

Nixon Staffer Turns Weed Promoter — pg. 2

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POLICE POWER ~ PART II

Justice American Style

(The following is the second in a series of articles on the Ann Arbor Police Department. Much of the information comes from a dissertation written by John Perley Evans, containing confidential interviews with officers and city officials.)

Police Chief Walter Krasny finally appeared before City Council on Monday, October 15, 1973 to report on crime in Ann Arbor and answer questions by Council members.

The questioning ranged from charges of harassment of gay people to the number of men assigned to the drug squad. As the questioning went on, it became clear that the city Police Department enforces the laws it chooses, regardless of ordinances passed by Council or instructions which are passed along via the City Administrator.

The problem brought up in the first article of this series (SUN, October 15, 1973) shows how the police use their power to both influence authority and control the people in the community (who in reality, are supposed to be the policy setters). While the study from which the information was taken showed that the AAPD has been doing as it pleases for a long time, such behavior is on the upswing under the current Republican administration.

POLICE AND THE GAY COMMUNITY

The police have always been known for the problems they create for people who are outside the traditional, middle-class standards of behavior.

Krasny was quick to point out to Council that "Varying beliefs and changing life styles mark this complex and competitive society. Extremes, ideals, emotions and bad conduct are trademarks of our society. These specific conditions work to hinder the effective operation of the police."

As the questioning went on, it became clear that he meant particular groups, including gay people, drug abusers (he made it quite plain that he did not separate marijuana from the "hard" drugs), and various other undesireables "who are here for free room, free board and whatever they can rip off." Krasny went on to say that regardless of the reputation Ann Arbor has, such "undesireables" were not welcome.

The questioning began when Councilperson Nancy Wechsler brought up an incident which had happened at the Rubaiyat the night before.

Gay women had been going on Sunday nights to dance and have a good time, and see Iris Bell play. Apparently, the owner has been getting very uptight about the women displaying their affection for each other openly, and had requested Iris Bell to play only fast songs, as the slow ones were encouraging close dancing.

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Ron English of CJO (shown above right with Charles Moore on trumpet) writes about the music industry ripoff of musicians on page 7. For other music news, see Michigan Boogie for concert reviews—page 11; an interview with jazz artist Charles Lloyd and record reviews on page 10. If you're more interested in hearing music than reading about it, check the Calendar on page 23 for listings of events throughout Southeastern Michigan.

Lee Gill Innocent Campus Lynchers Lose Recall

Most people had given up following the progress of U-M's Student Government Council until Lee Gill became president of the student body this fall and things started to move. Up until that time SGC, fraught with financial mismanagement, infighting and unresponsiveness to the students was such a joke that in 1972 Dave Hornstein created the Bullshit Party and rode its platform to victory.

For a short while it appeared SGC might be changing. Lee Gill, a black ex-con, working with a council dominated by progressive members of the Students Rights Party, supported the tuition strike, started the Complaint Board and worked to put the question of students serving as University Regents on the ballot in 1974.

But as soon as the fall term began a series of three flyers were distributed on campus effectively spreading the rumor that Lee Gill was an embezzler. Two flyers were put out by New Morning and one, the most malicious and racist, was reportedly distributed by Lee's conservative enemies on council, led by former SGC Treasurer Dave Shaper and present council member David Faye. An investigative report by the Michigan Daily refuted their allegations and revealed that there was no real evidence that Lee ever attempted to put SGC funds into his private bank account, his accusers had charged.

Like vultures, Lee's enemies, with a majority on SGC after the fall's election where only 2,000 out of 40,000 U-M students voted, refused to stop their witch-hunt, even though they had no evidence to support their

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California Marijuana Initiative 1974 Ex-Nixon Staffer Promotes



Gordon Brownell and Sandra Kutik of CMI. "I never smoked weed while at the White House. Mainly out of paranoia."

an interview with GORDON BROWNELL & SANDRA KUTIK

The California Marijuana Initiative Coalition, presently comprised of over 120 coordinators actively organized in 24 counties, began circulating petitions on October 1, 1973, for a new decriminalization measure to be placed on the November, 1974, statewide ballot. To qualify, valid signatures of 325,504 registered voters must be gathered in initial and supplemental petitioning periods by mid-February, 1974 — which will then give almost nine full months to wage the necessary media and educational campaign to show voters the wastefulness of spending exorbitant amounts of tax money (estimated at over \$100 million in 1972) punishing marijuana users; the ineffectiveness of the present criminal laws in deterring marijuana use; and the overwhelming weight of legal and medical authority in favor of decriminalization.

Last year, decriminalization of marijuana won 33.47% of the statewide vote. This year, with experienced petitioners already organized in the major counties, with nine months for the educational campaign after making the ballot, and with a more moderate initiative emphasizing the real issue at stake — the issue of adult personal freedom of choice in their own private conduct — Coalition members are confident that decriminalization of marijuana can

To the SUN readers:

The Union Gallery, located on the first floor of the Michigan Union, is in serious trouble and will be closed in January due to lack of funds. To help: become a patron or write a letter of support to Vice President of Student Services, H. Johnson, 307 Union, 3rd floor.

—Union Gallery

Dear Brothers and Sisters,

David Saxner, Dean Fitch, and I got hold of a recent issue of the SUN in which there was a letter from brother Charles Branch at the federal "hospital" prison in Springfield, Mo. In the letter Branch asked about the P.C.C. Alas—the P.C.C. of Milan is no more.

The Prisoners Cultural Collective was "officially" disbanded and most of its working membership transferred to various prisons around the country on Aug. 17th and 20th. Most of us were transferred for our involvement in a fast on the 20th. The fast, which was being used as a means of non-violent in regard to certain conditions at the prison was "glorified" and blown completely out of proportion by the administrators as the "beginnings of another Attica". For a prison like Milan, that's ridiculous.

Brother David Saxner was the first to be transferred on the 17th after he confronted a staff member, Raul Lopez, about Lopez's habit of physically throwing prisoners out of his carpenter shop. David simply stated that prisoners are human beings and should be treated as such and that by physically handling prisoners, Lopez had put himself in a position to be sued. At some point in the conversation, Lopez got extremely flustered and started yelling things at David like, "If you were human beings, you wouldn't be here!" About this time, Lopez was led away by some of his co-workers. A few minutes later a lieutenant came up to David, asked

him what happened and said that Lopez would be reprimanded for his actions. Later that afternoon however, David was literally kidnapped out of his dormitory given an incident report charging him with "threatening an officer and insolence towards a staff member", and brought immediately here to the U.S. Penitentiary at Terre Haute, Indiana.

On Aug. 20th quite a few prisoners (not just P.C.C.) held a fast to protest David's kidnapping and other equally outrageous conditions in Milan. Leaflets were distributed through out the prison explaining reasons for the fast. During the day, brothers Dean Fitch, Bob Sparling, Tony Rodgers and myself, were put in segregation for "possession of un-authorized material". Brother Ray Fortman, who at the time was chairman of the P.C.C. was held for a supposed "investigation". At about 7:30 that evening all five of us were herded into cars and transferred. Bob and Tony were taken to Ashland, Ky. Ray is here in Terre Haute, and Dean and I are in segregation here awaiting transportation to Lompoc, Calif. Also, the last we heard brother Dale Horten is in Oakland Co. Jail waiting to be taken to Petersburg, Va. and brother Joe Politano is still in segregation in Milan (also because of the fast).

Although P.C.C. doesn't "officially" exist anymore and those of us who are left are scattered around the country—we are far from dead and hopefully far from forgotten. The administration at Milan has only succeeded in disbanding us as an organization. Warden Beall is extremely pleased with himself for doing so and "nipping trouble in the bud". He is also under the impression that he used P.C.C. to show other organizations in Milan that any movement towards prisoner unity is the origi-

nal sin of prison life. What Beall doesn't realize is that he's got a long way to go before he destroys our ideas, our beliefs and our energies and that's what keeps us going. Beall and his cohorts will never be able to get their grubby little hands on those three things.

Well, I hope I've given some sort of explanations of where the P.C.C. stands today. If I am the first of our members to write the SUN, then I apologize for taking so long to let the people of Ann Arbor and our brothers still in Milan know what happened and that we are all OK.

Those of us who were transferred are trying to get back to Milan through the courts. Until then or if by some twist of fate we don't return—take care and stay high as possible.

In struggle,
Dave Colser
For the Prisoners Cultural
Collective

Dear Brothers and Sisters,

First off I would like to let all the people who were working with the Prisoners Cultural Collective out at Milan Prison, that the transfers of most of the P.C.C. organizers was a setback for progress being made at Milan. But let it be known that wherever the brothers were transferred, the struggle to expose and change the inhuman conditions we are forced to live under will continue, to be waged against the pigs who run and control U.S. Prisons Government. I hope we are all aware that the struggle has just begun and the road to freedom is long and hard. Out of the efforts that were put forth at Milan, a lot of people learned by working collectively that we can weaken the hold the man has

on us as human beings. Together in/out we can throw off the chains that the man has placed on us, and one day overcome the paper tiger that goes by the name U. S. of A. I'm sure that the brothers at Milan must continue to struggle to educate and work to bring a unity and when the time comes for the pig to ride down, then stand together and deal with him. As ONE we can win. Divided we fall. Don't let the man keep on tricking you. Who holds the key? We all have the same oppressor, seek him out... and deal with this pig government that keeps their foot on so many backs. Make them know that the next time they move they will be stopped.

Now, secondly I would like to express some thoughts to the people of Ann Arbor community that I feel are very important to the struggle that is going on to make Ann Arbor a community that serves the people's needs. It seems to me that some of the people who are aware of the problems that face the people of the U.S. in making a revolution in this country, are busy attacking each other through their newspapers. The people I'm speaking of are New Morning and RPP. From a few things I've read in both papers, it seems that alot of people are falling into the pigs "trick bag" of divide and conquer.

Both groups of people are doing alot of hard work in the A2 area and should be able to come together in some way to build a stronger community. A2 is a progressive community and if people are really into struggling to bring a change in this country, then I think it's time to start directing their attacks at the real enemy and not at each other.

If there is some criticism that needs to be dealt with, set it out. In unity and face

LETTERS

Legal Tokes

be won when California voters go to the polls in November, 1974.

The following interview is with Gordon Brownell and Sandra Kutik, organizers of the '72 and '74 California Marijuana Initiatives and members of Amorphia, the non-profit cannabis cooperative that produces Acapulco Gold rolling papers, the proceeds of which go to legalize marijuana.

SUN: Would you explain how CMI will change the marijuana laws?

GB: The great thing about the initiative process for a lot of people, especially for a lot of freeks and anarchists and a lot of people who are alienated from the political process is that it is one of the few ways within the present constitutional system where the people themselves can write their own laws. What we've done in California is to write our own marijuana law. It is not the law that each of us working for the initiative thinks is the best way in which to deal with marijuana. But what we are trying to do in '74, as we tried to do in '72, is remove all criminal penalties for the growth or use of marijuana for personal use.

SUN: The initiative doesn't mention sales—that would still be a criminal offense?

GB: Which is not necessarily because we want that. Certainly, the position of a lot of us is that people who sell marijuana don't belong in jail any more than people who buy it or smoke it. In California there has been a rule in the attorney general's opinion and in the opinions of other officials to the effect that you cannot legalize the sale of marijuana through the initiative process. We would run into constitutional conflicts and problems there.

As long as sale is outlawed by the federal government and as long as there are treaty obligations prohibiting the sale and commerce of marijuana, we would involve ourselves in a lot of constitutional hassles if we tried to go with full legalization. But by simply removing the criminal penalties on processing marijuana and cultivating it for personal use, the state is not putting itself in conflict with the federal law.

Sooner or later society is going to have to come to grips with the question of providing a legal source for marijuana because by the government's own statistics it's the third most popular drug after alcohol and tobacco in the United States today and there are close to thirty million Americans who have used marijuana, again by the government's own figures.

One thing that the marijuana initiative did in California last year too was dispel the notion that marijuana reform is simply a white middle class issue. The Marijuana Initiative got proportionally more votes in the black precincts of California than it did in the white. The only areas where the marijuana initiative did exceptionally well as far as the white population goes were those areas which had

“The marijuana initiative in California dispelled the notion that marijuana reform is a white middle-class issue. CMI '72 got proportionally more votes in the black precincts in California than in the white.”

large concentrations of long hairs and students. We carried almost every single college town in California. We did well in white middle class suburban areas where there was a large concentration of younger voters. But as a general rule the initiative did not do well in white blue-collar areas, and it did not do well in most white middle-class areas except in areas that had a significantly large number of people who went to college or had children who went to college. These were the upper suburban communities as opposed to working class communities or areas where people did not have young people in college.

SUN: Who were the people who worked on CMI in 1972?

GB: In California, one of the strongest was freeks who were otherwise alienated from the political system but they related to the marijuana initiative because marijuana was finally a political issue that was relevant to them. And the second strongest group, that may even have been stronger, was the student community. The University of California students alone probably contributed a quarter to a third of our signatures. We had students organizing their dorms, organizing their fraternities and sororities.

Two other movements that we've been able to draw a lot of support from are both the gay movement and the women's movement. Because in talking about the issues of sexual conduct and

abortions you are also talking about the sovereignty of the individual to decide for himself or herself what is to be done with his or her life. So a lot of gay people, even gay people who do not smoke dope, see marijuana in terms of a personal freedom issue. And a lot of women who have been very active in the struggle for women's rights and the abortion issue, see the same fundamental question of personal freedom involved.

And it has not been difficult at all in organizing people behind the marijuana initiative, especially freeks and students. It gets them involved in the political processes where their involvement and their coming to the polls and their voting also benefits a lot of the other progressive and liberal issues that a lot of the more establishment politicians have been trying to get freeks and students and blacks and chicanos and other alienated segments of society to come to the polls and vote on. The experience has been that these people are not going to come to the polls unless there is something really relevant to them to vote on, not just someone's ego-trip who happens to be running for governor or for president, who may or may not have a bearing on any of these peoples' lives, because they've seen politicians and candidates come and go, and their effect on them hasn't generally been that good.

SUN: Why don't you just lay out how it's set up and organized, what sort of an organization do you have?

GB: Right now, the most important thing is qualifying for the ballot. Starting Oct. 1, we have approximately one hundred and thirty days to collect 326,000 valid signatures, which means we have to collect 500,000 signatures total. So we are organizing community-based groups and committees in as many counties and cities as possible who are responsible to circulate petitions in their communities, and to in turn get other people to circulate petitions. In San Francisco, for example, we hope to have one hundred people whom we can mail petitions to for circulation. And this process is being carried out on Village and neighborhood levels also, where we are trying to get as many people as possible carrying petitions who will each get, say, fifteen signatures of registered voters.

GB: Last year we had one hundred and fifty thousand signatures which the state threw out as invalid because the people weren't registered, or else they couldn't read it or it was a bad address, or someone had moved. So we were fortunate to qualify, although we just barely did as it turned out. More than a third of the signatures were invalid.

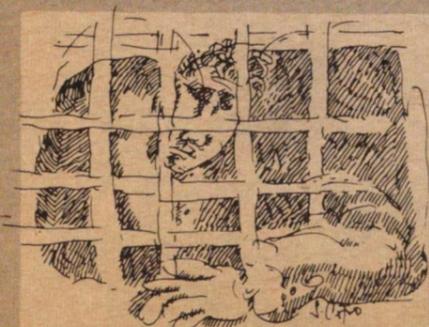
SK: Which we found out is average for petition drives of any sort.

to face. Not through a newspaper. Paper's aren't the place to settle anything. Paper should be used to educate the people, and keep them informed on things going on in the community. And in the movement for change. But I'm sure the people concerned are aware of what I've just run down. So why not begin to move. If there is someone fronting as a person who is trying to bring change, and turns out to be a agent of the pig, deal with him/her in the proper way. Undercover agents and informers are worse than a star wearing pig. So watch for them. Death to all pig agents.

We are doing all we can in maximum custody to throw off the man's chains. And it's time for you out there in minimum to come together and move in unity. For together collectively we can make a revolution that will free the people of the world from U.S. capitalist oppression.

We are in the belly of the beast and the road to crushing the beast is long. So let us begin to fight the pig and not each other.

Combat liberalism
Unite the People
All Power to the People
Ray Fortman
U.S. Prison Camp 136
Terre Haute, Ind. U.S. of A.



Paper Pulps Out

America may have a booming consumer economy, but recently this country has been hit by a variety of shortages including such items as meat, fuel, denim and toilet seats.

Now, even the Ann Arbor SUN is being affected by the product shortage, as newsprint (the kind of paper most newspapers are printed on) is becoming increasingly scarce. Beginning with the next issue, the SUN will be two inches shorter as a means of conserving paper. So far, the shortage has not kept the SUN from continuing its regular printing schedule, although a continuing shortage could have further effects on the SUN's format.

The paper shortage, much like other shortages, has only cut the supply of paper, not companies profits. Paper companies have reported record profits despite the shortage.

The current began as a result of prolonged strikes by paper cutters, who have had no share of any profits. The Gulfwood Pulp Association went on strike in the South early in September to better working conditions for woodcutters. The unity between black and white workers has cut wood supplies to paper companies as much as 80 percent. While major companies such as Scott International, Allied and Crown Zellerbach (which had the largest of company profits, up 130 per cent over last year) have continued to force the strikers back to work, the GPA is continuing the fight.

"They will either have to deal with us or stop making paper," said Fred Walters, GPA president. "We are preparing for a showdown with the international corporations which have made millions off the sweat and blood of poor blacks and poor whites in the deep South as well as off the poor people the world over."

The shortage has intensified with the closing of small mills in

the U.S. and Canada, as equipment becomes obsolete and the increased costs of anti-pollution devices have become prohibitive for the small company.

Because of the shortage, supplies to distributors have been cut back to levels of two years ago. But demand has remained steady and so to there is not enough paper to go around.

The shortage is going to continue, at least for the winter, as wood cannot be cut then. But even with spring, shortages of newsprint (and many other products will continue as long as we have a capitalist system where profits are more important than the needs of the people.

Recycling paper, as well as glass and tin is one important measure to alleviate the shortages and conserve the Earth's resources. We called up the Ecology Center (417 Detroit St., 761-3186) and got the following information:

The Recycling station is located at 1965 South Industrial Hwy. and is open from 10 am to 4:30pm Wednesday through Saturday. Newspapers should be bundled with strings (not in boxes) and all staples should be removed. Magazines should be bundled from newspapers. To prepare tin cans for recycling, clean them, remove the tops and bottoms and paper labels, and then flatten the cans. Glass bottles and jars should be sorted by color and metal tops must be removed.

Campus Corners (818 State) is also offering a recycling service. Papers, glass and tin prepared properly can be dropped off on the Packard St. side of the store on Tuesdays or Wednesdays before 12:00 noon.

—Ellen Hoffman

Free Clinic Reopens!

FOR BETTER HEALTH WITH-

The Free People's Clinic reopened its doors to treat patients on October 15. The Clinic is open Monday through Wednesday evenings upstairs at 225 E. Liberty. By sometime in November, we hope to expand our hours of operation to Monday through Thursday. Patient registration begins at 6:30.

The Clinic would like to take this opportunity to explain to the patient community how we are operating and why. We have two primary goals: first, to deliver humane, personalized, FREE medical care as a model of how we believe the American medical care system should operate, and second, we have an extensive program of patient-oriented political education which exposes the American Medical Empire for what it is: a multi-billion dollar hustle, cynically organized for maximum profits, not for decent health care; as class, race, and sex biased as the other institutions in this society.

The Clinic is treating 10-15 patients per night. Past experience on Washington St. taught us that we cannot deliver good health care to everyone who needs it, so we have developed what we feel is a humane screening procedure. Except in cases of emergencies, or cases where a patient feels she/he has been abused by another medical facility, we will screen out and refer elsewhere patients who are students (they can use their health

service for free), patients who have either Medicare or Medicaid (they can use hospitals for free), and patients whose problems can be paid for by health insurance. However, all patients we screen are urged to take full advantage of our VD, birth control, problem pregnancy, gay and sexuality counseling services, and our political education resources.

Patients we refer to one of the hospitals are urged to go in the company of one of our trained Hospital Advocate staff. Hospital Advocates can help them find their way through the maze of the hospitals, obtain decent care, and help resolve any billing problems.

