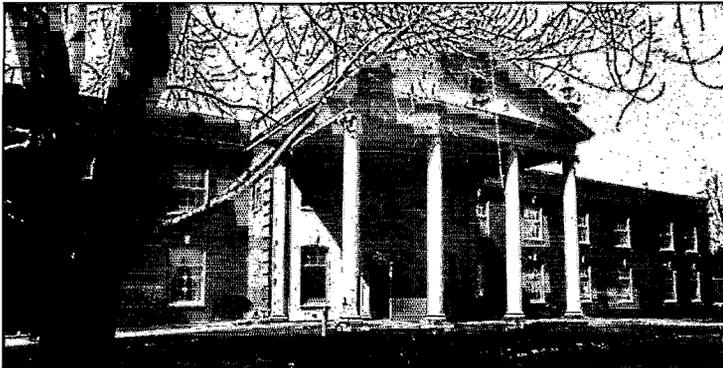
The high demand for lynx pelts makes them attractive prey for trappers. "One lynx fur pelt is worth between \$300 and \$800," according to Stucht. A well-designed coat made of lynx may be valued at \$40,000.

The lynx's coat changes from winter to summer. In the winter, the cat's light-grey coat is covered with lighter grey bands. In the summer, it changes to a tawny brown shade. Overall, the lynx is a frosted grey, with brown-grey shadings. Its head is marked with stripes; the lynx's distinctive pointed ears are outlined by dark shades of grey. Spots are found only on its stomach and legs.

Lynx feet resemble snowshoes and are particularly well suited to travelling over snow. Its oversized feet are an advantage during months of snowfall. Lynx claws, longer than those of a housecat, are used for seizing prey, fighting and climbing.

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ily upon the snowshoe hare for its food. The two animals are so closely linked that the lynx population depends upon the cycle of the hare. When hares are plentiful, the lynx thrives; at the low end of the hare cycle, lynx have been known to starve. Other foods which complete their diet include grouse, red squirrels and small game animals.

A terrific hunter, the lynx captures his prey in a feline manner, utilizing skill and patience. With a single great leap, the cat falls upon its intended prey, using speed and surprise to assist the kill. Lynx have been known to attack deer when extremely hungry; they may even attempt to attack porcupines, but the result is deadly for the lynx because of that animal's poisonous quills.

Lynx do not attack man. Pioneers feared the appalling cry of the lynx, which exceeds the scream of the housecat and escalates into a heavy screech, inspiring terror in the heart of the solitary wanderer. Lynx avoid human contact, but have been known to attack when cornered, or to protect their offspring.

Canadian lynx are hunted and trapped very actively during a two-week season. "The lynx is very abundant throughout Quebec, Alberta and Ontario," according to René Lafond, Fur Manager and Biologist of the Department of Fish and Game in the Quebec government. Yet the sensitivity of the animal is felt. Two years ago, 1009 lynx were trapped; last year, that number dropped to 868.

The extremely low Michigan population, exacerbated by trapping and an ever-decreasing wildlife habitat, have earned the lynx a designation as an endangered species.

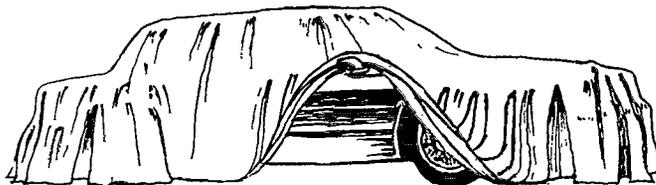
The life span of the lynx is around 28 years, yet one lynx of record lived to be 31. In captivity, lynx have survived only 24 years. Although the lynx does have natural enemies, such as coyotes and wolves, their major threat comes from trappers.

A solitary creature, lynx only associate with one another during breeding season, which occurs in late February or early March. In April or early May, the female delivers the litter, which will range from two to six cubs.

The female is most attentive to her offspring, caring for them until their first winter or even into the next breeding season.



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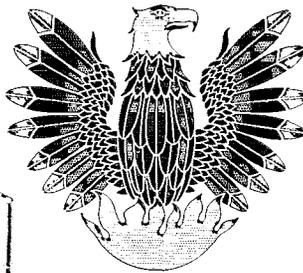
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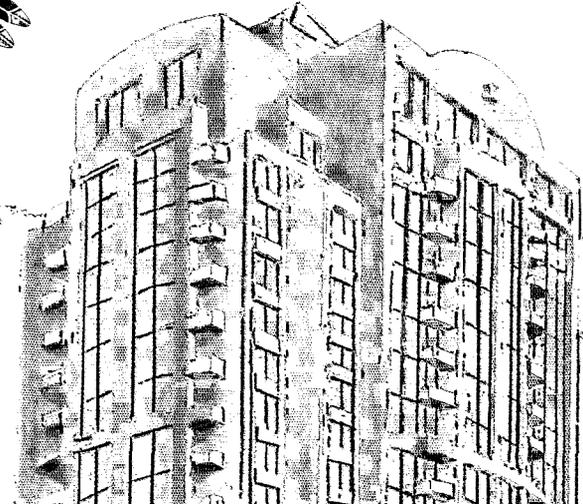
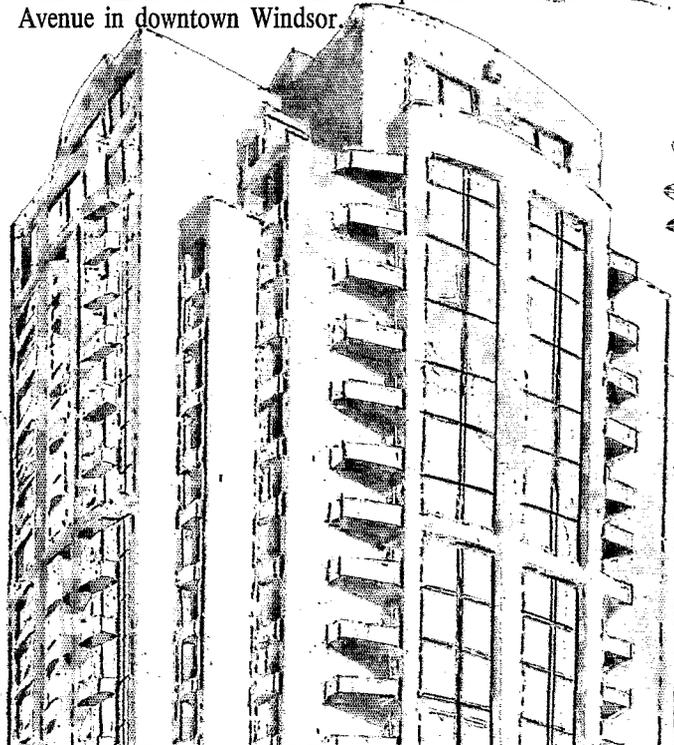
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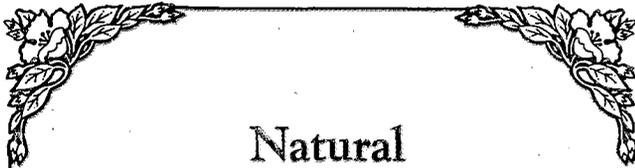
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The DNR Lansing Department, Wildlife Division, will soon conduct an evaluation of the needs of the lynx in Michigan, where they are most frequently seen in the upper peninsula, near Sault Ste. Marie.

I think of fifty lonely lynx in the wild, and compare them with the seven fat cats who own Aunt Shirley lock, stock and barrel. I should love to arrange a family reunion for these long-separated relatives. Aunt Shirley, at last, would be free. ◇



Natural Reflections

I

There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore.
 There is society where none intrudes,
 By the deep sea, and music in its roar:
 I love not man the less, but nature more,
 From these our interviews, in which I steal
 From all I may be, or have been before,
 To mingle with the universe, and feel
 What I can ne'er express, yet cannot all conceal.
Childe Harold

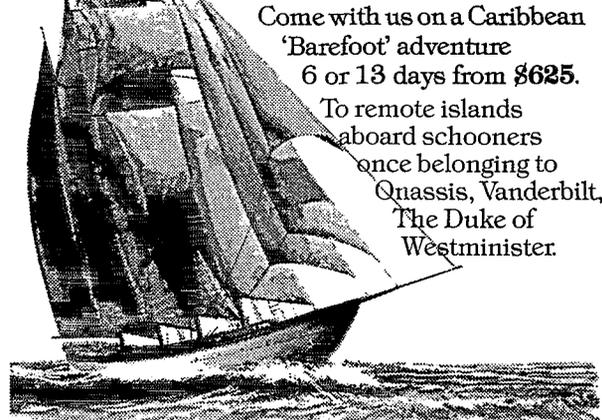
II

Clear, placid Leman! Thy contrasted lake
 With the wild world I dwelt in, is a thing
 Which warns me, with its stillness, to forsake
 Earth's troubled waters for a purer spring.
 This quiet sail is as noiseless wing
 To waft me from distraction; once I loved
 Torn ocean's roar, but thy soft murmuring
 Sounds sweet as if a sister's voice reproved,
 That I with stern delights should e'er
 have been so moved.
Byron

III

The flower that smiles to-day,
 To-morrow dies;
 All that we wish to stay,
 Tempts and then flies:
 What is this world's delight?
 Lightning that mocks the night,
 Brief even as bright.
Shelley

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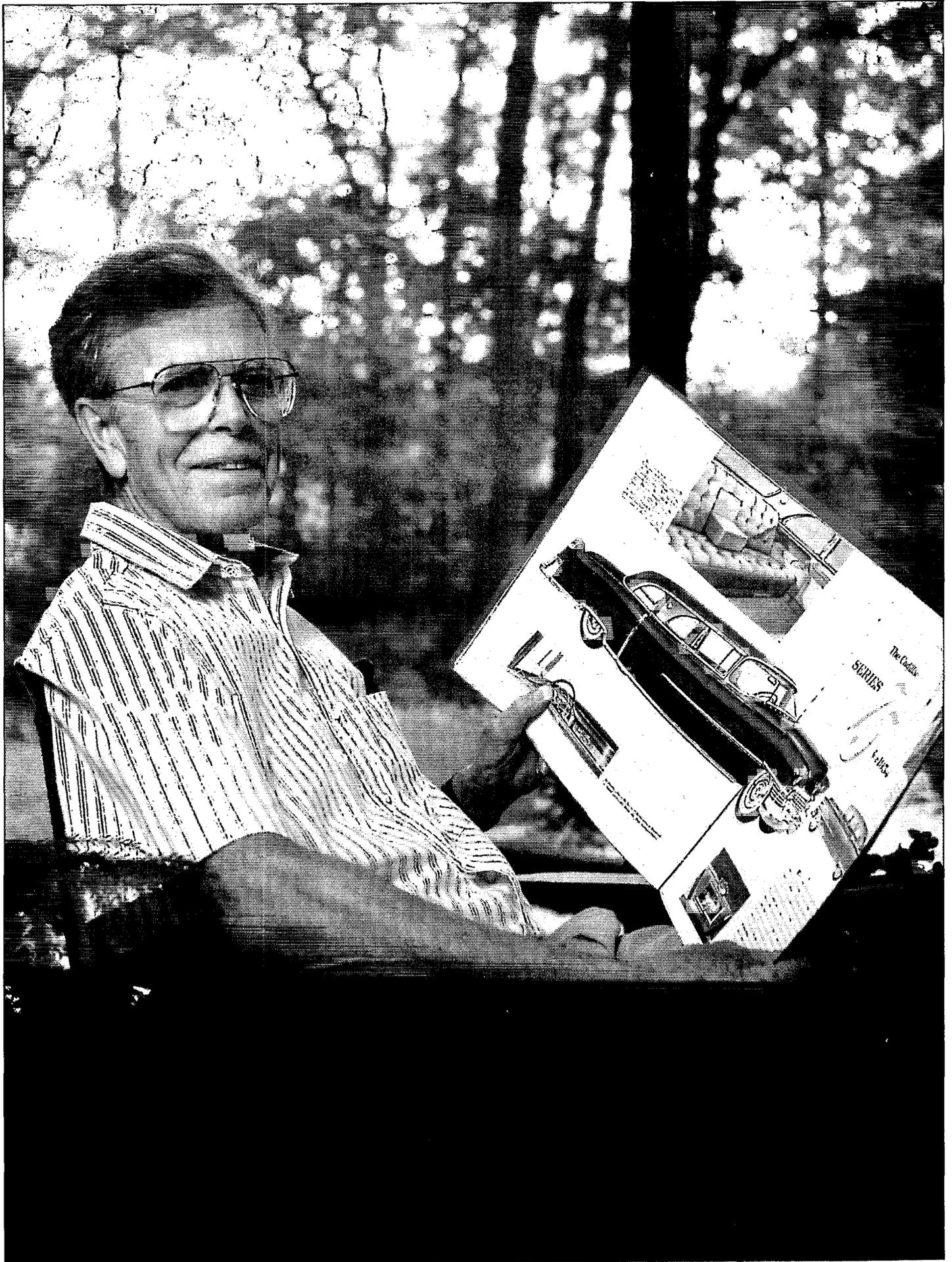


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STROKE of genius

The clinking of the garbage cans down below can be heard at dawn from the seventeenth floor of the Cadillac Tower. Shortly after, traffic begins roaring through the streets of downtown Detroit; the glorious sun peers in from the eastern horizon welcoming the start of a new day.

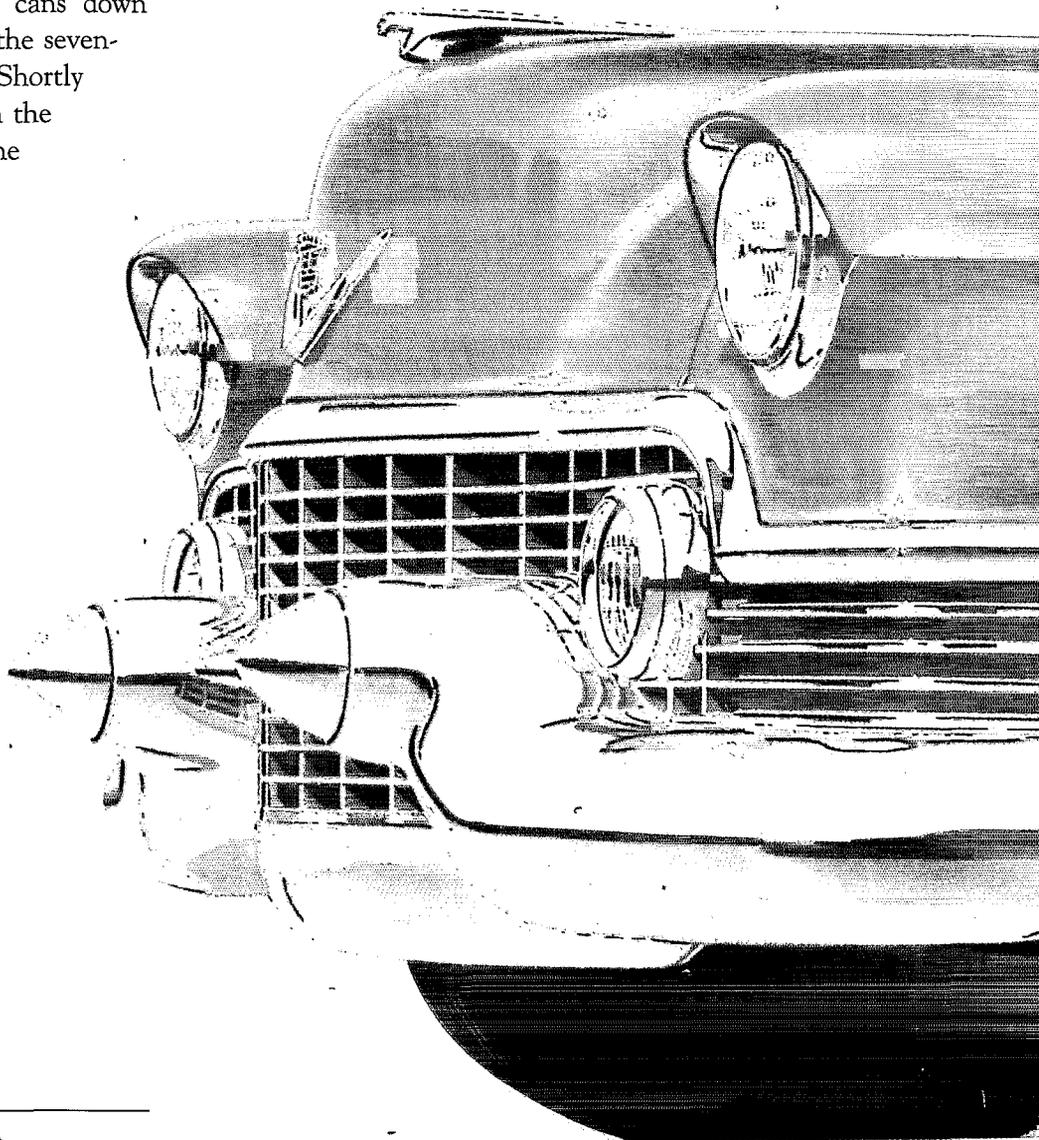
"I've seen the sun come up over Detroit more times than I want to remember," says Ross Cousins, dean of Michigan's commercial artists.

Cousins often worked through the night and into the wee hours of morning, putting finishing touches on the grille of a 1950 Cadillac.

Left: Ross Cousins, a commercial artist for more than fifty years, created the image of the 1954 Cadillac in the automobile brochure he is holding.

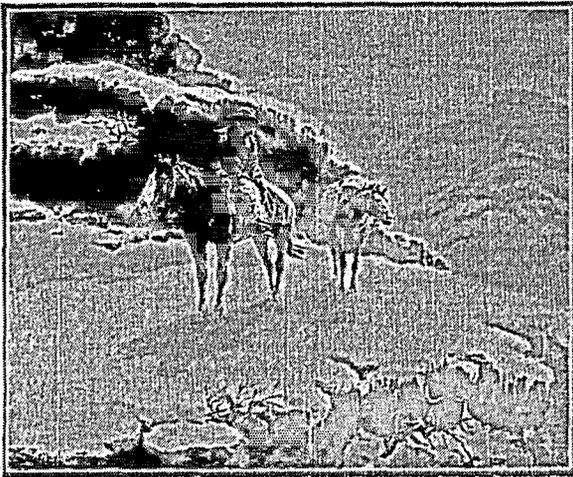
PHOTO BY LORIEN STUDIO

Right: A close-up of that artwork, for which Cousins won the Detroit Art Director's Club Gold Medal. "The red front end is a typical piece of '50s car art," he says.



by CAROLYN KLUCHA

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The artist spent more than fifty years designing and illustrating for Detroit's Big Three, also creating art for model car kits, Lionel train set boxes and Star Wars packaging.

Now, at the age of 73, Ross Cousins continues to create in his studio at his Bloomfield Hills residence.

The room is equipped with his design table, a portable television, a full stereo system, a closet full of artwork and, of course, his paint palette and paint box. Framed signature art pieces grace each wall. Behind his desk hangs a self-portrait—a large watercolour of his bike, with a replica of his paint palette and paint box in the foreground. "I call that 'Self-portrait,' because it's two things I'm most involved with—the art and my bike," explains Cousins.

Nothing glamorous—modest and functional.

Cousins' studio has been the home of his brilliant illustrations for the past twenty-five years. This lean, grey-haired man still enjoys a steady hand and a vivid memory.

A native of Toronto, Canada, Cousins was born in 1915. His father, Garnet Ross Cousins, was a famous name in the Canadian world of commercial art.

Garnet brought his family to Detroit in 1926 because of the great demand for car illustration. As Ross sits at the drawing board his father once used, he remembers watching him work. "This was my inspiration, watching him work on those great cars of the late 1920s and early '30s."

Cousins speaks fondly of his father and other artists of that time. "I was also inspired by some of the greats we all revered and respected in those days—men like George Sheperd, Fred Cole, Frank Quail, Jimmy Williamson, Peter Helck and Warren Baumgartner and others. My father was in that league."

Living first in Dearborn with relatives, Cousins was within walking distance of Ford headquarters. "About 12 years later I would be working in that wonderful engineering building with the twin lakes in front, where we would go skating when we lived nearby," he said.

As he skated, the budding artist may have dreamed of his future. "I knew at an early age what I wanted to do, and I started having some success at it as a youngster doing poster contests," Cousins admits. "Then I got into Cass Tech where they have a very good art curriculum. My father had misgivings about my going into art. He knew how fickle and stressful an occupation it could be, but he did approve of my going to Cass Tech."

Unfortunately, Cousins' father died at an early age, "so I wasn't able to enjoy the post-high school period with him. He died just as I was graduating," Cousins said.

Much of his art background was learned during his high school years. To this day, Cousins says he is very grateful to Cass Tech.

During the Depression, Cousins recalls that two of his favourite teachers would dig into their own pockets to make sure some of the students had enough to eat.

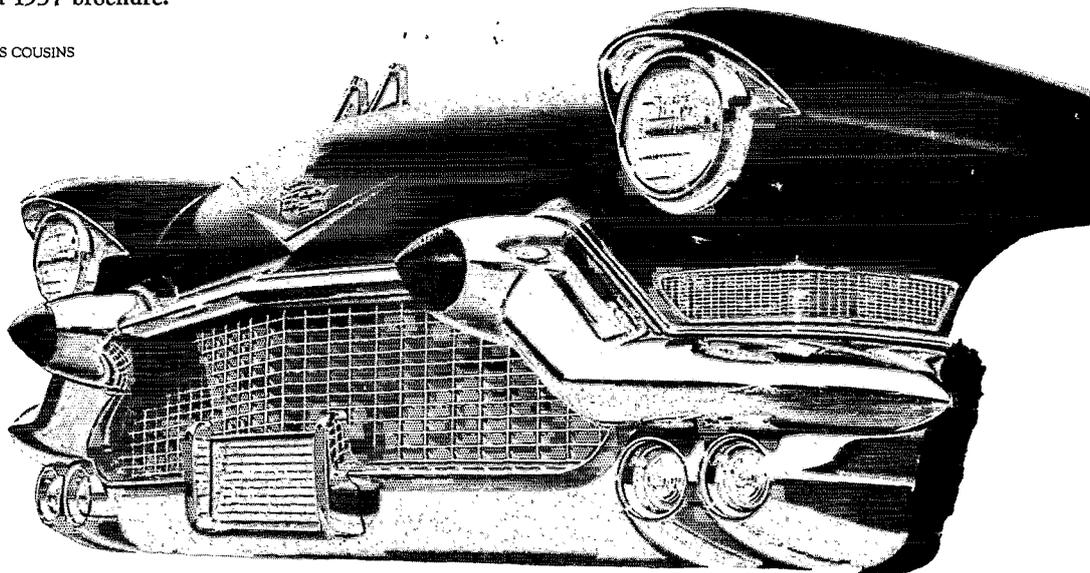
Mrs. Evangeline Lodge Land Lindbergh, the mother of Charles Lindbergh, taught the chemistry class right next to his. As a youth, Cousins remembers that Charles was his hero.

Upon graduation, the artist received three scholastic awards. In 1935, a week out of high school, Cousins acquired his first job with Evans, Winter and Hebb, printers of automotive literature.

Here the graduate became experienced with the print-

Attention to detail was a strong force behind Ross Cousins's automotive artwork. He created the front end pictured below for a 1957 brochure.

ART PHOTOS COURTESY ROSS COUSINS



ing process, reproduction, plates, setting type and binding. This gave him a solid background in the reproduction process of literature. In retrospect, Cousins said, "I had a very good two or three years of apprenticeship into the graphics art business, which is basically what I've been in all my life."

Cousins' next career move entailed mostly free-lance work. Burley-Withers, a company that produced automobile catalogues, employed the artist for a short six months during their busy season.

Later, a colleague of Cousins suggested he submit sample works to Chrysler Export; he landed a job that would be a major asset to his career.

Cousins designed poster-sized artwork of Chrysler cars which would be test-marketed at the Chrysler plant before being shipped overseas. "I would go tooling by in my Model A on a Sunday with my girlfriend (now his wife) and say, 'Look at my stuff up there on the top of that building,'" Cousins recalls.

It was at this point in his artistic career that he began to feel the enormous pressure and stress that accompanied the tedious profession. He saw the effects of heavy smoking and drinking habits among his co-workers. There was the stress of detailing each illustration down to the last spoke of a wheel rim; then came the pressure of

not knowing whether the piece would be acceptable to the company. Cousins recalls about ten of his acquaintances who took their own lives, over the years, due to job stress.

Determined to persevere, Cousins proceeded to illustrate the minute details that comprised his award-winning car renderings. Of course, during the 1930s and '40s, the entire automotive industry revolved around magazine announcement advertising and the brochures that pictured the new fall models.

Cousins remained intrigued by the automotive art industry. "One of the reasons it was so fascinating to me, even as a youngster, was the fact that



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there was a borderline between commercial and fine art," he says.

Then, "almost overnight, they found out how to reprint the fine art in colour, which meant (that) artwork was in great demand."

During his stay at Chrysler, Cousins learned of a job at Ford Motor Company. His rationale for change: "Since I was thinking about getting married, I thought I should have a steady job."

The craftsmanship skills he learned from school and shop practice paved the way for a career that, today, remains prominent.

While working at Ford, Cousins was able to meet and observe three generations of Fords. He described Henry Ford I's son, Edsel, as a very nice man who carried a heavy burden. "He had a big responsibility with no authority," Cousins said. "His father gave him a lot of hassle and sabotaged his efforts." It was Edsel's wife who convinced him to move into Grosse Pointe in order to escape Henry's constant harassment.

Henry was very single-minded, according to Cousins; things had to be done his way. Edsel died at a very young age from undulant fever and severe ulcers. Cousins instinctively knew what had happened when he saw the flag at half-mast on his way into work that day.

Henry had always been kind to Cousins. One day, Henry came to his art table to admire his work, and introduced him to a friend—Charles Lindbergh.

Cousins finally met his childhood hero, and recalls the meeting as a real thrill.

Because of his creative talent, Cousins was asked to design a birthday book for Clara Ford. Each year she would be photographed in the same dress, standing in front of the same flower garden, explained Cousins. This particular year, he constructed a photo scrapbook that folded up like an accordion. Engraved in gold on a satin cover, he included a verse: *How softly falls the foot of time that only treads on flowers.* Mrs. Ford loved it.

It was not by chance that Cousins created beautiful work. In his daily illustration work, he would frequently labour twelve to sixteen hours, leaving time only to eat and sleep.

The war interrupted Cousins' career, as it had for so many men. "After the war—about 1946—I decided to get back into commercial art and take a chance. It was a good time as there was pent-up demand after the war. We worked hard and the days were too long, but it was an exciting time, with several big studios going strong."

The art industry changed with the rising popularity of the camera in the late Fifties. Many commercial artists had to adapt to doing touch-up work on the photographs. La Driere Studio, where Cousins had worked for twenty years, became a retouching studio. "That became almost as lucrative, maybe more so, for those who adjusted to it as the illustrators did," says Cousins. It wasn't until around 1969 that the illustration of automobile ads ended and photographs took over.