Since the Clinic stopped seeing patients last March, we have been involved in a number of medical-community projects and issues. We worked on the opposition campaign to St. Joseph Mercy Hospital's move. We have instituted the Medical Mediators phone line at 761-5079, which is a service for people who feel they have been abused by local medical facilities. We have produced two videotapes for Public Access television (channel F on your cable), we have regular articles appearing in the Sun and New Morning, and we have built what we feel is a beautiful, comfortable new Clinic at the Liberty St. location.

The Free People's Clinic is organized into nightly collectives con-

J. Woodhouse



Krasny, Defending the American Way

continued from page 1

Iris Bell chose to end with a slow tune (which is standard for her closing). The owner became angry and pulled the plug. When several of the women tried to confront him over his behavior, he became extremely angry, and hit one of them.

A policeman arrived, and Nancy asked him to explain to the owner that according to the Human Rights Ordinance, places of public accommodation could not discriminate against people because of sexual preference. The policeman refused to do this.

"Either the city should stand by its ordinance and let the Rubaiyat know its actions are clearly illegal," said Nancy, "or the city should state publicly it doesn't give a damn about gay people."

"We have, of course, handled this like many other cases," Krasny answered. According to him, there are two sets of laws, the State "blue"

laws and the city ordinance, creating a "conflict of law."

Jerry DeGriek then pointed out that Council had made a commitment by passing the Human Rights Ordinance to end discrimination against gay people, "and that means that you, as the Chief of police, fully follow and cooperate with that ordinance and enforce it."

"There are two laws, and we have a mandate to enforce them both," replied Krasny. "We are going to enforce them both."

It became clear that while Krasny would not directly oppose the city ordinance, he did not support it and his men would not enforce it.

Krasny reasoned that the Human Rights ordinance really only affected the Human Rights Department. He actually admitted "I'm not that familiar with the ordinance," and went on to say he thought the police "don't become involved in it (enforcing the

ordinance) until some criminal activity has been established." Once again, the police are avoiding the enforcement of a law they don't agree with.

This is not a new problem. The police power report mentions a number of orders which came from City Council, (such as the citizen receipt forms ordinance passed by Council two years ago. These were supposed to be issued when a cop initiated a contact with a citizen but did not issue a ticket). It was hoped this would end unreasonable harassment of innocent citizens. "Of course," the report states, "the City Police react to such demands by developing their own means of avoiding these direct orders."

ENFORCING LIFE STYLES

Throughout the questioning, Krasny used terms such as "immoral" and "undesireable," but refused to define exactly what he meant by that. At one point, Jerry DeGriek tried to press him on what was meant by "immoral acts" so he "would know what he could be arrested for." Mayor

Stephenson called his questioning unreasonable, and cut him off.

On of the major points in the police power report is that police enforce value systems as well as laws. Krasny uses terms that involve moral, not legal concepts.

One observer in the study (someone who worked closely with the police, defined the problem: "It's obvious that they do (differentiate between segments of the population). They are consistent with the other racial and class ideals of the white majority. If the majority of the police are white and that which is immediately in front of them (is white), then the police feel they are enforcing the values of the will of the people—white middle class values.

"The police are predominantly from the lower class and aspire to and act at the same time as middle class people. Thus there is an effort to emulate and maintain a value system which is middle class. Things like other life styles create a real threat. What if there were another way to gain satisfaction other than the stultifying drudgery of work. It would

Krasny said, "Undesirables who are here for free room, free board and whatever they can rip off are not welcome."



OUT WEALTH

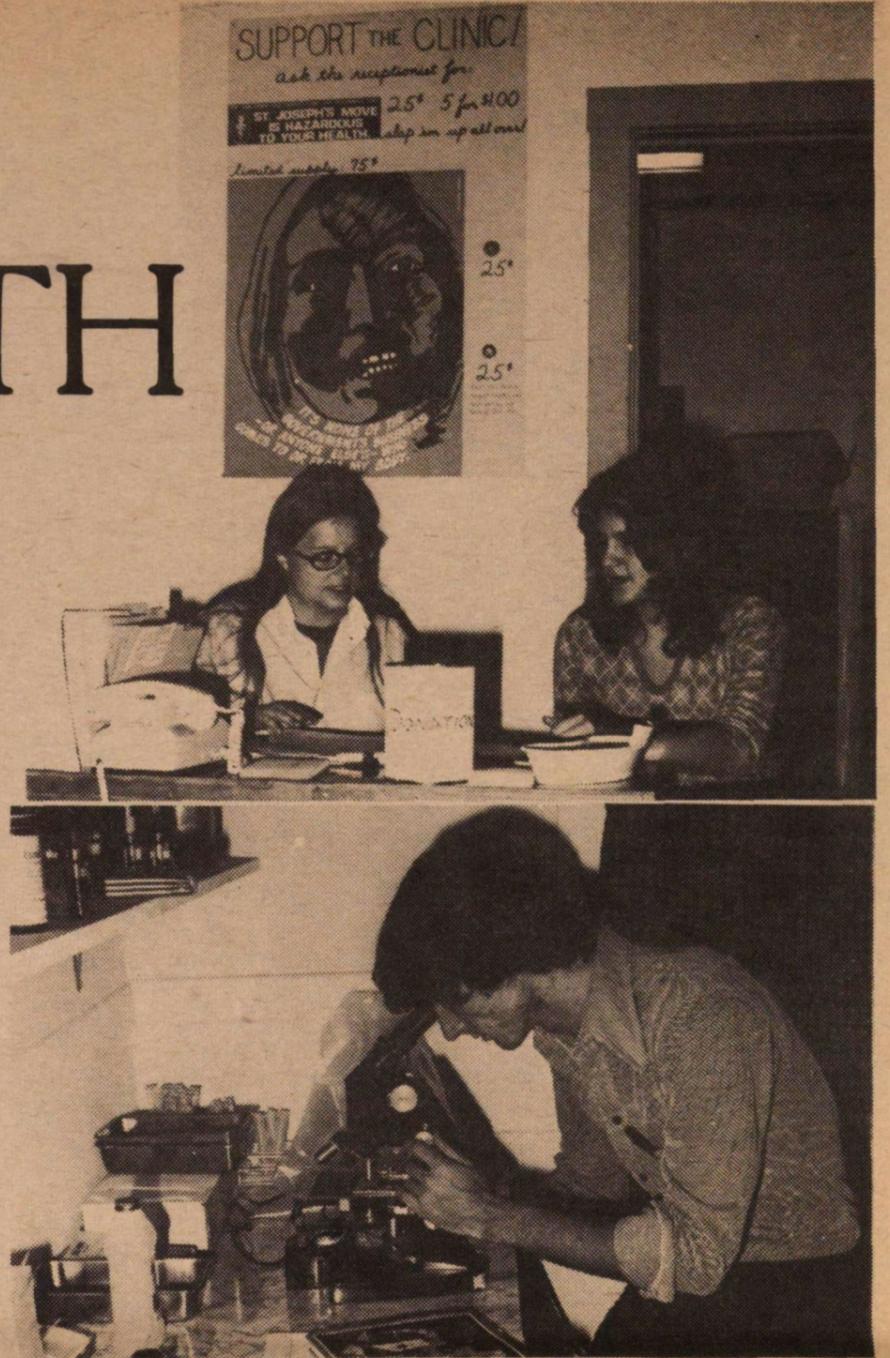
sisting of advocate-counselors, hospital advocates, nurses, lab technicians, medical students, and doctors. The staff collectives form the backbone of the Clinic. Staff commitments are to long-term work with their particular collective. Low staff turnover means that everyone learns to know and trust the other collective members so that collectives can work as teams and deliver health care smoothly and efficiently. The collective members trust one another enough to take seriously any suggestions made at nightly post-Clinic criticism sessions. All this means better, more humane, more personalized health care for our patients. It also means that the Clinic is actively combatting the rigid role hierarchy and the elitism that are so rampant in the health care system now. Roles are as loosely defined as is legally permitted. Staff are encouraged to be trained in any role they want to learn, and to take an active interest in all facets of the Clinic's overall operation. Wherever possible, staff rotate duties.

The Free People's Clinic does not see itself as merely a service organization, putting band-aids on the cuts and scrapes that the hospitals won't deal with. A strictly service-oriented Free Clinic would be nothing more than a relatively hip safety valve for the abysmal failures of the hospitals to serve the needs of our

community. The old Clinic, on Washington St. fell into that trap far too often. It even got to the point where the hospitals were referring patients to us! All we were doing was making their job a little easier for them, taking the counter-cultural patient load off their lily white hands. Any Clinic that has the welfare and needs of all patients in mind, must be politically active, and must take political stands. The problems with the health care system are political problems, problems of power, money, and the control of resources and national priorities. These problems demand a political response.

Therefore, The Free People's Clinic is a radical political organization. In everything we do, we try to expose the horrifying abuses patients are forced to endure when they get health care within the present health care system...if they get care at all. A Free Clinic on every corner would not guarantee humane, accessible health care for all citizens regardless of race, sex, age, class, and ability to pay. The entire health care system needs to be revolutionized. The Free People's Clinic sees itself as part of the growing local and national movement for patient-worker controlled, free health care for everyone. Check us out. It's your health; your life!

—Free People's Clinic



J. Woodhouse

“The pressure on the Chief from the business community is great. Any event that scares the retail oriented merchant puts them right on the phone to him. The Chamber of Commerce president was in the Chief's office throughout the whole South University riot.”

destroy their whole concept of life. They need to continue to emulate the middle class ethic that hard work brings self-satisfaction.

“They see themselves as defenders of the ‘American way of Life’ and that these groups are threatening its existence.”

The police do not always see that City Council represents the will of the people. In speaking of Council, one officer said:

“If only a small part of the population shows up and are continually vocal, they'll get what they want.”

Even a police official agreed that standards other than law are used to determine who gets harassed. “Prejudices do, however, enter in and many officers do work moral attitudes into their law enforcement programs.”

Such moral interference is directed towards people who either look or act differently than the traditional middle class. One observer pointed out: “People are singled out in another way. They are observed doing things which are not necessarily against the law but are against the police's value system. The cops take a closer look at anyone with a physical stigma—beard, long hair, skin color, etc.”

A good example of this problem came up when DeGriek asked Krasny if men “in drag” which had to be explained to Krasny, since he didn't seem to know the term) would be harassed.

“I really couldn't answer that very directly, however, if I were out

on the street it would certainly create some suspicion in my mind as to what this person is up to. A police officer is certainly going to take cognizance of somebody who is going around dressed improperly.”

THE “GOOD” GUYS

The alliance between the Republicans and the police have helped encourage continued “moral” enforcement of the law. The ties between the two are old. One officer said in the police report, “The Republicans are more conservative, more supportive and not interested in sticking their noses into the business of the police.”

Both groups receive support from similar segments of the community. Many people in the report mentioned that business interests keep close contact with Chief Krasny. One of the most incredible instances of this relationship was mentioned by a high city official in the report:

“The pressure on the Chief from the Business community is great. Any event that scares the retail-oriented merchant puts them right on the phone to him. The Chamber of Commerce president was in the Chief's office (the so-called War Room) throughout the whole South University affair (the rioting on South U in the summer of 1969). How he got there or why is anyone's guess.”

The ties became clearer as the Republicans joined in the questioning of Krasny at Council. The Republicans encouraged Krasny to continue the tough approach. In support, Councilman Henry told Krasny:

“I personally am continually contacted by various citizens who are deeply concerned that the courts here in the city of Ann Arbor are so exceptionally lenient.”

The Republicans encouraged him to talk of crime prevention, and asked him to submit a request for all the personnel he needs. “Regardless of the current budget.”

Krasny admitted at one point when statistics were against him “That anyone can do anything with statistics.” However, this did not stop him from using them to show that his department answered calls faster than the national average. Despite their record, much of his speech was a sob story about how he just didn't have enough personnel or money. He claimed that he couldn't even give his men additional training (such as in handling rape cases) because he couldn't pull them off duty without creating serious problems.

Krasny felt that crime had risen because the police were hampered in various ways, such as by the Miranda decision, in which a person must be told his rights before being questioned by the police.

“The victim has no rights,” Krasny told Council, “but the cri-

minal has all the rights, including a free attorney appointed by the courts if he can't afford one, public defender paid for by tax monies. We get into the court system and there is plea bargaining. There is practically no bond period...There is no pain and suffering, so to speak, by being arrested.”

As long as the Republicans stay in power, the Police will continue to be free to use their own discretion as to which laws they think should be enforced. But the police business is also growing stronger, as one official put it, “building an empire.” This leaves the people at the mercy of the police law, rather than the laws of the people.

“The mass (of citizens) is in a paradoxical situation in relation to governmental police systems. On the one hand, they are vulnerable to state tyranny enforced through the police organization, i.e. ‘a police state.’ On the other hand, they are vulnerable to police tyranny when state authority is unable to directly control the public police organization or hold it accountable.” (from an article by Bordua and Reiss).

—Ellen Hoffman

(The Police and the Politics of Drugs is the topic of part 3 of Police Power. See the next issue for information on the police crackdown on marijuana since the \$5 fine ended, and why they see marijuana as such a major threat.)

“The Republicans are not interested in sticking their noses into the business of the police.”





While the spring elections still seem a long way off with winter just beginning, the Human Rights Party is preparing a number of programs to regenerate interest in the party before the spring campaigns. Current projects include an anti-rape package, a rent control ordinance, and the \$5-fine marijuana petition.

Stop Rape

The anti-rape proposal, soon to be presented to City Council, is

HRP: The Hippo Emerges

being prepared in conjunction with the Women's Crisis Center. While all the details are not yet worked out, it will be modeled after an existing program in New York City.

Included in the program are plans for an anti-rape unit within the City Police Department which would be controlled by women and outside the usual authority structure of the department. The anti-rape squad would be there to help the victim, seeing she/he gets free therapy and medical treatment as well as investigating the complaint with the needs of the victim in mind.

The program is also meant to prevent rape. Among proposed methods for prevention are improved street-lighting, 24-hour public transportation and self-defense programs.

Further information on the proposal is available from the HRP office or the Women's Crisis Center, 761-WISE.

Control Rent

In a city where the majority of the people live in rented housing, and where the housing market is tight, landlords have a great deal of power. While the national average spent on rent is 22% of a family's yearly income, the figure in Ann Arbor goes as high as 33% in the central area; more than half the city's residents pay over 25%. Rents in Ann Arbor have risen three times as fast as the national average.

Previous attempts at rent control ordinances were defeated by both Democrats and Republicans on City Council, and the current Republican pro-business policies do not encourage the possibilities of any new actions by the city administration.

The HRP ordinance will be presented as a referendum on the April ballot, to let tenants decide whether

this city needs rent control. While landlords and their interests are expected to strongly oppose the ordinance in every way possible, the ordinance will create a rent control board to oversee the program, and a schedule of fines for non-compliance by landlords.

The basic proposal establishes a formula to adjust rents. This formula encourages maintenance of the house, discourages buying property at excessive rates of interest, covers normal operating expenses for the landlord, and limits the amount of profit on each property. The HRP estimates that almost everyone's rent will decrease by 10-15%, and some rents may actually come down as much as 25 or 30% under this formula.

The ordinance is expected to affect as many as three-quarters of all Ann Arbor tenants. Due to legal problems, such things as University housing and federally-subsidized low-income housing are excluded from control.

If the ordinance passes in the spring elections, rents would immediately be frozen at the highest monthly level charged during the August, 1972 through August 1973 period. An interim rent control board would be appointed based on the voting in the spring elections, and rent control based on the formula would be instituted. A permanent board would be elected in the regular fall elections.

The Rent Control Board would consist of eleven members. Landlords would be required to register with the Board, and provide any needed documents to assist with rent adjustment. Once rents are adjusted, an appeal hearing can be requested by either the landlord or the tenant.

Petitions to get the Rent Control



Ordinance on the ballot will soon be ready; 3,500 signatures are needed. People interested in circulating petitions should contact the HRP office, 516 E. William, 761-6650.

Bring Back \$5 Fine

People are still needed to circulate the \$5-fine marijuana petitions which are available at the HRP office.

Other projects and issues are also under discussion, and interested people are needed. Only through active participation of many people can the party be effective and avoid the mistakes of past elections.

—Ellen Hoffman

Lee Gill

continued from page 1

charges. They demanded a recall election for Lee, but fortunately failed to get enough SGC votes to put it into gear. The showdown came at the regular SGC meeting Thursday Oct. 25th in the Michigan Union. "I wouldn't miss this for anything," said a Daily reporter.

The new huge, unruly council of over 40 members is the result of a constitutional amendment written by Dave Shaper, apparent architect of the plot to smear Lee Gill. The amendment was unwittingly passed by the student body last spring. "Shaper's Folly" changed council from 10 members to its present size. As a result, voting takes 5 minutes and any attempt at reasonable discussion becomes wrapped in parliamentary tangles. Now a student at another Michigan college, Shaper was present this last Thursday. "I'm here to give these people a hard time," he said.

On the night of the recall vote, two leaders of the attack on Lee, David Faye and Bob Matthews, seemed particularly not on Lee's case. David Faye is a younger version of your typical slimy politician and is a protégé of Dave Shaper. He runs back and forth among his gang, eyes twitching, smug smile on his face. He and Bob Matthews, a short-haired engineering student, are the kind of smart asses who were always teacher pets in high school, ready to rat on other students.

Right-wing U-M students have tried, in conjunction with the Regents, to get rid of SGC a number of times. SGC is nothing but a thorn in the side of the Regents who see it as a possible threat to their control.

Last spring conservative students supported a measure to give U-M students a choice whether to pay 75¢ each per year to fund SGC. It sounds great, freedom of choice and all that, but its effect would be to make SGC fundless and therefore powerless. The measure failed, but now the commotion whipped up by these same conservatives over Lee Gill, added to the low voter turnout for the last SGC election, has caused the Regents to ask the Vice President of Student Services, Henry Johnson, to pick a committee to review the very existence of

The new SGC is predominantly white, male and well off. The only women, blacks or orientals present were elected last spring.

SGC. It will make a proposal to the Regents in Dec. and changes will supposedly be made next term. As Lee Gill said, "You can only fight among yourselves for so long and then the slavemaster steps in."

Throughout the entire chaotic council room scene, Lee Gill remained amazingly calm, courteous, and rational, while surrounded by a circus of hungry jackals. There he sat, a veteran of the Chicago streets and Milan Prison, under attack from the spoiled brats of the ruling class, acting like junior red baiters.

When Lee explained the truth behind the ridiculous charges, his attackers had buzzed right out of the room for a hall caucus, not interested in the truth, but only in the hunt. They were against a vote on recall that night because their investigating committees hadn't yet gathered all the facts even though it had been working for 4 weeks. As the evening went on, it became more and more doubtful that there even were any facts.

Lee explained that SGC had inherited a number of accounts from the former Jacobs-Shaper administration. SGC wanted to consolidate its funds and get them out of the grasp of the Regents.

Until Lee Gill became president, SGC was such a joke that in 1972 Dave Hornstein created the Bullshit party and rode its platform to victory.

SGC decided to consolidate its funds in Manufacturer's National Bank after none other than Dave Shaper studied which had the highest interest rate.

Lee withdrew \$8,300 from the Huron Valley National Bank in the form of a cashier's check to Manufacturer's National with the full knowledge of Rosemary Mullin, SGC treasurer.

According to the Daily investigation Lee then went to Detroit to open the account, only to discover from a teller that he didn't have the necessary corporation papers or tax ID number. He then approached a bank official to put the money in a personal account until he acquired the necessary papers rather than take the check back to Ann Arbor again.

The bank official tells a slightly different story. He says that Lee didn't speak to him about an SGC account at all. Although he says Lee walked directly from the bank door to his desk he can't be certain that Lee did not consult with other tellers about a corporate account.

The bank official became suspicious of Lee. He says

it was because of the type of check Lee had, which is usually used to pay debts owed to the bank. It is probable that Lee being black had a great deal to do with his suspicion. He sounded the alarm and his staff called the Huron Valley Bank in Ann Arbor, discovered that the money came from an SGC account and sent a memo to all other Detroit banks, warning them not to deal with Lee. Huron Valley Bank called the University and an anonymous caller contacted the Ann Arbor News, the Detroit News and the Ann Arbor Police, Krasny says he has no evidence that Lee committed any crime. Vice President of Student Affairs Henry Johnson says he believes Lee innocent of any criminal activity.