"In order to keep doing what I liked to do in artwork, I got into the toy end of things quite a bit," Cousins said. Working from his home on a commission basis, he designed model assembly kit box designs for Lionel trains during the

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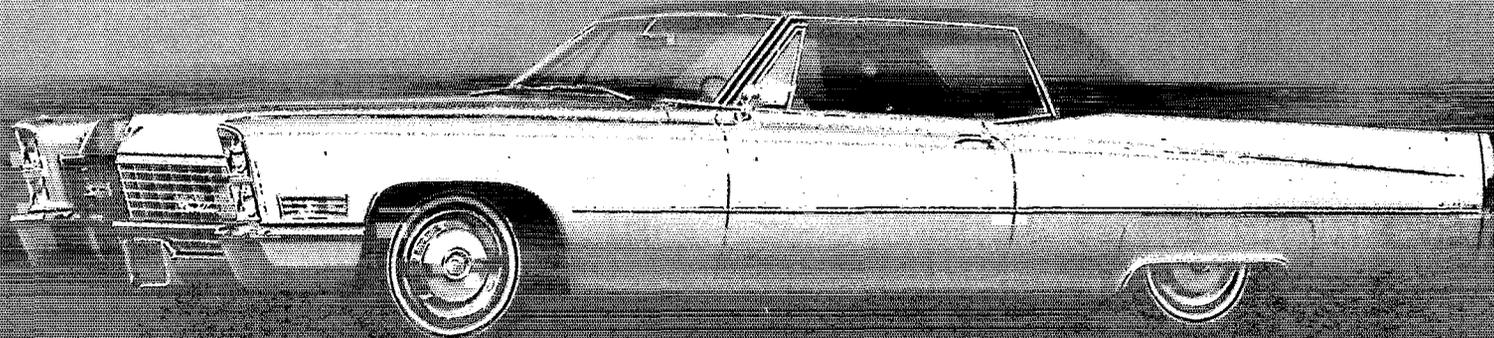
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At one time, the automotive industry revolved around magazine announcements and brochures that pictured new fall models. The white car here, created by Ross Cousins, was used nationally to announce the Cadillac of 1966.



mid-Sixties. He also worked for Model Products, a company in Mt. Clemens that specializes in hot rods, funny cars and other model sets. Usually he was given a plastic model of the toy and was asked to create a drawing that would sell the product. To see the original illustration and watercolour that entails such meticulous detailing, and then to see the artwork printed on a box cover, is simply amazing.

Cousins was involved with freelance work for about ten years; it was what he called a "semi-retirement thing." *Star Wars* movie fans are probably familiar with the works of Ross Cousins, who designed the box sets that contain the model space figures. In order to create lighting and contrast, Cousins would design a mock-up which would enable him to gain the perspective he needed. Most of the commissioned toy work was fun for the artist, since the subject matter was so different from automotive design.

Nowadays, Cousins spends his time creating art for pure enjoyment. He also has time to practice golf, run, ride his bike, and engage in the upkeep of his Bloomfield Hills home.

Recently, Cousins and his wife celebrated their fiftieth wedding anniversary. Currently, the Cousins are in the process of selling their home of 33 years in order to move to Portage, Michigan, near Kalamazoo. They have

two children — their son is an architect and their daughter, a teacher. It was their daughter who convinced the couple to take up residence in a free-standing condominium near her family home. Cousins is looking forward to the move; he made certain that there would be an extra room to house his art studio.

Cousins will enjoy the open golf course upon which the complex is built. His home showcases the many hours of stressful work that won him many commendations, but also kept him from spending time with his family. "I don't know that I'd do it again," Cousins says of his illustrative career with the auto industry. "We used to work some crazy hours."

Cousins still pursues his profession. He currently attends art classes at the Birmingham/Bloomfield Artist Association, where he enjoys learning abstract painting. This type of art is enjoyable to him, because "you don't have to be so self-conscious about the details."

Last summer his self-portrait won him an award. Attending art school, he says, "is a great opportunity for anybody that's still interested in doing things." In his collection, Cousins has a painting that makes a political statement; one, entitled *Sunken Treasure*; another that is an abstract of running shoes that contain an x-ray of a foot;

and a combination, three-dimensional design created from segments of other paintings. "Shows you that you can teach an old dog new tricks," Cousins comments smugly.

Cousins is also architecturally inclined; he, along with architect James Kahn, designed his modern ranch-style home.

Along with his other interests, Cousins still keeps up-to-date with automotive print advertising and has noticed that some car companies are beginning to utilize artwork in their ads again. The re-emergence of his craft brings him satisfaction.

The artist has created a scrapbook full of memories and an entire library of illustrations and watercolour paintings through the years. But one memory worth revising is where he sees the sun coming up — it won't be from the seventeenth floor of the Cadillac Tower, but possibly from the windows of his studio in his new home. He will add a new perspective to his profession as an artist, and expand his talents to include paintings that remain precious and meaningful to him.

The stress that now intercedes in the area of automotive advertising is one that Ross Cousins can enjoy from a distance while reading a magazine. His only comment: "I'm glad I don't have to paint against them." ◇

BEAUTY FROM WITHIN

Enchanting, warm, joyful—memories; our minds paint vivid pictures of the past.

It was the summer of 1951 and Artis Lane was a student at Cranbrook Art Academy. Now a nationally-known portraitist and sculptress, she was then one of many student artists at work at the Birmingham Art Festival. People were already standing in line to see her work and to have themselves portrayed on her canvas.

“We would start painting portraits at nine in the morning and sometimes it ended up at one o’clock the following morning,” Lane recalls. “There was a Cranbrook Festival, too, held on the grounds. I remember painting Mrs. Kresge, Mrs. Fred Erb and her children, some of the Booths. It was a wonderful fair—a cultural event that was visually exciting—and the sounds... people, parents and children, going around and seeing the artists and their work, choosing who would paint them.”

Enchanting memories. Lane spent only a few years living and working in Michigan, but her professional career began here. As she painted many portraits of Grosse Pointe and Birmingham residents, she built a solid base of clients and admirers. Her unique way of capturing a person’s spirit through portraiture is displayed proudly in many private homes. The people she painted remember her— young, enthusiastic, an easy conversationalist. Today she plans to continue to work in this area by accepting commissions through Tom Pavlock at the Framing Gallery of Grosse Pointe.

“When I’m working on a commission, even though I’m painting physical attributes, what’s coming through me is my feelings about that person,” says Lane. Her philosophy of portrait painting, striving to capture the perfection of man, brings life and vitality to the work that has won her recognition and almost countless commissions.

Lane has painted portraits of Christina Ford, Mrs. Walter Buhl Ford III and children, C.E. Wilson of the Chrysler Corporation, author S.L.A. Marshall, Jack Chrysler’s son, Governor George Romney and Mayor Cole-

by MARGARET ANN CROSS

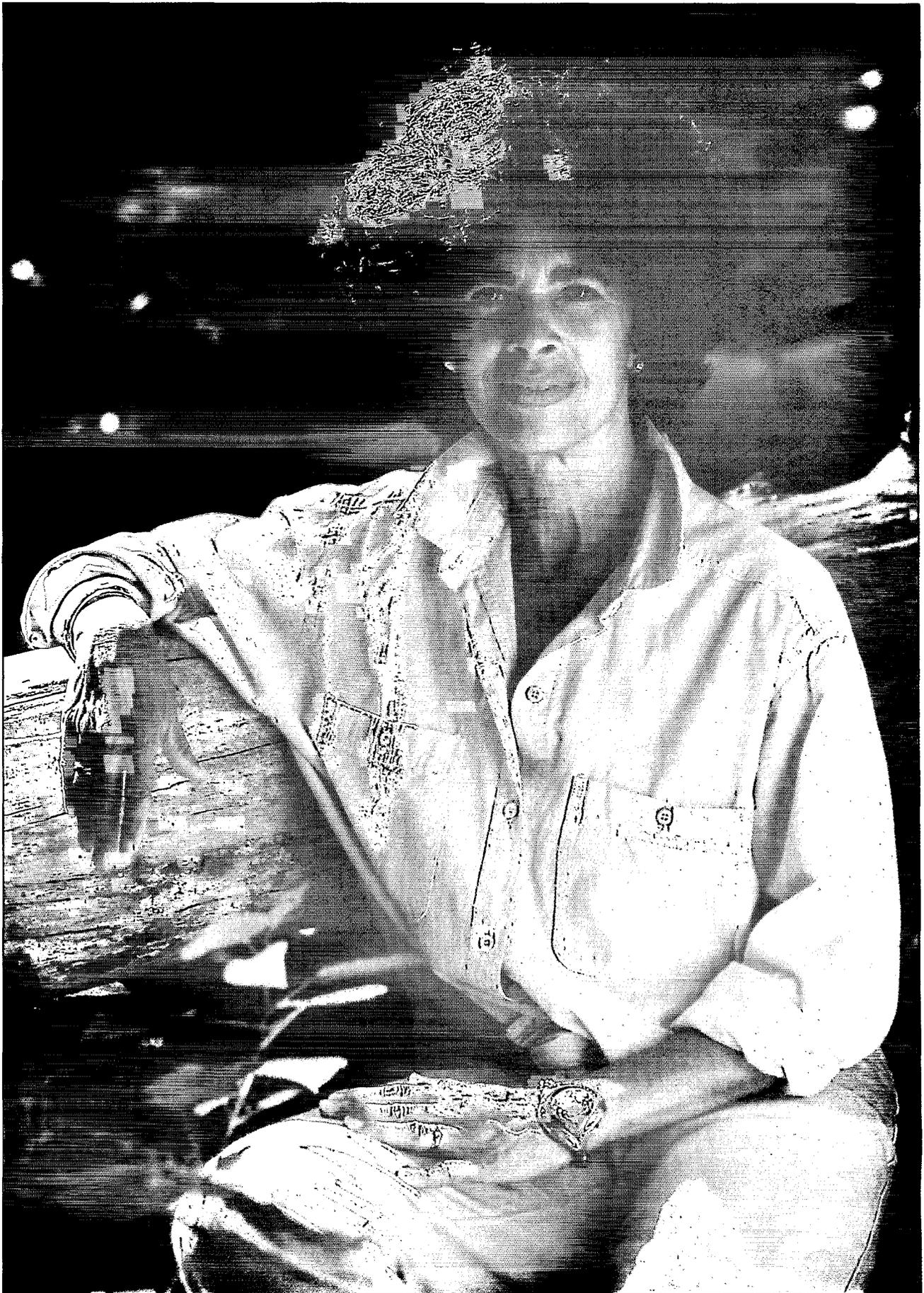


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man Young, including two bronze portrait busts.

Of Hollywood fame, she has portrayed Dyan Cannon, Linda Evans, Cary Grant, Johnny Mathis and Barbara Stanwyck, among others.

The list continues and is so long that even the artist would need thoughtful hours to complete it. Lane remembers the people she has captured in art and fondly recalls her time with individual subjects. "When you paint a person and do a portrait, you sort of reach the inner core of them. It's all so basic. It's a one-on-one connection. All of the status and protocol go out the window."

Today the artist lives with her husband, Vince Cannon, in Los Angeles, where she has also renewed her passion for her first love—sculpture. She no longer stands behind the status of the people she has painted; Artis Lane radiates her own special kind of confidence. The story of her life is interesting and encouraging...

As a child, Artis Shreve began to discover the many talents she possessed. She lived in Ann Arbor until she was nine, less than fifty miles away from where she was to begin her career as a portrait artist in earnest. Her mother, originally from a village in southern Ontario, Canada, had named Artis with a vision of what her child would become. The name fit; her daughter chose to devote a lifetime to artistic expression.

Lane learned to follow her instincts at a young age. After returning with her family to the rural village of North Buxton in Canada, she began to make clay dolls by gathering on the bank of a rivulet in her grandmother's back yard. The child creator sculpted doll figures and then laid them out to dry in the hot sun—all without instruction.

"I had a doll that was broken; on my grandparents farm, the earth was great for forming things. No one instructed me, but I was trying to recreate that doll. Somehow, I knew to leave it in the sun to dry, and I went on from there," Lane remembers.

In grade school, Artis found a mentor. Marie Milburn, her dedicated teacher, played an important role in the youngster's life: at a time when all children were forced to use their right hands, Milburn fought for Artis to be allowed to use her left hand. "She wrote to the Board of Education objecting to changing me because she was afraid it would affect my gift for painting," Lane said.

By the time she was in high school, Lane was already earning extra money by painting portraits of her classmates. At the age of 15, she won the Dominion of Canada Award for Portraiture. "I did many students in school, and would get maybe \$5, and then it would go up to \$25. When I got to high school, it went up to \$75," she said.

Once again, a dedicated teacher, Alice McCoig, helped Lane by support-

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by *Cynthia*



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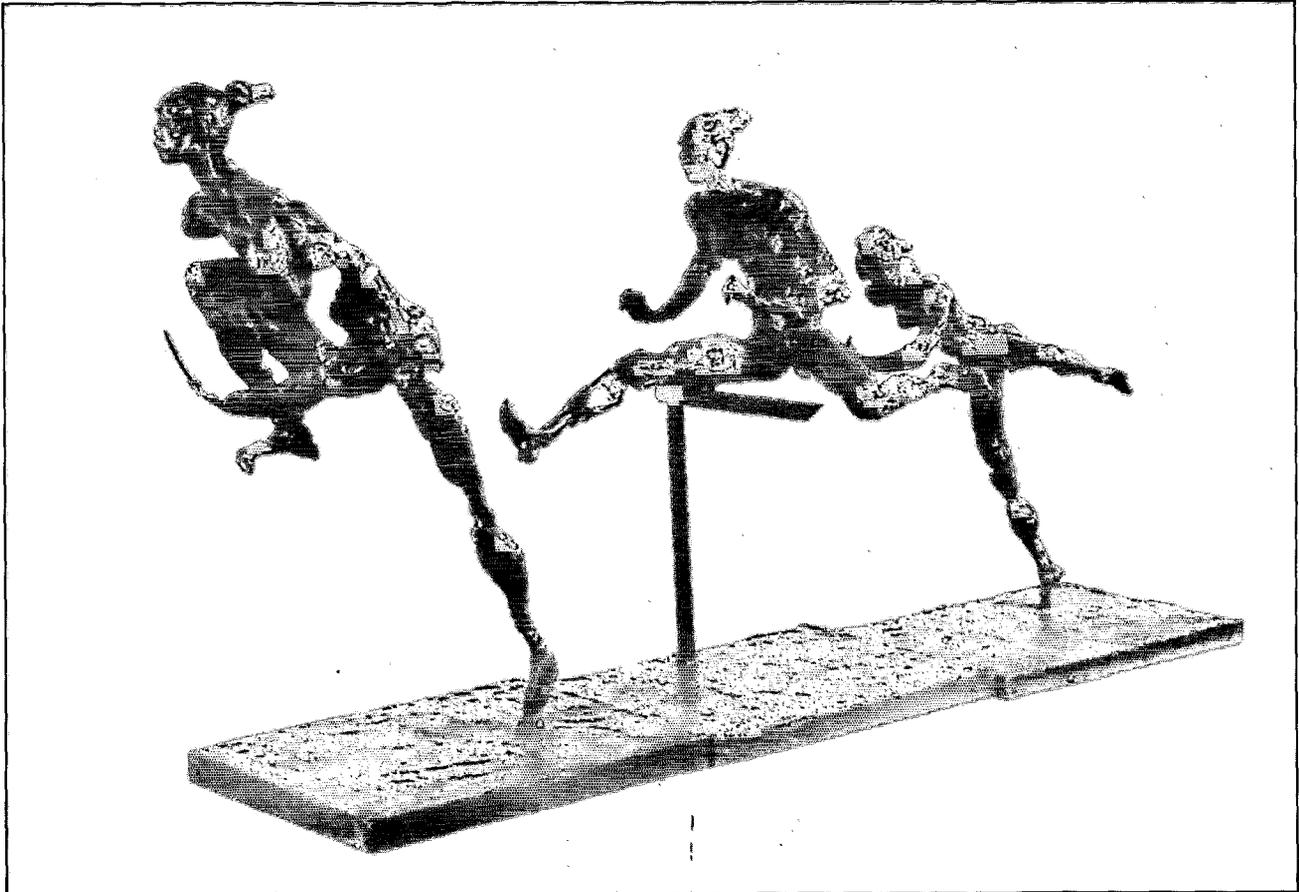
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The small, bronze sculpture, "Hurdler," is Artis Lane's portrayal of a young person overcoming the obstacles life presents. Lane studied Olympic athletes in training and was inspired by their discipline and devotion.

ing her efforts to win the Edith Chaplin Scholarship to the Ontario College of Art in Toronto. Shreve studied for three years at the college. One year, classmates named the fine arts student "Queen of the Ball." The news was in all of the papers; it was 1949 and the time seemed magical. One reporter wrote:

Still dubious about the whole thing, the happy Shreves last night made a great show of modesty when faced with cameras and newsmen. They just couldn't believe that their Artis had been named Queen of the Ball by the Ontario College of Art. It was the first time in the 28 years they've been staging the event that a Chatham girl walked away with the crown.

Another reporter said:

Her looks and personality won her the walkaway majority in the contest. She is five feet, three inches tall and weighs 115 pounds. As well as being proficient with the brush and oil colour, she is regarded as very promising with the scalpel in the clay classes.

Lane still keeps the clippings.

Her training at the Ontario College emphasized drawing and design. By creating works expressing deep emotion, she won an O'Keefe Fellowship, which she used to enter

Cranbrook Academy of Art in Bloomfield. By this time, the student had married and become Artis Lane. She also had a daughter. Lane was the first black student, to her knowledge, to attend Cranbrook.

She launched a continuing art career at the Birmingham Arts Festival, and later as a portrait artist for J.L. Hudson's Gallery in Detroit. "Hudson's had a gallery downtown where I did a lot of famous Detroiters. I remember Mr. Hudson was just a young man then, and newly married," she said.

Lane painted for Hudson's for almost two years. One of her more famous clients was Robert Wagner. "A mysterious blonde lady entered the gallery to make an appointment for her brother," she said. "The young man came for two sittings and sat silently. I asked him how he got such a remarkable tan, and he said he drove a convertible. A woman called me aside and asked me if that was Robert Wagner I was painting. I never asked him, but it was."

Governor George Romney was another client of that time. Mrs. Romney commissioned Lane after seeing her work at an art fair. "I remember Mrs. Romney as being very modest," says Lane. "I wanted to paint both of them, but she said no, that her husband was the one. It was for an anniversary gift, and she showed me many portraits she had in her closet that she hadn't liked of him."

Lane was asked to do the portrait from several photographs and one, half-hour, sitting. The sitting took longer

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Left: Cary Grant was the first important commission Artis Lane received after deciding to stay in California.

Below: "The Tear on the Face of America" is the first of Lane's series of paintings on the subject of liberty. The original is owned by a Detroit doctor.

PHOTOS COURTESY ARTIS LANE



than expected, however, when the artist and the governor began talking about religion and his family while she painted. Lane recalls that Romney kept the head of a major car company in from South America waiting for more than an hour because of that sitting!

Lane's work eventually took her to New York and away from her Michigan home. A commission that changed her life, though, stemmed from her days in Bloomfield Hills.

In 1958, Cranbrook Institution commissioned her to do a portrait of Sally Booth Fitzgerald, a granddaughter of Cranbrook founders George and Ellen Booth. The commission took her to California.

Divorced and with a young daughter, the artist planned only to stay in California for the summer. She

loved the climate, though, and decided to stay. After the portrait of Booth Fitzgerald was complete, more commissions followed; but it wasn't long before they ran out. Intuitively, Lane rented a house and studio across the street from Universal Studios in Hollywood, where she began painting a series of what she calls "charismatic people." Cary Grant was one of them.

"I showed my work to a friend of Cary Grant, and he (Grant) expressed an interest in seeing my work. I took the portrait over," Lane says. "He (Grant) has drawn and done caricature, and he turned my painting upside down to study this technique I've discovered, combining oil and pastel. He invited me out to dinner to talk about this. He had the waiter bring champagne over, and we celebrated my new commission (by Grant). He was so de-

bonair; he knew how to handle everyone." (Several people came over to their table—one even falsely claimed to know Lane.)

"He did stop me from smoking that night by refusing to light my cigarette. I thought that if I could get through that dinner and not smoke, I didn't need to around anyone."

Lane started at the top—Cary Grant was her first important Hollywood client. The two became good friends. Grant supported her work other than portraits and encouraged her to explore her talents. "Cary Grant said to me, 'Just paint; paint what you want to paint,'" Lane remembers. He commissioned her to paint two still lifes as well as a portrait of his wife and their six-month old daughter.

"I did his daughter Jennifer and

his wife, then Dyan Cannon. At the time of their divorce, he was so unhappy about it that he brought the portrait back—he couldn't live with that—and he traded it for a study I did of a little boy," Lane said.

Lane joined forces with the Greg Juarez Gallery. Her art went to homes all over the world—Mexico, Canada, Switzerland. She also became very active in the Palm Beach, Florida, area. While in Florida, Lane's work was seen by Barbara (Bobbie) Ford, the wife of Walter Buhl Ford III. When the artist returned to Michigan by invitation of the Sign of the Mermaid Gallery in Grosse Pointe, Bobbie Ford commissioned a surprise large oil of herself and her three children for her husband. "The strategy of getting the many sittings of the children without her husband knowing was astounding," says Lane. Walter Ford received the painting on Father's Day that year.

Christina Ford commissioned a portrait of herself for her husband, Henry Ford II. Lane retells a story of one visit to the Ford estate, saying, "Christina Ford was into health. I went to see her once with my husband, Vince Cannon; we were both health nuts, too. Christina was interested in our diets. The first time we went was an appointment to finish her portrait. Later, on a whim, Vince said, 'Why don't I bring her some of the vitamins and things we were talking about?' The first time we went, it was a very quiet entry, but he went back without them being notified that he was returning on impulse with this grocery list... and out of the bushes spring these security men... It was snowing and very amusing... Mrs. Ford let him in and received the gifts."

Lane's life has led her into many rewarding experiences. Through Greg Juarez she became acquainted with Florence Malouf and her sister, the women who began the National Art Association. Lane became the organization's official portrait artist. In her role, she portrayed those who were honoured because of their love of art. She painted Clare Booth Luce, Nancy Kissinger and Mrs. Walter Anenburg, Mrs. and Mrs. Armand Hammer, Mr. and Mrs. Gordon Getty and Mrs. George Bush.

Lane's ties with Michigan will always bring her back to this area. She has family members in Detroit and many patrons of her work in the metropolitan area. She says that the one thing she enjoys most about returning is seeing her work from the past. "I've had some wonderful experiences doing the children of the children that have grown over the years, and seeing the old portraits that I did, and seeing how my style has evolved."

In Michigan, Lane has found an audience for another

type of art—her sculpture.

In the late 1970s and early 1980s, the well-established artist returned to study at the University of California, Los Angeles to study with professor Jan Stussy. A new body of art—sculpture—emerged from her time at UCLA. "While I was doing portraits over the years I still wasn't satisfied within myself; I wasn't making a social statement. Portraits are wonderful. I love people and I like to express my love of the individual, but I also wanted to make a more specific statement about man. I found that sculpture gave me the best means of doing that," she says.

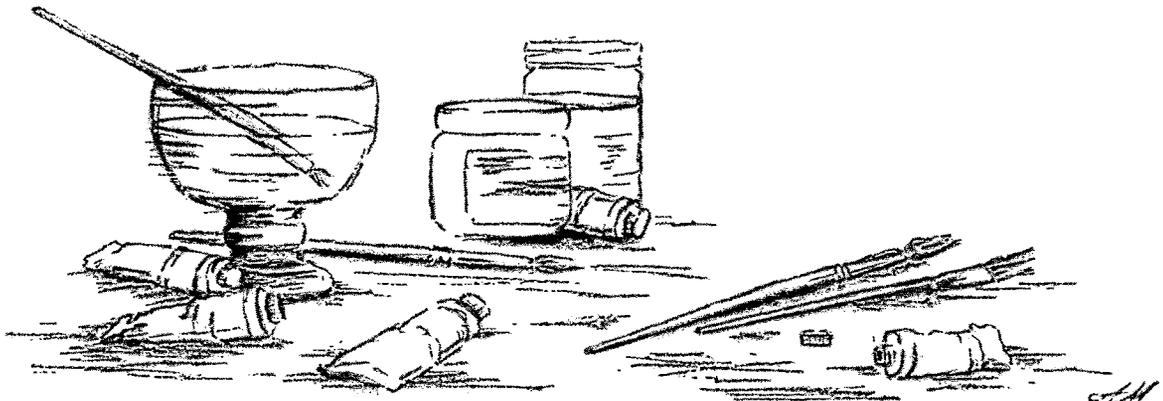
The Detroit News art critic, Joy Hakanson Colby, said of Lane's 1987 Detroit sculpture exhibit in the G.R. N' Namdi Gallery:

Because of the success as a portraitist, she has been called "artist to the stars," a label she detests because it makes the subject more important than the art. In the N' Namdi exhibit, she is strictly her own. There are no famous subjects in this collection of paintings and small bronzes. Instead, the artist concentrates on the African-American woman, allowing the figure to express a range of emotions and physical attitudes. The exhibit is a winner.

Lane cried when she read the review, because she felt someone understood her work. Lane strives to reach her innermost feelings with her expressionistic art, yet she never gives up on portraits. "People forget that Van Gogh's portraits were masterpieces. Most of the great paintings were portraits. Many of Rembrandt's studies were portrait commissions."

Of her field in general, she says, "An artist is a philosopher. Some artists get caught up in the negative and they portray it; you get the new expressionists whose work is really terrifying, and it leaves you depressed. But the idealists are those who still have a hope in life. It can be read in your work without it being a hard-pounding message, if those qualities of idealism are there."

Even now, after almost forty years of working as a professional artist, when Artis Lane speaks of "retiring," it is to say she will be painting in an environment closer to nature. She and her husband have purchased land and hope to someday make their home in the quiet outdoors. Yet, she will not commit to ever giving up portraiture. In her heart, she knows she can bring the special qualities of individuals onto canvas; and she realizes how important that gift is. ◇

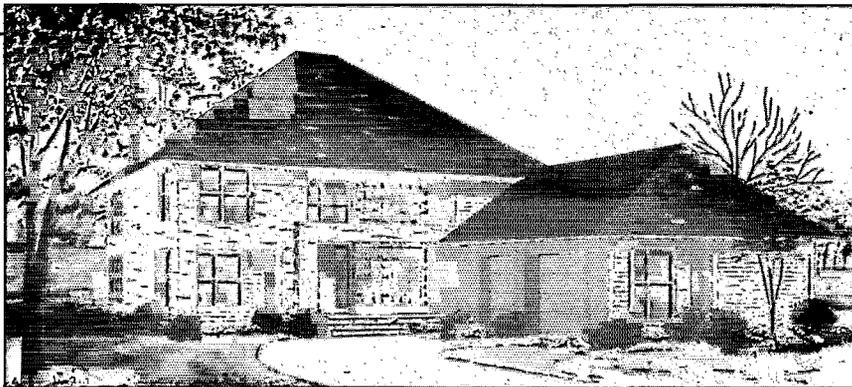


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"I feel a bit shy about being interviewed," Hugo S. Higbie, founder of the Higbie-Maxon real estate firm, told me in our preliminary telephone conversation. "I don't really seek publicity."

When reassured that HERITAGE readers would be appreciative of his unique perspective as a member of an old Grosse Pointe family and a man who has been on the Grosse Pointe real estate scene for 40 years, Higbie relented.

So, on a hot summer morning in August, I found myself in the cool, comfortable offices of Higbie-Maxon Inc., at 83 Kercheval Avenue on The Hill in Grosse Pointe Farms. Looking like the prominent businessman he is, in a navy pin-striped suit and silk polka-dot handkerchief, the 61-year-old Higbie greeted me with a friendly handshake and a cordial smile.

Publicity-shy though he may be, Mr. Higbie's name has been in the public eye of late. This spring, the three-story stucco mansion

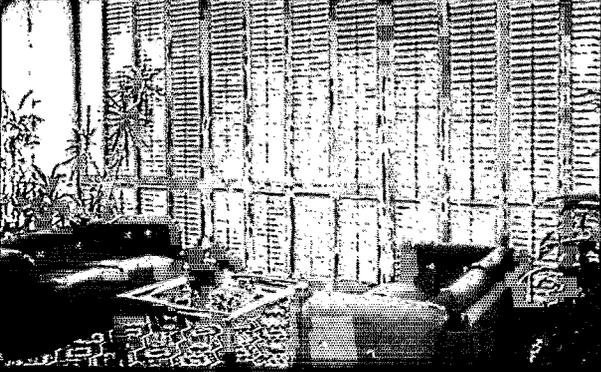
by KATIE ELSILA



PHOTO BY ELIZABETH CARPENTER

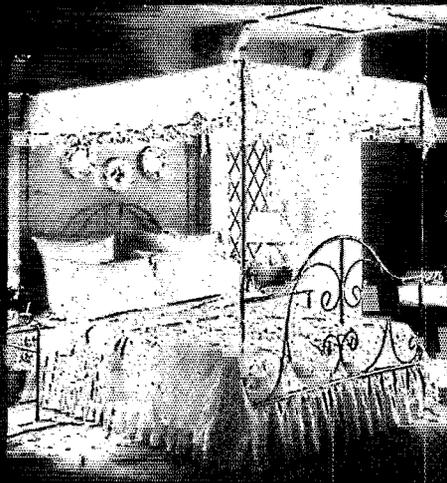
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on the corner of Lakeshore and Moran, built in 1927 by his parents, Dorothy Scherer Higbie and Harley Green Higbie, and known simply as The Higbie House, was demolished; its 8.5 verdant acres were subdivided to make way for sixteen new homes.

Mr. Higbie again became a news-maker this July when it was announced that his firm had become the exclusive eastside affiliate for the prestigious International Realty Division of Sotheby's, the famed London auction house.

Both events are illustrative of the characteristics that have made Mr. Higbie a successful businessman. They include his willingness to change with the marketplace and his ability to recognize and maximize the benefits inherent in new real estate opportunities.

Mr. Higbie's real estate roots can be traced back to his maternal grandfather, Mr. Hugo Scherer. Scherer, a prosperous industrialist, owned buildings and property in downtown Detroit and was deeply involved in that city's development and growth. Among his many properties were The Scherer Building, located behind the J.L. Hudson Company and since demolished; the still-standing Fine Arts Building, on Adams Street; and the Empire Building, on Washington Boulevard.

Hugo Scherer's high-spirited daughter, Dorothy, met and fell in love with the dashing Harley Green Higbie, a successful young stockbroker from Chicago, who came to Detroit on an assignment. The young couple was married in 1922. Five years later they built The Higbie House at Lakeshore and Moran, next door to The Scherer House, the romantic residence in which Dorothy was born and had grown up. (That house was demolished in 1982.)

Dorothy and Harley moved into The Higbie House in 1927. Just ten days later their second child, Hugo, was born.

Over the years, Dorothy Higbie's flair as a hostess caused the house to ring with music and laughter. This May, a year after her death, her home finally shared the fate of other Grosse Pointe mansions which have been demolished during the last thirty years.

Although some Grosse Pointers, including dedicated members of the Grosse Pointe Historical Society, view the razing of Grosse Pointe's distinctive




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Higbie believes that a community's strength lies in the families who live there.

mansions as short-sighted and tragic, the Higbie family is philosophical about their situation.

"Making the decision to tear the house down was painful for our family. It had been up for sale for a long time," says Higbie. "We were sympathetic to the concerns of the historical society, but feel that now, instead of one happy family on the property at 201 Lakeshore, there will be sixteen happy families."

At the same time that Higbie regrets the passing of an era, he characteristically looks forward to the future. He is understandably enthusiastic about his firm's new affiliation with the elite Sotheby's International.

"Sotheby's approached us," he explains. "They considered us to be one of the strong firms in the upper end of the market. We happen to be very fortunate; but," he adds with a smile, "our good fortune is backed up with a lot of hard work and effort."

Now, with the Sotheby's connection, homes that Higbie and his clients feel might be advantageously sold in a

national, or even international, marketplace can be placed through Sotheby's network.

"They don't have to be million-dollar houses," Higbie explains. "A home in the \$250,000-\$300,000 range might very happily fit in the Sotheby's category. If we feel that the buyer—for example some corporate transferee—might spot the property, we would suggest to the owner that we use this tool."

Although Higbie is the exclusive Sotheby's affiliate in the Grosse Pointe area (a Birmingham affiliate will be announced), he is also quick to point out that any properties which will be marketed by Sotheby's are also available—"as are all properties listed by Higbie-Maxon"—to other local brokers.

The first Grosse Pointe home that Higbie-Maxon is marketing through Sotheby's is 551 Lakeshore, the Junior League's Designer Show House of 1982.

Sotheby's brochure about the house features a spectacular sunset over Lake St. Clair on its cover and presents

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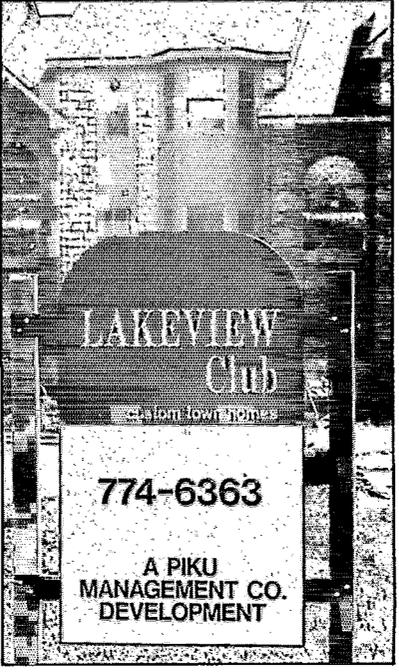
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Is it any wonder that many people feel that Mr. Higbie's affiliation with Sotheby's strengthens not only his own firm, but the entire Grosse Pointe real estate market? Obviously, Sotheby's management felt that an affiliation with Higbie-Maxon would enhance Sotheby's position in the marketplace, as well.

There is probably nobody more in favour of strengthening Grosse Pointe than Mr. Higbie, himself. Not only are his family roots deep in the community, but his professional roots are firmly entrenched, as well; he and his community have grown up together.

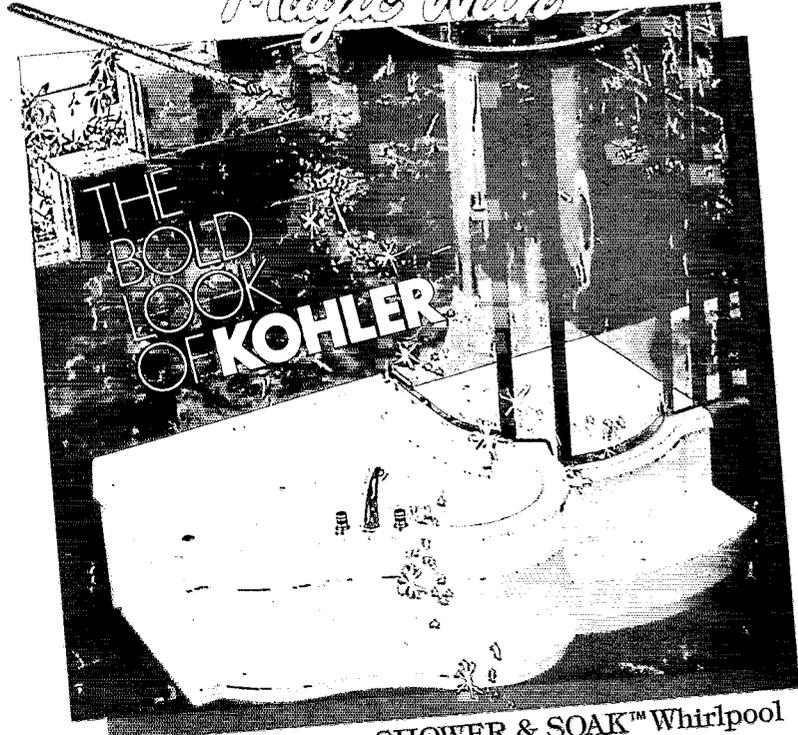
"I can recall when we were planning for the development of parts of Grosse Pointe Woods," he says.

The year was 1948. The 21-year-old Hugo Higbie had just graduated from Williams College in Williamstown, Massachusetts, and was returning home to Grosse Pointe to begin his first job in real estate, working as a salesman for the prosperous developer, Mr. John Scripps Sweeney, Jr., a long-time friend of the Higbie family.

In that postwar era, the area from Lakeshore to Torrey and Fairholme Roads, owned by families such as the Torreys who lived in grand houses along the lake shore, was being subdivided and developed. Sweeney, a member of The Detroit News Scripps empire, worked closely with these families through his real estate firm.

Mr. Higbie recalls with a smile

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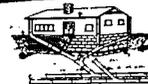
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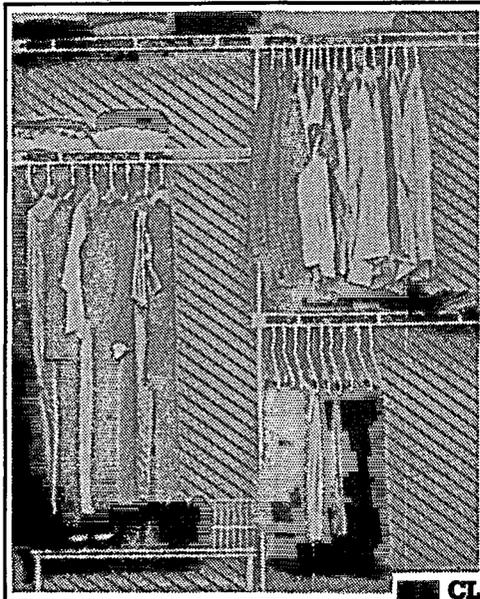


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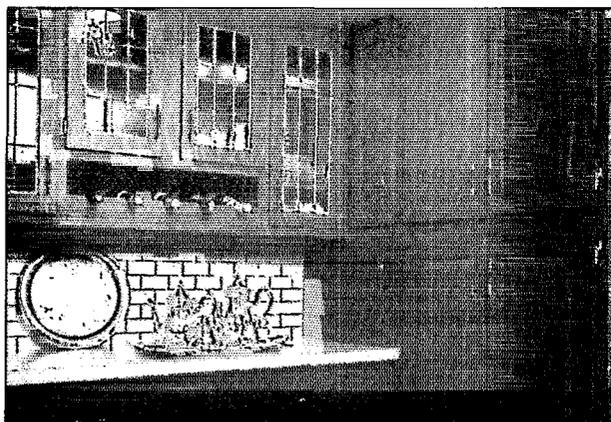
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how some of the streets in that section were named. "One afternoon, I was at lunch with Mr. Sweeney and the Grosse Pointe Woods town clerk," he says "and the clerk reported that they were running out of street names in the subdivision. Mr. Sweeney said, 'Well, my office is filled with hardworking people who are greatly involved in this project. Why don't you name some of the streets after them?' So they did. Omara Court was named after Mr. Sweeney's secretary, and Doyle Court was named for his sales manager." He modestly neglects to mention Higbie Place.

Mr. Sweeney's firm was headquartered in the Penobscot Building in downtown Detroit, with a branch office on the corner of Mack and Renaud Road. "It was a little hamburger stand that had been converted into a real estate office," remembers Higbie.

Mr. Higbie worked with Sweeney for almost twenty years, during which time he also became involved in the firm's extensive brokerage services and had a "great opportunity to be involved in a wonderful business—a business in which I could work with people and see a direct contribution to the community."

In 1967 Higbie established his own firm, Higbie Realty, and opened his first office on The Hill, across the street from his present location. Five years later, upon their retirement, he bought out the Maxon Brothers real estate firm. Because theirs was also a well-established name in the community, Higbie decided to expand his company's name to Higbie-Maxon.

The firm enjoyed success from its beginning. Although Mr. Higbie's family and professional connections undoubtedly proved a key factor, he also credits the strength of his sales associates and his unwavering conviction that "the customer is always right."

"Grosse Pointe is a wonderful place to do business," says Higbie, who, three years ago, as an officer of the Grosse Pointe Brokers Association, helped establish officially the Grosse Pointe Board of Realtors.

"We have a very unique market here," he continues, "and a very unique and wonderful group of brokers. I think ours could be a model for other real estate boards. We're all friendly competitors."

Today, although Higbie's firm is involved in commercial enterprises outside the community, its primary focus remains Grosse Pointe residential real estate.

"It is a way of life to own your own home. It's a fabulous opportunity afforded by this country," asserts Higbie. I think we have a wonderful group of hardworking young married couples living in Grosse Pointe today. They are the strength of the community. Hopefully, they will raise their children in the spirit of knowing right from wrong and also have a lot of fun along the way."

With that statement, Higbie capsulizes his philosophy of family life. "There are very strong families on both my side and my wife's. I think there's nothing more basic than the family. My brother Harley and I had a very strong mother and father. I remember having a lot of fun in our family: trout fishing, shooting, skiing. We were fortunate to have many opportunities to do those things together."

Ask Higbie about his family and he fairly glows. He met his wife, Marian Chapin Higbie, granddaughter of American Motors founder Roy Chapin Sr., at a debutante party. They were married in 1954 and have four grown children: Mark, a free-lance video producer and media con-

sultant; Faye, who lives in New York and has worked for Sotheby's International for the past seven years; Katrina, assistant public affairs director for Esprit U.S.A. in San Francisco; and Hope, a senior in jewelry design at the Rhode Island School of Design.

Higbie believes in "a lot of fun along the way" and says he is "always thinking young." He also says, "I am very conservative. I believe in apple pie, waving the American flag and all those things that are America."

In order to help loosen up his image a bit, his children gave him a pair of blue jeans last Christmas, which he has yet to wear. "They weren't the right size," he smiles.

Perhaps he'll wear those jeans one of these days for the twelve-mile bicycle ride he takes every morning. "I am a great believer in exercise," says Higbie, who is completely recovered from a double hip replacement and says he is looking forward to getting back on the golf course after a broken shoulder. (He comes by his enthusiasm for golf naturally. His mother, a prominent golfer, was a member of the U.S. national golf team who won numerous awards and titles. She displayed a huge case of trophies in the dining room of The Higbie House.)

Higbie, whose voice is a bass, and his wife, an alto, share a love of singing. During his Williams College days, he was the head of the glee club. The couple sings in the Festival Choir of Christ Church in Grosse Pointe Farms, where they are active members, and they have joined the Berkshire Choral Institute, an amateur group of two hundred voices that sings in the Berkshires each summer. "This is an activity that both Marian and I cherish," he says.

Higbie serves on the board of directors of the Episcopal Church Foundation, which is centered in New York. "I'm very lucky to be a part of this group," he says. "We're people from around the U.S., from all different walks of life. We raise money to support the work of the church."

He is also a board member of Cottage Hospital and the American Red Cross, and is a former trustee of University Liggett School.

Unlike those who choose to strike out far from home, Hugo Higbie has stayed deeply rooted in the community of his birth. He would likely be the first to say that Grosse Pointe has given him much that is worthwhile in life. Many would agree that Mr. Higbie has given much in return. ◆



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THE NATURAL

Business ideas just seem to come to Bob Miles, but he says he doesn't exactly know how or why. He describes his inspiration as similar to that of a composer of music. Business ideas occur to Miles when he's occupied with something other than business, or late in the day, or even while he's asleep.

"Sometimes I document them, sometimes I just let them flee, knowing there will be something new tomorrow," he muses. "I haven't been opposed to not pursuing them, although they might be a much better idea than Business Expo, because this has been an extremely big challenge for me, and my work is not done."

Some would say that organizer and promoter Miles is only beginning his work. At 33 years of age and in every sense the entrepreneur, Miles manages and assumes the risk of his Southfield, Michigan-based company, International Business Expositions Incorporated, better known as Business Expo.

While admirers may consider Miles an overnight sensation, achieving success without long years of paying his dues, he is quick to point out that, in fact, success did not just happen; it required a tremendous amount of effort.

Business Expo, defined by Miles as a business shopping center that unites buyers and sellers of products and services, is an empire built over the last seven years. Turning ideas into reality, says Miles, "has been a lot of hard work, dedication and sacrifice."

Miles speaks easily about his business and himself. His demeanor is assured, but not boastful. He cites confidence and his fierce competitive spirit as strong factors in his success, and he claims he can instill that confidence in others, as well. His voice becomes boyishly enthusiastic when describing his triumphs, and a slight grin appears on his face.

"I enjoy marketing, I enjoy creativity, I enjoy event management," he quipped.

Most of all, Miles is convincing. Somehow you get the impression he could talk almost anyone into anything. And in some ways, he has.

One of the reasons he's attained the degree of success he has at such a young age is simply that Miles discovered his business accumen and began along his destined path earlier than most people do in their lives. Born and raised on Detroit's westside, with two elder brothers and

by ILENE STANKIEWICZ

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a younger sister, Miles was exceptionally ambitious, from his days at Redford Township's Bishop Borgess High School. He served as class president for two years, received the Principal's Award for Outstanding Leadership, and was voted "Most Likely to Succeed" by his classmates. He refers to that time of his life as the beginning of his "career."

"I really think my entrepreneurialism began in high school," he recalled. "I had a very unusual high school career, in that I can remember doing profit-and-loss and event management, which is basically what I'm in now."

At the end of his sophomore year at Bishop Borgess, Miles arranged a class picnic. He chose Camp Dearborn in Milford as the location, and provided transportation and park admittance. "I knew that I didn't have any money, and the class didn't have any money, and it just couldn't lose any money," Miles explained.

"My profit-and-loss was pretty elementary. I had to figure out how much the buses were going to cost; what I could sell the ticket for. My risk was that it could rain, or I may not sell a sufficient number of tickets. So I was balancing risk at that age—didn't realize it until now—but that was very much me coming to grips with being an entrepreneur. That was my first big risk."

Miles' marketing strategy capitalized on his knowledge of his target audience; he negotiated with the principal to allow a day off from school for the picnic.

"It (the picnic) really worked at the end of the sophomore year because I knew that a sophomore in high school was just turning 16, didn't have access to a car, and wanted to be with friends," he reasoned. "I also made it very affordable. It was only \$3 or \$4." His scheme made a profit.

"It was just a phenomenally good feeling inside me as I rode the first bus and I looked back and said, 'There's three other buses following and isn't that great that I thought this merely in my mind and put it together,'" he smiled. "That was a momentous occasion—the realization that I really should be doing that kind of thing."

"I do remember making money to the tune of about \$282. I realized that I had a knack for making money and understood the ingredients; no one really sat down and showed me that. It was just very natural at that age."

The picnic success foretold Miles' future. "It was the beginning of about sixty events I put together while still in high school," he replied.

His creation of Movie Day had bittersweet results, but proved insightful. Miles rented a movie from a catalogue, arranged for use of the school gym, and took care of publicity through volunteers at the local elementary schools. This activity took place just before Christmas.

Placing "out of order" signs on the school's vending machines during the show assured Miles of sales at his concession stands. "I made some pretty good money doing that," he laughed.

The first Movie Day was so successful that Miles wanted to try a rerun. His second attempt met with disaster—he had misjudged his line of business and his timing.

"I was a babysitting service," he explained. "The kids weren't really interested in Jerry Lewis, the Nutty Professor. The parents were interested, for fifty cents, in dropping off their kid around Christmas time where they could go shopping, where the child was in a safe environment. In May, the kids wanted to be outside."

Miles felt terrible at the setback, but the experience

taught the 17-year-old organizer a valuable lesson.

"I learned a term called *the golden mean*," Miles stated. "When you're an entrepreneur, you live within the extremes—the very high high of success and the very low low, which is inevitable. If I didn't have that May Movie Day, I never would have truly understood my business."

Miles attended Wayne State University for two years before transferring to the Business School at the University of Michigan.

Entrepreneur Robert Miles understands the ingredients of his own success.

When Miles graduated from college, he accepted a position in a management training program to work for a chain of Indiana stores called Ary-Way. It was short-lived.

"I had about thirty new ideas a week," he explained. "The first month they loved me. When I kept up the pace, after about five months, I realized—and I think they realized—that I wasn't meant for the corporate world."

Attempting to take advantage of his business background and redirect his energy, Miles wrote a book on time management, entitled *It's About Time*. The book—with one chapter for each hour of the clock—was completed in about six months. Miles calls the book writing venture more a sign of his ambition than anything else. But he was working for himself, and again, assuming risk.

"It was very important to me, because I saw time as the common denominator," he reasoned. "I saw that successful people—no matter how they determined success—used time extraordinarily well, and I wanted to be an expert at that."

Miles said the number of rejection slips he received from publishing companies undoubtedly set a record. Even though several publishers expressed an early interest, he could not sell his book on time management.

He needed a new direction, and decided to pursue a new restaurant concept focusing on individual drive-through pizza.

"I was 23," Miles recalls. "I found somebody who had already started in on the concept and joined forces with him to open up a prototype store on Telegraph. He created a conveyerized oven and all the technology so that a pizza could be ready from the time you ordered it to the time you drove up to the drive-through window. It gives you consistency, and it allows just about anyone to cook it. This was actually a six-inch round pizza cut into four pieces for about a dollar. I hired about 60 people and managed the concept and the prototype."

Although Pizzutti's was successful, Miles realized the restaurant would not become a major chain. "I really wanted equity participation," he added. "It was really important to me to own my own deal. I wasn't willing to wait."

Miles left Pizzutti's uncertain of his next target. He met with a career counselor to determine his best course of action. The assessment tests he took naturally indicated "entrepreneur."

"I said to myself, 'I want to be in the middle of the business community,'" Miles recalled, "and every business

has to deal with an office supply store.' So I was going to get into the office supply business."

This time, Miles pursued an established office supply owner with whom he joined forces.

"I found somebody who was already in the business," Miles stated, "who was extremely successful, and asked him if he wanted to be my partner—that I'd put the time and energy in and that I didn't have the money. And he said that'd be great."

That somebody was John Hisey, owner of Parkway Office Supply, across the street from Pizzutti's. Miles had become acquainted with Hisey while managing the pizza operation. At the same time, Miles discovered an office supply store for sale in Dearborn Heights, and made a deal to purchase it.

"I changed the name to Office World, and I pretty much bought the business no-money-down, with quarterly payments over a year for their inventory," he said. So, in 1979, at the age of 24, Miles channeled all his energy into Office World, with Hisey as his investor.

"He (Hisey) became my mentor," Miles added, "and taught me a lot of the basics of the business that really takes somebody who's in the middle of it to coach you."

In two years, Miles was able to quadruple sales; he put together sales flyers and aggressively pursued commercial accounts. Still, he wasn't satisfied until he took on his major office supply competitors. Then inspiration struck.

"It literally came to me at night, as a lot of things do," he explained, "while I was sleeping. I woke up with the idea in the morning. And I said, 'What I need to do is create an event and be the only office supply guy there. It would be an office equipment show, and I'll be the host of the show.'"

The seed was planted. That first exposition was called the Metro Detroit Office Products Show.

"I just instinctively knew enough, after two years of being in the business, that it was a good idea," Miles explained. "There was a big void of what people knew about office equipment and what was available in office equipment, and who the vendors were. I knew that there was a lot of change going on."

Miles said he wasn't concerned about the process of putting the show together, but if he had been aware of all the risks he was taking, and the difficulty of putting the show together, he probably wouldn't have attempted it. He did say, however, that he felt a responsibility to run his idea past his Office World partner. Hisey gave his consent.

"I think he just realized it was something I had to pursue," Miles added.

His plan involved renting a facility, selling exhibit space and hiring contractors to set up the booths. Miles put together a business proposal and attempted to persuade management at the Hyatt Regency in Dearborn that he wasn't another dreamer.

"They very reluctantly allowed me to rent the facility; it was for more money than I had at the time," he said.

Miles faced his most difficult task: He had to convince potential exhibitors that the Metro Detroit Office Products Show was an opportunity not to be missed.

"I went back to my office at Office World and said, 'How am I going to make this thing go?'" Miles recalled. "I just picked up the phone and I called IBM and said 'Did you hear about the Metro Detroit Office Products Show?'"

ANNA'S ALTERNATIVE

As Anna grew older, she no longer had the physical ability to keep up the maintenance of her home. The roof leaked, causing plaster to give way; gutters and downspouts became plugged, causing interior damage to several rooms; the plumbing became inoperable. Her mansion in Grosse Pointe recently sold for 50% of its value... due to its neglect.

Anna's alternative... a conservator to contract for services to meet the specific needs of an individual, that is, domestic help, home repair, home medical care, therapy and financial services. The conservator handles all details on a continuous basis which often enables the person to maintain residence in the home long after its demands become too great. The Probate Court regulates the conservatorship, including compensation, for complete protection. Estate plans need not be upset.

William J. Monaghan

Attorney-at-Law

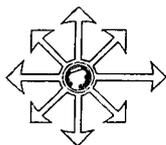
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Of course IBM hadn't heard about the show—Miles had just created it, but that didn't stop him. He proceeded to create an incentive for the exhibitors to attend.

"I called Xerox and said the same thing to them on my very next call," he continued. "They said 'no,' and I said, 'Well, it looks like IBM's going to take a couple of booths,' and they said, 'If they're going to be in the show, we've got to be.' So I said 'OK, I'll put you down.' Then my third call was back to IBM. I said, 'This is just as hot as can be and the booths are going so fast—Xerox just took a couple.' 'Well,' they said, 'if Xerox is in, we certainly need to take a couple.' So, having IBM and Xerox right away really helped with the success."

The Metro Detroit Office Products Show was a definite success. Held in September 1981, the exposition attracted 100 exhibitors, about 8,000 visitors and grossed \$60,000.

"People sold millions of dollars worth of phone equipment and copiers and computers," Miles said. "Exhibitors came up during the show and said, 'Where's your next one?' and I said, 'Well, it looks like a sell-out, of course. I need your deposit.' So I not only made money on that show, but I also had deposits for the next show without telling them how much, where and when."

Miles said he saw a genuine need for product and service exposition in the business community.

"I really wasn't intending to get into this business," he commented. "I really wasn't intending to make money with it. I was merely intending to fight Macauley's and Silver's and create a niche for myself and to let everybody know that Office World existed. I realized I was going to make more money selling exhibit space than I was selling pencils. And I had a lot of momentum; I had to parlay it."