The next day Lee, Rosemary Mullin and the SGC member Dave Fowler went back to the Detroit bank to set up the corporate account with the correct papers. Bank officials were nervous and hard to deal with. The three subsequently took the money back to Ann Arbor. All SGC accounts are now under the Office of Student Accounts at the U-M.

The conservatives needed 2/3 of the vote for recall and they didn't get it. Immediately after the vote the room started to empty, the spectacle over. "What's the matter," said Lee Gill, "is the party over?"

Faye and a cohort were fuming out in the hall, frustrated in their attempts to lynch Lee, "But we didn't get a chance to tell our side," Faye squealed, hopping up and down.

Until now SGC has been threatening to sue the Regents over matters like their refusal to publish salaries of U-M employees such as professors and administrators. Now the Regents, eager to get rid of SGC and certainly eager to prevent the possibility of any more activist Student Government Councils will move to destroy SGC and replace it with a powerless structure. Student resistance has been partially neutralized by the manufactured Lee Gill scandal. This whole episode is discouraging to people who are seeking any constructive change in this society. It's all very convenient for the Regents. The whole scheme has played right into their hands. An appropriate gesture would be a letter of thanks from the Regents to New Morning, Dave Shaper, David Faye and the rest of their crew for a job well done. Now SGC will have to use its energy to fight off the Regents' plan for its dissolution.

—Linda Ross

You can only fight among yourselves for so long and then the slavemaster steps in.

—Lee Gill

Robbery and Resistance in the Music Biz

As we all ought to know by now, there is a cultural ripoff going on these days. It is a theft of a people's heritage (like the European theft of the treasures of Benin), but when a people is robbed of its living art and artists — when its lifeline of spiritual communication is tapped, jammed or cut — that people is robbed not only of its past, but also of its present and future.

The mechanics of this ripoff are simple, and familiar. It works like the classic model of imperialist economics: expropriate and export the raw material; make the native culture dependent on the imperialists' cheap manufactured goods; sell those goods at considerable economic advantage; return nothing to the colony for development beyond what is necessary to keep the ripoff operating.

In contemporary cultural terms: take the young and gifted creators and performers out of the community, and ripoff some of the elements of their art; addict the population to the assembly-line "Hits" that "Keep on coming," each just like the last (because that way they're easier to grind out and "market," i.e., sell back to the people); actively discourage development and innovation by controlling the communications media and keeping the money in the entertainment (financial) capitals of Hollywood and New York. (Quiet as it's kept, that's who makes the big money — the companies and their financiers, not this year's star/next year's has-been.)

There's nothing new about the imperialist pattern. It has operated for centuries around the world, in natural resources as in cultural resources; in Africa, East Asia, South America as in Chicago, Philadelphia, Detroit. What may be new within the pattern of cultural exploitation is the accelerated pace and insidiousness of the ripoff, and (at the same time) the concerted cooperative effort of artists in this culture to resist it. This is a pattern which affects all the performing arts (dance, drama, film), but for focus let's talk about "Jazz" and related Black music.

Most record companies catering to Black music are mere cogs in an enormous machine to monopolize, cheapen and standardize Black Culture to exploit it more efficiently.

The extent of monopoly control over culture has measurably increased since the advent of the Nixon regime (though its roots are further back in time). Huge financial conglomerates have been gobbling up smaller independent companies with the government's cooperation and blessing for ten years or more. It should be remembered that with few exceptions, the independent record companies were themselves far from ideal in their financial exploitation of artists, and their receptiveness to innovative musical ideas. Nevertheless, some readers may recall Charlie Parker's Dial sides (sold door to door?). Others may recall the startling freshness of Ornette's first things on Contemporary, Dolphy's *Out to Lunch* on Blue Note, or what Wes Montgomery sounded like on Riverside before Creed Taylor shackled him to his hits.

Today, however, most companies catering to Black music are mere cogs in an enormous machine which is seeking (through the planned obsolescence of quick turnover hits, mass media brainwashing, and assembly line production) to monopolize, cheapen and standardize Black Culture so as to exploit it most widely and efficiently. This process resembles (and is in some cases connected to, via cocaine payola) the dope trade. As William Burroughs put it, "Junk is the ideal product...the ultimate merchandise...The junk merchant does not sell his product to the consumer, he sells the consumer to his product. He does not improve and simplify (sophisticate) his merchandise. He degrades and simplifies the client."

If these seem like strong words to apply to the record business, keep in mind that one of the "hottest" jazz producers in the industry, who has control of his own label (owned ultimately by a conglomerate) is notorious among musicians and listeners alike for assembling some of the best, most consistently creative musicians in the world, and making them sound merely competent. He does this, apparently by design, so that all his records have a uniform "sound", making them habitually indistinguishable in the marketplace; apparently feeling that too much creative quality would disturb the narcotic haze of his formula-oriented habitual consumers.

So what is to be done? How are our artists to get the music their souls must make out to the people who can use it? The obvious answer would be independent production, controlled by the artist. But this is only a partial answer.

Independent production companies, booking agencies, and even record labels controlled by musicians have been seen occasionally over the last few years. The main reason for their existence has often been that the musicians's company gives him creative control, and greater bargaining leverage when it comes time to deal with a major company for national promotion and distribution. Typically, this would mean that his organization would get 6 to 8% of 90% of the gross sales of the record, as opposed to the 2 or 3% he would get had he signed directly with the major company to be produced by them. In forming his own company, he takes over the function of the manager, the producer and Artist and Repertoire man — those who exert the most direct control over his art.

But there remain between the artist and his potential audience several other gatekeepers — each of whom represents more rake-off, more obstruction. They include the major company's A & R man or vice-president, who sign him in the first place; and the company's promotion department, which is subject to corporate marketing strategy concerns, as well as to internal politics, i.e., other producers and A & R men within the company exerting pressure for favorable treatment of their products. Beyond the company, the regional promoter-distributor in the field is pressured by all the labels he handles, and anyway jazz is just a sideline, far below top 40 singles in importance. The trade press is similarly attentive only to the "majors" who provide their advertising revenue, and the handful of radio stations in the country who program any creative black music at all are subject to all of these pressures. Every step in this obstacle course is subject to well-financed and planned corporate and industry wide marketing schemes (what this year's trends are) and to hype (economically motivated lies about the quality and saleability of records). This is because the monopolies have modeled the entire industry on the top 40 teenage music process, and its values: make as much money as possible as fast as possible, and everything else be damned.

Granted, it is possible for a serious artist who has "paid his dues," i.e., been ripped off a few times, ignored for years at a time, to survive in that atmosphere as a part of the jazz line thrown into the company catalogue to complete its coverage of the "college kids and colored folks" markets. He will most likely be given neither adequate production budgets nor creative freedom; and even if he has his own production company, even minimal integrity becomes increasingly difficult as the industry senses that jazz might be trendy again, and focuses its corny merchandising efforts on creative Black music. Always, of course, without regard for the true aesthetic, spiritual, and social content of the music. And so we are confronted with the spectacle of hyped artists in a vacuum: critics and promoters saddle artists who have made positive contributions with embarrassing over-inflated reputations that obscure their actual achievements, so that (as one of the leading creators remarked on a recent visit) "There's poor -----," (a famous white tenor player) "They've got him out there to where he's supposed to be up there with Coltrane!" Or by the same token, we see strong young Black talents jammed into the "this year's star" mold, doing smooth "covers" on insipid Bacharach tunes.

This is why the self-determination struggle is vital. Music has always had deep social and spiritual significance for African and Afro-American (and other) peoples. That significance is systematically washed out of the planned-obsolescence entertainment industry today. We see the same pattern in the watered-down dance and drama of commercial TV, Broadway shows and Hollywood films, and even in much of the independent production of stars who set up their own companies. So finally, self-determination means nothing beyond artists getting their hands deeper in the till (though that's a start), if the self-determination effort is aimed only at duplicating the formula orientation of the monopolies, or if the self-determined production falls back into the corrupt and monopoly system.

But for us to survive and grow as peoples, projecting to ourselves the genuine images of life and spirit our souls demand, self-determination is necessary—since

the industry is certainly not going to right wrongs and jeopardize its multi-billion dollar ripoff of a culture. The burden is on the artists and allied members of the community to create alternative institutions charged with fostering the arts on all fronts: Education in the sources and resources, and artistic development; management, promotion, booking; production, recording, distribution. This effort must begin at the community level, where the ripoff begins, and it must involve all of us in all the art forms and media, to counter the "divide and conquer" tactics we know so well. And our institutions must be self-sustaining ultimately; not subject to corporate, State, or Federal whim.

—by Ron English

Ron English plays lead guitar in the Contemporary Jazz Quintet and is a member of the Strata non-profit musical cooperative in Detroit.



Cable T.V. Public Access TURN YOURSELF ON

The following article is from a pilot copy of *TUBE*, a new video magazine. It deals with public access to cable TV by describing the various relationships that exist between communities using public access and the cable companies required to provide it by the FCC.

The cable companies are guided by the profit motive, not by dedication to community service. Therefore by the end of the article we realize that the potential of public access cable TV is not yet being realized.

This is the first in a series of articles the *SUN* is running on cable TV. So watch for coverage of the local public access situation and news about the local cable company, Michigan CATV Associates in future issues.

Cable television is creeping across the country. It's already in New York, and DeKalb, Illinois, and Lubbock, Texas. By 1980, so the experts say, almost everybody will have access to it. It will bring at least 20 channels into your home as well as something called two-way transmission capacity. Which means that with a little keyboard on top of your TV, you can ask questions of your set and it can give you some answers. If you happen to live in Reston, Virginia, where Mitre Corporation set up its experiment with two-way cable, you could get an antidote for a poison or make a doctor's appointment by pushing the right buttons. If you wanted to keep up with what was happening on a minimal cable system, you could watch one hour on each of the twenty channels and still have four left to sleep.

But what, one might ask, are they going to fill 20-odd channels with? Are there that many old movies, *I Love Lucy* reruns, and hosts for quiz shows

available? Well, perhaps not. One channel will be dedicated to the use of the local government and its various branches, one to the educational system, one to each of the existing local television stations, two or three to the importation of distant television stations from other cities, and all but one of the rest will be leased to commercial operators. The last one is for us. The public—you and I—is going to have one channel. Free. At five minutes a shot. This is not the place to go into the complicated tangle of political and legislative maneuvers that went into that

Remember the first time you heard your voice on a tape recorder? Video is twice as powerful a mirror. It has the ability to capture the mood, the essence of a situation.

decision. It is a reality. Soon after the cable hits town, you can be on television. And the great thing about it is that no one but your loved ones will be watching. Who could stand hour after hour of 5-minute harangues on the insanely miscellaneous variety of topics that would appear on the public access channel?

Public access to television is one of those freak opportunities that are a spin-off from a highly advanced technology. No one really knows yet what can come of it, or what it's good for, because it's too new. Cable television itself was only first laid around 1950, when an enterprising television dealer offered it free to his customers as a sort of super-antenna service to promote the sale of television sets in areas where reception was bad. Since then it has

developed into a promising industry that has tempted the investment of corporate giants like Hughes Aircraft, Warner Communications, and Time-Life Inc.

The opportunity for public access rests partly on the vast channel-carrying capacity of the cable itself, and partly on the confused perception that somehow "the airwaves belong to the people." That's a pretty safe assumption, considering the fact that "the people" in general haven't the foggiest notion of how to use the media's vast power. ("Hi, mom. Hi, dad. I'm on TV.") The legally required five minutes free time in front of a studio camera is hardly the beginning of a revolutionary new medium. Still, the concept of public access has generated a tremendous amount of energy. Information is power in our society. And television is the most powerful disseminator of information around. But how can cable, with its almost unlimited information-carrying capacity, be put to use for whatever group of people one is part of? An interesting question.

One group working on the answer to that question is the Alternate Media Center of New York, which was funded in 1971 by the Markle Foundation to experiment with what people could do with a new decentralized medium. They started by making video tapes for people with specific problems, like a dangerous corner that needed a traffic light. Their experience led them away from shooting tapes for people, however. They want to help re-orient people to the technology, to demystify it, and to turn it into a tool with which groups can explore their own needs and communicate them. They decided that the best way to accomplish that was to set up decentralized places where people could come in, learn to use the portable half-inch video-tape recorders, and take them out to shoot their own tapes. Because people, having been conditioned for so long to being passive consumers of the mass media, must essentially begin to invent their own ways of using it.

In an interview with Ted Knupp of the University of Wisconsin, Red Burns said, "We're talking about the kinds of things that will happen to people when they plug into things that have been denied to them before. Not denied because some big, bad wolf said you can't do that. But because there was a scarcity of channels. Now it isn't necessary to think in terms of the mass audience, because the mass audience can't look at eighty channels at the same time. We're not in competition."



Ozone Parade Potatoes Beat Meat

i arrived at Gate 10 at about 3:30 P.M. where the Ozone Parade was vaguely organizing itself. Since i was "covering" the event for the *SUN*, i'd decided to go as your typical trench-coated reporter. Mary had cleverly disguised herself as a Photographer (a popular costume, it turned out) and her 8 year old son Sebastian had decided to go as Himself (another prevalent motif).

A woman who was out-fitting children as mini-stuffed spuds characterized their effort as: "Ask for meat and you get potatoes!"

Another talented Anonymous Local was busy blowing-up long pastel balloons and wrapping them around his arms, legs and torso—the Michelin Tire Man personified.

Cruising around, Sebastian and i noticed a man in flesh colored tights and leotard with a clam shell head. We tried to engage him in conversation, but a squirt from his shell was the most canned response we could get.

Everywhere a kind of pleasant chaos dominated the atmosphere. The "Live 45" (Nuttin'but Mutton) strutted its stuff. A two legged rib roast could be seen in deep conversation with a couple of white bread human sandwiches (hold the pickles on one). i was pleased to find that the clam was not the "sole" representative of the Seafood Coalition. Larry the (Compleat) Lobster demonstrated dashing skating techniques in his Ravishingly Red creation without loosing his head (or his tail). The ever popular green Spectacle Men were there, keeping company with a band of brassiered (but beautiful) primates, all under the direction of a gentleman who identified himself as "Brainiac".

Also in attendance was "Some Spud", the Lovely Queen Potatoe, in a devastating

hot pink ensemble with bright orange chapeau (for that crowning touch of dissonance).

i couldn't locate the much tooted vegetable marching band, but noticed a green faced group calling themselves Light Opera warming up on a near-by float.

The Parade seemed to have decided that it was adequately organized to attempt flight at about 3:30. Sebastian, who had been considering riding on the "King and Queen of the Parade" float (Anyone can be King and Queen") finally demurred in favor of the less aristocratically inclined *SUN* float. We climbed on together and were off, followed ominously by what i took for a Gargantuan Blind Pig. It turned out later that this was in fact a huge rat—part of a clever plea for creative alternatives to the meat crisis.

The Parade passed by, causing major and minor identity crises among the pleased "intentional" spectators and some (less than bewildered) "unintentionals".

Mid-way down South University we got off the float for a quick role-switch from semi-participants to full time observers. A handsome Fresh Meat truck passed by, strewing small bags of chicken parts among the bystanders, and embellished with the logo: "You Kill It!"

i didn't get to see the actual judging of the acts, but found out later from Perley the Prez that the judges awarded 3 prizes for:

- 1) Best Motorized Float (Fresh Meat)
- 2) Best Individual Costume (Larry the Lobster)
- 3) Best Ensemble (the Dancing Potatoes)

STEPPING BACK A BIT

Well, if you go as an observer, there's some place in time where you have to become that. And the observer should do

B. Weinberg

If you start with the needs of a large corporation, of course you're going to get a system that just lets people watch, or push a button that bleeps: yes, I'll buy. We want a system that would allow people to communicate with each other, not retreat into more easily manipulable units.

In 1972, one of the big multiple-system cable operators, American Television and Communications Corporation, agreed to cosponsor an experiment in public access with the Alternate Media Center. An access center was set up in Reading, Pennsylvania in Orlando, Florida, Bakersfield, California, and DeKalb, Illinois. The newest one was in nearby DeKalb, and so, when the expert who was supposed to write this column disappeared into a franchise battle in Louisville, Kentucky, I put on my hat and went down to check it out.

"You can't miss it," Eileen Connel, the Alternate Media Center representative told me. "DeKalb only has one main street, the highway into town. Just stop in front of the hardware store. We're on the second floor." When I walked into the big barn of a second-floor storefront that serves as DeKalb's public access center, Eileen Connel was watching a tape made by a girl's high school economics club. It consisted of 5 or 6 high school girls reading off bits of advice about the importance of credit management from cue cards. It was even more boring than a lecture on money management from your local Chamber of Commerce, but Eileen loved it. "It's terrible, everything's wrong with it, but I love it," she said. "They did it themselves with the portapak, and next week they'll see it on the cable, and they'll never make a tape like that again."

It took me a couple of days to begin to see why she was so enthusiastic. It began to dawn on me when a man from the local Jesus movement brought in a tape of a rally featuring a convert from satanism to Christ. The Jesus movement is a completely inexplicable phenomenon to me. I'm extremely curious about it, having been scared to death as a child in the South by fanatical relatives who told me how easy it was to be cast forever into the flaming pits. I remember when the networks covered the Jesus people a few years ago. They did a good job, very slick, with lots of interesting commentary by intelligent reporters. But it was very unsatisfying to me. I wanted to see the Jesus people somehow from the inside, from their point of view, without fancy cuts and expert color camera work. So this was a rare opportunity for me, created by the special quality that half-inch video equipment has: a sort of raw, "you are there" quality. And it's portable. You can take it with you into the street, or your home, or to the supermarket. I suddenly caught sight of one of the opportunities of "public access." I might see something of the complicated lives and perceptions and emotions of my neighbors through their own eyes on the public access channel. For me it has all the fascinating potential of the soap operas, without

more than just recapitulate events, (however cleverly). To boot, if you are both observing and participating you can either keep dashing from one role to the other, or try to get "on top" of alternative perspectives. During about the middle of my ride

i stopped getting off on it all enough to question the whole business a little. And the main question i came up with was, was the whole Parade a truly strange and wonderful manifestation of free energy or a very contrived version of it
What i finally decided (besides Dope

Can Make You Paranoid) was that this was not exactly the point. Because if anything is more contrived than Life Itself, it is Art. And many things in the Parade were definitely artistic creations. Some people had worked hard on their costumes and floats, and some hadn't. But creating and acting out the various small shows (costumes, floats) that were all part of the Big Show (the Parade) necessitated some degree of contrivance. That is, you have to think a little about what you intend to mean to anyone seeing you. And then you have to work at coming on as close to your idea as possible. But what was not contrived in the Parade (as opposed to the old-style Parades) was the energetic commitment to both Being in it and involving spectators.

Ten years ago none of this would've been either possible or welcomed. The Homecoming Parade, (until a few years ago when apathy co-opted Parade Normalcy) was a totally contrived and rigid business, with girls imitating Cinderella, boys imitating whatever was then masquerading as men, and a strict delineation between the mannequins on the floats and those on the sidewalks. And, of course, since the Point was football, the floats, however well made they were, had a certain nauseating similarity of theme and style. Everybody kept their "place".

FURTHER BACK AND CLOSE AGAIN:
i was talking to a friend earlier about how real he thought the possibility of

catching a glimpse of some Emerging Consciousness in the Parade.

"After all?", i said, "it seems that we've had chances before to see things coming and have sort of missed it."

"We always do", he said.