Following the first business show, Miles began work on a sequel. He sold his interest in Office World to Hisey in 1982. When people kept asking Miles to repeat the name of the show, he changed it to Office Expo in 1982. Then, in 1983, it became Business Expo, to accommodate more than office products.

Business Expo is now held twice a year in Detroit. Last spring it attracted some 250 exhibitors, about 20,000 visitors, and grossed \$240,000.

"We usually usually average somewhere between 15,000 and 20,000, now that we do them twice a year," Miles said. "We get about a third of our attendees from downtown, and two-thirds from the suburbs."

This fall, for the first time, the business show location will change from Detroit to Southfield, becoming the Oakland Business Expo.

Business Expo has expanded, both in types of shows and locations. Besides a Business Expo, there's a Hunting and Outdoor Expo, an Industrial Expo, an Adult Toys Expo and now, the For Kids Only Expo. Miles has held Expos in Anaheim, Phoenix, Dallas and Boston.

The Adult Toys Expo was held for the first time last fall. "It went extremely well," Miles remarked. "Adult Toys became an exhibit of luxury products and kind of the lifestyles of the rich and famous. We came back with it in the spring and found out that it's really a fall event. It needs to be closely associated with Christmas."

"It's a challenge," he remarked. "It's very fluid. You're constantly trying to think up new-fangled things. I have learned that business is constantly changing, and my chal-

lenge is to keep pace with that change. You have to. You're constantly managing risk. Our portfolio is one of shows, and people's needs change."

To keep pace with those changes, Miles does his share of research. He reads, he analyzes statistics and he travels around the country to scout other shows and other markets. He'll look at the number of Wall Street Journal subscribers or the number of registered hunters in a state.

But he also relies heavily on his business sense.

"It's tough to do," Miles commented. "Detroit's a good show town. There are four million people in Detroit and they cry out for a lot of shows and we have very little competition outside the association market."

Miles should know who his competition is. He's organized a Michigan Chapter for The National Association of Exposition Managers and was the chapter president for two years. The group meets on a quarterly basis.

"It's a very difficult business," Miles explained. "I make it sound easy. It takes a lot of critical elements. Hopefully, you've done a good job—or else, you just did your last show."

Business Expo Incorporated even helps exhibitors with marketing, if needed. If a company has never exhibited before, Business Expo provides a seminar to increase an exhibitor's sales potential.

"We teach them about boothmanship," Miles said, "how to sell out of a booth and how that's different from selling elsewhere. You've got to be able to put 'out or order' signs on the competition. If not, you won't be able to sell much candy."

Miles' momentum continues, as does his Expo success. With his wealth of ideas and boundless energy for organizing, Detroit, as well as other markets across the country, could be in store for a few surprises.

He says that, although he has been financially rewarded by his development of Business Expo, he does not lead a lavish lifestyle, and sees success as involving much more than monetary gain.

"I think success is very personal," Miles concluded. "It's not just the money that drives me. I think it's being happy when accomplishing your goals. It's the four buses, not the \$282. And to me, it's balance—it's more than just producing shows." ◇

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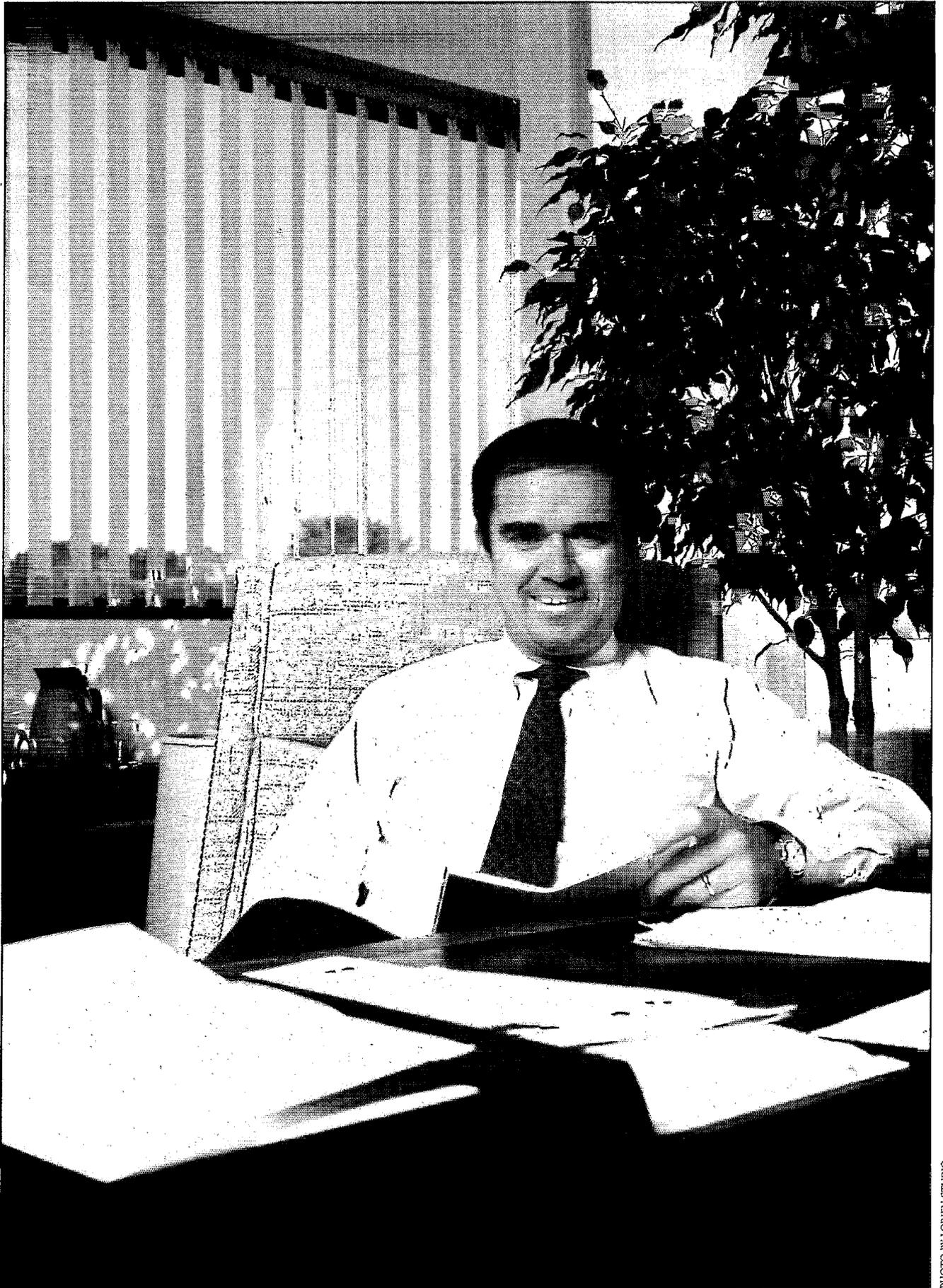


PHOTO BY LORIEN STUDIO

Robert Mylod ♦ Michigan National Bank

FULL STEAM AHEAD

Robert J. Mylod, former naval officer and past Chief Operating Officer of Fannie Mae (Federal National Mortgage Association), launched into troubled waters when, in 1985, he accepted the position of Chairman, President and Chief Executive Officer of Michigan National Corporation, at the time a holding company for 23 banks with assets totalling \$6.7 billion.

Not only was the bank staggering to recover from the effects of a \$195 million purchase of energy loans from the defunct Penn Square Bank in Oklahoma City and a net loss of \$5.5 million for the year 1983, but, in addition, Stanford C. Stoddard, son of the founder of Michigan National, had resigned as chairman and chief executive in July, 1984, pending a probe of his alleged misuse of corporate assets. Following an investigation, the Office of the Comptroller of the Currency ruled that Mr. Stoddard should be banned from the banking industry. Currently, in a separate matter, Mr. Stoddard is appealing a three-year prison sentence handed down by a federal judge for misapplying Michigan National funds.

As if the horizon weren't bleak enough, Robert Mylod learned on the day of his election by Michigan National's Board of Directors about

After struggling through high seas, Michigan National sets a new course.

by MARY BETH SMITH



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an impending hostile takeover of Michigan National by Comerica Inc. The scene was ripe for a takeover. Along with Michigan National's earning problems, its shares trading at fifty per cent of their book value, and a change in management about to occur, Michigan National was one of the state's most successful consumer banking systems.

Scheduled to begin his new job on February 1, 1985, Mylod rushed to the corporate offices in Bloomfield Hills, Michigan, and took over the helm on January 23, 1985. He quickly made it plain that he did not sign on to dismantle Michigan National's independence through a merger with another financial institution.

"The first thing I did was to get advice from outstanding people. My instincts told me to get people around me that I could trust, both attorneys and investment bankers."

Today, comfortably ensconced in his modest executive office, Mylod reflects about embarking on Michigan National's scene.

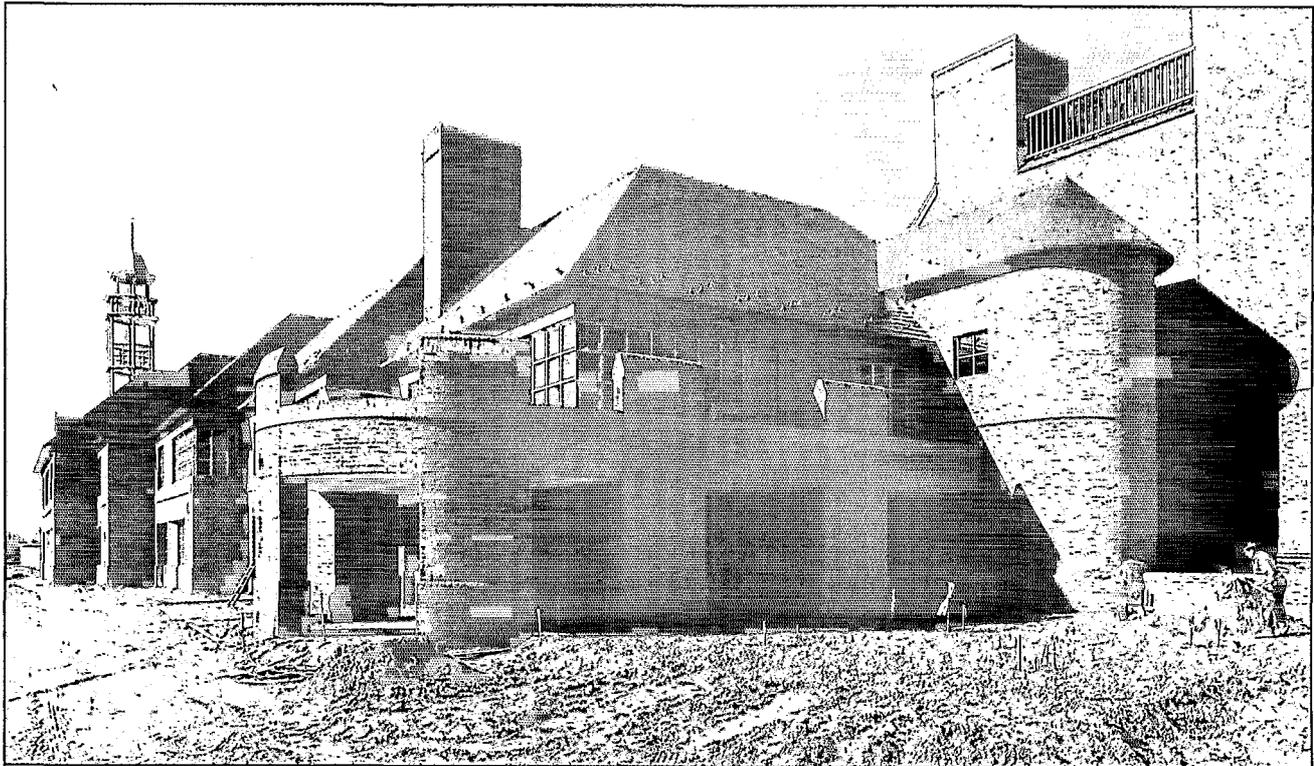
"It has been a difficult period. The arena that I thought I was about to enter was changed radically right after joining Michigan National. We've had all kinds of things happen to us, such as dealing with our regulatory problems—of course, being in banking, if you don't know that you're part of a regulated industry, you're in deep trouble. We had to get that focus changed—not only our image, but we had certain sanctions that had been applied to us inhibiting what we could do as an organization—because of what went on before—Penn Square—and all that's been written about a million times. I don't want to overplay that, but a lot of things that I thought we would be focusing on changed with the hostile takeover bid."

Mylod readily admits to his inexperience when faced with the takeover. "I'd never been involved in anything like this before. The first thing I did was to get advice from outstanding people. My instincts told me to get people around me that I could trust, both attorneys and investment bankers. Our stock was trading at fifty percent of book value, which was what 'put us in play,' to use the jargon of the street. The initial offer was ninety percent of book value. Michigan National needed capital in order to expand its business, but it couldn't raise the capital because of the low stock price. Fortunately, along came this tender offer, which shed light on the intrinsic value of the company. What it did was push the price of the stock up to a point where we could safely raise capital."

On Tuesday, January 22, 1985, a *Detroit Free Press* headline read, *Mich Nat stock continues climb in wake of Comerica merger bid.*

Positive press helped. Using the takeover attempt to their benefit, Michigan National turned the tables and raised a badly-needed \$60 million. A big percentage of it is owned by people inside the company. That, in turn, allowed Michigan National to expand and develop profitable products, and also made it more difficult for raiders to

With Mylod at the helm,
the Michigan National crew has
realized many of its banking objectives.



Michigan National Bank will have new headquarters by November, 1988. The corporate building, designed by architect Carl Luckenbach, is located in Farmington Hills. Mylod remarks that it is an innovative building with "that colonial spirit."

acquire the bank.

Another innovation Michigan National adopted was the "sleeping pill." The Board of Directors attached rights to force any acquirer to pay the price the Board thought the company would be worth two years down the road. "We were saying, 'We want to have at least two years to fix this place up. Heck, we just arrived here. Give us a chance, but if anyone comes in the interim, they're going to have to pay the stockholder what this company will be worth in two years.' We said that that was forty-five dollars per share. The price was thirty dollars a share at the time we instigated the sleeping pill. It expired by its terms in June of 1987. As it turned out, the stock was selling at just that—forty-five dollars a share!"

The tide had turned in Michigan National's favour.

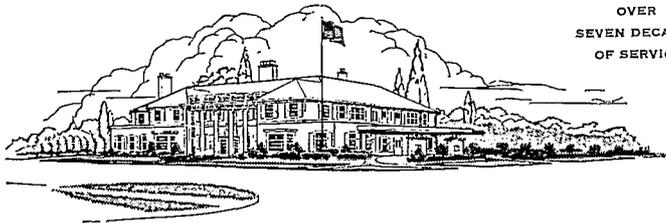
From the beginning, Mylod has not allowed himself to be consumed by Michigan National's problems. He's a positive thinker. "I wouldn't have come here if there weren't some fine strengths about the organization that are attributable to Bud Stoddard. With foresight he developed the largest Automatic Teller Machine network in the state,

the largest bank network, and one of the largest and best-run credit card operations, not only in the state but in the country."

The epitome of how a successful banker should appear—clean-cut, trim, soft-spoken, trustworthy—Mylod downplays individual egos and the macho image. "We're not rocket scientists here. We're just plain ordinary people who are trying to focus ourselves on an objective. The message I try to give all of our people is that we, as ordinary people, can do great things. If we do a lot of little things well, the cumulative effect has a tremendous impact when it's done as a well-integrated team."

Mylod is proud of his crew, formed from outside and existing employees, and cannot say enough in praising them. He has all stations manned, specifically mentioning Robert Szniewajs, who heads up the credit card division; Peter Thomsen on the commercial and consumer banking side; K. Larry Hastie, in charge of investment banking and diversification; Eric Booth, chief administrative officer; Richard Webb, head of the southeast operations; Larry Gladchun, Michigan National's former general counsel,

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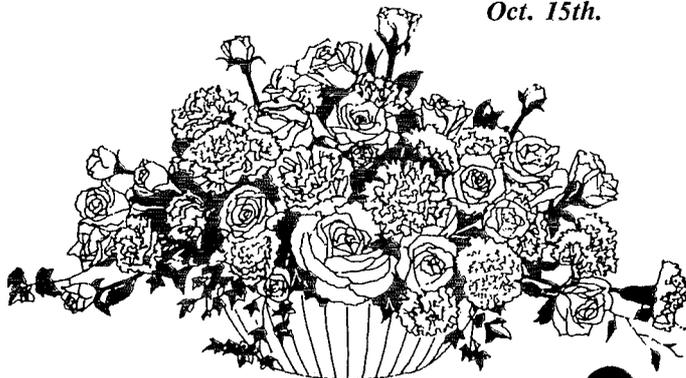
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who runs the central division in Michigan; and Alden Walters, who heads up the western region.

Once his crew was aboard, Mylod began streamlining his fleet, combining inefficient banking and ATM outlets, tightening his ship. One of the first changes Mylod accomplished was consolidating the 23 separate banks into one Michigan National Bank, while Michigan National Corporation remained a holding company.

By November, 1988, Mylod will have his people under one roof when Michigan National completes its new corporate headquarters designed by architect Carl Luckenbach on twenty-five acres in Farmington Hills. "We're talking about teamwork here," Mylod contends, "yet we've had people scattered all over the city. We want them to know each other visually, as well as a voice on the other end of the phone. We want to cut down travel time to meetings. We're trying to build an environment our people will really enjoy, and we're excited about it."

According to Mylod, it's an interesting piece of architecture. "We think it evokes some of the principles our founding fathers articulated several hundred years ago and the way we want to run our business. In our mission statement, we speak about business ethics, conduct, and the importance of the individual in our company—a return to some fundamental values in our society that we would like to emphasize, and so we sought to have the architecture in some way express that. It's not a slavish imitation of colonial architecture. There's innovation and inventiveness in the building, yet it does have that colonial spirit. We can't wait to be in it."

Mylod goes on to explain that, in addition to providing a superior return on equity for its stockholders and providing world class service to customers, Michigan National wants to improve the quality of life in the community it serves. "The corporation is a bloodless entity. The corporation doesn't do anything unless the people in the corporation do something. Being part of community and giving to that community is a major potential growth area individually for all of us at Michigan National. If we can expose our people to the whole process of helping other people, they will be proud of what Michigan National is all about—our goal is to stimulate.

"We've tried to become more and more committed to social and cultural activities. The most important activity we have focused on involves senior citizens. The demographics show they are a major part of our society, but they have many needs. After a lot of spirited discussion and professional advice, we concluded the most important barrier to senior citizens continuing their contribution to society was transportation."

"Running banks is like any other business. It has to be managed carefully. Companies get off the rails when they don't do that—pay attention to what's going on in the market—understand their customers and deliver what they want. Those are all very management-intensive types of things—nothing very profound about it, but it takes a lot of dedication, commitment and focus."

"We've undergone a tremendous

"The corporation is a bloodless entity. The corporation doesn't do anything unless the people in the corporation do something. Being part of the community and giving to that community is a major potential growth area for all of us at Michigan National."

That launched Michigan National's Independence for Life program. They call it Independence for Life because of the idea to help seniors retain their independence. Mylod explains, "It's a simple concept—getting from one place to another. Nothing else could take place until that problem was solved."

Independence for Life provides vans for organizations which need to transport senior citizens in order for their programs to function. Currently, approximately fifty vans are supplied to a variety of organizations, with the expectation of 100 vans available by 1989.

Mylod describes some specific projects where Independence of Life vans are used: "The first van program we participated in was in Port Huron. The vans are used for a Foster Grandparent program. Vans pick up seniors and take them to foster care homes, where they develop a symbiotic relationship with children in foster homes. We also provide vans for Project Able in Southfield, where senior citizens are transported from their homes to apply for new jobs."

"Another volunteer program involving our people in the Southeast Michigan region is the Children's Tutorial Program. Our people go in to the school system and provide tutorial teaching. We're just delighted to be a part of helping all this happen."

When asked if he were frightened about the economic future, Mylod answers he is not, but expresses concern.

expansion in this country over the last eight years," Mylod continues. "The amount of credit as a percentage of disposable income has increased. It cannot continue to grow forever, but I don't think we're in danger of becoming an insolvent society. We find consumers are smart people and handle their affairs very well. Loaning credit is a vibrant and contributing part of our society." Boasting one of the largest credit card operations in the country, Michigan National's fraud and credit card losses are consistently lower than the industry's average.

"It has been one of the longest uninterrupted expansions in recent memory," Mylod says. "I guess I'm like most other consensus believers. What goes up can't continue to go up in an uninterrupted line, and I would expect we would have some economic contraction, particularly after the 1988 elections. If one ascribes to the theory that economic cycles are influenced by presidential politics, then one would say that we would be in for some kind of contraction. I would guess that that would happen, but I don't think it will be as severe as last October. We think the economy is about to undergo somewhat of a sea change." Mylod goes on to say that they had a retreat "off campus" during the summer, talking about these and other questions.

Today Michigan National's stock is sound; the company lists assets at \$8.6 billion and serves 2.8 million customers. Clearly, Robert Mylod is on course with a full head of steam. ◇



Music Notes

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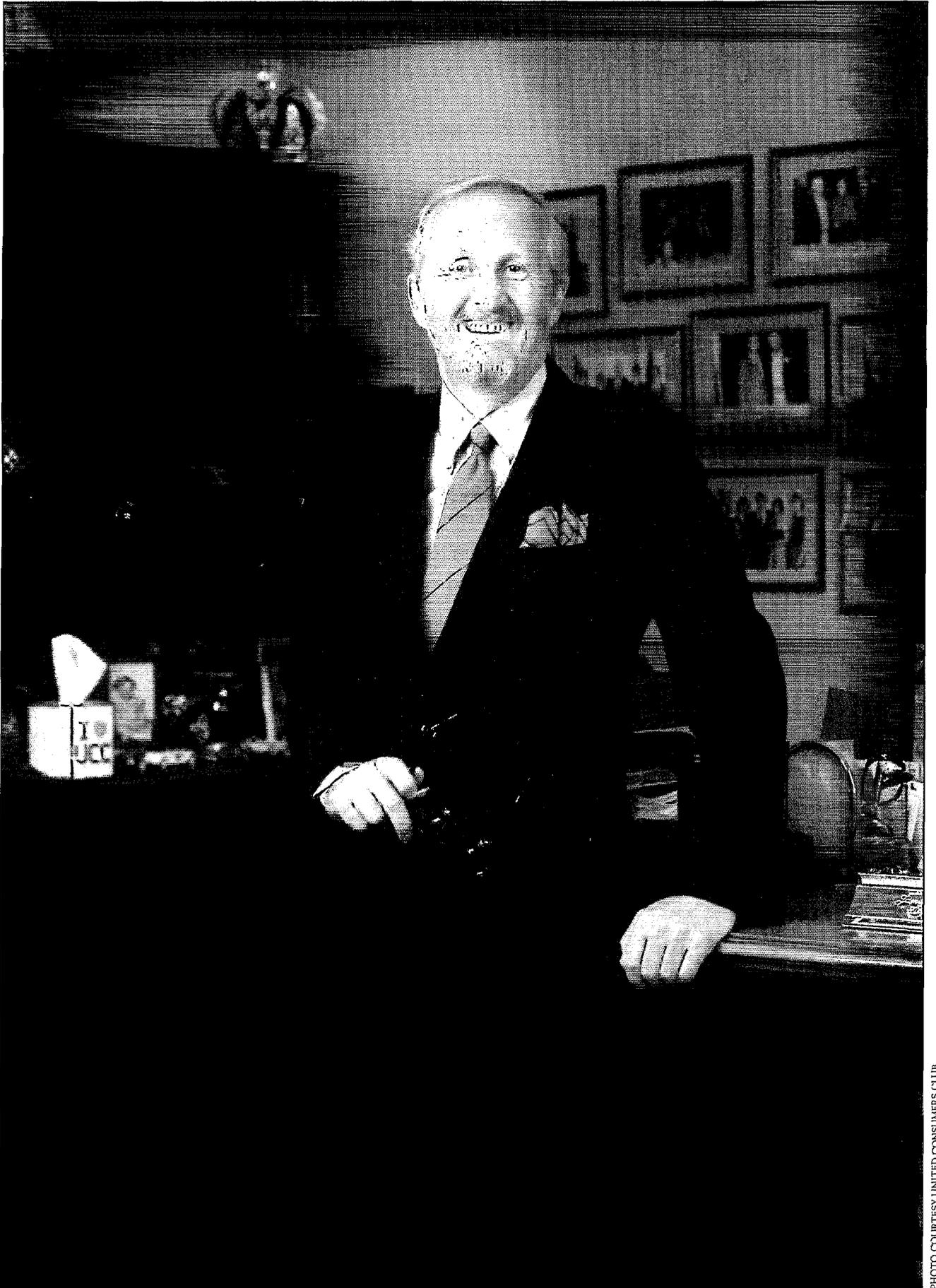


PHOTO COURTESY UNITED CONSUMERS CLUB

LET'S MAKE A DEAL

On a sunny morning, a gentle breeze blows through the seemingly endless rows of cornstalks that line an Indiana highway deep in the heart of middle America. A silver-haired James L. Gagan gazes through the window of his long, dark limousine, thinking, perhaps, of the long-gone days of battle during the early 1970s when a younger man went forth to singlehandedly birth a bonafide consumer revolution. Only in this country could a man such as Gagan, armed with only a ninth-grade education and a will to succeed, assimilate to the ranks of multimillionaire as founder of United Consumers Club (UCC).

In recent years, consumers have been bombarded with many "new" types of retailing concepts. Some of the more unique ideas include specialized catalogues, computerized shopping services, television shopping channels, telephone shopping services and warehouse-type discount houses, just to name a few. And with the same flurry as a fad, many of these services are seen to come and go. Consumers have been plagued with retail strategies that have included such unscrupulous sales tactics as the bait-and-switch, high-ball and low-ball pricing, loss leaders, etc. The average consumer is observed crying out for a reference

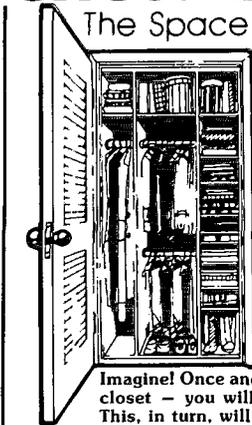
James Gagan's vision saw consumers going directly to the source.

by TIM TIPTON

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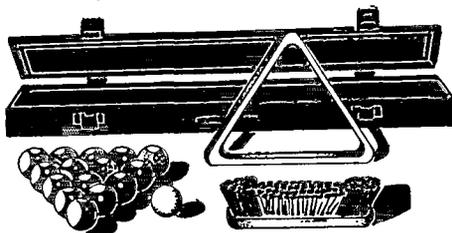
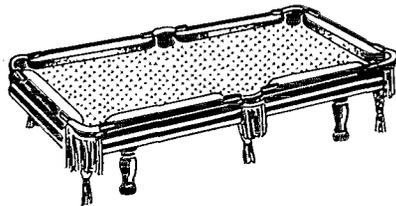
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point against which they can measure to discern whether a "deal" really is a deal.

Meanwhile, with all this excitement and turmoil going on within the retail marketplace, one private buying club has been able to chalk up a 17-year reputation of service, offering "true" manufacturer's cost pricing. UCC boasts a membership of more than one quarter of a million families, who purchase their brand-name merchandise at one of 59 service centers spread across 22 states throughout the country.

United Consumers Club. Sounds impressive; why have you never heard of it? This club maintains a low profile for a number of reasons. First, there is the fact that the club does not advertise. Second, there is a necessary discretion involved, since members make various purchases at "true" cost prices from literally hundreds of manufacturers.

Tricky words, you say? This is true, but company founder Gagan insists that the prices members pay for their merchandise aren't his prices, but each manufacturer's own cost prices. Imagine the immense buying power of more than 250,000 members, who are said to have fueled \$50 million in retail sales through the club in 1985. Therein lies the explanation for this buying club's clout in the manufacturer's marketplace: more and more manufacturers have realized that it will not mean an end to their retail trade if they also supply the same goods to club members, while at the same time grabbing an increasing share of the buying public.

Shoppers who are accustomed to flashy department stores bulging with merchandise will probably find the UCC showroom rather sparse. Inside, there are no aisles full of merchandise for consumers to browse, but rather a library of more than 426 specially-prepared buyers' catalogues provided by individual manufacturers. Each catalogue is designed to provide the reader (normally a purchasing agent) with a considerable amount of detailed product information, as well as enlarged colour photographs of the products being offered in the manufacturer's line. Confidential cost pricing information is included in the back of the books. Club members gain the advantage of a much larger selection of similar goods available at their fingertips, and the ability to custom order many purchases, as well.

Imagine the early years back in 1972 when James Gagan's friends and relatives turned him down and scoffed at the idea of such a club, designed with the simple premise of helping the average consumer cut costs and battle inflation. It must have been a hard road to follow when Gagan's only shield was the UCC concept and but a handful of manufacturers willing to risk participation in an innovative idea. Although Gagan personally had no retail marketing experience, he did possess extensive experience in the business world, first as manager of his own finance company and later as the owner of a company involved in gas and oil exploration. Gagan, 58, started the club by convincing manufacturers at the Merchandise Mart in Chicago that he wasn't out to cause the death of the retailer. Part of the deal Gagan struck with the manufacturers was an agreement not to advertise. This important factor was set up so as to insure that UCC does not, in essence, compete with already existing retail trade. There were also concerns that the confidential cost pricing information would leak out, but members agree when joining not to divulge same, so a

close-knit relationship was fostered, which has since flourished.

Merchandise available to members covers a wide range of products, including furniture, appliances, hardware, home entertainment products, upholstery, wearing apparel, cookware, carpeting and floor products, lawn and garden equipment and many other items for most household needs.

By planning their purchases ahead of time, club members forego the immediacy of getting their merchandise right away with the understanding that they are paying only the manufacturer's cost, a small charge for processing and handling, shipping costs and applicable sales tax. Club members must wait from approximately three to eight weeks for most merchandise, depending upon each manufacturer; on certain custom orders, such as upholstered furniture (which depend primarily on each firm's cutting dates), the wait can take as long as ten to fourteen weeks.

The concept Gagan conceived and implemented is simply common sense. The club buys directly from manufacturers at cost, one item at a time. The merchandise is shipped directly to club members for that price, with no retail markup. The club derives profit by charging members a \$999 fee for the initial two-year membership. Each family membership can be renewed annually for the next eight years at \$75 per year.

New memberships are generated through word of mouth, referrals and the company's telemarketing service. Gagan proudly states that there is a 75 percent renewal rate for existing members. "A bargain is a bargain, and it's only a bargain when you purchase from us," Gagan said. "We don't warehouse anything. You come in, pay for it, and later pick it up. Members don't have the amenities you have in a store, but you get most products at fifty percent of the market price."

Members are allowed to visit any of the club's 59 closed showrooms and shop for merchandise. There is no limit to the amount of merchandise an active member can purchase. Members agree when joining the club not to become the neighborhood "purchasing agent," but limit it to items only intended for their family's personal use and gifts. Club members may also purchase items such as office

furniture and computers for their own business, the only exception being that no purchases made through the club are to be resold.

UCC celebrates a long history in Michigan. The first service center in the state opened some 17 years ago in Kalamazoo. Each club location is operated as a separate franchise, receiving continued support from UCC's home office in Merrville, Indiana. In this state, there are presently service centers in Lansing, Grand Rapids and Farmington Hills, with plans to open a location in Ann Arbor in the near future. A company spokesman indicates that future plans for the metropolitan Detroit area include three other service centers.

The Farmington Hills service center is the club's newest location in the state, recently celebrating their second anniversary. "The very fact that our members are getting the same sort of pricing that a national buying organization would get logically means that the prices should be cheaper than what you can get out in the stores shopping sales," said Club manager Randy D'Amore. The service center is discreetly located in a Farmington Hills industrial park; there are more than 1,600 members presently using this location. "So, the prices are real good and are obviously the best prices we can possibly get and from quality companies," added D'Amore.

"A person who joins the club doesn't give up their right to shop retail; they join the club so they have literally the best of both worlds. If they have the ability to wait four to six weeks on an order and can plan ahead and make a purchase, members can have the exact same merchandise at a considerable savings; when a person joins the club, they know that, and that's part of being a member. If a member needs the item right away, of course, they are going to go out and purchase it from the 'retail club,' but even so, members have become more knowledgeable and aware of prices when they're in the marketplace.

"There is an open house explanation, where we invite prospective members in to find out more about being a member and what is involved with joining as far as the membership, rules and ordering information," said D'Amore, who is becoming a franchise owner through a

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management equity program for employees already within the UCC organization. D'Amore first "fell in love" with the UCC concept after hearing about it while attending John Carroll University in Cleveland as a marketing major in 1977. His wife, Linda, who is the showroom manager, previously worked at a UCC location in Tampa, Florida during the late 1970s before later meeting her spouse while the pair were working at a service center in Mentor, Ohio. "Part of being a member means that the brand names and the pricing information should stay in the club. There are, obviously, samples that can be taken out—carpet samples, wallpaper books, fabric swatches and things like that—but all of the shopping is done in the clubroom and we do not have a catalogue that is mailed out to members," said D'Amore.

Members do, however, receive a quarterly newsletter informing them of new manufacturers participating in the club, as well as noting special "below cost" prices on selected manufacturers' merchandise and other pertinent information. All purchases are manufacturers' firsts, and members never have to worry about buying "blems" (products with minor imperfections which are normally sold at a discount), seconds or discontinued products. Products available range from the most expensive "high-end" items, such as a \$59,000 gold watch, to the more moderately priced products, and even relatively inexpensive items, such as a \$20 sports watch.

Imagine the immense buying power of more than 250,000 members, who are said to have fueled \$50 million in retail sales through the club in 1985.

People who are members of the club are comprised of every conceivable income level, race, creed and ethnic persuasion, all gathering with the simple goal of saving money on their purchases. Karl and Sherilyn Dalal from Plymouth joined UCC in June of 1987, and already the club has meant a lot to them. "We had just barely moved into our home when we were invited down to see what the club was all about," said Sherilyn Dalal, who works in the personnel department at Hewlett Packard. Her husband, Karl, is a financial analyst with Ford Motor Company. "Maybe they got our name from a mortgage listing or something. We were able to purchase our refrigerator, couches, wallpaper, tables, carpeting and bedroom furniture through UCC and saved a substantial amount of money through the club, but you have to do your homework."

All has not been completely positive for the Dalals with regard to their experiences buying through the club, however. "Everyone who works at the club has been very pleasant and it is a good club for those people who have the need," said Sherilyn Dalal. "However, there are certain times, only two that I can think of, where problems arose. The first came when our refrigerator took a lot longer than expected to arrive because of a manufacturer's problem. I feel there could have been a quicker followup, on their initiative, rather than the consumer's. Of course, we were aware that, because there isn't much of a markup on major appliances at the retail level, the savings aren't tremendous when buying this type of item through the club. The second



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problem came about after I had ordered too much wallpaper; you can't return it. In this case, the savings were substantial and the order came real quick. You simply have to be willing to do your homework."

Downtown Detroit attorney Daniel Webster appears to be a firm believer in the club. He originally heard about the club from a brother who lives in Grand Rapids, so he joined the location in Lansing just over three years ago. "I've used UCC for a number of purchases, including an answering machine, carpeting and tires, as well as some fine leather furniture. I can honestly say that one purchase alone more than paid for my membership," said Webster, who periodically drives from his Grosse Pointe Park home across town to the Farmington Hills location. "The leather furniture I purchased through the club came out to be 70% of a retailer's sale price," added Webster.

Milford residents Sue and Bruce McFarland claim to have saved literally thousands of dollars on approximately 25 purchases since joining UCC in April of 1987. "The club is great if you are building a condo or buying a house. We more than saved our dues back on the purchase of a full-size lacquer wall unit," said Sue McFarland. "The unit was in the stores on sale for \$3,500 and through the club we were able to buy the identical set for only \$1,400." Some of the McFarland's purchases through the club include baby toys, fine china and silk trees. "The club personnel bend over backwards to prepare each order for the approximate cost of shipping weight. You just have to learn to plan ahead, like my new fireplace inserts that will soon be ordered. That way, when the season arrives, we'll be ready," added McFarland.

McFarland claims that, even though the majority of her family's purchases through the club have ended in success, there has been one displeasure. "The club has a huge selection to choose from when you're purchasing through the manufacturers' catalogues," said McFarland, "but even though the books are specially prepared with professional buyers in mind and the photographs are larger than normal, there can occasionally be slight colour difference when you see the merchandise in person. The silk tree I bought came in just a little different than how I pictured it in the photograph, but I've gotten used to it now. In the future I'll just have to pay more attention to those types of things."

United Consumers Club founder James Gagan said that future plans call for continued explosive growth of facilities within the country; he expects to see corresponding growth and expansion of membership during the next several years. "We don't feel this unusual, honest and successful effort to serve our fellow consumers should be excluded from any city or state in this great country of ours," said Gagan. ◇



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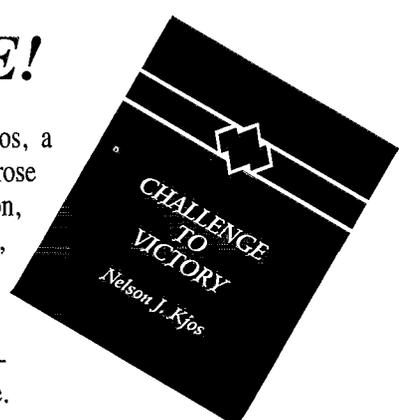


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As students at the Center for Creative Studies, a specialized art and design college in Detroit, take to their task of creating fabric in the fiber design program, they allow their talents to weave intricate tapestry and dye colourful cloth. They work in a setting conducive to their trade. Two large rooms in the college's award-winning "Tinker-Toy" buildings are packed with equipment—wooden floor looms, printing tables, ovens, sinks and large mixing containers.

As sunlight spills in through windowed walls, students concentrate on details of projects in classes that include garment weaving, silk screening, basketry and batik. Many times students work on their own—finishing up projects or completing independent study courses. The creation of cloth is different for every purpose. Rolling, stamping, sponging and dyeing are ways to embellish pre-made or

by MARGARET ANN CROSS

CCS sophomore Joanne
Foley uses a photo screen to
place images on dyed cloth.

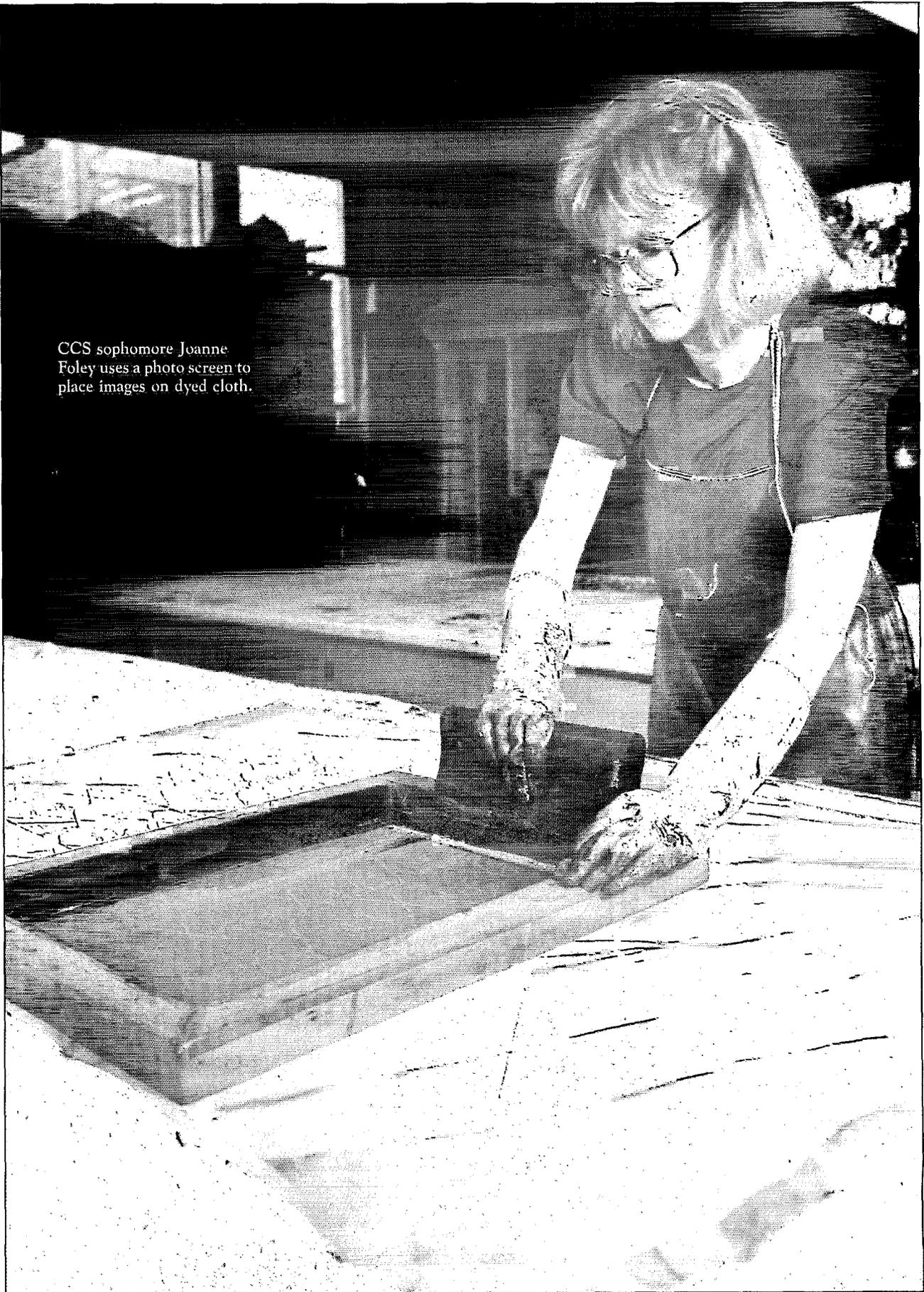


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hand-woven cloth with colour and design. A wall hanging begins with a simple "cartoon" showing dimensions,

Instruction at the center is diverse and aimed at giving students a feel for many different techniques. "We pay a lot of attention to developing a student's talent," says instructor Mollie Fletcher. What individuals do with the fabric they create here is up to them. Wall hangings, pillows or fashion garments are all avenues students follow. Each is as unique as the cloth of which it is made.

The fabric design program at CCS is part of a larger crafts department at the college. Both stress the role of the craftsperson as an artist. Students can earn Bachelor of Fine Arts degrees in fiber design, ceramics, glass, metal, jewelry or wood. Each emphasis program is fairly small in size.

"We pay a lot of attention to developing a student's talent," says instructor Mollie Fletcher. "No one gets lost in the shuffle."

Started in 1972, the fabric design program had only one student and one instructor by 1973. This year, the program enjoys 15 full-time students, 16 part-time students, one full time and five part-time instructors.

Between two and five students graduate from the program each year—and they have been success stories. Alumni include fashion designers, auto industry colourists and college instructors. "The school helped me, in having access to teachers and students, in developing a concept that was unique to me," 1980 graduate Carol Stormzand says. Now a designer of clothing and jewelry, the Hamtramck resident praises her alma mater for offering a stimulating and nurturing environment which gave her access to the support and ideas of people interested in her art form.

Fabric design sophomore Joanne Foley appreciates the small size of the department for two reasons: the individual attention she receives and easy access to the studios. "Classes average only eight to fifteen people as a rule, and teachers are able and very willing to share their expertise," she said.

The program begins with the basics: the first two years, of the four it takes to graduate if a student goes full time, are very structured and difficult. Students take basic design, drawing and art and textile history, as well as courses for the development of techniques such as introductory weaving and silk screening. Conceptual classes help students

understand where their ideas for art are coming from.

"The more advanced you are, the more independent your studies are," Fletcher says. "We are very flexible, but nobody gets lost in the shuffle. If a student is mature enough, they generally follow their own program. For example, if a student likes fashion, they apply fashion, no matter what class they are taking."

Stormzand remembers designing her own program as an advanced student. "You're not really ready as a new student to be self-directed. The first two structured years helped me in learning my own process for making imagery."

Painting imagery on clothing is what Stormzand decided to do after graduating from CCS. While she was in school, though, she says she never considered a career in fabric design. "I never thought about making a living when I went there. I focused on learning concepts and techniques," she said.

Things have changed in the program since 1980. Stormzand is happy to see some added courses for industry design and marketing artwork in the curriculum. She invites students over to see her home studio, and has participated in career discussions and panels at CCS. "The students ask a lot of questions," she says, pleased to be able to help. When she graduated, she entered a partnership in the fashion design business. "I just started doing it; I made a lot of mistakes."



PHOTO BY THOM FORESTER

Students mold unique fabrics into practical items, such as this hand-made pillow by Joanne Foley.

Students are sampling the market for their skills through internships. The Detroit Artists Market and Pewabic Pottery sponsor craft internship programs.

"We get out there and get some hands-on experience," says Foley. She worked at an internship at a gallery last spring. "Part of what we are doing here (at CCS) is learning to make ourselves profitable." She says the fabric design program is helping her learn to produce fabric pieces with

continued on page 72

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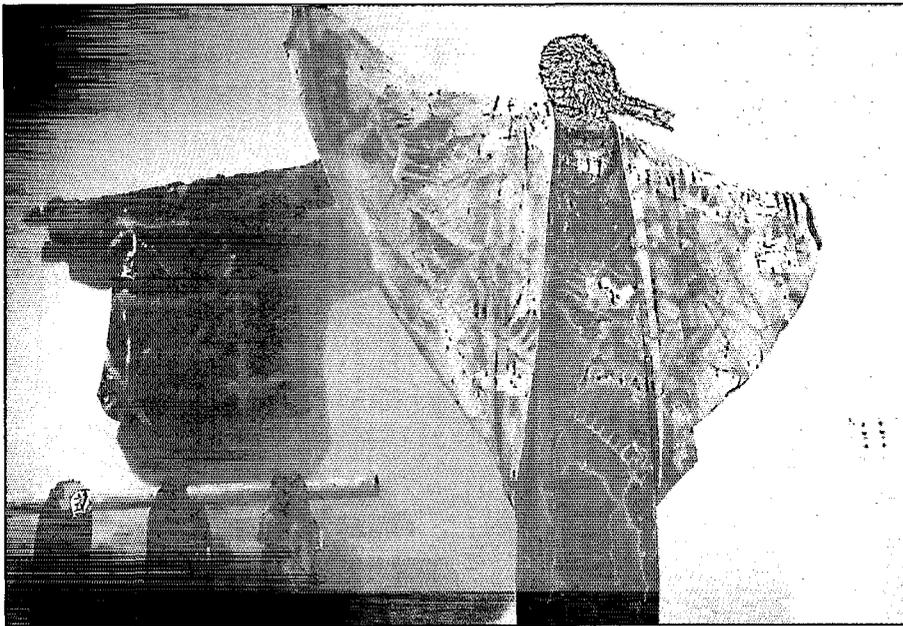
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PHOTOS COURTESY OF CAROL STORMZAND

Above: A piece of artwork from one of Carol Stormzand's gallery showings. Right: An example of Stormzand's imagery printed on a ready-to-wear jacket. "The gallery crowd understands and relate to the work because they have an art background. In the fashion market I try to tone down imagery but give clothing something that makes it unique," Stormzand says.



Center for Creative Studies College of Art and Design is a Detroit haven for area artists. They gather here to teach, learn and experiment with their art forms. Several times each year, student and faculty creators bring their work to the public. This month's exhibition dates are listed below. The college is located at 245 East Kirby, Detroit. For more information, call (313) 872-3118.

October 1-19 Faculty Photography Exhibit

Faculty members at CCS often work in commercial and fine arts areas as well as teaching. This exhibit showcases photographers/full-time faculty members Bob Vigiletti, Carlos Diaz, William Rauhauer and *Detroit Free Press* photographer/part-time faculty member Manny Cristosomo.

October 28-December 7 Sabbatical Faculty Exhibit

Aris Koutroulis, chairman of the fine arts department, has recently returned from showing his work in Athens, Greece. The same exhibit is shown here. Sue Linburg will show sculpture pieces. Industrial design instructor John Steiner will exhibit glasswork.

October 30 Open House

The annual open house will illustrate student artwork through demonstrations and examples. Classes will be in session and projects will decorate the walls of the school. Open from 11 a.m.-4 p.m.

integrity, but at a reasonable cost, because in order to be successful, she will have to keep the price of her one-of-a-kind items down. "All of us have that goal—to make a living at this. It's difficult, though. You have to develop a method to do those things in a time-saving fashion."

Realistically, Foley says she will probably work in an art-related field and continue to create and sell designs

whenever possible. "There's always a market for work that's well done and unique," she says. Stormzard, however, was able to find successful ways to remain profitable on her own. She says, "There can be a strong market in Michigan, as long as more people know about it (the artwork in clothing and accessories)."

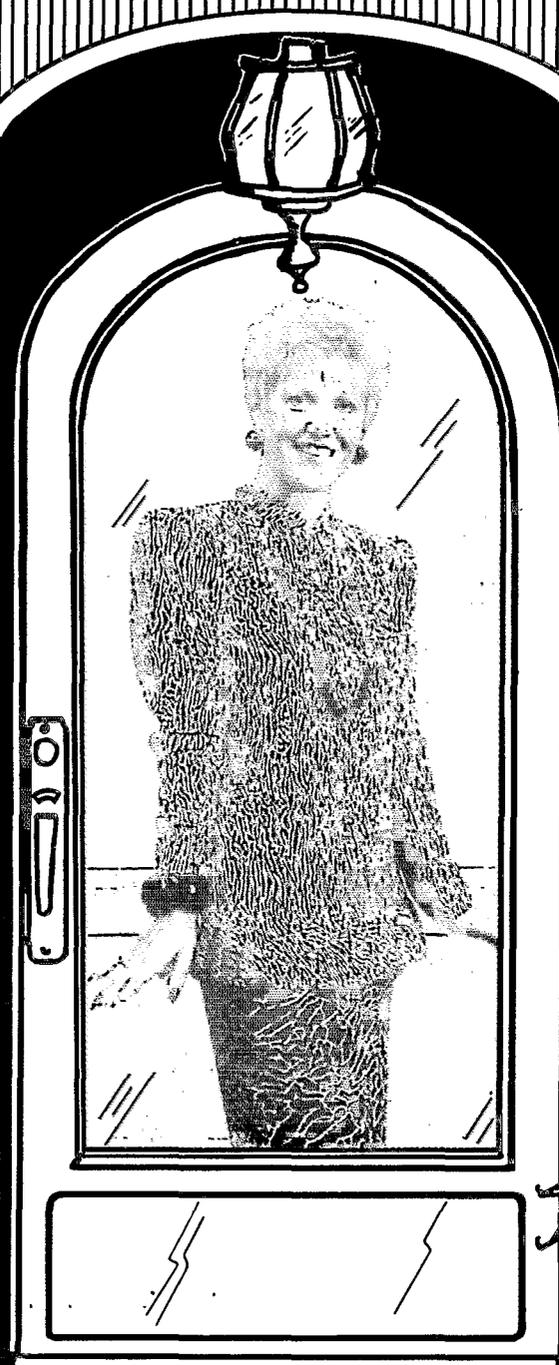
Edgar Hagopian, a Detroit-area rug dealer, recently donated a Compu-



1983 program graduate Barbara Klaer created this silk-screened, hand-painted fabric. "The college exposed me to different works, ideas and approaches," Klaer said.

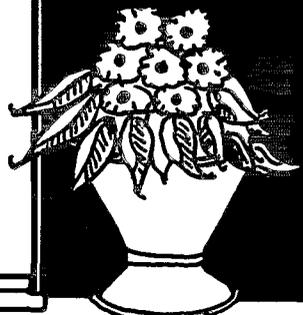
dobby weaving loom to the fabric design department. The loom automatically weaves fabric from a design on an IBM computer screen. "It is state-of-the-art, and what most people in the industry use now. It will keep us in the forefront of design," Fletcher says. Foley was enthusiastic and is participating in the first class on how to use the loom this fall.