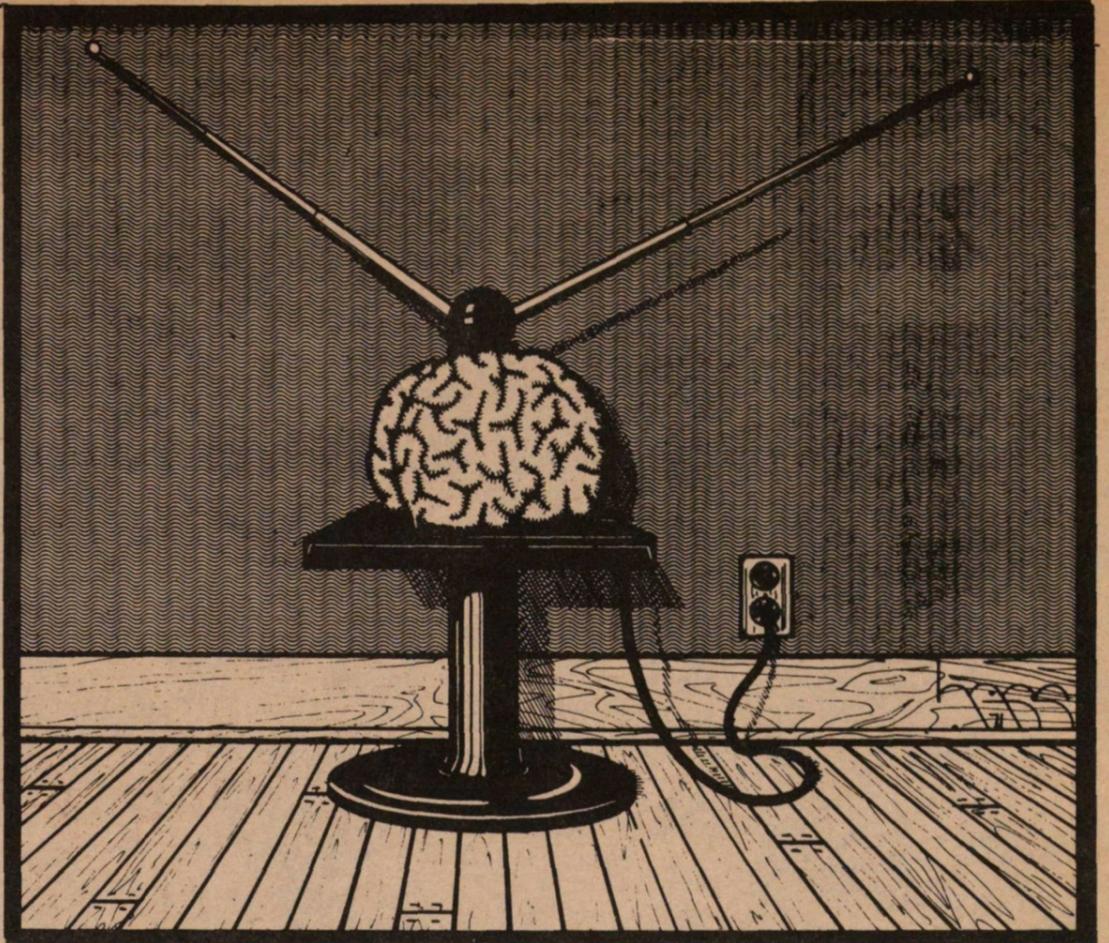
So, that's true. Maybe trying so hard to be your concept of your Self and keeping your eyes open for the Coming Thing breeds a kind of myopia.

But i'm not so sure.

The strongest image carried away from the Parade was not so much the costumes or floats but reactions of participants to observers and vice-versa.

The Light Opera float was ahead of us while we were in the parade. They were playing basically 3 tunes: "Variations on a Theme from Star Trek", "Be Kind to Your Web Footed Friends", and a kind of free form rocker. There were several people sitting on the back of their float keeping time. And there was this one little girl, this blond nymphet, who would jump off the back at the "rockers" intervals and dance. She was walking and dancing simultaneously, shaking and whipping her long hair around, arms akimbo and feet stomping in the most precise parody of free dance i've ever seen. She was good, and serious, and she knew it. And it seemed that, in a way, the whole parade was about her as much as anything. And if that was all the parade accomplished, it did that and more.

—Leslie Coutant



their boring artifice. I could see the possibility of hundreds of complex, aggravating social documents coming out of DeKalb, Illinois.

That's one part of it. I had a glimpse of another side of the process when I watched a troop of 9 and 10 year old girl scouts tramping up the stairs for their first lesson in the use of the half-inch equipment. Within twenty minutes they were taping each other giggling and doing wild dance numbers all around the studio. Then they watched the playback on television. They sat in front of the set with that glassy-eyed stare peculiar to children watching television. But this time they were watching themselves, I heard one of them say, "That's us, dancing." Sideways and upside down. You have to learn something about yourself and the way other people see you when you watch the playback. Synanon is using half-inch equipment in its games. Video tape has the power to make visible all the subtle undercurrents that are so much a part of our interaction with other people. Frozen smiles, impatient nods, bouncing feet. It's all there. "Did I say it like that?" Remember the first time you heard your voice on a tape recorder? Video is twice as powerful a mirror. It has the ability to capture the mood, the essence of a situation.

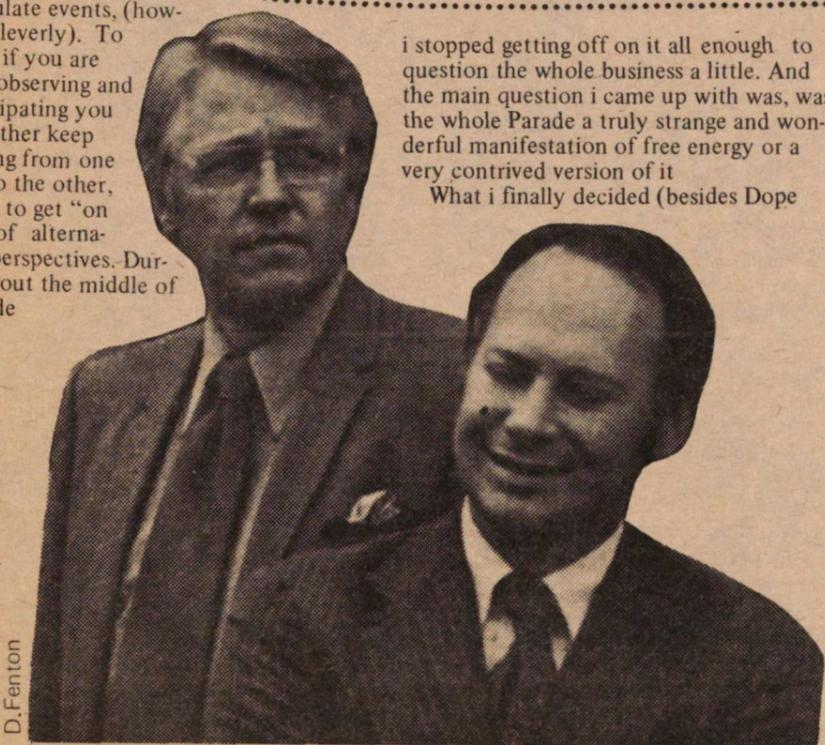
The DeKalb project was only a few weeks old when I was there, but already one group had spotted the potential that public access might have for community organizing. DeKalb's schools are badly in need of renovation, but it's been difficult to persuade the voters to O.K. a bond issue to make repairs. So the League of Women Voters took the Center's portable equipment into the schools, made some tapes of what needed to be done, and on the Saturday before the bond issue came up, they played the tapes at intervals throughout the day. In between showings they "went live" from the access center answering ques-

tions that were phoned in. They got more than 40 phone calls from interested viewers. On election day, the bond issue passed by a 2-1 majority.

I was beginning to get excited about public access in DeKalb, but I wondered what the cable company was getting out of it. Joe Petro, the local manager, had just been transferred up from an even smaller system in Yazoo, Mississippi, which he also managed for Warner Communications. He seemed a little bewildered by all the activity around the corner from his office. There was no public access in Yazoo, he told me. Twelve hundred subscribers could never support it. He was concerned about the amount of money the access center was costing, and was relieved to hear that the national company was footing the bill. Joe had a lot of problems already in the DeKalb system without having to deal with public access. DeKalb's 12-channel system was constructed 7 years ago, and by cable time, that is old. It has to be completely relaid to meet the minimum FCC requirements of 20 channels and two-way capacity. Mr. Petro's rough estimate of the cost to rewire with new transistorized equipment that won't break down all the time is about a half-million dollars. "And the system only has 5,800 subscribers," he told me. (At the time, a half-million dollars seemed like a lot of money to me. But when I figured it out, at \$5.25 a month per subscriber, the revenue from the system turned out to be around \$360,000 a year. I could see that updating the system would be worthwhile to Warner Communications, the second largest multiple-system cable operator in the business.)

By contrast, the access center cost about \$11,000 to set up. It's an unusual center, in that it is a head end, which means that the storefront has its own modulator which plugs right into the cable for

continued on page 16



D. Fenton

The Parade passed by, causing major and minor identity crises among the pleased "intentional" spectators and some (less-pleased-than-bewildered) "unintentionals."

an interview with CHARLES LLOYD

CHAS' JAZZ NAZZ



Charles Lloyd and his band opened the new King Pleasure jazz club in Ann Arbor several weeks ago.

Charles is perhaps one of the better-known jazz musicians, due mostly to his recording contract with Atlantic records, which put a push behind his albums, unusual in the jazz field. Lloyd plays sax and flute along with a drummer and guitarist: he's still looking for the right bass player.

This interview with Lloyd was conducted in the WCBN studios for the SUN by Chris McCabe.

SUN: When did you first start to record?

Charles Lloyd: My first record was released on Columbia in 1965. It was called "Discovery." I made two records for Columbia, with Richard Davis, bass, Roy Haynes, drums, and Don Friedman on piano. They didn't pick up my option so I went over to Atlantic where the records were more successful. That's where I made "Forest Flower," which was more successful. They were pretty loose sessions—the boss wasn't around...

SUN: You were over in Europe for awhile, weren't you?

CL: Europeans approach the music more on a cultural level, probably like you all do here with the Blues and Jazz Festival. I played with Chico Hamilton, then Cannonball Adderly. I noticed that my consciousness just didn't want to be locked into a saloon for fifty weeks out of the year. The concert scene seemed like a much better way, and I had this intuition that Europe would have more acceptance of the thing I was getting into with my new group. It was like European people would tell Americans that this African thing was really hip, so then Americans would put it in museums. So I decided to play the European game for awhile, with Keith Jarrett, Jack DeJohnette, and Cecil McBee, and we were accepted. We really touched them. They were open enough to get to the music. I feel that because of the social order here, jazz is put in the back of the record bins, and it never gets played on the radio. People don't get a chance to hear it.

SUN: Where were you born?

CL: I used to think it was wierd to be born in Memphis, but Memphis is really a very strong and a root-soil place to come from. There's this strong thing of the music coming from there. As a young kid I used to have to play gigs with Bobby "Blue" Bland, B.B. King, Johnny Ace, Junior Parker, all kinds of blues people. We'd either play blues clubs or for whitey across town. I dug the blues clubs because you could get off a little, not have to play Stay-Press marches.

SUN: When did you leave Memphis?

CL: I left when I was eighteen, and went to Southern California to learn all there is to know about music. All they had was Fraternity Row, Bach—a lot of narrowness. So I ended up doing Beethoven during the day, and hanging out with Ornette Coleman, Donald Cherry, Billy Higgins, Scott Lafaro, Charlie Haden, Eric Dolphy, all kinds of people you've never heard of. There was a strong community of people there, and we all left for New York. There were all these places to hear the music there: Birdland, Five Spot, Village Gate, Village Vanguard, the Jazz Gallery. I got to play in those places, too. I met Coltrane there, too. Really a sweet, beautiful, giant, humble man.

People need music in their lives because it inspires life. It opens up so much beauty. Liberation amidst the chaos. That's always been my goal, coming from Memphis, where there were all these negatives thrust at me. That's why the Eastern religions always touched me: it's a becoming.

SUN: You said you were into Transcendental Meditation...

CL: Ever since I was a young dude I used to sit and ponder the question "What it is?" I noticed the music was giving it to me, and I sort of had an affinity to it. I had these friends I was doping with in New York. They split for awhile and when they came back they were looking real clear around the eyes and radiating such good vibes. I asked them what it was and they said "Transcendental Meditation." It's a simple technique: meditate twice a day, radiate, dissolve stress, nervous system becomes stronger, feel good, everything progresses, you evolve. I said great, let me check it out. They said you have to stop doping for a few weeks. I could see

they were evolving, so I finally met someone who taught me how to do it. It's really fine. It dissolves stress, and makes life so much easier, so much more aware. I've realized life is really about service, about evolution.

SUN: What about your vegetarianism?

CL: Dick Gregory originally got me interested in changing my eating habits. He's down to 95 pounds now...he used to weigh 285 pounds—heavy barbeque jones. Then in '69 I was sitting on the beach in California and this guy came by and laid a book on me called "Mucousless Diet Health Healing System" by Arnold Airit. He says most of us are walking cesspools. What's happening is fruit: the sun shines on it, you eat it, it turns into great sugar, great nourishment, you feel good, it burns clean. Now I'm into fasting... it's so beautiful. Such a spiritual thing happens to you. You know, there's enough resources for us all to dance right here; harmonize with the environment, do your karma right, do your evolution, and dance on out of here. When you change your diet, you have much more open spiritual experiences.

SUN: Ever thought about electrifying your saxophone?

CL: I did it for awhile, but the quality isn't right yet. I don't want it to sound like a peashooter coming through a microphone. Technology is okay, and I like trees and birds, too. The mix between the two can happen. Profit in the marketplace is the problem. If the dudes could be moral and rational about that, it'd be all right. You have to respect that we live here—it's a small planet. So, meditation, changing your diet, listening to music, growing together is where it's at.

RECORDS

Carey Bell: Last Night; ABC Bluesway—BLS 6079.

Carey Bell has been in Chicago playing the blues since 1956. He's jammed with all of the greats at one time or another, including Muddy Waters, Walter Horton, and Little Walter. His association with Walter Horton has been especially fruitful—he appeared on Walter's last lp, and is known in some circles as Walter's protege. Currently he's touring with Willie Dixon's All Stars and gigging occasionally with Muddy Waters. Carey has one other album out, on Delmark Records. How ironic that his new album, *Last Night*, is only his second. Bluesmen with the experience and talent of a Carey Bell need and deserve far more recognition.

Hopefully this new album will help to change that. It's a mellow, relaxed session full of good tunes and soulful playing. Carey Bell really is a fine harpist. He doesn't play a lot of notes, but the notes he plays are just right. I guess "tasteful" would be a good way to describe his playing. He's got his own style for sure, and it brings to mind some of the best of Walter Horton's playing.

The lp opens with a fine take of Little Walter's classic "Last Night." It really sets the scene for the rest of the album: easy-going and very bluesey. The next number, "Downtown," is mostly an instrumental jam with just a little vocal work in it. It's an uptempo number with some good solo work, especially from the piano. The band stretches out nice on the next tune, too. It's called "Rosa, I Love Your Soul," and it's a slow, satisfying blues.

Side two is more of the same, which is lots of good blues. Highlights

include a really good version of Muddy Waters' tune "Nineteen Years Old," "Leaving in the Morning" by Walter Jacobs, done with a mean back-beat; and "Mean Mistreater," which Carey dedicates to Muddy Waters.

This is a good, honestly produced blues album, with no frills or fancy stuff. Carey Bell is a good harpist and a fine singer, and these sessions make what I'm saying here obvious. Everyone in the band was in the groove for just about every take, and the result is an album you'll enjoy for a long time.

--reviewed by Jim Dulzo

Charlie Haden: Liberation Music Orchestra; Impulse.

Charlie Haden's Liberation Music Orchestra is made up largely of seasoned, accomplished jazz stars with unique styles. Haden makes successful use of the group, by achieving a together group sound while extracting characteristics distinctive solos from the Orchestra members. The music is Liberation Music: it transmits a political message.

In the liner notes to the album, Haden writes, "The music in this album is dedicated to creating a better world, a world without war and killing, where men of all governments strive to protect life rather than to destroy it." The feelings behind that statement come across in the music. The compositions include several Spanish Civil War folk songs, Ornette Coleman's "War Orphans," and Haden's "Song for Che" and "Circus '68 '69" (about the Democratic Convention). Judging from the ideas of revolution



in the song titles and in the title of the group itself, one might expect music that sounds angry and unpleasant. Not so. There are occasional chaotic passages, but in general the music is lyrical and melancholic, symbolic of the contrast between the violence of revolution, and the peaceful ends it strives for.

The musicians Haden uses on this recording, which was made in 1969 and just re-released, include Don Cherry, Gato Barbieri, Dewey Redman, Roswell Rudd, and Carla Bley. Their harmonically thick collective work (with arrangements by Carla Bley) is very effective—it's generally slow in pace, and the sound is rich. The solo work is satisfying in every case. Gato and Dewey both play short but emotive solos, eloquently expressing their characteristic melodic personalities. Donald Cherry shines in his wooden flute solo, using sharp attacks and emphasis on rhythm rather than melody.

The group includes some of the better musicians in jazz, and the effect of their taking solos one after another is almost overwhelming. Their ensemble playing is effective. And the music expresses important concepts.

--Stephen Hersh

MICHIGAN BOOGIE

Gil Evans Orchestra

Gil Evans has been a major force in jazz for decades. His arranging and composing has graced many fine lp's, including the classic *Sketches of Spain* featuring Miles Davis.

Recently Mr. Evans brought his unique and complex musical world to King Pleasure, and with him a band of what could be termed superstars. All young players, but hot, very hot. Collective credentials include working with Archie Shepp, Paul Butterfield, Taj Mahal, Charles Lloyd and Blood, Sweat and Tears. It's a large group, too. I counted 11 pieces, and maybe there were more because the texture of this music is so dense that you close your eyes and almost think orchestra rather than band. Despite the fact that everyone was reading charts (even the accomplished female percussionist) the band swings. Sparked by a fine rhythm section and amazing solos by Howard Johnson (tuba) and Dave Sanborn (alto) no one in the audience went home disappointed.

The appearance of Gil Evans in town represents a true departure from the mainstream in jazz today. And even with the great diversity of artists coming to King Pleasure in the near future, few will put it down like Gil Evans and his group.

--review by Richard Dishman

Judy Collins

Time has had little effect on Judy Collins, and her recent appearance at Hill Auditorium showed that she maintains the appeal that brought her to the peak of success five years ago. Judy filled the cavernous hall with sweet music and an admiring audience, to show that folk music still has some kind of hold in this predominantly rock 'n' roll town.

The program concentrated on songs from her latest album, "Secret Gardens." While similar in style and theme to older hits, the new material appeared fresh compared to her performance of "Both Sides Now" or Leonard Cohen's "Suzanne."

A five-piece backup group, including guitarist Steve Mandell of "Deliverance" and an outstanding harpist, Donny Brooks, rounded out Judy's vocals to fill the spacious auditorium. Judy also showed her own instrumental talents on guitar, piano and her latest toy, an autoharp. Her relaxed chatter between songs showed the ease and professionalism she has gained in her ten-year concert career.

This concert was pleasant, and the audience was more than willing to show that neither they nor time have forgotten Judy Collins.

--Ellen Hoffman

Kings Invade Hill Aud.

"Royalty" was all over the stage at Hill Auditorium Oct. 19—first there was Radio King and His Court of Rhythm, then a visitor who might be described as the uncrowned king of the last Blues and Jazz Festival, and finally, the king of them all, B.B. King, the King of the Blues.

And what the audience lacked in size, they made up for in enthusiasm, in a show that went on till almost the midnight hour.

In fact, the only mar to an otherwise fine evening was some trouble in the sound system, which, fortunately, was cleared up shortly after B.B. took the stage.

It did detract a little from Radio King, a fine local group, who do a revue-type act, and very well, too. They've been playing the Ann Arbor clubs (and a few larger out-of-town clubs), and are an exciting bunch to watch and listen to.

For this date they were joined by the Soulful Soulmates, a quartet of young dudes whose voices match

their names.

But the star of the act is a young lady named Lois Scott whose voice can bowl you over one minute and wrap you around her finger the next.

The guest "royalty" was the hit of the last festival, One-String Sam, from Detroit, who drew a standing ovation after two numbers, and got another for his encore.

As for B.B., well, he's still the King.

Part of his band missed the plane from Sacramento, so he only had a piano, bass, drums, and baritone sax backing him up, but it didn't matter much.

His gestures seem a bit more rehearsed, his guitar "Lucille" has changed color (from red to brown), but sounds the same (maybe even a bit more mellow), his timing and his voice are still a thing of joy, and the dynamics of his instrumentals are a master lesson in how to play blues guitar.