Custom-made garments and wall hangings unfold from hours of work, talent and ideas. The time spent on these unique pieces is worthwhile to creative students; they are artists in pursuit of their dreams. ◇



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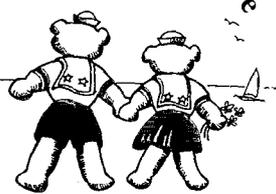


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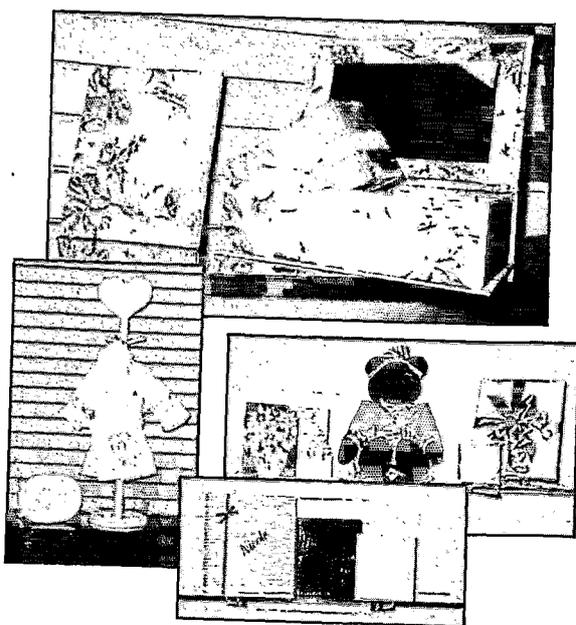


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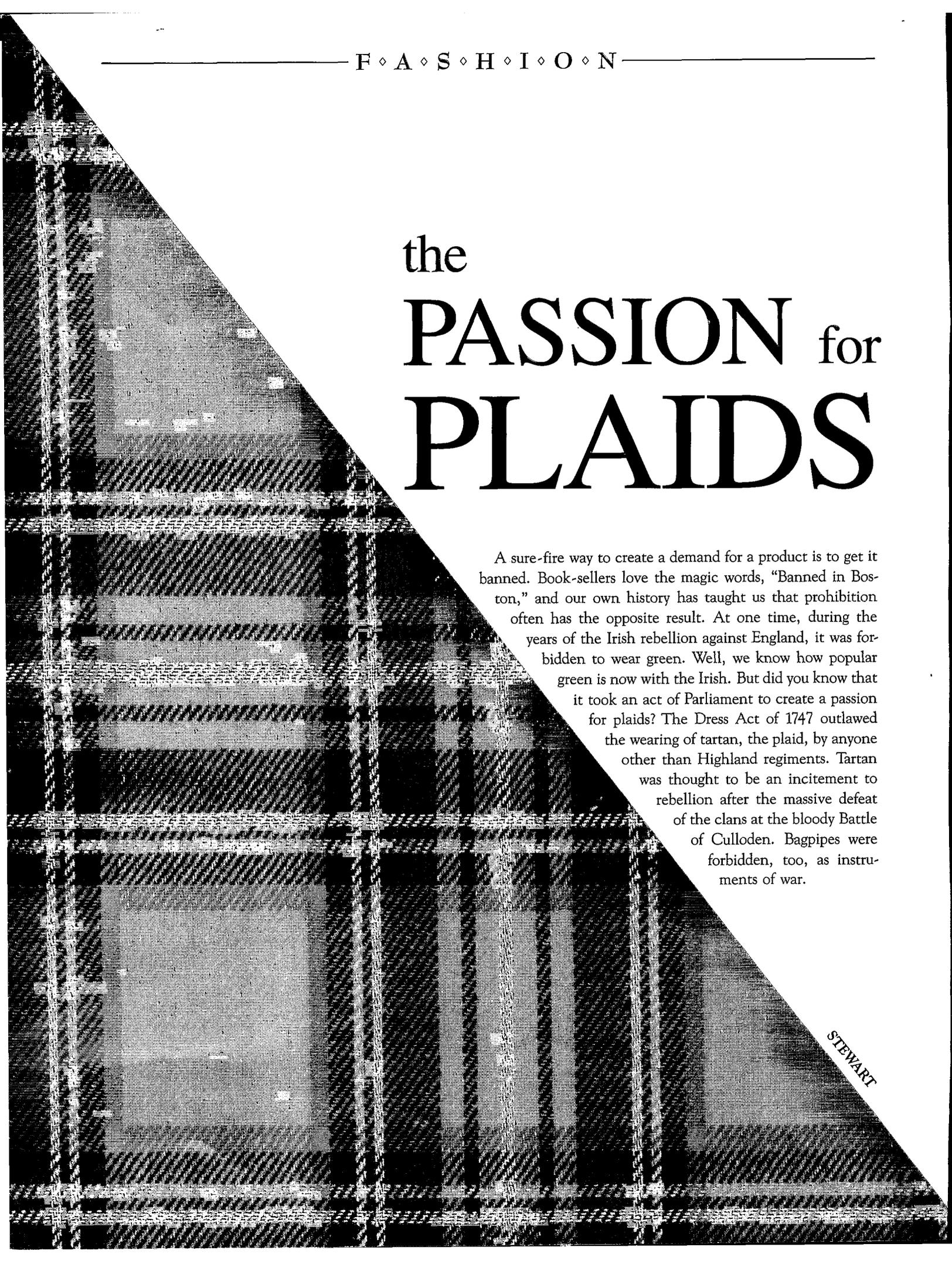
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A sure-fire way to create a demand for a product is to get it banned. Book-sellers love the magic words, "Banned in Boston," and our own history has taught us that prohibition often has the opposite result. At one time, during the years of the Irish rebellion against England, it was forbidden to wear green. Well, we know how popular green is now with the Irish. But did you know that it took an act of Parliament to create a passion for plaids? The Dress Act of 1747 outlawed the wearing of tartan, the plaid, by anyone other than Highland regiments. Tartan was thought to be an incitement to rebellion after the massive defeat of the clans at the bloody Battle of Culloden. Bagpipes were forbidden, too, as instruments of war.

STEWART

When the ban was finally lifted in 1785, the Scots didn't immediately rush out to buy bagpipes, but there was a pent-up nostalgia for the Highland dress, and the woolen and weaving industries of Scotland came to life. Tartan really hit its stride and became fashionable among the upper classes after George IV's visit to Edinburgh in 1822. His Majesty wore a kilt, and suggested that others do the same. And that's how a poor man's garment, the plaid, climbed the social ladder and became popular everywhere.

Once upon a time, before the kilt was invented, people wore the belted *plaid*, which is Scottish for blanket. The weavers usually created checkered patterns for the plaids, and that is why we nowadays use the word for the design rather than the material. The plaid was about twelve-to-eighteen feet long, five feet wide, and woven of wool. Plaid wearers long ago had to go through some interesting gyrations to don the garment. They had to lay them on the ground with their belts underneath, and they had to fold their plaids into pleats. Then they had to lie down on the pleats with the lower



STEWART
CREST

edge level with their knees, grasp the outer edges and wrap the cloth all around, and fasten with their belts. They draped the upper piece of material over one shoulder, or fashioned it into a hood. The lower part of the material became the skirt. The plaid was very versatile. It could be used as a blanket as well as wearing apparel. Eventually, someone thought of making the plaid in two pieces, the skirt and the shawl, because it was easier to put on and less cumbersome. Thus, the kilt was born.

The plaid was a wonderful garment, perfect for the cold and gloomy

by MARY McNAIR

BLACK WATCH

climate of the Highlands. It was peasant cloth, homely wear, strictly utilitarian. It had its tender moments, though, as Robert Burns wrote, *O wert thou in the cauld blast, / On yonder lea, on yonder lea, / My plaidie to the angry airt (direction), / I'd shelter thee, I'd shelter thee.*"

A romantic fiction survives that the Scottish clans had distinctive tartans which identified them to each other in battle. This is not true. They recognized their kinsmen by their bonnets, on which they pinned a badge or a flower. It is true that some districts had similar plaids, but that was due more to the kind of plants available in the area for the dyes, and to the weaver, who tended to use the same pattern over and over, than it was to a desire for uniformity.

After the forty years of banning of the tartan, the old weavers had died and their patterns were lost. With the great revival of 1822, many "original" tartans were invented by clever tailors. Drapery sellers, always anxious to move out their bolts of material, were quick to assure their customers that the tartan they were looking at was indeed "their" pattern. In 1842, a writer, Sobieski Stuart, audaciously "authenticated" many spurious tartans in his book, *Vestiarium Scotium*. As time went on, tartans did become standardized, but not until the early 1900s.

The question often asked, especially by comedians, is: *What does a Scotsman wear under his kilt?* The answer is: *The trews*. Trews were worn long before kilts were invented. Our word, trousers, comes from this Gaelic word. Trews can be likened to pantyhose, or tights. They were often checkered like the plaid. They were designed to be close fitting and convenient for riding horses. If a Highlander were surprised by an enemy, he wouldn't have time to go through all the steps necessary to put on the belted plaid, but he could always leave it behind and gallop away in his trews. Today's kilt wearer, of course, wears modern underwear, and knee socks are *de rigueur*.

The first tartan ever to have a name and to be used as

identification is the *Black Watch*, named for the Black Watch regiment organized by the British in 1739 to patrol local districts in the Highlands. The tartan got its name from the somber colours, dark green, navy blue, and black, which distinguished it from the bright red uniforms of the regular soldiers. The regiment wore the belted plaid while on duty, and the kilt during off-time.

The pipers of the Black Watch regiment wear a red tartan, the *Royal Stewart*. This is neither royal, as in monarch, nor Stewart, as another way of spelling Stuart. This Stewart comes from Steward, inasmuch as the main ancestor of the clan became the High Steward of Scotland in the court of one of the early kings. The office was made hereditary, and thus became the family's name. Very early in the history of Scotland, 1371, a Stewart did gain the throne through marriage to Robert Bruce's daughter, but the monarchy passed to other families. However, the present Prince of Wales has, as one of his titles, Great Steward of Scotland. The mists of the past shroud the origins of the Stewart's attractive and popular red-and-green tartan.

Another good-looking tartan is the *Montgomery*, which is purple with thin red, green and black overstripes. Roger de Montgomerie was a Norman, a follower of William the Conqueror. He became the Earl of Arundel, and when his grandson, Robert, came to Scotland in the train of the first High Steward of Scotland, he received the manor of Eaglesham. One of the longest-running feuds in Scotland was between the Montgomeries and the Cunninghams, over some forgotten bit of business. It cooled off when, one by one, all the participants died.

The Napier clan has some interesting members, one of whom was John Napier, the inventor of logarithms. He was thought to be the greatest mathematician of his time. The head Napier at one time was in charge of the Royal linen, thus giving us our word for table linen, *napery*. The amusing thing about this is that the motto of the Napiers



is *Sanc tache*, which means, "Without stain." Indeed, that is the perfect motto for a Napier, for who would want stained table linen? Their family tartan is a series of closely set crossed bars woven of blue and white yarns.

One of the greatest of the most ancient Highland clans is Clan *Cameron*. Its tartan is red and green, with a thin overstripe of yellow. The name *Cameron* is said to mean broken nose, or at times, broken hill, as the prefix *cam* means broken, while the last syllable is confused with *shron*, nose, and *brun*, hill. Even so, this family traces its roots back to the Middle Ages in central Scotland. One of the *Cameron* descendants, Alan of Erracht, emigrated to America where he joined the army. Unfortunately, he was captured during the Revolutionary War and spent two years as a prisoner of war in Philadelphia before he was able to return to his homeland.

The oldest and most powerful of all the clans is Clan *Donald*, to which all *MacDonalds* belong. Once there was a single clan, but many branches, or *septs*, have sprung from the main line. *Donald* is the English version of a word which, in Gaelic, means "world ruler." *Donald*, the great sire of the clan, was the grandson of *Somerled*, King of the Isles. He was defeated and assassinated after leading an attack up the Clyde River to challenge the King of Scotland. His lands were divided among his three sons, *Ranald*, who fathered *Donald*; *Dugall*, who founded Clan *Dougal*; and *Angus*. The *MacDonald tartan* is red, green, blue, and black, with a pattern of small, closely-set squares.

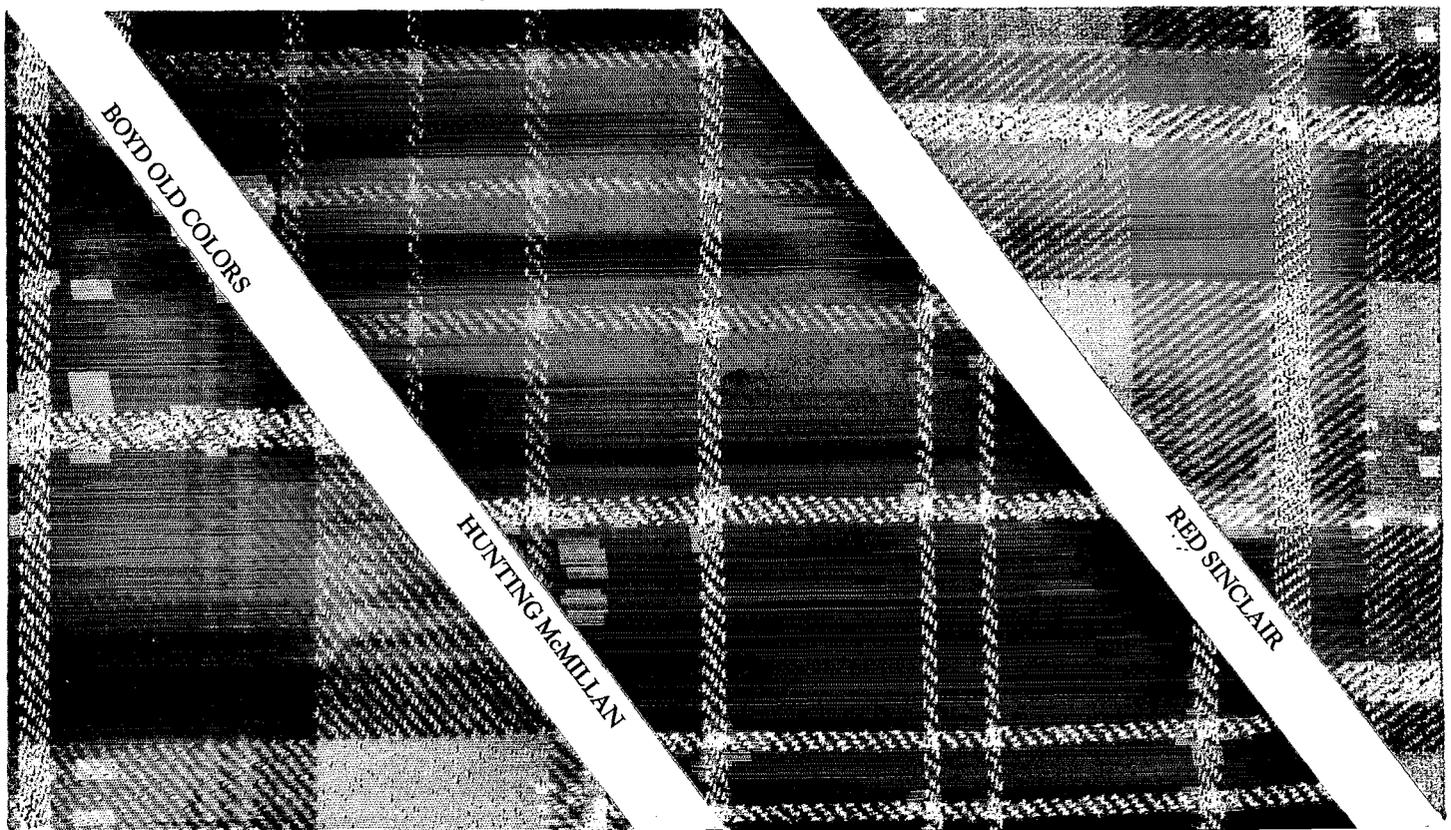
A most unusual tartan is the *Rob Roy* of the Clan *MacGregor*. It is a simple pattern of small red and black squares, not what we would call a plaid. It reminds us of the woolen shirts lumberjacks and hunters wear. It is named for *Rob Roy* (literally Red Rob), the notorious outlaw romanticized by Sir *Walter Scott*. *Robert MacGregor*, whose father was *Donald* and whose mother was a *Campbell*, was a freebooter and blackmailer. He managed to

cleanse his reputation, perhaps by living long, and died peacefully in his bed, a national hero.

One last tartan to look at belongs to *Clan MacFarlane*. (A sept or branch of this clan is the family *McNair*.) This tartan is almost American, with its colours of red, white and blue. The clan's home is in the Loch Lomond district, but it is said the *MacFarlanes* were warlike, frequently raiding their neighbors by the light of the moon, called by the victims "MacFarlane's lantern." They were involved in feuds with other clans, and it was unwise to make them into enemies, as *Mary Queen of Scots* discovered to her peril. The *MacFarlanes* were a branch of the family of the old Celtic earls of *Lennox*, one of whom was *Lord Darnley's* father. *Darnley*, the husband of *Mary Stuart*, was murdered. That's when the *MacFarlanes* turned against *Mary*. They joined in the *Battle of Langside* and helped overcome *Mary's* forces. This action is thought to have been decisive in her final defeat.

There are well over six hundred tartans registered in Scotland today. Because the origins of many of them are obscure, we don't need to be self-conscious about wearing what we please. There are only a few simple rules to observe. For example, women must not wear the kilt. This is male attire exclusively. Women may wear plaid pleated skirts; long tartans of silk or taffeta are lovely for evening. You can wear any tartan that takes your fancy, except for the regimental tartans and the *Balmoral tartan*, which was designed specifically for the present Royal family.

Just as everyone is Irish on *St. Patrick's Day*, so is everyone Scottish when wearing tartan. That's all to the good if you believe the old story of how the Angles and the Saxons invaded England. It is said that the acute Angles went north, while the obtuse Angles drifted south! Weel, ye'd be gowkit if ye'd no ken that! It's as plain as the pleat of your plaid. ◇



DRAWN TO SCALE

by MARY McNAIR

Claire walked briskly into her sister's house for what had become a weekly ritual of lunch and sisterly chit-chat, and, for Claire, a visit to June's bathroom. The bathroom, as a matter of fact, was the main attraction. June called out in an amused voice, "Say hello for me!" She was referring to her bathroom scale. It was electronic and programmed to talk, and that fascinated Claire. She touched a button on the scale with her toe to turn it on. She heard a rich, warm, masculine voice say, "Enter your memory number." The scale had five numbered buttons, one for each family member, and a button marked "Guest," which is the one Claire now pushed. Again the friendly voice spoke, now inviting, "Please step on the scale." Claire mounted to the smooth beige platform. After a moment, the voice said, "Your weight is 145 pounds. Have a nice day!"

"Holy cow!" Claire thought, "that's terrible. I've never... that's more than I've ever..." She turned to see June standing in the doorway, a quizzical look on her face.

"I think you'd rather visit with my scale than with me," June said with a smile. "But judging by the look on your face just now, I would say you're not enjoying your visit."

"Well, he didn't give me good news, that's for sure," remarked Claire, unconsciously personalizing the scale. She looked enviously at her sister's slender figure. "You've never had to watch your weight. It's downright obscene to have a shape like that at your age."

"Hey, kiddo," said June, "I work for this look. I didn't just grow this way, you know. I could look like..." She caught herself as she almost said *you*, and continued, "I could look like a blimp if I ate everything I wanted to and didn't exercise. You know, Claire," June finished on a light note, "we have to take care of the old bod. No one's going to do it for us."

The women walked out of the bathroom and down to the sunny dining room. Claire's mind was still on the scale. She didn't tell June that she had seen one advertised in a catalogue, and had ordered it for herself. She was looking forward to its delivery with uncommon excitement.

While they lunched, Claire and June exchanged news as they always did about their daughters who were away at college. Each woman also had a son who was older, mar-

ried, and about to produce the sisters' first grandchildren. The sisters' lives were remarkably parallel, although June was divorced, while Claire was a widow. They even looked quite like each other, except for the matter of size. Both had light brown hair and blue eyes, neat straight noses, which they jokingly referred to as "our Nanny noses," for their grandmother, Nan, had been noted for, and proud of, that elegantly shaped feature. She used to say you could tell real ladies by their noses and their ankles.

Ruefully, Claire couldn't help but observe that, while she spread butter generously on her croissant and poured a creamy dressing on her salad, June ate half a croissant plain, and sparingly sprinkled a little vinegar and oil on her plate of greens and raw vegetables. "June's right," she thought. "It's time to trim the bod. I'll start as soon as my scale gets here."

On the drive home, Claire's mind wandered to thoughts of her late husband, Richard. He'd be put out, too, at her neglect of her figure. He used to be pleased and proud of the way she looked. He would compliment her frequently. She missed that. Maybe that's why she hadn't been paying attention lately to her looks. Richard once accused her mildly of being vain. "But that's all right," he'd added, "because if you're vain, you won't let yourself get out of shape." And she never had. Until now, that is. She repeated her earlier thought—it was because she missed Richard's reassuring her that she looked good. "Yes," she scolded herself, "that's what you lack—motivation. You've got to do it for yourself, not just for some man. Shape up!" She laughed at her last thought. "No pun intended."

Upon arriving home, Claire became excited when she saw a package behind her storm door. She recognized the company logo on the outside of the box. It was the talking scale! She hurried into the house and quickly knifed open the sturdy cardboard; she unpacked the sleek-looking, brown-and-beige scale. She began to read the instructions, smiling as she remembered that Richard always called them "the destructions." She discovered that the scale required a number of batteries. "Oh, pooh!" Claire said aloud, but undismayed, she walked quickly out of the house, into her car, and went off to the hardware store. In no time at all, she returned with the batteries and inserted them. There were some minor adjustments to make, such as the volume

F ♦ I ♦ C ♦ T ♦ I ♦ O ♦ N

of the voice, and levelling the scale on the floor. The instructions announced that the scale's "conversation" had been pre-programmed at the factory so that the user could expect a surprise now and then.

When all was ready, Claire placed the scale on the bathroom floor and tried it out. The same friendly male voice that she was used to hearing in her sister's bathroom now resonated in her own. It instructed her to push her memory button. She dutifully pushed the number one button now, so the computer inside the scale could keep track of her weight. She stepped on the scale as directed, but almost fell off with shock when the voice announced that she had gained 145! Oh, of course, Claire realized, the program began with zero.

The next morning, Claire eagerly weighed herself. When she heard the voice announce, "Your weight is 146 pounds. You have gained one pound. Have a nice day," somehow Claire did not feel as friendly toward the voice as she had earlier. In fact, Claire thought the voice sounded a wee bit snide. "He tells me I have gained a pound, and then he says to have a nice day. Doesn't he know he just ruined my day?"

Claire was determined not to become discouraged, however, so she dressed for what she planned to be a daily walk. She pulled on her old jogging suit with the elasticized waist, and tried to avoid her image in the mirror. She knew what she'd see. "A walking stomach, that's what I am," she thought. Feeling sorry for herself, but noble, she left the house without breakfast. The day was so warm and fair, she decided to take a long bike ride instead of a walk. She shuddered as the tops of her thighs hit her stomach at each upstroke of the pedal, and she almost swooned as she rounded a corner where almost irresistible aromas of bacon and toast and waffles and pancakes were drifting out of the windows of a little neighborhood restaurant. Only the fact that she didn't have any money with her saved her from succumbing weakly to the lure of that wonderful smell.

The skipped breakfast and bike ride made Claire feel immediately thinner. When she returned home, she decided to give the scale another try. The scale informed her, however, that she had not lost an ounce. She felt a rising anger. She wanted to kick the thing. Maybe she had a lemon. The voice certainly had an acidic quality to it. She was certain now that it wasn't the same as the voice in her sister's scale. She felt cheated. Why her? Why were things never perfect for her?

During the next several days, Claire became a steady customer at the fruit and vegetable department of the local supermarket, and faithfully carried out a program of exercise. But she didn't seem to be losing weight. She must be at a plateau, she thought. How discouraging. She became increasingly reluctant to step on the talking scale. She felt she couldn't bear to hear that voice, which now sounded insufferably arrogant. She was sure it was mocking her, even deceiving her, that it wouldn't tell her she had lost weight even if she had. "I'll show him," she said one day when she was feeling particularly depressed. "I'll make him change his tune."

She began to sense that he was watching her, that he

was waiting for her, that he was spying on her, eavesdropping on her telephone conversations. She began to be uncomfortable around him. She would go in and out of the bathroom quickly. She'd weigh herself and scoot right out. She began using the first-floor powder room instead of her own bathroom. She began undressing out of sight of the scale. She kept the door closed between the bathroom and the bedroom. She began to have trouble sleeping because she knew she sometimes snored. Increasingly, she felt his presence lurking there in her bathroom. In a lightheaded moment, she thought of the computer, Hal, in the film *2001*, and caught herself referring to the lurking presence as Hal. She began to keep secrets from him.

She not only avoided the scale, she began to avoid going out. She gave up the weekly lunches with June. Unaccountably, Claire felt that Hal would be angry if she left the house. She became fearful. When she would venture to weigh herself, the voice was harsh, unforgiving. Claire almost expected a scolding. She wanted desperately to hear something pleasant, something warm and loving, some bit of praise. She wanted Hal to be his old self. She yearned for his affection.

Claire could sense June's impatience with her when she made excuses about the lunches. She didn't know that other friends had worriedly consulted June. "What has got into Claire?" they wanted to know. "Is she hiding something? She goes into a panic if I suggest coming to see her."

"Do you suppose," one of them asked June, "that she has a man in her life? Maybe she's ashamed of him, and that's why she is not seeing us."

"Maybe he beats her and she's all black-and-blue," someone suggested jokingly. After a second week, June became genuinely concerned. Claire's excuses were obvious lies. One time she claimed her car was being repaired. That went on for several days. Then she said she had the 'flu. June insisted on seeing Claire, but Claire sounded so upset by this suggestion that June relented. "But what is the girl hiding?" she wondered.

As the days went by and the situation did not change, June finally refused to take no for an answer, and insisted that Claire meet her and a couple of other close friends at a new restaurant for dinner. Claire realized that she had better make an appearance. She didn't want her sister coming to see her. She didn't want anyone coming to see her. She didn't think she could cope with that, and somehow, she felt Hal would not like it. Of course, he wouldn't like her going out either, but what can he do about it, she thought. Hal had become an adversary, a father to be placated, a husband to be deceived, a lover to be fooled.

Claire made it a point to dress very quietly on the day of the dinner in order not to tip Hal off to the fact that she was going to leave the house. She hadn't sneaked out like this since she was a teen-ager. She was surprised to realize how much she was looking forward to the evening. "I deserve it," she thought. "Anyone would who had to put up with a crank like Hal."

Claire's friends and June greeted her warmly at the restaurant. They were truly concerned that they hadn't seen her for several weeks. They studied her closely. She was

subdued, withdrawn, a trifle gaunt. The fine dinner and the generous flow of wine put new spirit in her, however, and she became more talkative, more like her old self. Claire later could not remember how, but she let slip the name "Hal." Her table companions darted knowing glances from one to the other. "See," the glances said. "We suspected there was a man mixed up in this, and we were right!"

"Who is he?" they wanted to know. Claire didn't answer.

"Ditch him," they urged her.

"He isn't doing you a bit of good," June said.

"You look pale, and you've lost weight," said June.

Claire bit her tongue and shrunk into herself. She couldn't tell them about Hal. They'd never understand. They talked critically about men and the problems they cause the good women who have to put up with them. Claire listened, but did not join in. She knew in her innermost heart that, if she could please Hal, she would please herself. That's why she was so desperate to hear him say something nice to her when she stepped on the scale. It would be like he loved her, she thought. His cold voice was rejection. She wanted to hear him say, "Congratulations!" or pay her some kind of compliment.

June noticed Claire's inattention, her distraction, and attributed it rightly to the mysterious Hal. She promised

herself that she was going to dig into the matter and find out what was going on.

When the evening came to an end, Claire left for home with well-meant advice lingering in her ears. She entered her house quietly. She didn't want to wake Hal before she was ready to confront him, for confront him she would. She had made up her mind to that on the drive home. "One last chance I'll give him, one last chance to be nice to me—or out he goes," she thought.

She undressed and slipped on a wispy robe. She certainly didn't want to wear something the least bit heavy. She turned on the light in the bathroom, and breathed, "Now for it." She pushed the button on the scale and heard Hal, imperious, order her to push her memory number, and to step on the scale. "He treats me like a child," she sniffed, "as if I have to be told what to do every time." She did as she was directed, however, and tremblingly waited to hear Hal's next words. Warmly he exclaimed, "Congratulations!" She heard no more, for her heart felt a sudden surge of rapture, and she collapsed from sheer joy.