Fortunately (maybe because most of his horns were not there), he eschewed the pop/soul sound he took up on his latest album, and played mostly the blues.

And when the good Dr. King gives a lesson on the blues, as he did in "Blues In The Morning" or "Cryin' Won't Help," all students get graduate credit.

--review by Doug Fulton, courtesy of Ann Arbor News

Mose Allison

Mose Allison's voice is distinctive in the way that Miles' trumpet or Ornette's sax is distinctive: it is more than just instantly recognizable, it is a network of nuance that can on its own strength maintain interest through the length of a man's career. Mose's voice is the cornerstone of his music, but what makes his act ineffably beautiful is its depth. His piano playing is wonderful, not quite but almost on a level with his singing. And his bassist and drummer make welcome rhythmic, textural and melodic additions to the sound. His is a tasty show.

Mose's piano style is rooted in blues, and extends Monk's harmonic and rhythmic ventures into sounds that are beyond traditional musical boundaries. The danger of the blues idiom lies in its simplicity and predictability. Because the form itself cannot be relied upon to contribute musical interest, the work within the form must carry the music's worth. Mose's fluid and captivating piano style is interesting in the full sense of the word, not to the extent that Oscar Peterson's or James P. Johnson's style is interesting, but bear in mind that the piano playing is augmented by the voice. His singing is jazzy blues, with a hip, subtle sliding quality that hits the ear solidly. He has one of the most pleasing voices ever put on a record, and it simply should be heard.

Mose's lyrics are sophisticated, and they often tend toward the cynical. He does a version of Duke Ellington's "Do Nothing 'Till You Hear From Me" (and you never will). One of Mose's lyrics advises us not to worry because

"Nothing's gonna be all right." He has a love song with a strange twist: "Your molecular structure is really somethin' else." And he has some just plain joyful lyrics, he does a version of Willie Dixon's "I Love the Life I Live."

Bassist Jack Hannah has an articulate and rich sound, and holds his own both in his ensemble playing and in his solo spots. Drummer Lee Charlton does superb work, providing a solid base rhythm and, on his cymbals, elegant counter-rhythms. He seems to come from the direction of Eddie Blackwell and Billy Cobham.

Mose's singing produces a euphoric effect. The depth and dimension that results from the combination of his voice with his thoroughly enjoyable piano style and the dynamic contributions of his sidemen make music that is a complex whole. It rewards the closest scrutiny. It is satisfying, indeed.

--Stephen Hersh

Larry Coryell

One check through the crowd was all the info you needed to realize a heavy gig was gonna come down. I mean people were into it! The A-loadies were there, the hip business cats, the jazzed out students, all takin' it in, gettin' it on and gettin' ready for the 11th house.

And blow it out they did! It was no B.S. from the beginning. Coryell wants people to know that the 11th House rocks! He also seems to be reworking the idea of the old "Everything is Everything" band, i.e. return to a rock base and space out from there. However in 11th House we find a much more seasoned Coryell in a surrounding he was very instrumental in shaping. The sidemen collectively reflect Coryell's directional outlook, similar to that of Santana-McLaughlin or Pink Floyd (pre "Dark Side of the Moon"). Take Randy Brecker's jazz trumpet, the rock bass of Danny Triband, and the blackness of Alphonse Mouzon's drums and percussion, lace it with electronic keyboard wizardry by Mike Mandell and there you have Coryell's extremely flexible vehicle: which he drives like it was a Lotus Elan. Whether it was the Mahavishnu-like set opener, or the driving beat of Funky Waltz (drummer Mouzon's composition) or the lilting rhythm of Theme for a Dream, Coryell's licks were in perfect time and carefully geared sequence. Tune for tune, this is one of the more exciting and future-oriented bands to be seen performing in the club circuit today.

--Gary Buermele

Jazz Tour Hits Detroit

Friday, Oct. 26, at Ford Auditorium, a big happy crowd saw a wonderful concert. It was part of Impulse Records' Jazz Tour featuring Keith Jarrett, Gato Barbieri, and Pharoah Sanders.

The music and feelings were so strong, especially in the mammoth concert setting of Ford Auditorium. We believe that very soon the music these men are making, along with many other brothers and sisters, will be reaching more and more people: all people. The flowing beauty, and pain, of such music is naturally moving into radio, records, and the ears.

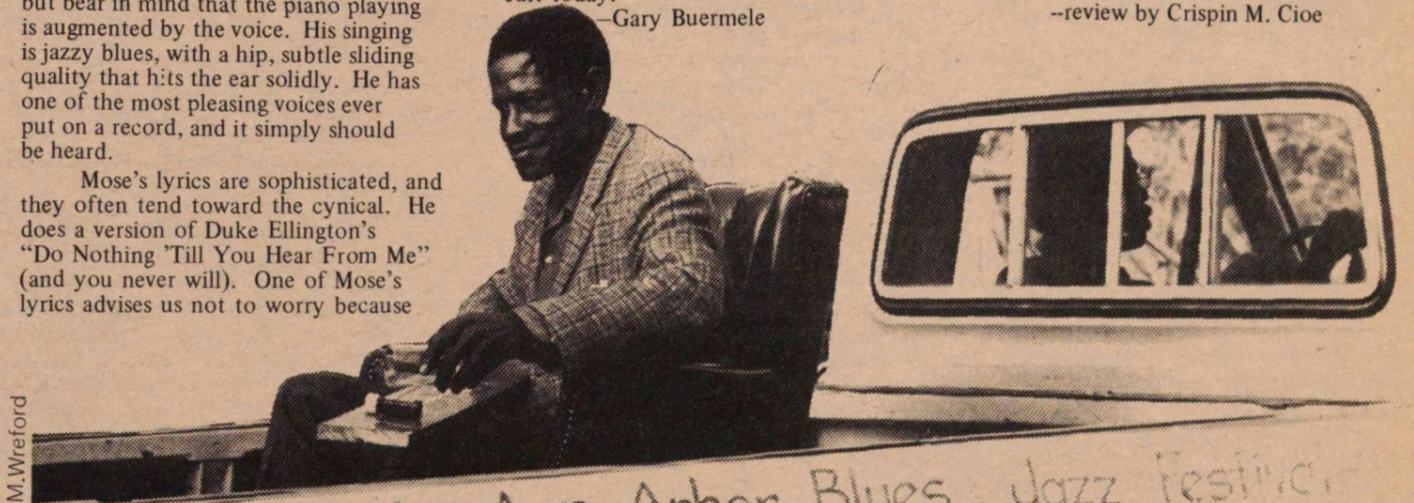
Keith Jarrett played first, with the band he used on his last album, featuring Dewey Redman on tenor sax and Charlie Haden on bass. Redman, who has played with Ornette Coleman for years, blows everything in sight. He plays music history along with the sounds of today/right now. At one point he played a boppy melody and talked through his horn at the same time: I think he was saying something about R.M.Nixon. Haden uses a wahwah on his stand-up bass, which, when bowed, added an insane edge to the set. Jarrett really likes to play: he was laughing a lot, along with his band, at the strange sounds they got into on the spot. Standing ovation.

Next came Gato Barbieri, who recently did the score and played *Last Tango In Paris*. His band was made of Latin Americans, brothers who love to play! They created such things as tropical rain forests of sound, or a dry plain of charging cattle on the Pampas. You will be hearing Gato a lot more, and you will be amazed.

Then, Pharoah Sanders closed the evening. I must say, being a musician and alive, Sanders moves me in the deepest places of my soul. He played excerpts, vamps, references to several of his popular records. His band doesn't back him up — they help him create textures of moods, where voices rise and swell. I cannot write too much about Pharoah; I'm just glad to know he is.

The heavy difference between this concert and music is that, like all folk music, it combines ages of detailed tradition with the power of free vibrations. And, at this level of sensitivity, people cannot help but be moved, and move. It's an inside feel, of musicians playing feelings as much as music, and now the time has come for the larger vibration as more people in North America open to the master plan, of which Pharoah speaks and plays. All we have to do is listen.

--review by Crispin M. Cioe



M. Wreford

Direct From the Ann Arbor Blues Jazz Festival

ONE STRING SAM

KING PLEASURE: JAZZ

Ann Arbor has finally been treated to a regular jazz club, known as King Pleasure. The small, intimate club opened a few weeks ago and has been bringing some of the finest jazz musicians around into an atmosphere that puts you right up close and inside the music. This interview with John Petrie and Lisa Gottlieb, who together are managing the club, was conducted for the SUN by Chris McCabe.

SUN: How did the opportunity for the jazz club come up?

LG: Well, towards the end of the summer, Richard Carlson, who owns the Frontier Beef Buffet upstairs and the banquet room in the basement downstairs where we have King Pleasure, approached John about giving him some ideas and suggestions about jazz because he wanted to have a jazz club. His conception was a club that would be oriented toward a slightly older crowd than we later turned it into but of course, we convinced him that the best thing to present would be jazz that young people could relate to, the surging popular variety of avant-garde jazz and commercial jazz too. But it's the kind of stuff that young people are really getting into these days.

SUN: Is it going to be strictly a jazz club?

JP: No. Right now it's strictly a jazz club because what we've been able to get are all jazz bookings. Unfortunately, most of the rhythm and blues booking agents exist on a totally different planet and they all want a small fortune for acts that probably play only 10 times a year.

LG: At rock revivals at Madison Square Garden.

JP: But ultimately our conception originally was 4/5ths jazz with just a little bit rhythm and blues and the rhythm and blues that we were mainly interested in bringing in was going to tend toward historical rhythm and blues, people like Professor Longhair, Fats Domino, Ivory Joe Hunter.

LG: Esther Phillips. She's coming in for a special Thanksgiving treat. We'll be serving turkey sandwiches that week, with cranberry sauce.

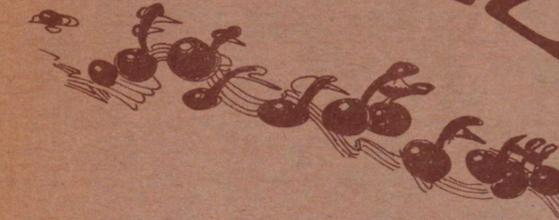
SUN: People probably don't understand or don't know what's behind the money in a jazz club and a lot of people who come are impressed with how much they have to pay to get in cause they're used to paying a buck and coming in and sitting down and being left alone with the music. A lot of them don't understand why it costs that much to get in and why they have to buy drinks so maybe you should talk a little about that and the expense of the acts.

LG: Well the expense of the acts is most of the overhead. That's the largest thing because it's music of a very high stature. It's very popular and internationally known. These people get a lot of money for what they do, and they're playing for a lot less for us than they get most anywhere else because we get them when they're on the road somewhere else like Chicago or Cleveland. But it's a lot of money and the \$3.00 that we collect at the door does not pay for the act. That is still about 20-30% short of what they need to be paid. And that's why we have to have people buy drinks each set. So far we haven't made any money, and that's a fact. It's all gone into our initial investment, which wasn't much cause we tried to do it as cheaply as possible utilizing people's talents and abilities. But it's worth it to pay a little extra to see acts the stature that they won't see anywhere else in Ann Arbor except rare moments at Hill Auditorium possibly.

JP: And if we did charge a lower cover, we'd have to bring in groups like the Harry Marimba Trio from Hamtramck. We've had a lot of requests from people to book in Harry Marimba.

LG: He's hot.

JP: Ann Arbor is one of the few places where something like this is possible. The Stables for example. We went to the Stables in East Lansing to see Chick Corea.



And they did exceptionally well. And most clubs can do well with jazz if they're booking the biggest names maybe once every two months or once every three months. We're trying to book name acts every weekend. Ann Arbor, it appears so far, is going to support this. We went to Two Saints in New York City last July to see Charles Mingus, and there were about 75 people there. That's in a city of 10 million people. Charles Mingus is the premiere bassist, some people think he's the greatest bassist of all time. But he's certainly the greatest living bass player. With a pool of 10 million people to draw from and only 75 people turned out to see him.

LG: Including us, and we're from out of town. But the Two Saints has the aspect of being a cruddy joint, a sleazy bar. But the Vanguard, is a really classy jazz club. I would go there to see Roland Kirk and Pharoah Sanders and there'd only be 30 or 50 people in the audience. That guy, Max Gordon, has been doing that for years.

JP: And then you've got people like Joe Segal in Chicago who's been doing it for years. He just moved out of the projects. He made so little money from it that he was forced to live in the projects. So, for most people involved in the club aspects of it, it's a labor of love sort of thing. On the other hand, you have the record companies who have done nothing for the last 20 or 30 years but rob the artists. For example, the Art Ensemble of Chicago has countless albums out on all these labels, and received not a penny from any of the labels, with probably the only exception being the Baptizum album that the Blues & Jazz Festival put out.

SUN: Maybe we should say, most of the artists got only \$2000 for three nights. They have to spend that money on travel expenses, and eating, while they're in town.

JP: The booking agent gets a healthy chunk out of it.

LG: Right. We got them a break on motels, and we got a break on the price of food in the restaurant upstairs. They get good food, they get their drinks, they get paid every night in cash after they play. We're trying to do something that doesn't step on anybody's feet involved. We're trying to treat our audiences as best as we can.

That has been one problem. We're getting a reputation for having poor service because it's difficult in the dark, it's difficult with music playing, the waitresses aren't used to the situation. But we're working as hard as we can to get that aspect together so people can come here and be served, get what they need.

JP: Before we leave the price thing, we should mention, people freak out when they see a \$3.00 cover, but people will pay \$2.50 or \$3.00 in Detroit to see a bad movie that you walk out of disappointed. No one walked out any evening dissatisfied, because the entertainment has been just fantastic.

LG: And it fits in the mood of Ann Arbor, the entertainment we get, and the music made at the bar every week, is the pulse of Ann Arbor. I'm convinced, since the festivals, the free concerts, everything that's been done in this spirit, the spirit we're doing this which is the spirit of just doing the best in every possible way. You encounter a lot of problems, and it takes a while to overcome most problems. We're going to get a suggestion box too. We want people to tell us what they want to hear in the way of music, because John and I have been booking mostly on our own taste, our own ideas, with our friends. And we want to open that up to our audience. We want to know what they want to eat, we want to know what they think of everything and how they think they can help it too.

SUN: So the club will be there to serve the music, the musicians, and the people who come to hear it.

LG: Everybody.

JP: We should tell people who King Pleasure is. People have told us that King Pleasure sounds like an expensive massage parlor, like the most expensive burger place. It's a jazz club. King Pleasure is this guy, whose real name is Clarence Beekes who is a famous jazz singer in the 50's who unfortunately only put out three or four record albums, but who's been a great influence on people like the Pointer Sisters, who are very popular now. Their style is pretty much a lift from Lambert, Hendricks, and Ross. Dave Lambert and John Hendricks used to sing with King Pleasure and King Pleasure created the style of music which was based on taking improvisational solos by jazz musicians and writing vocals to these solos and singing them.

LG: Bob Rudnick said it sounded hedonistic.

JP: It's all those things but in the end it's the music.

LG: We're all a bunch of hedonists anyway. We're looking for a hot time.

JP: If people want to be hedonistic, we have bottles of wine available in our basement.

NEW WORLD OF FILMS

In the late summer of 1972, a soft-spoken young man by the name of Dallas conceived a brainchild called The New World Film Coop. Distressed by the fact that, for the most part, only commercial, mindless American movies were being screened in Ann Arbor, Dallas organized some of his comrades to create an alternative for cinema buffs. The Film Coop envisioned a series that would raise the standard of movie fare in town by presenting films that would be both esthetically pleasing, and educative in a revolutionary way. Working with a core of about seven men and women, the Coop began to make its vision into a reality by showing underground political films (Black Panther flicks, women's films, third world documentaries) at the old People's Ballroom on Washington Street.

Today the Coop, renamed the New World Media Project (not to be confused with New Morning, a separate organization), has grown into a three-faceted, non-profit operation that is responsible for the presentation here of some of the most beautiful and revolutionary films in the world. The Project's three areas of endeavor include, first, the New World Film Coop, which provides high quality, popular films at a low cost in the U. of M.'s Modern Languages Building. This branch of the Project selects films on the basis of their educational, social and artistic value. Thus far this fall, the Coop has screened such outstanding films as Fellini's "Satyricon," Frank Perry's "Play it as it Lays," Marcel Ophul's moving "The Sorrow and the Pity," and the controversial "I Am Curious, Yellow." The Coop, which has kept its price of admission for all productions down to \$1.25, provides the only source of income for the Project, and supports the other programs.

The Free International Film and Discussion Series, a second facet of the Project, presents free programs of film and talk every Friday evening in the University's Undergraduate Library. The films that are being offered in this Series are progressive commentaries in artistic form on the social and political realities of the world today. They include some of the best progressive media available anywhere, and offer information that is never released through official media channels in this country.

"We try to show people's films, that will expose the root causes of society's problems; we want to create a democratic forum of issues that will let people get to the truths that are not available elsewhere and educate people about third world liberation struggles and the nature of modern imperialism and the consumer-oriented cultures that imperialism and colonialism seek to establish," Dallas stated. The Series is also designed to be an alternative to the kinds of "international" programs the University sponsors, which feature only the culture of the elite: nightclub, artificial music, or the ballets and operas of the rich. The films in the Series show the culture and lifestyles of the common people of other nations so that audiences can learn what those countries are really like.

The International Series has brought such fine works as "Cuba Val!" by Felix Greene, "When the People Awake," a Chilean documentary,

and, last Friday, Marcel Ophul's newest work on the Irish Republican Army, "A Sense of Loss." Upcoming in the Series are such highlights as the renowned guerilla documentary, "Tupamaros" and Costa Gavras' award-winning "Slate of Siege." All these films are, again, presented for free, and are followed by lecture/discussions featuring film producers, directors and others.

The third program coordinated by the Media Project is a new monthly cinema newspaper, "Take Five." Like the original Film Coop, "Take Five" was created to fill a vacuum that existed in Ann Arbor, and it includes graphics and comment on all cinema-related subjects, from listings of local film showings to editorial analysis of films. The magazine, like both of the Project's other programs, is also intended as an open learning experience for anyone who is interested in participating. Whereas the film programs offer the opportunity for initiates to learn organizing and media-production skills, "Take Five" is an open forum for would-be writers, photographers or artists who want to work at putting out a cinema newspaper.

The New World Media Project has grown and developed tremendously from its very modest beginnings. The Project must struggle continually with the University, which does not look with favor upon its revolutionary programs, and puts every possible stumbling block in its way. For example, the Film Coop is charged an exorbitant \$2000 per month for its use of the Modern Languages auditorium and was recently informed that twenty-five of its screening dates had been cancelled. The reason given was that the facilities were needed for "academic" programs, but Project workers felt that the real reason was maliciousness on the part of the University scheduling office. The University has also been threatening to convert the UGLI multipurpose room, the current site of the Free International Series showings, into "office space" after Christmas. This move would seriously jeopardize the continuation of the Series, as the multipurpose room is the only on-campus facility of workable size that is available at a low cost. The Media Project is a student organization, open to non-students as well, and its members are hoping to rally enough support both on and off campus to be able to successfully battle the University's openly repressive moves.

Endeavors like the New World Media Project, created from scratch out of the determination and inspiration of a small group of dedicated people, give quality and worth to our culture and stand out as an example of what people can do when they work together for a common dream. The Project is, truly, surpassed by no other existing program here in terms of educational, political and social value. It deserves the recognition and support of us all, because it enriches our lives. —by Mary Wreford (Note: The Media Project needs volunteers. If you want to put your energy behind the Project, or for further info, call 761-9855. Meetings are held every Monday at 7pm in Rm. 4116, Michigan Union.)



D.Fenton

C.M.I.

ACAPULCO GOLD

GB: Another thing that's different this year that we did not have last year is that one of the county organizations in Salano County has organized a monthly state-wide initiative newspaper called the Grass-roots Gazette. The Gazette has been coming out every four to six weeks about sixteen pages long, about the initiative and marijuana news coming from other states. The Gazette is being sold on the streets and each person who wants to sell the Gazette gets to keep a dime for every copy he/she sells. So we are using this paper as a vehicle to get information on the initiative out to the people as well as helping support people working for the initiative.