June found her there on the bathroom tiles the next day, the scale beside her intoning, "Congratulations! Congratulations! Congratulations!..." ◇



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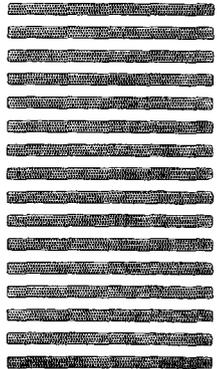
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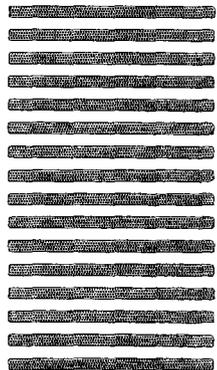


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Crisp fall days foretell the future; Old Man Winter is marching down from the north. Time to move the action indoors and enjoy the theatre, the symphony, and the opera as they open new seasons. The DIA has some terrific new exhibits, or you may wish to reacquaint yourself with old favourites. There's an unusual nighttime walk through the woods for kids in Rochester; the Old Town Jazz Festival in Traverse City; and the Royal Ballet of Flanders and the Vienna Philharmonic with Leonard Bernstein in Ann Arbor. Our Directory of divided into three sections: the east and west of metropolitan Detroit, and a state division. We invite organizations to submit their activities for inclusion in Engagements.

EAST

October 1 through October 9

The exhibit "Kings, Queens and Soup Tureens: Selections from the Campbell Museum Collections," will be on display at the **Edsel and Eleanor Ford House**. One hundred twenty examples of European, American and Chinese porcelain, earthenware and silver selections—all dealing with the serving of soup—will be on display. Primarily from the Eighteenth Century, items include soup tureens, plates, bowls and spoons from some of the world's most famous manufacturers, including Sevres, Meissen, Limoges, Wedgwood, Royal Copenhagen and Worcester, as well as examples of Chinese exports. Viewing times are Wednesday through Sunday 11 a.m.-5 p.m. Guided tours are available the same days at 11:30 p.m. and 12:30 p.m. Admission prices are \$4 for adults, \$3 for senior citizens, \$2 for children under 12. This also includes the regular tour of the Ford Estate. 1100 Lakeshore Drive, Grosse Pointe Shores. For more information, call (313) 884-4222.

October 6, 7, 12-15, 29

"*Georgia Peach*," a play by Howard Burman, opens **Wayne State University's Hilberry Theatre** season. The play follows the life of the late Ty Cobb, a volatile, fear-inspiring hero of the Detroit Tigers. Patrons will see Cobb's obsession with perfection, his brilliant career, his restless retirement years and his self-destruction. Performances are at 8 p.m., except October 12 at 2 p.m. Prices are \$9-\$14. Located on Cass Avenue at the corner of Cass and Hancock. For more information, call (313) 577-2972.

October 7-9, 12, 14 and 15

Michigan Opera Theatre opens its season with an American Western opera, "*The Ballad of Baby Doe*." Based on real characters and events in the 1890s, the production showcases rising young soprano Cheryl Parrish in the title role. Performances are at 8 p.m., except October 9 at 6:30 p.m. and October 12 at 1 p.m. Tickets are \$18-\$40. Fisher Theatre, Fisher Building, Detroit. For more information, call (313) 874-7850.

October 7 through November 12

The **Detroit Center for the Performing Arts** brings the world premier of Robert Schroeder's "*The Golden Dawn*" to the Eastown Theatre. The story involves a romantic triangle and mystic cults in Victorian England. Performances are Fridays and Saturdays at 8 p.m. Tickets are \$10 for adults, \$7 for students and senior citizens. 8041 Harper Avenue at Van Dyke, Detroit. For more information, call (313) 961-7925.

October 12 through November 27

A new sculpture by artist Roni Horn will be on display at the **Detroit Institute of Arts**, along with Horn's current series. "Pair Object V: Near Pair," twin truncated cones of forged copper, was made specifically for this showing. Museum hours are Tuesday-Sunday 9:30 a.m.-5:30 p.m. No charge. 5200 Woodward Avenue, Detroit. For more information, call (313) 833-7900.

October 13, 14, 15 and 16

The 1988 **Holiday Mart** brings unique, distinctive, one-of-a-kind items from across the nation to the Grosse Pointe War Memorial. Hours are October 13 5:30-8:30 p.m.; October 14 10 a.m.-6 p.m.; October 15 10 a.m.-5 p.m.; and October 16 noon-5 p.m. Tickets are \$2.50 in advance or \$3.50 at the door. 32 Lakeshore Road, Grosse Pointe Farms. For more information, call (313) 963-2870.

October 14 and 15

Windsor Symphony begins its pops series with pianist Shelley Hanson and a program featuring **Tapestry Music Theatre: Gershwin & Gershwin** and *Rhapsody in Blue*. Wayne Strongman conducts. Performances are at 8 p.m. Tickets are \$13-\$18 for adults, \$7-\$13 for students and senior citizens. Cleary Auditorium, 201 Riverside Drive West, Windsor. For more information, call (519) 252-6579.

October 14 and 16

Violinist Joseph Silverstein conducts and performs with the **Detroit Symphony Orchestra** in their Chamber Series opener at Orchestra Hall. The program includes Haydn's *Symphony No. 44*, Riegger's *Study in Sonority* and Mozart's *Symphony No. 33*. Performances are October 14 at 8 p.m. and October 16 at 3:30 p.m. Tickets are \$8-\$12. 3711 Woodward Avenue, Detroit. For more information, call (313) 593-3730.

October 14, 15 and 16

The **Detroit Symphony Orchestra** loosens its white tie just enough to set audiences laughing, singing and tapping their feet in the Merrill Lynch Weekender Pops Series. The series begins with Mitch Miller, the trained classical musician who made "singalong" a household word. Performances are Friday and Saturday at 8:30 p.m. and Sunday at 3:30 p.m. Tickets are \$15-\$22. Ford Auditorium, Jefferson Avenue at Woodward Avenue, Detroit. For more information, call (313) 593-3730.

October 15

The **Detroit Symphony Orchestra** performs a young persons' concert entitled, "Funny Symphonies," under the direction of conductor Stefan Kocinski. Performances are at 11:30 a.m. and 2 p.m. Tickets are \$6-\$9. Ford Auditorium, Jefferson Avenue at Woodward Avenue, Detroit. For more information, call (313) 593-3730.

October 15

The **Detroit Film Theatre** presents "The Bicycle Thief," the 1949 Academy Award winner for Best Foreign Film. It is about a man and his son and a search for a bicycle in the streets of Rome. Show times are 7 and 9:30 p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more information, call (313) 832-2730.

October 16

The **Detroit Film Theatre** presents, "I Know Where I'm Going," a 1947 English film about a woman whose cut-and-dried world changes when a storm strands her on an island off the coast of Scotland. Show time is at 5 p.m. The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more information, call (313) 832-2730.

October 16 through January 8, 1989

The **Detroit Institute of Arts** holds an exclusive showing of 100 sixteenth-century Tuscan drawings from the Uffizzi Gallery in Florence, Italy. Drawings encompass the High Renaissance, early Mannerism and early Baroque in a variety of media techniques. Museum hours are Tuesday-Sunday 9:30 a.m.-5:30 p.m. No charge. 5200 Woodward Avenue, Detroit. For more information, call (313) 833-7900.

October 17

Financial planner Barbara Labadie presents "*Mutual Funds*," a program to help participants find available resources for checking claims and past performance. Learn how to avoid hidden expenses and tax problems at the Grosse Pointe War Memorial. Program is from 7-9 p.m. Tickets are \$5. 32 Lakeshore Drive, Grosse Pointe Farms. For more information, call 881-7100.

October 19

Experience *Thailand through film* with narrator Rick Howard, the film's producer. The evening begins with dinner in the ballroom of the Grosse Pointe War Memorial at 6:30 p.m.; the film begins at 8 p.m. Tickets are \$16.85 for the complete evening and \$4.25 for the film only. Make dinner reservations by October 14. 32 Lakeshore Drive, Grosse Pointe Farms. For more information, call (313) 881-7511.

October 20

Mark McPherson offers a look at the world beyond in *Ghostbusting: For Real*. Participants will learn about paranormal investigation, including the outcome of ghost hunts around the world. Lecture begins at 7:30 p.m. at the Grosse Pointe War Memorial. Tickets are \$12. 32 Lakeshore Road, Grosse Pointe Farms. For more information, call (313) 881-7511.

October 20-22, 27, and 28

David Mamet's comedy, *A Life in the Theatre*, will be performed on Wayne State University's campus. Performances are at 8 p.m. Tickets are \$9-\$14. Hilberry Theatre, corner of Cass and Hancock, Detroit. For more information, call (313) 577-2972.

October 20, 27 and November 3

Learn how to manage your money, reduce your taxes, save and invest more, structure your investments and retire financially independent in the 3-part course, *Personal Financial Planning: A Common Sense Approach*. Presented at the Grosse Pointe War Memorial. Classes meet from 7-10 p.m. Cost is \$45 per person or couple. Advance registration suggested. 32 Lakeshore Road, Grosse Pointe Farms. For more information, call (313) 881-7511.

October 21

Neeme Jarvi conducts the *Detroit Symphony Orchestra* in an Orchestra Hall performance of Pärt, Sibelius and Grieg. Guest violinist Vikto Treyakov joins the Orchestra. Performance is at 8 p.m. Tickets are \$14-\$22. 3711 Woodward Avenue, Detroit. For more information, call (313) 593-3730.

October 21

The *Detroit Film Theatre* presents "Cane Toads" and "Mix-up," two witty documentaries. Show times are at 7 and 9:30 p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more information, call (313) 832-2730.

October 21-23, 26-30

Michigan Opera Theatre presents Stephen Sondheim's "Follies," a Tony Award-winning musical extravaganza. The production features Nancy Dussault and Juliet Prowse. Performances are October 21, 22, 27, 28, 29 at 8 p.m.; October 23, 29, 30 at 1:30 p.m.; October 23 and 30 at 6:30 p.m.; and October 26 at 1 p.m. Tickets range from \$8-\$40. Fisher Theatre, Fisher Building, Detroit. For more information, call (313) 874-7850.

October 22

Violinist Viktor Treyakov performs with the *Detroit Symphony Orchestra* as Neema Jarvi conducts. The program includes works by Pärt, Sibelius and Grieg. Performance is at 8:30 p.m. at Ford Auditorium. Tickets are \$15-\$22. Located on Jefferson Avenue at Woodward Avenue. For more information, call (313) 593-3730.

October 22

The *Detroit Film Theatre* presents "The End of Summer," an insightful film about an aging family patriarch; a 1961 movie made in Japan. Show times are 7 and 9:30 p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more information, call (313) 832-2730.

October 22 and 23

The thirty-fifth annual tour of residential Grosse Pointe homes, sponsored by the *Grosse Pointe Garden Center*, will feature six homes of contrasting styles. Visit the home of an artist (with works of art from all over the world), an English country-style home, and an American farmhouse, among others. The self-guided tour features tear-off tickets and a map so you can go in any order. Tickets are \$8 presale at various Grosse Pointe locations or the Garden Center, and \$10 the day of the event. Houses will be open 1-5 p.m. rain or shine on both days. For more information, call (313) 881-4594.

October 23

The *Detroit Film Theatre* presents, "The Life and Death of Colonel Blimp," a 1943 English film about the career of a dedicated and complicated soldier. Show time is at 5 p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward, Detroit. For more information, call (313) 832-2730.

October 23

The *Lyric Chamber Ensemble* opens its 1988-89 Ford House Series at the Edsel and Eleanor Ford House. Musicians Stacey Woolley, violin; Marcy Chanteaux, cello; and Scott Woolley, piano, will perform *Ravel-Sonata* for violin and piano, *Bolling-Suite* for violin and jazz piano, and *Rachmaninoff-Trio Elegiaque* for violin, cello and piano. Tickets are \$12, \$10 for senior citizens and students. 1100 Lake Shore Drive, Grosse Pointe Shores. For more information, call (313) 884-3400.

October 25

Moscow State Symphony Orchestra performs at Orchestra Hall. Led by conductor Gyorgy Lehel, the orchestra is now ranked with the world's great ensembles. Performance is at 8 p.m. Tickets are \$15-\$30. 3711 Woodward Avenue, Detroit. For more information, call (313) 833-3700.

October 26

The *Japan Folkloric Art Dance Troupe* presents cultural dance pieces at Orchestra Hall. Thirty-five members perform in the colourful event. Performance is at 8 p.m. Tickets are \$8-\$16. 3711 Woodward Avenue, Detroit. For more information, call (313) 833-3700.

October 26

Frank Judge, executive director of the Detroit Strategic Plan Implementation Office, will lead a panel discussion on *How the Detroit Strategic Plan Will Affect the Grosse Pointe Community*. At 8 p.m. Free admission. Grosse Pointe War Memorial, 32 Lakeshore Road, Grosse Pointe Farms. For more information, call (313) 881-7511.

October 28

Join the *Detroit Symphony Orchestra* for a Friday morning concert and free coffee and donuts. Neemi Jarvi conducts in this program of Martinu, Grieg and Dvořák. Performance is at 10:45 a.m. at Ford Auditorium. Tickets are \$11-\$18. Located on Jefferson Avenue at Woodward Avenue. For more information, call (313) 593-3730.

October 28

The *Detroit Film Theatre* presents "Dragon Chow," a 1987 German film dealing with the all-too-common malady of rootlessness. Show times are 7 and 9:30 p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more information, call (313) 832-2730.

October 28, 29 and 30

A musical performance of "How to Succeed in Business Without Really Trying" will open Wayne State University's Bonstelle Theatre season. Produced in cooperation with the Department of Music. Curtain time is at 8 p.m.; 2 p.m. on October 30. Prices are \$9-\$14. 3424 Woodward, Detroit. For more information, call (313) 577-2972.

October 29

More than 300 people are expected to attend this year's *Detroit International Wine Auction* at the Stroh River Place Atrium — an event for the benefit of the Center for Creative Studies-Institute of Music and Dance. A silent auction begins at 5:30 p.m.; a live auction follows at 7:30 p.m., during a seven-course gourmet dinner supplied by area chefs. 300 River Place, Detroit. For ticket information, call (313) 831-2870.

October 29

Neeme Jarvi leads the *Detroit Symphony Orchestra* in a program of Martinu's *Music for Double String Orchestra, Piano and Timpani*, Grieg's *Piano Concerto* and Dvořák's *Symphony No. 5*. Pianist Brigitte Engerer joins the Orchestra. Performance is at 8:30 p.m. at Ford Auditorium. Tickets are \$12-\$22. Located on Jefferson Avenue at Woodward Avenue. For more information, call (313) 593-3730.

October 29

The *Detroit Film Theatre* presents "Obiomed," a film made in the U.S.S.R. in 1980. The comic yet moving work is about a civil servant who can barely rouse himself to get out of bed. Show times are 7 and 9:45

p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more information, call (313) 832-2730.

October 29 and 30

Windsor Symphony Orchestra pays tribute to Johannes Brahms as Dwight Bennett conducts a program featuring *Tragic Overture, Variations on a Theme of Haydn and Symphony No. 4*. Performances are October 29 at 8 p.m. and October 30 at 3 p.m. Tickets are \$9-\$18 for adults, \$7-\$13 for students and senior citizens. Cleary Auditorium, 201 Riverside Drive West, Windsor. For more information, call (519) 252-6579.

October 30

The **Detroit Film Theatre** presents "Stairway to Heaven," a 1946 English film fantasy about a pilot who is forced to bail out of his aircraft in World War II and is given a chance to argue for his life in an unusual "Supreme Court." Show time is 5 p.m. Tickets are \$3. The Detroit Institute of Arts, 5200 Woodward, Detroit. For more information, call (313) 832-2730.

WEST

October 1 through October 15

Judy Pfaff large **woodblock prints from Kyoto, Japan**, along with Eighteenth and Nineteenth century Chinese furniture will be on display at the D & J Bittker Gallery. Hours are Tuesday-Saturday 11 a.m.-5:30 p.m. 536 N. Woodward, Birmingham. For more information, call (313) 258-1670.

October 1 through October 16

The bittersweet musical, "**Sweet Charity**," is performed at the Birmingham Theatre. Created by Neil Simon, Bob Fosse, Cy Coleman and Dorothy Fields, the show opens the theatre's Tenth Anniversary Season of Broadway Hits. Matinees **Wednesday and Sunday at 2 p.m.** Performances on Sunday are at 7 p.m. and Tuesday-Saturday at 8 p.m. Tickets \$16-\$26.50. 211 S. Woodward, Birmingham. For more information, call (313) 644-3533.

October 10 and 17

"**Moscow and Leningrad: A Tale of Two Cities**," a lecture series by Peter Julicher, Cranbrook Kingswood faculty member and former teacher in Moscow, centers on these historic urban centers. Lectures are at 7:30 p.m. Tickets are \$18.50 for the series, \$10 for single lectures. Cranbrook Educational Community, 500 Lone Pine Road, Bloomfield Hills. For more information, call (313) 645-3635.

October 10, 17 and 24

Hope Palmer presents a series of lectures at Cranbrook House about **women artists during the years of the Renaissance through Realism**. Lectures begin at 7:30 p.m. Tickets are \$27.50 for the series, \$10 for single lectures. Cranbrook Educational Community, 500 Lone Pine Road, Bloomfield Hills. For more information and registration, call (313) 645-3635.

October 11, 18 and 25

"**Problems for a New President: Wars of the Middle East**" is the title of James Dickerson's lecture series. Dickerson is a former special assistant in the office of the Secretary of Defense and a professor of political science at Oakland University. Lectures are at 7:30 p.m. Tickets are \$27.50 for the series, \$10 for single lectures. Cranbrook Educational Community, 500 Lone Pine Road, Bloomfield Hills. For more information, call (313) 645-3635.

October 12, 19 and 26

"**The Enchantment of Britain**," an armchair lecture series with unique audio-visual aids, is given by Stephen Bertman, a professor of classics at the University of Windsor. At Cranbrook House. Lectures begin at 7:30 p.m. Tickets are \$27.50 for the series, \$10 for single lectures. For information and reservations, call (313) 645-3635.

October 13

A **fall tour of Cranbrook** entitled "George Booth's Dream," is a bus tour of the 300-acre campus followed by a luncheon at Cranbrook House. Tickets are \$18.50. Cranbrook Educational Community, 500 Lone Pine

Road, Bloomfield Hills. For information and reservations, call (313) 645-3635.

October 19, 20, 21, 22 and 23

The **Our Town Art Exhibition and Sale** at the Community House in Birmingham opens October 19 with a gala preview dinner for patrons and sponsors. The four day exhibition will feature luncheons and an "Evening of Art and Music" on Friday. General hours are October 20-22 from 9:30 a.m.-5:30 p.m.; October 23 from 10 a.m.-5 p.m. Admission is free. 380 South Bates Street, Birmingham. For more information on special events, call (313) 644-5832.

October 20

"**Humor and Health: Juggle for the Health of It**," a way to release stress and have fun, the lecture will be given by psychotherapist and counselor Ted Braude. Lecture begins at 8 p.m. Cranbrook Educational Community, 500 Lone Pine Road, Bloomfield Hills. For more information and reservations, call (313) 645-3635.

October 21, 22 and 23

It's an **Old World Market Extravaganza**. Held for the first time in the Southfield Civic Center, this 60-year Detroit tradition features demonstrations of Estonian woodburning, Japanese origami, European lacemaking and Ukrainian egg decorating. Marketgoers can sample the food, crafts, music and dance of more than 25 nationalities. AT&T will sponsor free world-wide phone calls. Tickets are \$2 for adults, \$1 for senior citizens and children 16 and under, \$5 for family of two adults and three children. Hours are October 21 and 22, 10 a.m.-9 p.m.; October 23, 10 a.m.-7 p.m. For more information, call (313) 871-8600 or (313) 354-1000.

October 25

"**After Van Gogh and Warhol: Art and Investment**," a lecture series given by Ruth Rattner, a fine arts appraiser and art consultant at the Detroit Institute of Arts, is held at Cranbrook House. Lectures begin at 7:30 p.m. Tickets are \$20 for the two-part series. Cranbrook Educational Community, 500 Lone Pine Road, Bloomfield Hills. For more information and reservations, call (313) 645-3635.

October 26 through December 18

Birmingham Theatre hosts the 1986 Tony Award-winning "**I'm Not Rappaport**." Performances on Wednesday and Sunday are at 2 p.m., Sunday at 7 p.m. and Tuesday-Saturday at 8 p.m. Tickets are \$16-\$26.50. 211 S. Woodward, Birmingham. For more information, call (313) 644-3533.

October 28

Effervescent soprano Marci Shulman appears with the **Birmingham Bloomfield Symphony Orchestra** singing Broadway favourites. "Stage and Screen" begins the BBSO's Pops Series held at Roma's of Bloomfield. Performance at 8:30 p.m. Tickets are \$12 adults, \$6 students. 2101 S. Telegraph, Bloomfield. For more information, call (313) 643-7288.

HERITAGE welcomes the opportunity to publish community event notices. Send all information and black-and-white photos to:



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Our guide to the finer restaurants in the Detroit metropolitan area is classified from inexpensive to very expensive. For a one-person, three-course meal including tax and tip, dinners range from inexpensive (under \$12), moderate (\$12-\$24), expensive (\$25-\$35) and very expensive (over \$35). These prices do not include alcoholic beverages; all restaurants serve alcoholic beverages unless indicated. Most restaurants accept major credit cards: AE (American Express), CB (Carte Blanche), D (Discover), DC (Diners Club), MC (Master Card), V (Visa).

EAST

ANTONIO'S, 20311 Mack, Grosse Pointe Woods (313) 884-0253

A stone fountain encircled with planters of fresh basil graces one of three small dining rooms. Antonio's specializes in northern Italian and Sicilian cuisine. The menu offers a selection of six pasta choices, fish stew and chicken and veal plates. Try the *tagliatelle con dadi di prosciutto* (pasta with prosciutto, onions and fresh tomatoes), or the *frutta del mare bagnato* (a blend of mussels, clams, shrimps and fish of the day steamed in tomatoes and herbs). Hours are Tuesday-Saturday 5-9:30 p.m.; Sunday 5-8 p.m. Reservations preferred. Moderate; MC, V.

ART GALLERY OF WINDSOR RESTAURANT, on the third floor of the Art Gallery of Windsor, 445 Riverside Drive West, Windsor (519) 255-7511.

Enjoy fine dining with a breathtaking view of the riverfront. The lunch menu offers traditional and exotic dishes, an assortment of freshly baked desserts and a tea-time package featuring a pastry platter, coffee or tea. A license to serve alcoholic beverages has been applied for and should be in place after the beginning of October. Hours are Tuesday, Wednesday and Saturday 11 a.m.-4:30 p.m.; Thursday and Friday 11 a.m.-8:30 p.m.; Sunday 1-4:30 p.m. Reservations accepted. Inexpensive; MC, V.

CADIEUX CAFE, 4300 Cadieux, Detroit (313) 882-8560.

This casual and homey restaurant features steamed mussels as their specialty. Appetizers put the mussels in escargot or Provençal sauce. Open Sunday-Thursday 4-11 p.m.; Friday and Saturday 4 p.m.-midnight; Sunday 4-10 p.m. No reservations accepted. Moderate; AE, CB, DC, MC, V.

COSTANZO'S VICTORIAN ROOM, 3601 East Twelve Mile Road, Warren (313) 751-6880.

The Victorian atmosphere created with clusters of globe lamps, red banquettes and red-and-black gladiola-patterned wallpaper sets the pace for this elegantly small Italian restaurant. Indulge in house specialties of Veal Piccante, Veal Tosca or Veal Siciliano, prepared in an old-style Italian fashion. Housemade desserts include cheesecake and cannoli. Hours are Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday 4-11 p.m. Reservations accepted. Moderate; AE, DC, MC, V.

DA EDOARDO, 19767 Mack, Grosse Pointe Woods (313) 881-8540.

This charming little eatery is simply elegant and hosts a wide variety of vintage wines to add to tempting entrées. Enjoy a Gaja *Barbaresco* red wine with an Italian selection. The glowing fireplace creates a relaxed atmosphere in which to indulge in the *Tournedos of Veal "Alicia"* or the *Alaskan crabmeat cannelloni verdi Isabella*, which are among the specialties served. Hours are Sunday-Thursday 5-10 p.m.; Friday and Saturday 5-11 p.m. Reservations required. Expensive; MC, V.

EASTSIDE CHARLIE'S 19265 Vernier Road, Harper Woods (313) 884-2811.

This family tavern offers a casual atmosphere and several choices for a fish dinner. Boston scrod, whitefish, cod, perch, orange roughy, yellowfish tuna and mako shark are among available entrées. Pastas are also popular at this eatery. Hours are Monday-Thursday 11:30 a.m.-11 p.m.; Friday and Saturday 11:30 a.m.-midnight; Sunday 10:30 a.m.-2:30 p.m. and 4-10 p.m. Inexpensive-moderate; AE, CB, DC, MC, V.

FOGCUTTER, 511 Fort Street, Port Huron (313) 987-3300.

Exquisite decor adds to the delicious view of the lake. Enjoy a table-side seascape while selecting from the various entrées of steaks and

seafood. Hours are Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday noon-11 p.m.; Sunday noon-7 p.m. Reservations recommended. Entertainment Tuesday-Sunday. Moderate; AE, DC, MC, V.

GALLIGAN'S, 519 E. Jefferson, Detroit (313) 963-2098.

The dark, wood panelling and brass accents take a back seat to service here. The restaurant offers mussels by the bucket, black bean soup and deli-style sandwiches. Open Monday-Saturday 11 a.m.-2 a.m. Reservations accepted. Moderate; AE, CB, DC, MC, V.

IVY'S IN THE PARK, 31800 Van Dyke in the Van Dyke Park Hotel, Warren (313) 939-2860.

The warmth of mahogany and brass provides a romantic setting in private alcoves and separate dining rooms that seat 6-50 people. The culinary style that displays new American traditions is evident in the creativity, originality and innovation that has become the hallmark of Ivy's. Chefs offer a series of menus and an ever-changing bill of fare. Hours are Monday-Friday 6:30 a.m.-3 p.m. and 5-10 p.m.; Saturday 8 a.m.-2 p.m. and 5-11 p.m.; Sunday 8 a.m.-3 p.m. and 5-9 p.m. Reservations preferred. Moderate; AE, CB, D, MC, V.

JACOBY'S, 624 Brush, Detroit (313) 962-7607

Built in 1840, it is the oldest restaurant in town. The busy lunchtime atmosphere slows down in the evening but patrons can enjoy the same menu any time. Specializing in German cuisine, the menu features Sauerbraten, weiner-schnitzels and a variety of German sausages. Hours are Monday and Tuesday 11 a.m.-10 p.m.; Wednesday and Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-midnight; Saturday 11 a.m.-11 p.m.; and Sunday 11:30 a.m.-3 p.m. Reservations not required. Inexpensive; AE, CB, DC, MC, V.

JEFFERSON COLONADE (Mellenthin's), 24223 Jefferson, St. Clair Shores (313) 779-4720.

The contemporary decor lends itself to the traditional American menu, along with German specialties. Try the *kassler rippen* (grilled smoked pork chops), *weiner schnitzel* (breaded fried veal steak) or the *sauerbratenes* (marinated roast beef). Hours are 8 a.m.-10 p.m. daily. Reservations accepted, but not required. Moderate; AE, D, MC, V.

JOE MUER'S, 2000 Gratiot, Detroit (313) 567-1088.