SK: This has been pretty much agreed to be the financial philosophy of the campaign. The money from all of the products that are to be sold in connection with the campaign, like t-shirts, bumper stickers, posters, and the like, will be kept in the community to be used as the community sees fit. This is unlike the normal political campaign where the upper echelon gets a high salary and lower groups never see any of the funds.

SUN: How is the CMI being financed?

SK: Right now it is being financed through whatever sales of products people have been doing since the last campaign. A lot of groups found themselves with products when the campaign ended and rather than turn them back they decided to keep selling them in order to provide money for the next campaign. And once we get going we are going to expand the product line, developing things in a more centralized basis. That is one of the areas where it pays to do things centrally, to find out where in the state we can get the cheapest price for having each product produced.

We'll also be getting into fund raising, but in a petition drive you can never hope for a lot of contributions. To a lot of people, they are not willing to contribute money to an issue that is not on the ballot. Even though this time they might realize that we are probably going to be on the ballot, since we were last time. There will be attempts to do other things, like benefits, and local parties for raising money.

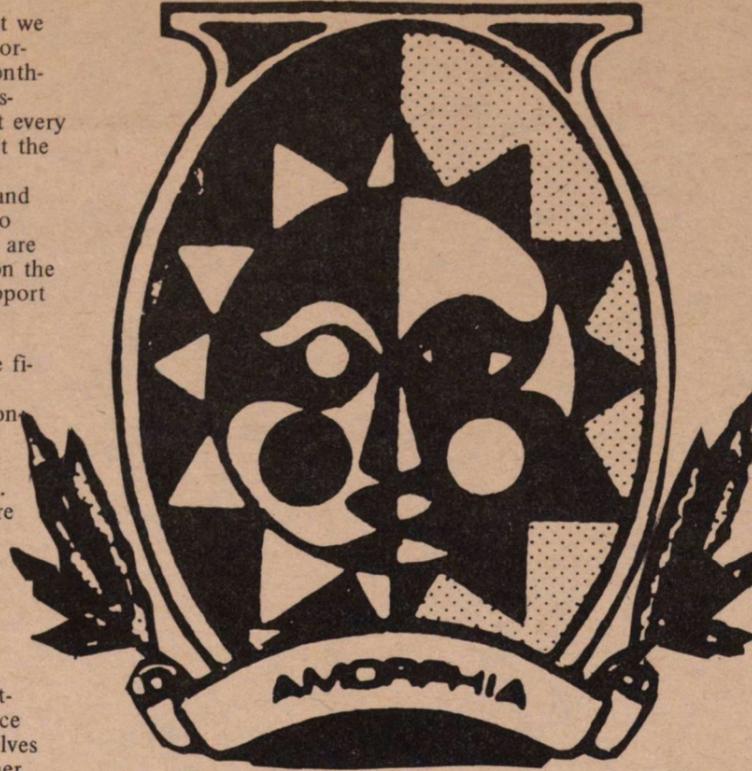
GB: Right now our biggest income is from the sale of Acapulco Gold cigarette papers, t-shirts, the Grass Roots Gazette, and other products like pens and buttons. We have had these since the last campaign and so a lot of the county organizations have been able to stay alive financially through the sales of these items. These have proved to be subsistence level income products for our local branches to use.

SUN: Just what is Amorphia, and its relation to CMI?

GB: Amorphia is an organization that was originally organized five years ago, but really has been functioning on a national level for only the last two or three years. It's composed of a working staff of six people in San Francisco and a couple of people in New York and Michigan, consisting of either paid lobbyists, like in New York, or volunteers. John Sinclair is a volunteer in Ann Arbor working on the board of directors. Sandy and I are both members, and we've invited another woman to join to make the seventh member, but that isn't finalized yet. So the six members make up the board which discusses policy for the drive for the non-commercial legalization of marijuana.

All of us involved in Amorphia either as personnel, directors, or volunteers, are people who want first and foremost a moratorium on the jailing of all people who smoke and grow marijuana, and second, the immediate development of study and research into alternative regulatory models for the supply and distribution of marijuana. We want to see the sale of marijuana become legal in the U.S. We do not want to see people who deal in marijuana go to jail, but at the same time we do not want to turn the legal marijuana market over to the large corporate interests such as alcohol and tobacco industries, or the U.S. government.

Those solutions have been suggested by a lot of people, and most people who think of the legalization of marijuana immediately think of a packaged commodity like booze or cigarettes. We are trying to get people to start thinking of alternatives to that such as Allan Ginsberg's idea of having communes or cooperative selling of marijuana on a subsistence basis. Or else have persons interested in selling marijuana have a police-authorized permit to sell it like apples or oranges.



Rolling Papers

We want to treat marijuana like any other vegetable or fruit or plants, but we realize the political reality that many people relate to it as something that has more in common with heroin than something that grows out of the ground like carrots or potatoes.

SUN: Isn't Amorphia a non-profit group organized to raise funds for looking into such alternatives as well as to help people understand marijuana?

GB: Right. We are incorporated under the laws of California as a non-profit organization and it's always been our premise that the people best equipped to change the marijuana laws are the users themselves. What we're trying to do is create a sense of consciousness among marijuana users that is not unlike the sense of consciousness that can be found among blacks that were trying to create a black consciousness during the civil rights movements of the sixties. The users themselves have the capabilities of changing the marijuana laws themselves and one of the ways in which they could do that would be to support efforts to change the laws and one of the ways they could do that is to buy Amorphia products such as Acapulco Gold papers, buttons, shirts, because all of the profits go to support the legalization efforts of Amorphia. These things would include such things as persons to work for legalization, and lobbying in various states both formally and informally.

We have a national membership campaign and a bi-monthly newsletter which Sandy edits; literature and brochures which we send out to persons who then become members of the cannabis cooperative. Membership is \$5 a year, which we use as a sustaining donation, allowing us to send out literature all over the nation.

SUN: Didn't Amorphia give \$2000 to the Michigan Marijuana Initiative and an additional \$2500 to the Free John Sinclair movement?

GB: Yes, most of us in Amorphia regard John Sinclair as probably the one individual in the country who has done the most and sacrificed the most as far as the legalization movement is concerned. His defense fund and the Free John Sinclair movement that resulted in the Michigan Supreme Court overturning his sentence two years ago was one of the monumental breakthroughs in the whole marijuana reform movement. There were a lot of people who were turned on to the marijuana movement and educated to the horrors and the barbaric practices of the marijuana laws by seeing someone like John Sinclair being sentenced to 9½-10 years in prison for the possession of two joints. That is the major reason why we asked John to join the board of directors, and he right now serves as the only member of the board of directors who is outside the state of California.

SUN: If you make the ballot, what do you think your chances are of winning?

GB: Well, last year we got 34% of the vote which means we've got to change the minds of one out of five of the people who voted against us. We think we can go from 34% of the vote to somewhere in the 40-45% range. But we don't preclude the possibility of going over the top and getting over 50%. Because the marijuana issue like the war issue or the abortion issue and like the anti-pollution issue is an issue that a few years ago did not have any support at all, to speak of. But right now it is spreading like wildfire, people are changing their attitudes about marijuana more and more every day.

One of the programs that Amorphia is adopting right now, is an education campaign that is aimed at conservative middle American types, trying to educate them as to the number of conservative individuals and organizations that have endorsed the legalization of marijuana, or some sort of marijuana reform within the last year or so. You have President Nixon's marijuana commission, William Buckley and other editors of National Review, the American Bar Association, the Consumers Union.

Every responsible organization in research study that has been done in recent years has come out with the same recommendations about marijuana. In fact, all of the national organizations and commissions that have studied marijuana, from the Indian Hemp Commission back in 1894 through the Laguardia Commission in 1930, have all reached the conclusion that marijuana is harmless and does not cause brain damage, and does not lead to heroin and it doesn't do any of the things that the propagandists who originally made the law have been telling people to frighten them for the last thirty-five years.

Fortunately there are thirty million Americans who have experimented with the drug and know firsthand that it's not the evil weed that the government has been telling them it is. But we have to reach the people who haven't used marijuana and will not use it as long as it is illegal, and reach them through means of education and make them realize that locking someone in jail for using it or growing it or even selling it is foolish, barbaric and counter-productive.

SUN: Doesn't Amorphia have projections of using marijuana commerce, if it is legalized, to raise funds for different movements around the country?

GB: Right. We see legalization not only as an end in itself, but also as a means to raise funds for much badly-needed social action. Action such as research into drugs and drug problems, funds for the founding of day care centers in communities, and funds for community groups that are working for the legalization of marijuana in their own areas. We can start using a legalized marijuana movement as a very positive force for social change. By the government's own figures, a legalized marijuana movement is a potential \$2-5 billion-dollar-a-year market.

SUN: Does anyone ever call you a rip-off hip capitalist as a result of that?

SK: Sometimes the people who buy the papers and read the message that says "all proceeds are used for the legalization of marijuana" say "that can't be true, they must be a ripoff!" That's really the kind of comment that's based on paranoia.

In 1972, Amorphia was accused in the media of trying to take over and control CMI, that we were the group that would most profit from the legalization of the marijuana. In other words more people would be smoking dope, therefore more people would be buying dope and papers and therefore Amorphia would "make" money.

GB: Yet the people who made those charges initially were a group called the Citizens Opposed to the Marijuana Initiative. Those people were opposed to the marijuana initiative from the outset and lashed out at Amorphia because we were the single largest financial contributor to CMI. So we were the most prominent target, even though we only numbered six people at the organizational level, a very small group compared to the governmental and corporate interests who have been supporting the marijuana laws for the last thirty-five years.

"We do not want to turn the legal marijuana market over to large corporate interests. We're trying to get people to think of alternatives like Allen Ginsberg's idea of having cooperative selling of marijuana on a subsistence basis."

"We see legalization not only as an end in itself, but also as a means to raise funds for much badly-needed social action. Action such as research into drugs and drug problems, funds for day care centers and funds for community groups that are working for the legalization of marijuana in their own areas. By the government's own figures, a legalized marijuana movement is a potential \$2-5 billion dollar a year market."

SK: The absurd thing is that it was apparent to all of us that they could not find any good reasons for being opposed to the initiative, so they chose to attack the people who were working for the issue rather than the issue itself. They never wanted to argue about the pros and cons of marijuana decriminalization. Instead they wanted to talk about Amorphia and the fact that we do sell rolling papers and the fact that we supported the initiative. Well, there are a lot of people working on the initiative who are opposed to legalized marijuana and openly say so. But they want marijuana decriminalized and are willing to work with anyone who wants to get the thing passed, even groups who openly state that their goals are legalized marijuana.

SUN: That's criticism from the outside, but did you receive any criticism from your own ranks?

GB: Well, only after the attacks from the opposition started; certainly one of their intents was to divide the movement and to feed paranoia and fear. The initiative has not only survived the election, but is stronger and more broadly based than it ever was. Those people who were actively involved in the initiative around the State of California and who were really putting in the time and those people who were working with us at Amorphia, knew the charges to be false and to be attempts to divide the ranks and lose sight of the real enemy, the people who want to see us in jail for our life styles and our attitudes.

I think a lot of this is an inevitable side effect of mixing business with politics. People don't tend to trust businessmen or politicians, so when you get groups like Amorphia or the Rainbow People's Party who are involved in politics and economics, survival and community support, in dealing with both the political and economic ends of social change, you raise two targets rather than one for people to get fearful of and paranoid over.

SK: Unfortunately, just as we deal with the mythologies and horror stories about marijuana you also deal with people's perspectives on money and ways of making money, and money being related to power, and power being related to oppression and ripoffs.

They see that cycle and as soon as you go from being unmonied to a position of making money, you immediately bring that whole perspective crashing on your head. No matter what you do you are subject to that. But that pattern can be changed and business doesn't always have to result in oppression and ripoffs.

SUN: How much money did you contribute to CMI?

GB: About \$36,000.

SUN: It's rumored that you campaigned for Goldwater in '64 and served on the White House staff. Are either of these things true?

GB: They're both true.

SUN: Why don't you tell us a little about your background?

GB: Well, I will turn thirty in February, and grew up in a Republican family in the Northeast. I first became active in politics ten years ago in the Goldwater campaign. I was attracted to that for many of the reasons that I'm attracted to the the marijuana campaign: the sovereignty of the individual over the state. That lead to a lot of campus politics and to the Nixon campaign of '68. Upon graduating from law school I was offered a job on the White House staff, and worked in the White House into the first year of the Nixon administration.

At that time I served as an administrative assistant to Harry Dent whose title was special counsel to the President, and who at that time was the President's major advisor in the White House. Dent, however, was someone quite unlike most of the people who have gotten dragged down in the Watergate mess, because he was known in the White House as someone of principle. Most of the people involved in the Watergate episode were known more for their expediency and their loyalty rather than their deeply imbued political philosophy. People who tended to have such a philosophy were subject to mistrust within the White House itself, and because Dent was philosophically oriented he was not trusted enough by the people most active in planning and covering up Watergate to have ever gotten dragged in. I had left the White House in 1970.

SUN: You said you were an assistant. What did you do at the White House?

GB: Within the White House hierarchy, I was a third echelon flunky. I performed a lot of administrative chores for the Dent staff as far as the logistics for getting meetings together, and keeping track of projects other people were working on and keeping the flow working right. We were involved in liaison with Republican party officials both in Washington and around the country. In a strictly administrative as opposed to a policy-making sense, I functioned as a technocrat. But I found the experience of priceless value. Looking at the United States and the world from within the White House is something that gives you an awesome perspective. Especially when you are caught up in the vibrations and attitudes of other people who were working there, to say nothing of the President himself.

I think an unfortunate contradiction in the Nixon administration was that at one point in time it held itself out to be a decentralizing administration to take the government off our backs, but the attitudes and perspectives of the people in power in the Nixon White House has been one of awesome centralism, and some of them have got caught up in the power that they have by virtue of being there. But the power that they think they have is something quite unlike the power that is constitutionally invested in them.

White House staffs have historically ebbed and flowed with the president. There have been weak staffs and strong staffs, but there has never been a White House staff as large as the White House staff under President Nixon. There has never been a White House staff that has exercised as predominant a centralist role in the governing of this country. The cabinet departments themselves and the secretaries have virtually become islands that are cut off from the main decision-making body. That phenomenon was very evident and very apparent at the time I was there and especially when I was leaving.

SUN: Why did you leave?

GB: I ended up in California for a number of reasons. But one of them was certainly the fact that I had lost most of my confidence in being able to relate to the people within the Nixon administration on a number of issues that were important to me. And I felt that I would have an opportunity, on the Reagan political campaign in '70, to be more effective. At the time I felt much more confident that I could effectuate change in upper levels of government. My experience working in the Reagan campaign finally disillusioned me about dealing with establishment Republican politicians on the questions

of the difference between the rhetoric and the substance of their policies. They all talk small government and freedom of the individual, but when you try to get them to put those words into action, they can't do it. And marijuana was an issue that was important to me and to a number of the other people who were working with me on the Reagan staff.

SUN: Did you smoke dope with them?

GB: I first smoked marijuana six years ago, just before I went to the White House.

SUN: You were a dooper on the White House staff?

GB: I never smoked marijuana while I was on the White House staff. Mainly out of paranoia. It was funny, because I would go to parties or go to the houses of friends of mine who would want to smoke dope, but I was very paranoid about being busted and what the bust would do. I was afraid that the personal consequences would be too great, and the power trip in Washington was so great on that level. You get very conscious of the fact that you are being bugged and watched, there were a lot of people on the White House staff, myself included, who would not talk business over the phone, or talk about the White House staff over White House phones because a number of very suspicious things did take place.

On Reagan's staff there was a very sizable percentage of people who used marijuana, and the marijuana issue was something that was beginning to grow all over the state. It was an issue that a group of us tried to get the campaign management and the governor's top staff and the governor himself to relate to in terms of a personal freedom issue. We felt that it was an issue that the Republicans could use to start relating to students who we couldn't relate to at all, and do so within their basic libertarian framework. So it doesn't matter if you're a Republican mayor of Ann Arbor, or a Republican governor of California, or a Republican President, if you're not going to let people use marijuana in the privacy of their own homes and then talk about individual freedom and getting the government off people's backs it turns out to be a lot of rhetoric.

It took me a couple of experiences in trying to effectuate change at that level to convince me that at least as far as the marijuana laws go, change was not going to come as quickly from lobbying within as from organizing on the outside. I couldn't go on working for politicians who wanted me and thirty million other Americans like me in jail just for the fact that we prefer marijuana to alcohol.

SUN: So how did you hook up with CMI?

GB: I met Blair Newman who at that time was the head of Amorphia. I met him in Washington in the fall of '71, and I was also working for Keith Stroup (who was working for NORML at that time) who I knew mainly as a personal friend. Blair invited me back to California, where I was in fact living, and I met the people who were putting together the '72 marijuana initiative and at that time they were looking for people who had had political experience in organizing a campaign. There were not, at that time, that many people with straight political experience who were willing to work for the marijuana campaign, but it was just perfect for me. I joined the Amorphia staff in April of '72, and became the state-wide political coordinator for CMI. After the election I stayed with Amorphia and registered as a marijuana reform lobbyist in Sacramento, and I am continuing to work in both the lobbying capacity for Amorphia and in helping to organize the '74 initiative.

—Linda Ross & David Fenton for the SUN

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(415) 563-5858

Marijuana Reform League
725 N. Western Ave., Suite 4
Los Angeles, Calif. 90029
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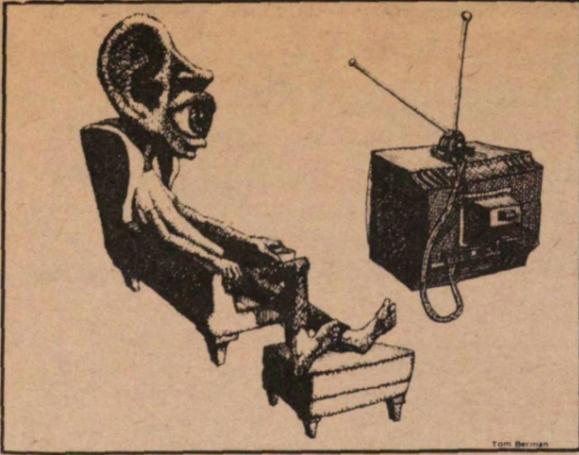
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Cable TV

continued from page 9

live or taped program origination. It has 3 Sony portapaks, 3 editing decks, and a couple of monitors (TV sets). It's a luxurious situation compared to some I've heard about where people have struggled to get the \$1,500 together for a portapak and begged the cable system for time to air their tapes. I asked Joe Petro why he thought Warner had gone to the trouble. "Well," he said, "I guess the point is that we have to deal with it sometime. You have to have public access now by law. We need to know what we're dealing with, how much it's going to cost us, and so on. It's an experiment."

While I was there, Jack Williams flew down from Warner's New York office to meet with local DeKalb citizens and see their access center. He seemed very

concerned that the project succeed, and pleased with the progress so far. His attitude was a surprise to me. Isn't there a contradiction between Big Business and the ideal of public access as a kind of rebirth of local expression? Isn't there something ominous about the rapid consolidation of cable companies in the hands of huge corporations like Warner? Alternate Media Center's philosophy is that public access people should beware of villainizing the cable operators. They've had outstanding cooperation from the companies they've dealt with. "It all depends on your approach," Eileen Connel told me. "When you're dealing with business people, you have to talk business. Be straight with them, tell them what you need and what you have to offer. I get sick of hearing all the radical rhetoric that some groups are spouting. The worst thing that could happen to public access is that people become convinced that it's just a bunch of long-haired freaks trying to grab the media. That will only make the cable operators stubborn, and alienate local people who might otherwise use it to really change their home towns." All that's required of the cable operators by law is to provide 5 minutes free access time to the public. The rest is strictly voluntary.

The Alternate Media Center keeps its operations very low key, partly so that it can gain the kind of broad community participation that is its goal, and partly to preserve the cooperation so far gained from the cable companies. And this approach has worked for them. The success of the Project at Reading was a real selling point for public access. According to the local manager in Reading, the enthusiasm generated from the public access project won the system enough new subscribers to change it from a sluggish, unprofitable one into a growing, money-making operation.

But the Alternate Media Center's good luck has not been universal, nor has their acceptance of the "good business" approach. Their dependence upon the good will of big business for access to a crucial public resource seems like folly to some.