It's busy, contemporary and the place to be for Rainbow Trout Almondine and flounder stuffed with crab. The menu offers over 18 other seafood and fresh-water fish entrées including Dover salmon and soft-shell crabs. Hours are Monday-Thursday 11:15 a.m.-10 p.m.; Friday 11:15 a.m.-10:30 p.m.; Saturday 5-11 p.m. Reservations requested for parties of ten or more and for first seatings. Moderate-expensive; AE, CB, DC, MC, V.

JOEY'S ON JEFFERSON, 7909 E. Jefferson, Detroit (313) 331-5450.

An evening out dining and dancing will be well spent at this location. Delight in a meal that begins with an appetizer, such as Shrimp Joey (butterfly shrimp breaded and sautéed in butter-and-herb sauce). Continental entrées have an Italian accent and include *chicken vesuvio*, a house specialty. A glass-enclosed balcony overlooks the sunken dance floor where Top Forty hits are played. Restaurant hours Sunday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight. Club closes at 2 a.m. Reservations welcomed. Moderate; AE, CB, DC, MC, V.

THE LITTLE BAR, 321 Chartier, Marine City (313) 765-9333.

This cozy spot's menu is highlighted by their fresh pickerel, home-made pies and large selection of imported beers and liqueurs. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday and Saturday 11:30 a.m.-11 p.m. Reservations suggested in the evening. Moderate; AE, DC, MC, V.

MAXWELL'S, 480 Riverside Drive West, Windsor, Ontario (519) 253-4411.

Enjoy a selected menu of Maxwell's pepper steak, filet of salmon or the steak-and-lobster dinner while looking out over the Detroit River. Hours are 6:30 a.m.-10 p.m. daily. Reservations accepted. Moderate-expensive; AE, CB, MC, V.

THE MONEY TREE, 333 W. Fort, Detroit. (313) 961-2445.

This contemporary eatery has candles and peach linen on every table. "Casually elegant" can describe this busy downtown restaurant which features chicken strudel for lunch and a changing wild game menu for dinner. Monday-Friday 7-10 a.m. and 11:15 a.m.-2:30 p.m.; Tuesday-Saturday 6-9 p.m. Reservations accepted. Moderate-expensive; AE, DC, MC, V.

MYKONOS SUPPER CLUB, 454 E. Lafayette, Detroit (313) 965-3737.

The Greek Islands inspire this restaurant's decor and menu. Serving both Greek and American entrées, Mykonos features Mousaka (baked eggplant), Scallops Athenian Style and broiled quails. Appetizers include octopus, artichoke hearts and kasseri, a Greek cheese. Open daily from 5:30 p.m.-2 a.m. Reservations accepted, suggested on weekends. Moderate-expensive; AE, CB, MC, V.

NIKI'S TAVERNA, 735 Beaubien, Greentown, Detroit (313) 961-2500.

Upstairs from the original Niki's, the taverna offers a soft, fine dining atmosphere. It is decorated in mauves with brass accents, but the menu is the same—Greek cuisine with baked lamb as the specialty. Hours are 11 a.m.-4 a.m. daily. Dancing on weekend evenings. Reservations not required. Inexpensive-Moderate; AE, CB, DC, MC, V.

OPUS ONE, 565 E. Larned, Detroit (313) 961-7766.

Bevelled mirrors, etched glass, marble floors, and brass and mahogany accents comprise the decor of Opus One. Enjoy American cuisine with a French flair or delight in the contemporary presentation of classical French and European dishes. Hours are Monday-Friday 11:30 a.m.-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 5:30-11 p.m. Dancing in the evening. Reservations preferred. Expensive; AE, MC, V.

PARK PLACE CAFE, 15402 Mack at Nottingham, Grosse Pointe Park (313) 881-0550.

A piano bar gives pizzazz to this elegant restaurant enhanced by a decor of soft grays, charcoals and a hint of burgundy. The menu includes a wide variety of fish selections; orange roughly served with slices of onion and Parmesan cheese is a specialty. Some of the usual entrées include filet mignon, veal, quiche and stuffed shrimp. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-midnight; Saturday 5 p.m.-midnight; Sunday 11 a.m.-2:30 p.m. and 3-9 p.m. Reservations recommended. Moderate; AE, MC, V.

THE PHOENICIA, 163 Janette Avenue, Windsor (519) 977-9027.

An Eastern menu has been prepared with a home-style touch and adapted to suit the Western lifestyles and tastes. Choose from several Lebanese dishes including grape leaves stuffed with meat and rice and served with pita bread. Phoenicia's Dish consists of squash, cabbage,

grape leaves and baked kibbeh. Hours are Monday-Thursday noon-10 p.m.; Friday noon-midnight; Saturday 5 p.m.-midnight. Reservations suggested. Moderate; AE, MC, V.

PINKEY'S BOULEVARD CLUB, 110 E. Grand Boulevard, Detroit (313) 824-2820.

A 100-year-old, two-story building houses some of the finest cuisine on the east side. The menu consists of appetizers including escargot, steak bites and Caesar salad and entrée selections of seafood, steaks and frog legs—a specialty. The decor suits this club's age—deep blue with old-fashioned print curtains and table cloths. Hours are Monday-Friday 11 a.m.-2 a.m.; Saturday 5 p.m.-2 a.m. Jazz band on Monday evenings; piano bar Tuesday-Saturday. No reservations needed. Moderate; AE, CB, DC, MC, V.

PONTCHARTRAIN WINE CELLARS, 234 West Larned, Detroit (313) 963-1785.

Famous for its fine wines, this eatery features romantic candlelit wine cellar decor complete with wine racks, barrels and fresh flowers. The menu offers fresh fish, veal, chicken, beef and dessert. A specialty is the veal cordon bleu and the best escargot in town. Try the frog legs a la Pontchartrain, roast Long Island duckling with black cherry sauce and wild rice, escalopes of venison with port and plum sauce and wild rice, or the chicken livers en brochette with bacon and mushrooms. Hours are Monday-Friday 11:30 a.m.-2:15 p.m. and 5-9 p.m.; Saturday 5:30-11 p.m. Reservations preferred. Expensive; AE, CB, DC, MC, V.

RACHELLE'S ON THE RIVER, 119 Clinton, St. Clair (313) 329-7159.

This upbeat eatery features global cuisine. Try an appetizer such as the Southern spinach salad with peanuts, bacon, oranges and balsamic vinaigrette. Then select from various seafood dishes including house-made fettucine with clams and pancetta. A piece of chocolate Amaretto-glazed pound cake with raspberry sauce and whipped cream is one desert sure to polish off your hunger. Hours are Monday-Thursday 11:30 a.m.-9 p.m.; Friday and Saturday 11:30 a.m.-10 p.m.; Sunday noon-8 p.m. Reservations suggested on weekend evenings and for parties of more than four. Moderate; AE, MC, V.

THE RIVER CRAB, 1337 North River Road, St. Clair (313) 329-2261.

Bouillabaisse, paëlla and salmon en papillote are just three offerings from the extensive menu. Hours are Monday-Thursday 11:30 a.m.-9 p.m.; Friday and Saturday 11:30 a.m.-10 p.m.; Sunday 10 a.m.-2 p.m. and 3:30-8:30 p.m. Reservations recommended. Moderate; AE, CB, D, DC, MC, V.

SPARKY HERBERTS, 15117 Kercheval, Grosse Pointe Park (313) 882-0266.

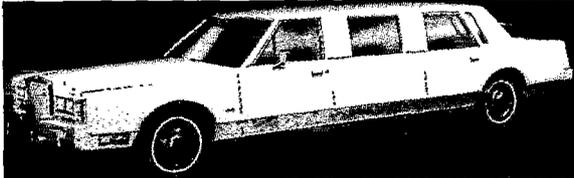
A common meeting place, Sparky Herberts gives everyone a chance to relax and socialize while choosing from the variety of daily changing specials on the menu. Fresh fish, salads, pasta, pheasant and rack of lamb are only a few of the star entrées available. Hours are Monday-Saturday 11:30 a.m.-midnight; Sunday brunch is noon-3 p.m. and dinner is 4-11 p.m. Reservations accepted, but not required. Moderate; AE, DC, MC, V.

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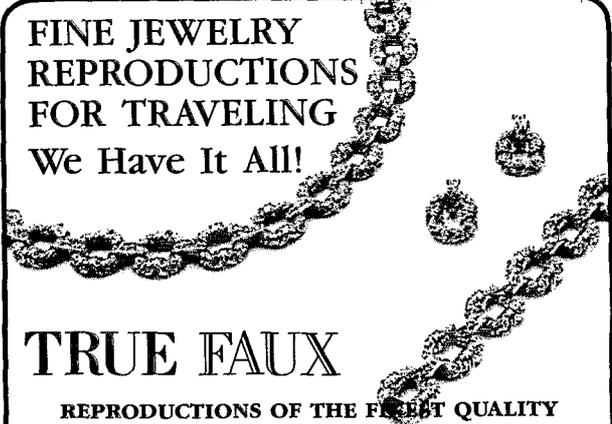
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ST. CLAIR INN RESTAURANT, 500 N. Riverside, St. Clair (313) 329-2222.

The linen and china-set tables add to the elegance of this traditional English dining room. Gaze over the St. Clair River while savouring the entrées on the American menu which includes fresh seafood and steaks. Hours are Monday-Thursday 7-10 a.m., 11:30 a.m.-4 p.m. and 5-10 p.m.; Friday and Saturday 7-10:30 a.m., 11:30 a.m.-4 p.m. and 5 p.m.-midnight; Sunday 8 a.m.-noon and 1-9 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

TBQ's OTHER PLACE, 3067 Dougall Avenue, Windsor (313) 963-8944.

The warmth of this hospitable eatery can be found in each of its four rooms. The Fireplace Room offers old-country charm; the Terrace lends itself to the outdoors effect; secretive bookcases open up to the Backroom, a club-like atmosphere with a green marble fireplace; and the Prime Rib Room is a mini night club equipped with a dance floor and backgammon coves. The menu features Proviny veal, stuffed Emilliano, seafoods such as fresh Canadian salmon, chicken Kiev and a wide selection of steaks. The dessert menu is also extensive. Hours are Monday-Saturday 11 a.m.-1 a.m.; Sunday 11 a.m.-10 p.m. Reservations recommended. Moderate-expensive; AE, MC, V.

333 EAST, 333 E. Jefferson in the Omni Hotel, Detroit (313) 222-7404.

Try the fettuccini in cream sauce with smoked chicken and morels, a sautéed breast of chicken served with both acorn and red pepper sauce, or a warm salad of shrimp and scallops in herbal vinaigrette. Hours are Sunday-Thursday 6:45 a.m.-2:30 p.m. and 5:30-10 p.m.; Friday and Saturday 6:45 a.m.-2:30 p.m. and 5-11 p.m. Reservations suggested. Very expensive; AE, DC, MC, V.

TIDEWATER GRILL, 18000 Vernier in Eastland Mall, Harper Woods (313) 527-1050.

Seafood and fresh fish are the specialties, with the added delight of a mesquite grill. Dine cozily in an eclectic New England atmosphere. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday noon-9 p.m. Reservations not required. Moderate; AE, MC, V.

TOM'S OYSTER BAR, 15016 Mack, Grosse Pointe Park (313) 822-8664.

They've opened a full kitchen in this casual restaurant which resembles a New England saloon. In addition to fresh shellfish, oysters and crabcakes, you can order from a selection of 10-12 fresh fish entrées daily. Kitchen hours are Sunday-Tuesday 5-10:30 p.m.; Wednesday and Thursday 5-11 p.m.; Friday and Saturday 5 p.m.-midnight. No reservations accepted. Moderate; AE, MC, V.

TUGBOAT RESTAURANT, foot of Quелlette on Riverside, Windsor (313) 964-2743 or (517) 258-9607.

The good ship Queen City is a floating restaurant with a nautical atmosphere. Seafood is the specialty. Hours are Sunday-Thursday 11:30 a.m.-10:30 p.m.; Friday and Saturday 11:30 a.m.-midnight. Reservations preferred. Moderate; AE, MC, V.

VIVIO'S, 2460 Market, in the heart of the Eastern Market, Detroit (313) 393-1711.

The atmosphere here is like an Eastern Market gathering. The eccentric decor features an antique-filled bar with a contemporary dining room. Special menu items include 20-ounce Porterhouse steaks and Alaskan King Crab legs. Hours are Monday-Friday 7 a.m.-9 p.m.; Saturday 7 a.m.-5 p.m. Reservations not accepted. Moderate; AE, CB, D, DC, MC, V.

WIMPY'S, 16543 Warren Avenue at Outer Drive, Detroit (313) 881-5857.

Experience casual dining with an old-fashioned flair at Wimpy's. Pictures of timeless movie stars and antiques decorate the walls while the menu features hamburgers as the specialty. Steaks, sandwiches and appetizers are also available. Open daily from 11 a.m.-midnight. No reservations accepted on Fridays. Inexpensive; MC, V.

ZA PAUL'S, 18450 Mack, Grosse Pointe Farms (313) 881-3062.

Generous portions of fresh pasta are a standout in this contemporary two-story building. Fresh fish, ribs, chicken and beef are served up in a setting conducive to table-hopping. Hours are Monday-Saturday 11:30 a.m.-2 a.m. Piano-bar Tuesday-Saturday. Reservations requested for parties of six or more. Moderate; AE, MC, V.

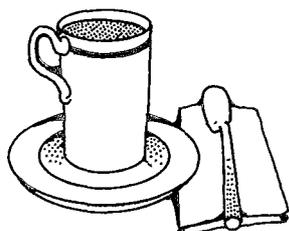
WEST

ALBAN'S, 190 N. Hunter, Birmingham (313) 258-5788

This two-story eatery features an openly contemporary decor with brass and oak accents. The down-to-earth menu includes steak, seafood, an array of salads and specializes in deli-style sandwiches. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday noon-9 p.m. Reservations required for large parties. Moderate; AE, MC, V.

BRASSERIE DUGLASS, 29269 Southfield between 12 and 13 Mile, Southfield, (313) 424-9244.

Chef Douglas Grech (Chef Duglass) is recognized for his creativity and showmanship in preparing dazzling delights. The bistro-style menu includes borscht, black bean and onion soups, fresh pastas and main courses, including braised lamb shanks and chicken in red wine. Hours are Tuesday-Friday 11:30 a.m.-2 p.m.; Tuesday-Sunday 4-9 p.m. Reservations suggested. Very expensive; AE, DC, MC, V.



CHEZ RAPHAEL, 27000 Sheraton Drive, Novi (313) 348-5555.

This French-European style restaurant specializes in grilled lobster, loin of lamb and grilled Dover sole with lobster mousseline and champagne herb sauce. Doors open at 6 p.m. Monday-Saturday. Reservations preferred. Very expensive; AE, CB, DC, MC, V.

GOLDEN MUSHROOM, 18100 W. 10 Mile at Southfield, Southfield (313) 559-4230.

Lavish wood decor which complements the house specialties of wild game. The menu offers continental cuisine and attracts many during lunch hours. Hours are 11:30 a.m.-4 p.m. Monday-Friday; 5-11 p.m. Monday-Thursday; 5 p.m.-midnight Friday; 5:30 p.m.-midnight Saturday. Reservations preferred. Very expensive; AE, CB, D, DC, MC, V.

JACQUES, 30100 Telegraph, Birmingham Farms Office Complex, Birmingham (313) 642-3131.

The elegant dining here features French cuisine, chicken and seafood. And there's more... Jacques is connected by Jacques' Patisserie to Jovan's, a fast-paced weekday eatery. Casual, Jovan's is noted for Caesar salads. Both open Monday-Friday 11:30 a.m.-2 p.m.; Jacques is open Monday-Saturday 6-10 p.m. Reservations suggested. Moderate-expensive; AE, DC, MC, V.

KYOTO JAPANESE STEAKHOUSE, 1985 W. Big Beaver, Troy (313) 649-6340.

Guests dine in front of huge teppan tables where chefs create traditional Japanese cuisine, which includes seafood, poultry and beef. *Kyotosushi* is the perfect combination of seafood, rice and vegetables—especially appealing to those of health-conscious bent. Hours are Monday-Friday 11 a.m.-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 5:30-11 p.m.; Sunday 3:30-9 p.m. Reservations required. Moderate; AE, CB, D, DC, MC, V.

THE LARK, 6430 Farmington Road, W. Bloomfield (313) 661-4466.

Starting with cold appetizers, choose from *curried duck, shucked oysters or a venison paté*. Main course selections include roast partridge with candied pears, walleye sauté with leeks and Sautérne sauce. The chef creates other specials daily. Doors open at 6 p.m. Tuesday-Saturday. Reservations required. Very expensive; AE, CB, DC, MC, V.

LES AUTEURS, 222 Sherman Drive, Royal Oak (313) 544-2887.

This sophisticated restaurant in the heart of Royal Oak features bistro-style openness and lots of activity. Menu selections include freshly grilled game birds and seafood specials, as well as a range of salads, pasta and pizza. A new counter, the Take Away, offers ready-to-eat meals and beer and wine. Hours are Monday-Friday 11:30-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 6 p.m.-midnight. No reservations taken. Moderate; MC, V.

MIDTOWN CAFE, 139 North Woodward, Birmingham (313) 642-1133.

Delight in dishes such as steamed shrimp in raspberry vinegar with velouté sauce or the artichoke heart with a watercress salad. Decor includes a central bar and marble-top tables. Hours are 11:30 a.m.-1:30 a.m. daily. Reservations required. Moderate; AE, MC, V.

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NIPPON KAI, 551 W. 14 Mile between Crooks and Livernois, Clawson (313) 288-3210.

Here the Japanese cuisine begins at the sushi bar and includes salmon-skinned handrolls, giant clam salads and soups of fishcakes and vegetables. This simple Japanese-style restaurant offers tatami—small sitting rooms for intimate dining. The menu offers *Tempura*, *Sukiyaki* and *Sashimi*. Hours are Monday-Friday 11:30 a.m.-2 p.m.; Monday-Thursday 5:30-10:30 p.m.; Friday and Saturday 5:30-11 p.m.; Sunday 3-9 p.m. Reservations suggested; required on weekend evenings. Moderate-expensive; AE, DC, MC, V.

NORM'S OYSTER BAR AND GRILL, 29110 Franklin Road, Southfield (313) 357-4442.

The menu here is continental, specializing in seafood and offering pasta and sandwiches. Downstairs, a grill adds finger foods, such as

ribs, to your choices. At the same address, *Salvatore Scallopini at Norm's* offers Italian dishes and an Italian atmosphere. Both restaurants are open Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday noon-11 p.m.; Sunday 4-9 p.m.; the Oyster Bar is open for Sunday brunch 11 a.m.-3 p.m. Reservations suggested. Moderate; AE, DC, MC, V.

NORMAN'S ETON STREET STATION, 245 S. Eton, Birmingham (313) 647-7774.

This remodelled Grand Trunk railroad station is a Michigan historical site. High ceilings, windows and ferns are the setting for a menu of American cuisine which features fresh seafood, steak and stir fry. Hours are Monday-Thursday 11 a.m.-midnight; Friday 11:30 a.m.-2 a.m.; Saturday noon-2 a.m.; Sunday noon 9 p.m. Reservations taken for parties of six or more. Moderate; AE, DC, MC, V.

PAINT CREEK CIDER MILL AND RESTAURANT, 4480 Orion Road, Rochester (313) 651-8361.

The large, rustic building is situated on an historic country site. Foods here are fresh, house-cured and baked daily. Order dishes baked, broiled or sautéed to your own tastes. Open Tuesday-Friday 11:30 a.m.-2:30 p.m.; Tuesday-Saturday 5-10 p.m.; Sunday 9 a.m.-2 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

PANACHE, 555 S. Woodward, Birmingham (313) 642-9400.

In the heart of downtown Birmingham, Old World dining here features big, comfortable chairs and Black Angus beef. The menu offers a large selection of fish entrées. Open Monday-Saturday 11 a.m.-4 p.m. and 5 p.m.-midnight. Reservations suggested. Expensive; AE, CB, DC, MC, V.

PHOENICIA, 588 S. Woodward, Birmingham (313) 644-3122.

This eatery elaborates on dishes that illustrate the French influence on Lebanese cooking and features a Middle-Eastern decor. Try stuffed salmon with coriander, garlic, tomatoes and peppers or the traditional rack of lamb and sweetbreads. Open Monday-Thursday 11 a.m.-10:30 p.m.; Friday and Saturday 11 a.m.-11 p.m. Reservations suggested for large parties. Moderate; AE, DC, MC, V.

PIKE STREET COMPANY, 18 W. Pike St., Pontiac (313) 334-7878.

Not many restaurants these days take time to butcher their own meat, cure their own prosciutto and make their own vinegars, stocks and soups. But this company does, and that's part of what makes it so unique. The menu offers a selection ranging from Michigan brook trout stuffed with Shiitake mushrooms and chives, sautéed shrimp with chorizo sausage, to a sautéed veal chop with wild Oregon mushrooms and onion compote. Hours are Monday-Friday 11 a.m.-3 p.m.; Tuesday-Thursday 5-11 p.m.; Friday and Saturday 5 p.m.-midnight. Reservations suggested. Moderate; AE, CB, DC, MC, V.

PUNCHINELLO'S, 210 S. Woodward, Birmingham (313) 644-5277.

The decor in this Birmingham eatery is elegant and uncluttered. The food is simple, and of the highest quality. Floor-to-ceiling windows set the scene for the continental menu featuring chicken strudel and shrimp curry. Everything here is made on the premises. Hours are Monday-Saturday 11 a.m.-11 p.m. Reservations accepted. Expensive; AE, DC, CB, MC, V.

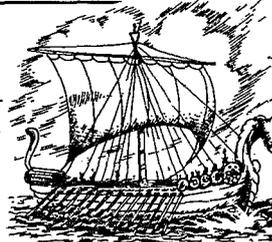
RICHARD AND REISS, 273 Pierce, Birmingham (313) 645-9122.

This popular Birmingham eatery features croissant sandwiches; or choose from a variety of salad entrées. The restaurant turns on its charm in the evening when a wine list and a menu including seafood fettuccini, Chinese stir-fried chicken breasts and Beef Wellington is presented to you by servers in formal attire. Beer and wine. Open Monday-Saturday at 7:30 a.m., Sunday at 9 a.m.; dinner begins Tuesday-Saturday, at 6 p.m. Reservations accepted. Moderate; no credit cards.

The SULTAN, 7295 Orchard Lake, W. Bloomfield in the Robbin's Nest Shopping Center (313) 737-0160.

Decorated in white marble and charcoal-coloured accents, this attractive eatery offers a selection of traditional chicken dishes, lamb, quail, stuffed salmon, vegetarian entrées and sweetbreads. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday 3-10 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V.

—Compiled by Margaret Ann Cross



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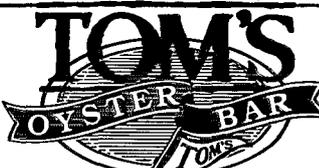
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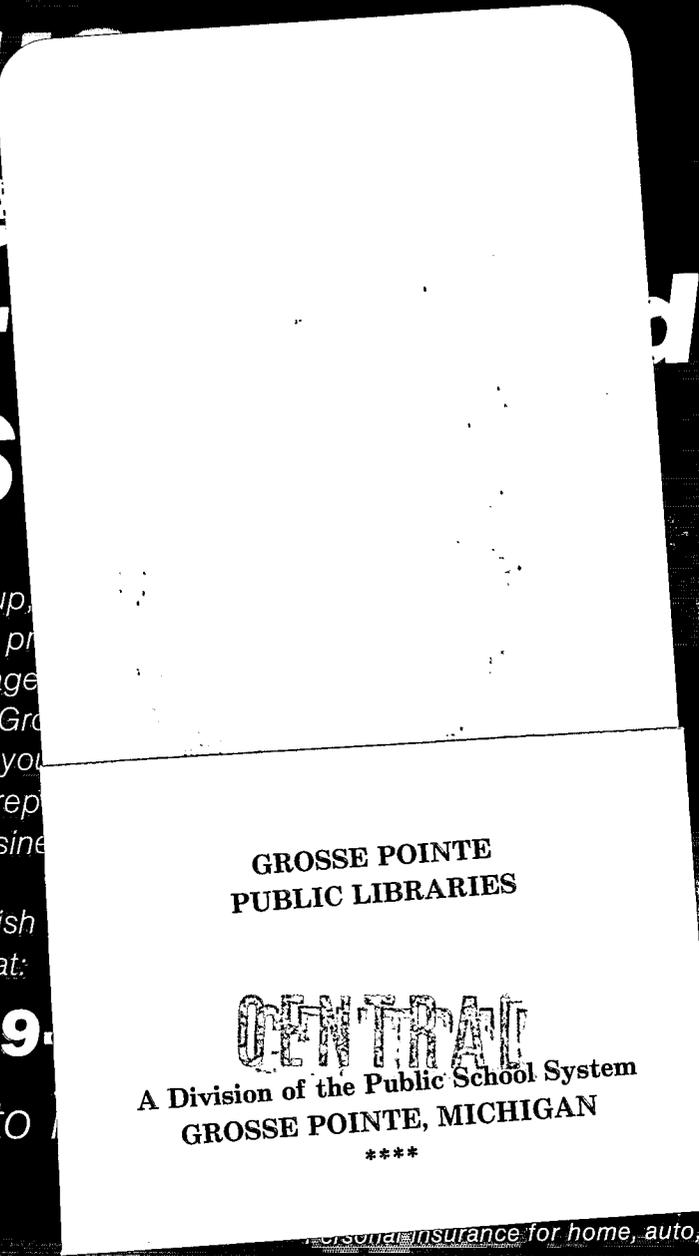
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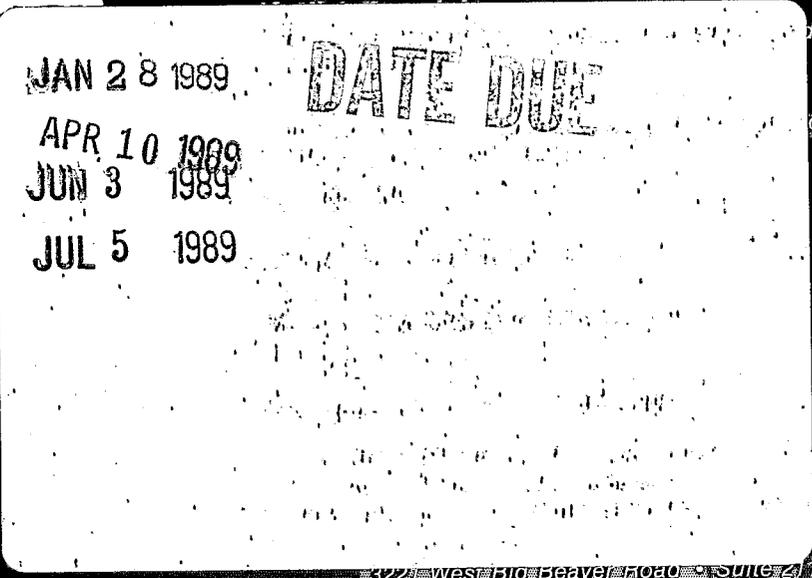
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