"Bullshit!" says Allan Frederiksen, alias Johnny Videotape. "Do you know that TelePrompter of New York, the largest multiple-system cable operator in the business, is not really TelePrompter of New York?" he demanded of me on the phone. "It's Theta Corporation of Manhattan, and that means Howard Hughes. Hughes Aircraft, which is building and launching the first microwave relay satellite to interconnect cable systems." (Satellites could soon interconnect all the cable systems in the country, or the world for that matter, so that we could have a national or world communications system with almost unlimited capacity. For those of you who didn't know what cable was when you started this article, it can only get worse. I sympathize.)

"What does it mean," I implored him.

"It's a lot of power in two greedy hands, baby."

And if Allan Frederiksen mistrusts the power of big business when it comes to protecting local needs, he has reason. Over a year ago, Allan and a group of people using video tape tried to get access to the TelePrompter-owned Santa Cruz cable system. They got nowhere with their request for time from the local cable manager, in spite of the fact that one channel was blacked out for 40 hours a week. Santa Cruz is an old system that doesn't have to provide for public access for five years yet. So the group collected enough signatures to have the question placed on the ballot in an upcoming state election. But the city attorney, whom Frederiksen says was in "Tele-

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4 SUN *Lightwave* 1.00

5 MON **Radio King** 1.00

6-7-8 TU-W-TH **LUTHER**
ALLISON 2.50

9-10 FRI-SAT **BROOKLYN**
BLUES BUSTERS 1.50

11 SUN Benefit for Pass It
On Freedom School 1.00

12 MON **Radio King** 1.00

13-14-15 TU-W-TH
Willie
Dixon 2.50

16-17 FRI-SAT **UPRISING** 1.50

18 SUN Benefit for the SUN 1.00

19 MON **Radio King** 1.00

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217 S. Ashley · Ann Arbor

catch it at the
Blind Pig
208 S. First St.

TITLE
THINGS

215 S. STATE ST
just received
a new shipment
of plants

Cable TV continued from page 16

Prompter's back pocket," effectively blocked the petition on the grounds that the upcoming election was a state, and not a municipal one. A court case was initiated, but proved too long and costly for Allan's Committee for Open Media to maintain. Instead they devised another strategy. Allan fired off a letter to TelePrompter's president, Walter Bresnan, threatening to show up in every city in California where TelePrompter was bidding for the franchise to lay a cable system.

In nearby Saratoga, California, TelePrompter was bidding for the franchise. They were so sure that they would get it, according to Allan, that they had already lined up a construction firm. But at the public hearing on October 20 when TelePrompter presented its case to the city council, Phil Jacklin made a counter-presentation for the Committee, describing TelePrompter's recalcitrance in granting public access to the citizens of Santa Cruz. TelePrompter lost the franchise. In a collect telegram to Bresnan, Allan said, "Last night you lost the Saratoga franchise because of your public service record in Santa Cruz. Future application defeats pending. Signed, Johnny Vid-

eotape." The next day he received a telephone call from Bresnan's office asking when it would be convenient to negotiate public access in Santa Cruz. In negotiations, TelePrompter agreed to grant free public access time on the system, and to set up workshops for community people with free loan of video equipment. "If you want to get anywhere, you just have to grab the economic nut and squeeze until they scream," said Allan.

As far as Johnny Videotape is concerned, people should be pushing for non-profit leased access channels, not just one public access channel. The way to do it is to set up a non-profit corporation with representation from community groups, which will then lease channels from the cable company for \$1 per year. You can't make it with just one channel. Ultimately, he thinks everyone should have a channel; senior citizens, freaks, chicanos, anyone who needs it. But it's quite a battle to get non-profit leased access channels out of a cable company that would rather lease channels for profit. Leased channels can now carry advertising, and many see that as the coming economic base for cable.

Last spring Frederiksen helped put together a 13-member minority coalition with representation from groups all over California to demand leased access channels from Cox Communications and American

Telecommunications Corporation. Those two companies were negotiating a merger which would make them the second largest multiple-system operator in the country. The minority coalition won from Cox and ATC an agreement to lease them three channels on all of the newly merged systems throughout California for \$1 a year. The merger is now waiting the result of an antitrust suit initiated by the government. But many proponents of public access felt that the minority coalition's agreement was an exciting coup.

Some didn't. "It's a rip-off," asserted John Bushnell of the Watts Communications Bureau. "The company profits if it works out, and if it doesn't, the minority groups get the ax." Bushnell is speaking from an entirely different perspective.

The Watts Communications Bureau is a non-profit, community organization applying for the franchise to build its own cable system in Watts and southeast Los Angeles. Prospects are very good that they will get it. They hope to provide a totally new kind of cable service to the citizens of Watts and southeast Los Angeles. What they plan is complete two-way video capacity that will allow any subscriber to cablecast with live video anywhere the cable reaches. The cablecast could be beamed to only one other customer or to all the subscribers, or some

continued on page 18

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Sun Ra: ASTRO BLACK



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Mel Brown: BIG FOOT COUNTRY GIRL

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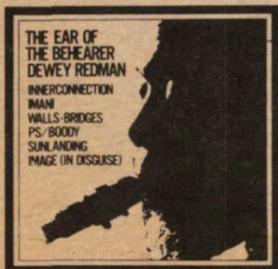
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Sun Ra: THE MAGIC CITY



Marion Brown: GEECHEE RECOLLECTIONS



impulse!

abc RECORDS

Cable TV continued from page 17

combination in between.

It's an extraordinary plan, completely unique in design. "It's no miracle," Bushnell told me when I responded with astonishment. The design of the system comes from starting at a different place. They started with the community's needs, and asked the engineers to design the technology to fit them. If you start with the needs of a large corporation, of course you're going to get a system that just lets people watch, or push a button that bleeps: yes, I'll buy; or no, try something else out on me. They wanted a system that would allow people to communicate with each other, to open up, not retreat into more easily manipulable units.

The design of the system is fascinating, even to someone who knows nothing about electronics. There is a system of neighborhood loops with the

cable so that different neighborhoods can use the same channels at the same time, effectively multiplying the capacity of the system. There will be 50 portapaks with built-in modulators kept in a central place and loaned out to community people for live origination from their homes, or storefronts, or anywhere they happen to be that has cable. The subscriber fee is set at \$3.50, about half the average fee. And the system will be owned and operated by the community. All profits will be put back into the system.

The point is that the technology is flexible. It can be designed in a variety of ways, depending upon the assumptions about what is necessary. The people of Watts are taking that decision into their own hands, and the result is a completely new communications system, which opens up new possibilities for people to communicate with each other.

* * *

Over and over again I am struck by the tremendous potential that cable could have. Instead

of producing another little fiefdom of technocrats who who rule an area of our lives by virtue of their expertise, cable could be a technology which is shaped by the imaginations and needs of the people it reaches. Not only could it be a direct communications link between people, but it could provide almost instant access to all kinds of information. It could. Or it might turn out to be just an efficient funnel for the Hughes Sports Network to its passive fans with breaks to encourage them to munch Fritos at half-time. It's basically a question of who is building and designing the system, and for what. And right down the street, or around the block, is the person who decides that. Your city council representatives set the terms of the franchise and choose the company that will build your cable system. Unfortunately, your average city council representative doesn't know a head end from his vertical hold knob. And the cable companies which are bidding for the franchise are not going to straighten it out for him. At this point, a few informed people could make a big difference.

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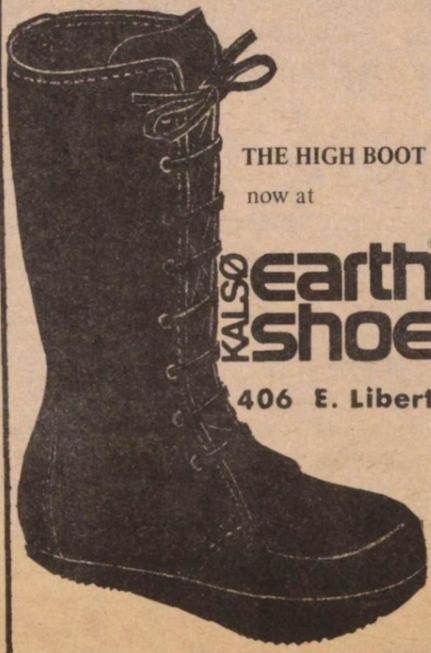
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Several young, community-oriented, non-profit businesses in Ann Arbor are now looking for serious, responsible people who are experienced in or willing to learn and develop the fields of:

SALES

Both the Rainbow Trucking Company and the Rainbow Multi-Media organization currently produce and distribute a wide range of products including records, books, clothing, rolling papers, pipes and roachclips, posters, buttons and stickers; and services like advertising, printing, recording, graphics, publicity, sound system rentals, and production of cultural events. Sales staff (necessary to get these things to the people) are now being put together and a number of positions are now open for Sales Managers and salespeople. The possibilities for making lots of cash on sales commissions are wide open. Call Leni Sinclair at Rainbow Trucking Co. at 761-1709 (or drop by their offices at 1520 Hill St.) or talk to Linda Ross at Rainbow Multi-Media, 769-5850 (offices at 208 W. Liberty).

DISTRIBUTION

Rainbow Advertising currently does distribution of flyers, posters, and post-cards for a number of organizations in Ann Arbor and is looking for a person to take charge of this function as Distribution Manager. The possibility of developing a whole distribution company (with full staff, etc.) exists, as does the immediate possibility of simply making good money for good work. Contact Frank Bach at 769-5850 (208 W. Liberty).

PRINTING

Built almost from the ground up by printers Sam Smith and Barbara Mchugh (with help from the folds upstairs at the Blind Pig) the collectively-controlled Rainbow Press had developed into a high-quality operation specializing in all kinds of color printing. The Rainbow Press is currently looking for people to run presses, cutters, and folders and do general shop work on a salary basis. Call and leave word for Sam or Barb at 761-7641.

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Limit of eight (8) tickets per order. Enclose stamped self-addressed envelope. We cannot be responsible for tickets after we mail them back to you, so you may instruct us to hold your tickets for pickup at the Michigan Union. Tickets may be picked up beginning Friday, Nov. 9th. Note: Saturday, Nov. 3, is first postmark we can accept on mail orders.

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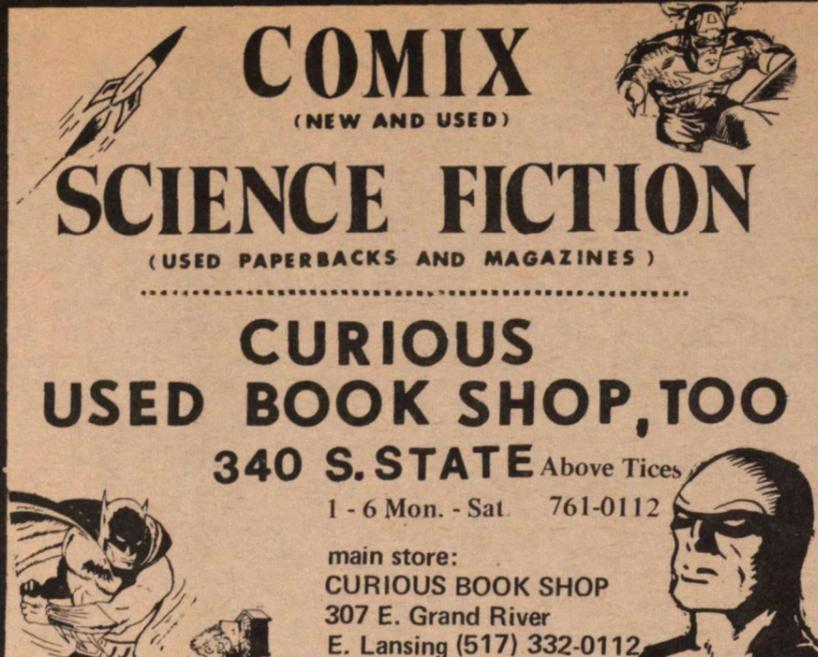
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NO NOBEL TO THO

Hanoi Politburo member Le Duc Tho rejected the Nobel Peace Prize awarded to him jointly with Secretary of State Henry Kissinger, a Hanoi broadcast said Tuesday.

Tho said it was impossible to accept the prize because there is no peace in Vietnam and the United States and South Vietnamese have continued to commit "very serious violations" of the cease-fire agreement.

COMING! NATIONAL LAMPPOON RADIO HOUR



Every Saturday night at 9:00 P.M. starting November 17, on Station WABX, 99.5 on your dial.

One hour of satire, absurdity, music, and nastiness from the writers of the world's

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WARNING: If you're easily offended you'd better just stay away from your radio on Saturday nights from now on!

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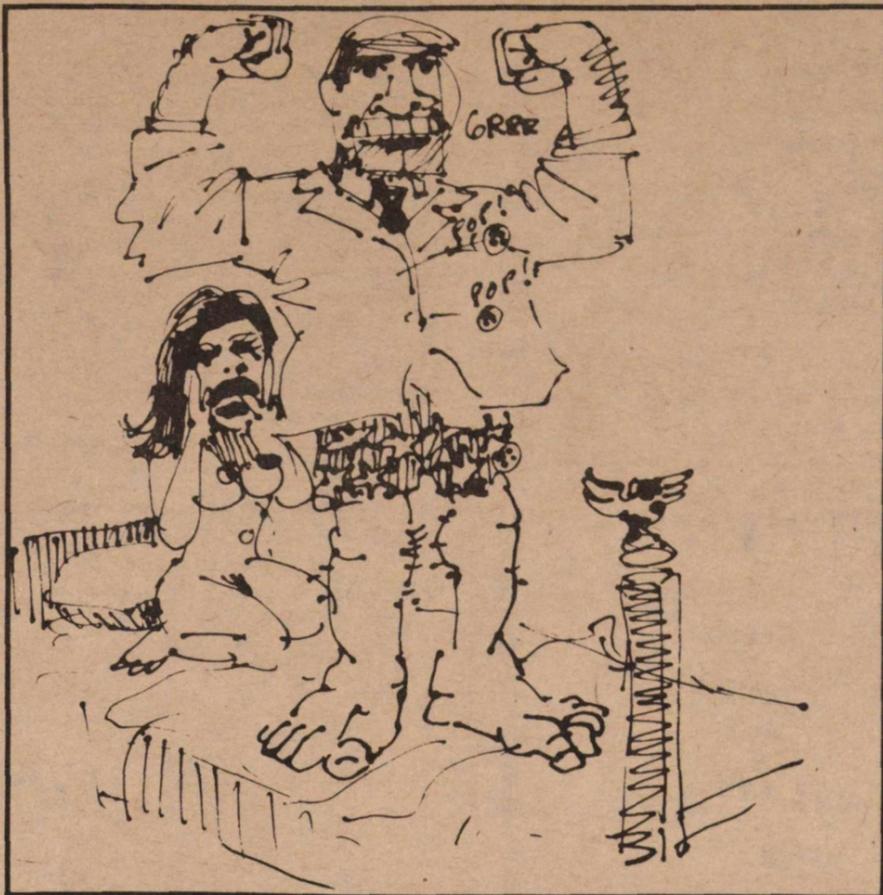
209 S. State 761-0267
UPSTAIRS
Mon-Thur 12-6 Sat 10-6 Fri 10-9

MOVIES

Visions of Eight left town a few days ago. I had written a lengthy review of this eight-part film of the 1972 Munich Olympics, with hopes of urging at least a few to see it. Too late. Apparently too many thought this would be another American Television Buy-A-Gillette version of the Olympics. The film was wonderful though: eight different directors doing sections on some aspect of the competition which particularly attracted them. There were the bizarre and isolated strong men, the fluid high jumpers, the melancholy losers who try so hard to hide their sadness in that Olympic demand of good sportsmanship. The movie is especially exciting to anyone who really loves movies—there is a panorama of techniques and points of view packed into the contrast between the eight famous directors from around the world. So see it if it ever comes back.

We did get the information on the best buy on popcorn at the Fifth Forum, though. In unbuttered it is the \$.50 size, and in buttered, the 60.

Walking Tall is still out at the Wayside. Is the ad distorting a review, or did Rolling Stone really say "Best American Movie of the Year"? That magazine has often been pretty far off the beam, but that claim is ridiculous. The film is a fast-moving melodrama about the misadventures of a wandering ex-football and wrestling star who returns to the Tennessee farm country where he can be his own boss. This big bruiser who says the system is against the free man owns a station wagon, some money, a wife, and two kids. The sweet little town has been overtaken by a bunch of big-city shysters dealing in gambling, bootleg whiskey, women, and paying off the law to keep their profits high. Our man tries to straighten things out and they take care of him. The complicated and violent story ends with him as sheriff, his wife killed by the thugs and the townspeople finally helping out by burning down the evil



tavern in a big party after his wife's funeral. Our boy has lived through beatings, shoot-outs, car chases, and attacks on his very home.

The film is pure down home version of the territorial fascism portrayed in Peckinpah's **Straw Dogs**. Both films operate on the premise that the world is populated by stupid, cowardly and dishonest men. The few supermen of honor are destined to rise up and protect themselves, by any

means necessary. Women are either whores or noble accessories for the supermen. These premises appear ridiculous in print, but they are in fact the basis of unfortunately far too many films. The concepts make for good macho adventure stories.

The true vulgarity of films like **Walking Tall** and **Straw Dogs** is that they are stories which only include incidents that directly tie into these macho premises. Both films start off

at a slow lyrical pace that attracts you to the film. Once you have identified with the characters, and marveled over the pretty colors, the pace picks up and the film begins hitting you with violence done for the protection and honor of these characters you have befriended.

If the film is constructed well, as **Straw Dogs** was, you are left with no time or space for reflection on the implications of the fast-moving narrative. If the film is poorly or implausibly constructed, as **Walking Tall** was, you are left with both indignation with its premises and an emotional drain from its pitch of melodramatic excitement. Surely one quality of a good movie is that it must not force you into a set of conclusions, but should allow you to participate in its movement toward a resolution.

There are some terrific movies coming up at Cinema Guild over the next two weeks. November 2-4 is a weekend of films by the Indian director Satyajit Ray. (See Calendar at back of the Sun for titles and times...) Ray is the most well-known and the reputed master of Indian film. He works in a manner entirely unrelated to films of Western culture, and if you can adjust to the change of pace, the movies are a lyrical delight and relief to watch.

Immediately following the Ray films, Cinema Guild is offering a week of movies by that American director par excellence—John Ford. Ford's characters and stories have been so often imitated that the Ford originals often appear tawdry and sentimental. John Ford is sentimental about America but his great films rise above it, leaving audiences with a sense that they have met some warm humane people and witnessed a heroic tale of America's past. I particularly recommend **My Darling Clementine** on Friday, November 9 (Ford claimed that Wyatt Earp himself told him this version of the famous gunfight at the OK Corral) and **The Searchers**, on Saturday, November 10.

—Ellen Frank

Eric Clapton's Rainbow Concert.

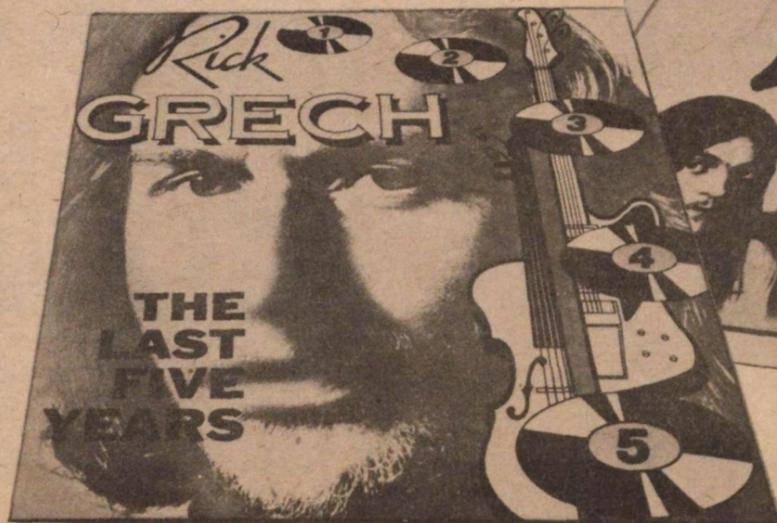
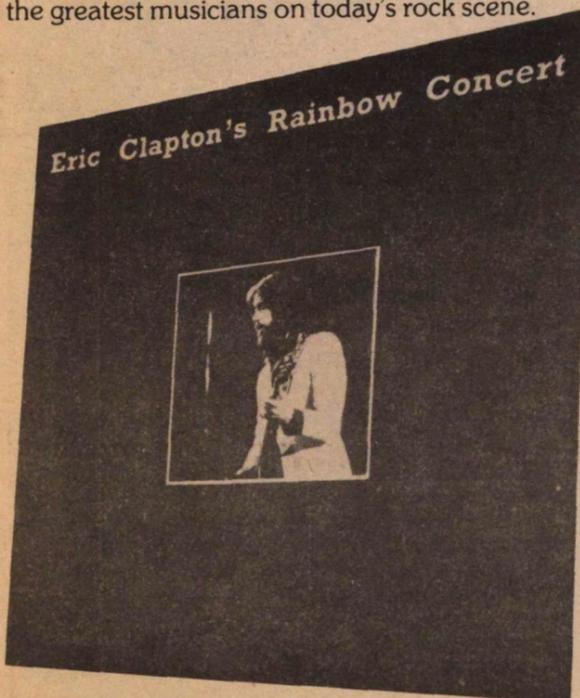
"...A concert that had even the crustiest critics singing delirious songs of praise." *Circus* Eric Clapton's triumphant return to the stage is captured in an album of electric brilliance. Joined by Stevie Winwood, Peter Townshend, Ron Wood, Rebop, Rick Grech and Jim Capaldi, Eric Clapton proves conclusively that he continues to be one of the greatest musicians on today's rock scene.

RICK GRECH: THE LAST FIVE YEARS.

Rick Grech is a musician's musician. Best known in America for his work with Blind Faith, Family and early Traffic, Rick is also one of the most active session men on both sides of the Atlantic. This album contains a collection of tracks from his many diverse musical activities and features in addition to Rick's musicianship the playing of luminaries like Ginger Baker, Jim Capaldi, Eric Clapton, Stevie Winwood, Gram Parsons, Rosetta Hightower, Rebop, Chris Wood and Jim Gordon.

Blue.

Blue is a new band from Scotland making their album debut on RSO. Hugh Nicholson, Ian MacMillan and Timmy Donald combine their musical talents in an offering that ranges from the funkier rock (complete with sizzling lead guitar lines) to mellow acoustic numbers with sweetly arranged harmonies. An auspicious debut by a fine new group. (Flash... Jimmy McCulloch has joined Blue.)



Records and Tapes.

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CJOM PRESENTS AT FORD AUDITORIUM
TUESDAY, NOV. 13, 8 PM
the **Outrageous Wizard**

TODD RUNDGREN

TICKETS: \$6, \$5, \$4, AVAILABLE AT THE FORD BOX OFFICE, HUDSON'S AND GRINNELL'S

WABX PRESENTS AT MASONIC AUDITORIUM
MONDAY, NOV. 19, 7:30 PM

STEVE MILLER BAND

TICKETS: \$6.50, \$5.50, \$4.50 AVAILABLE AT THE MASONIC BOX OFFICE OR BY MAIL ORDER ONLY.

WABX PRESENTS AT MASONIC AUDITORIUM
SATURDAY, NOV. 24, 8 PM

from England
WISHBONE ASH

with special guest
FLASH

TICKETS: \$6, \$5, \$4, AVAILABLE AT THE MASONIC BOX OFFICE OR BY MAIL ORDER ONLY.

WABX PRESENTS AT MASONIC AUDITORIUM
THURSDAY, NOV. 29, 8PM

KRIS KRISTOFFERSON

with special guest

ROGER MCGUINN

TICKETS: \$6, \$5, \$4, AVAILABLE AT THE MASONIC BOX OFFICE OR BY MAIL ORDER ONLY.

WABX PRESENTS AT MASONIC AUDITORIUM
TUESDAY, DEC. 4, 8 PM

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This position offers immediate pay for someone willing to undertake responsibility for getting the paper out into the community as much as possible; by recruiting people to sell SUNs on the streets, at moview, concerts, events, etc, and by maintaining contact with and expanding the number of retail store outlets which currently stock the paper.

The distribution manager will receive a percentage of the paper sales she/he generates.

This job is half-time, and can provide whoever undertakes it with a decent income, depending directly upon how much effort they put inot the project. Interested people should contact David Fenton at 761-7148.



So, here's what we do. We start this underground paper, GROOVY TIMES - and we stick in some right-on articles, some nudie pix, get some psykie-delic artwork, & raps on revolutionary fashions. The kids will eat it up!!

WE NEED HELP ON ALL AREAS OF THE SUN. STOP BY THE OFFICE ANY DAY, MONDAY THROUGH SATURDAY, 11 a.m.-6 p.m. OR COME TO THE STAFF MEETINGS TUESDAY NIGHTS AT 8 P.M.

Sunday
Nov.
18

BENEFIT for the SUN
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Afro-American Drum Troupe



217 S. Ashley PRIMO SHOWBAR Ann Arbor

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Cat Stevens

...Moon and Star...

with

**Dr. John
Linda Ronstadt**

abc Friday, November 9, 1973, 11:30 pm

ABC Wide World of Entertainment

Stereo broadcast on WRIF 101 FM

CALENDAR

FRIDAY, NOV. 2

Moon in Capricorn then Aquarius, 3:59 a.m.

Music
Frank Zappa & the Mothers of Invention plus Argent...Masonic Aud. (Detroit) 7:30 p.m. SSS\$6.50, 5.50, 4.50.

Flicks dance to old records played by "Chinner" Mitchell...
Flood's Vipers...\$1.50.
Primo Short Stuff...\$1.50.

King Pleasure to be announced
Blind Pig Muskadine Blues Band...\$1.75.

Events
Help picket A&P stores on Huron & in Maple Village...2-6 p.m. 7-9 p.m. if we're late, please wait for us...
Gay Coffeehouse...9 p.m. Halfway Inn...East Quad.

Meetings
Human Rights Party Mass Meeting...call HRP office (761-6650) for time and place.

Films
New World Media International Film & Discussion Series on Africa: "Tawn," "Witnesses," "You Hide Me"...UGLI...multipurpose room...8 p.m. FREE...
"Charulata"...Cinema Guild...Arch. Aud...7 & 9:05 p.m. \$1.
"The French Connection"...Mediatrics...a UAC presentation...Nat. Sci. Aud...7 & 9:30 p.m. \$1.

SATURDAY, NOV. 3
Moon in Aquarius

Music
Primo Short Stuff...\$1.50
King Pleasure to be announced
Blind Pig Muskadine Blues Band...\$1.75.
Flood's Vipers...\$1.75.

Events
Help picket A&P stores on Stadium, Huron, Plymouth Rd., and in Maple Village...11 a.m.-5 p.m. if we're late please wait for us...

Films
"Lawrence of Arabia"...Cinema II...Angell Hall...Aud. A...7 & 9pm...\$1.
"The French Connection"...Mediatrics...Nat. Sci. Aud...7 & 9:30 p.m. \$1.
"Kanchenjunga"...Cinema Guild...Arch. Aud...7 & 9:05 p.m. \$1.

Woman... "Sudden Infant Death Syndrome" 2pm...Channel 56
Zoom...designed to give pre-adolescent children a chance to participate in the creation of their own program. The programs feature games, songs, stories, plays, puzzles, film strips & comments sent in by viewers.

SUNDAY, NOV. 4
Moon in Aquarius then Pisces, 3:26 p.m.

Music
Joe Walsh & Barnstorm with REO Speedwagon...Masonic Aud. (Detroit)...7:30 p.m. SSS\$6.50, 5.50, 4.50...

Primo Lightnin'...\$1.
Blind Pig - Silk Purse...jazz...\$1.50.
Flood's - Brooklyn Blues Busters...\$1.75.

Films
"Contempt"...Cinema II...Angell Hall...Aud. A...7 & 9 p.m. \$1.
"The Adversary"...Cinema Guild...Arch. Aud...7 & 9:05 p.m. \$1.

MONDAY, NOV. 5
Moon in Pisces

Music
Allman Brothers Band...Cobo Hall... (Detroit)...7:30 p.m. SSS\$6.50, 5.50, 4.50.
Primo - Radio King et al...\$1.

Flood's - Brooklyn Blues Busters...\$1.75.
Flick's - Vipers...
Meetings
Boycott grapes mtg...9 pm...114 Legal Research Bldg...in the La Raza Law Students' Office...

Films
"Straw Dogs"...AA Film Coop...Angell Hall...Aud. A...\$1.

TUESDAY, NOV. 6
Moon in Pisces then Aries, 11:18 pm 11:18 p.m.

Music
Flood's - John Nicholas...\$1.50
Primo - Luther Allison...\$2.50
Blind Pig - Okra...\$1.75.
Flick's - Mojo Boogie Band...

Events
The Greatest Show on Earth-Ringling Bros.-Barnum & Bailey Circus...Cobo Arena... (Detroit)...Nov. 6-11...all seats reserved...\$3.50, 4.50, 5.50, 6.00.

Meetings
Gay Liberation Front (GLF)...8 p.m...

3rd floor conf. rm...South Wing...Mich. Union...
Pirgin...rent survey and tenants Union Rights Project...7:30 p.m...4106 Mich. Union...call John...769-1513.

Films
"Perfor" "Performance" AA Film Coop...Angell Hall...Aud. A...7&9 p.m...\$1.
"The Stranger"...New World Film Coop...MLB...Aud 3...\$1.25...7:30 & 9:30 p.m.
"Stagecoach"...Cinema Guild...Arch. Aud. 7 & 9:05 p.m...\$1.
Residential College Astronomical Film Festival...East Quad Aud...FREE:
"Exploration of the Planets," "Interplanetary Space," "Exploration of the Universe," "Skylab Experiment," showings begin at 9 p.m....

WEDNESDAY, NOV. 7
Moon in Aries

Music
Primo - Luther Allison...\$2.50
Blind Pig - Okra...\$1.75.
Flood's - Brooklyn Blues Busters...\$1.75.

Events
Circus...see tues., nov. 6 for info.
AA public library lunch...12:10-12:50 pm a slide/tape show on sex role reversal with Carol S. Hollenshead, U of M Women's Commission...

Meetings
Gay Activist Women's Collective (GAWK) 8:30 p.m...225 E. Liberty...all women welcome...
Herself Newspaper...open meeting...8 pm, 225 E. Liberty...rm. 200...all women welcome...

Human Rights Party Steering Committee 6 p.m...516 E. William...above Campus Bike and Toy...everyone welcome...

Films
"The Discreet Charm of the Bourgeoisie" AA film coop...angell hall...aud A...7 & 9 p.m.
"Little Big Man"...New World Film coop...Nat. Sci. Aud...7 & 9:30...\$1.25.
"Grapes of Wrath"...Cinema Guild...Arch. Aud...7 & 9:05 p.m...\$1.

THURSDAY, NOV. 8
Moon in Aries

Music
The Pointer Sisters...Ford Aud... (Detroit)...8 p.m...\$6.50, 5.50, 4.50...
Flood's - Tate Blues Band...\$1.75
Primo - Luther Allison...\$2.50
King Pleasure - Stanley Turrentine...\$3.
Flick's - Brooklyn Blues Busters...

Events
Help picket the A&P stores on Huron & in Maple Village...2-6 p.m...please wait for us if we're late...
Circus...see tues., nov. 6, for info.

Meetings
HRP City Committee Mtg...4:30 p.m. at HRP office 516 E. William above Campus Bike and Toy...

Films
"Sacco & Vanzetti"...AA film coop...Angell Hall...Aud. A...7 & 9 pm...\$1.
"A Man Called Horse"...New World Film Coop...MLB...Aud 4...7:30 and 9:30 p.m...\$1.25
"The Caine Mutiny"...Mediatrics...Nat. Sci. Aud...7 & 9:30 p.m...\$1.75.
"How Green is my Valley"...Cinema Guild...Arch. Aud...7 & 9:05...\$1.

FRIDAY, NOV. 9
Moon in Aries then Taurus, 3:25 a.m.

Music
Primo - Stanley Turrentine...\$3.
Primo - Brooklyn Blues Busters...\$1.50
King Pleasure - Stanley Turrentine...\$3.
Blind Pig - John Nicholas & Boogie Woogie Red...\$1.75.

Flood's - George Pederson & Tim Mc Cleer...\$1.75
Flick's - dance to old records played by "Chinner" Mitchell...

Events
Circus...see tues. nov. 6 for info.
Gay Coffeehouse...9pm...halfway inn...east quad...
Help picket A&P stores on Huron & in Maple Village 2-6 pm & 7-9 pm.

Films
New World Media International Film & Discussion series-Africa: "Reoutakh", "Viva Frelimo"...UGLI...multipurpose room...8pm...free...
"Emporer Jones"...cinema II...Angell Hall...Aud. A...7&9 pm...\$1.
"Harold & Maude"...mediatrics...Nat. Sci. Aud...7 & 9:30...\$1.
"My Darling Clementine"...Cinema Guild...arch aud...7 & 9:05...\$1...

SATURDAY NOVEMBER 10
Full Moon in Taurus 9:27 am

Music
Gordon Lightfoot...Masonic Aud. (Detroit) 8:30 pm \$6.5,4
Primo-Brooklyn Blues Busters \$1.50
King Pleasure - Stanley Turrentine...\$3.00
Flood's - Mike Smith & Co...\$1.75
Blind Pig - John Nicholas & Boogie Woogie Red

Events
Help Boycott A&P stores on Stadium, Plymouth, Huron, and in Maple Village-11am-5pm-if we late, please wait for us.
Circus - see Tues. Nov. 6th for info

Films
"Dinner at Eight" - Cinema II...Aud. A...Angell Hall...7 & 9pm...\$1.00
"Harold & Maud"...Mediatrics...A UAC Presentation...Natural Science Aud...7 & 9:30pm...\$1.00
"The Searchers"...Cinema Guild...Arch. Aud...7 & 9:05 pm...\$1.00

SUNDAY NOVEMBER 11th
Moon in Taurus then Gemini 5:00am

Music
Flood's - Peter Bowen...\$1.50
Primo - Benefit for Pass It On Freedom School...Band to be announced...\$1.00
Blind Pig - Silk Purse(jazz)...\$1.50

Events
The Circus...see Tues. Nov. 6 for info.

Films
"Mouchette"...Cinema II...Angell Hall Aud. A...7 & 9 pm...\$1.00
"The Man Who Shot Liberty Valence"...Cinema Guild...Arch. Aud...7 & 9:05pm \$1.00

MONDAY NOVEMBER 12th
Moon in Gemini

Music
Primo - Radio King...\$1.00
Flick's - Vipers
Flood's - 1st time in Ann Arbor, Bryan Lee Blues Band...\$1.75

Meetings
Boycott Grapes meeting...9pm 114 Research Bldg. in the La Raza Law Students Office

Films
"Carnal Knowledge"...A2 Film Coop...Angell Hall Aud. A...\$1.25...7,8,45, & 10:30pm
TV
Behind the Lines (Special)...topic-the Press & Watergate...this program is an illustrated essay which follows and documents the role of the Press in bringing Watergate to light...10pm...Channel 56

TUESDAY NOVEMBER 13
Moon in Gemini then Cancer 5:47am

Music
Todd Rundgren...Ford Aud. (Detroit)...8pm...\$4.5,6
Primo - Willie Dixon...\$2.50
Blind Pig - Okra...\$1.75
Flood's - Bryan Lee Blues Band...\$1.75
Flick's - Mojo Boogie Band

Events
United Farmworkers Rally...Noon...Diag...with Richard Chavez, brother of Caesar Chavez & some farmworkers from the strike in California. After the Rally they will march on the A&P store on Huron...for mor info-7630285
Gay Liberation Front (GLF)...3rd floor conference room, south wing, Union...8pm

Films
"Who's Afraid of Virginia Woolf"...A2 Film Coop...Angell Hall, Aud. A...7 & 9:30pm...\$1.00
"Cartouche"...New World Film Coop...Modern Language Bldg., Aud. 3...7:30 & 9:45pm...\$1.25
Residential College Astronomical Film Festival...East Quad Aud... "Mars & Beyond" "Mars minus Myth", "The Martian Investigators", "Skylab Experiments"...9pm...FREE
"Viridiana"...Cinema Guild...Arch. Aud...\$1.00...7 & 9:05pm

WEDNESDAY NOVEMBER 14
Moon in Cancer

Music
Frank Zappa & the Mothers of Invention & Argent...Masonic Aud. (Detroit)...7:30 pm...\$6.50, 5.50, 4.50
Primo - Willy Dixon...\$2.50
Blind Pig - Okra...\$1.75
Flood's - Bryan Lee Blues Band...\$1.75

Events
San Francisco Mime Troupe...Power Cen-

ter...8:30pm...\$2.50...tickets at Union Meetings

Meetings
Gay Awareness Women's Collective(GAWK) meeting...8:30pm...225 E. Liberty St...
All Women Welcome
Children's Community Center(CCC) meetings...2nd & 4th Wed. of every month...8pm...317 N. Seventh Ave...child care provided...call 663-4392 for info.
Herself Newspaper open meeting...8pm...225 E. Liberty, room 200...All Women Welcome

Films
"Cabaret"...A2 Film Coop...Angell Hall, Aud. A...7 & 9pm...\$1.00
"Burn"...New World Film Coop...Modern Language Bldg., Aud. 3...7:30 & 9:45pm...\$1.25
"Tabu"...Cinema Guild...Arch. Aud...7 & 9:05pm
TV
Hour Special on Watergate...Bill Moyers' Journal...8pm...Channel 56

THURSDAY NOVEMBER 15
Moon in Cancer then Leo 7:20am

Music
Flick's - Brooklyn Blues Busters
Primo - Willie Dixon...\$2.50
King Pleasure - Chico Hamilton...\$3.00
Blind Pig - One String Sam & John Nicholas...\$1.75
Flood's - Brooklyn Blues Busters...\$1.75

Events
Help picket A&P stores on Huron & in Maple Village...2-6pm...Please wait for us if we're late.

FRIDAY NOVEMBER 16
Moon in Leo

Music
Ashford Simpson...Ford UUD. (Detroit)...8pm...\$6,5,4
Flick's - dance to old 45's played by "Chinner" Mitchell
Primo - Uprising...\$1.50
King Pleasure - Chico Hamilton...\$3.00
Blind Pig - Brooklyn Blues Busters...\$1.75
Flood's - Billy Fox...\$1.75

Events
Help picket A&P stores on Huron & in Maple Village...2-6pm...please wait for us if we're a little late.
Gay Coffeehouse...Halfway Inn...East Quad...9pm Discussion

Films
New World Media International Film & Discussion Series...Mexican Americans "Yo Soy Chicano", "Requiem 29"...UGLI Multi Purpose Aud...8pm...Free
"Wuthering Heights"...Cinema II...Angell Hall, Aud. A...7 & 9pm...\$1.00
"Frenzy"...Mediatrics...a UAC Presentation...Natural Science Aud. 1...7 & 9pm
"Arsenic & Old Lace"...Cinema Guild...Arch. Aud...7 & 9:05pm...\$1.00

University Musical Society(U of M)...Modern Jazz Quartet...4pm...Seminar at U of M School of Music...8pm at Power Center...FREE

Meetings
HRP City Committee meeting...4:30pm...HRP office, 516 E. William above Campus Bike & Toy Shop

Films
"Cabaret"...see Nov. 14
"Burn"...see Nov. 14
"The African Queen"...Mediatrics, a UAC Presentation...Natural Science Aud...7 & 9:05pm...\$1.00
"The Big Heat"...Cinema Guild...Arch. Aud...7 & 9:05 pm...\$1.00

SATURDAY NOVEMBER 17
Moon in Leo then Virgo 10:42am

Music **Music**
Primo - Uprising...\$1.50
King Pleasure - CJQ(Contemporary Jazz Quintet)...\$3.00
Blind Pig - Brooklyn Blues Busters...\$1.75
Flood's - Billy Fox...\$1.75

Events
Help picket A&P stores on Huron, Stadium, Plymouth, & in Maple Village...11 am-5pm...if we're late, please wait for us.

Films
"Frenzy"...Mediatrics, a UAC Presentation...Natural Science Aud...7 & 9pm...\$1.00

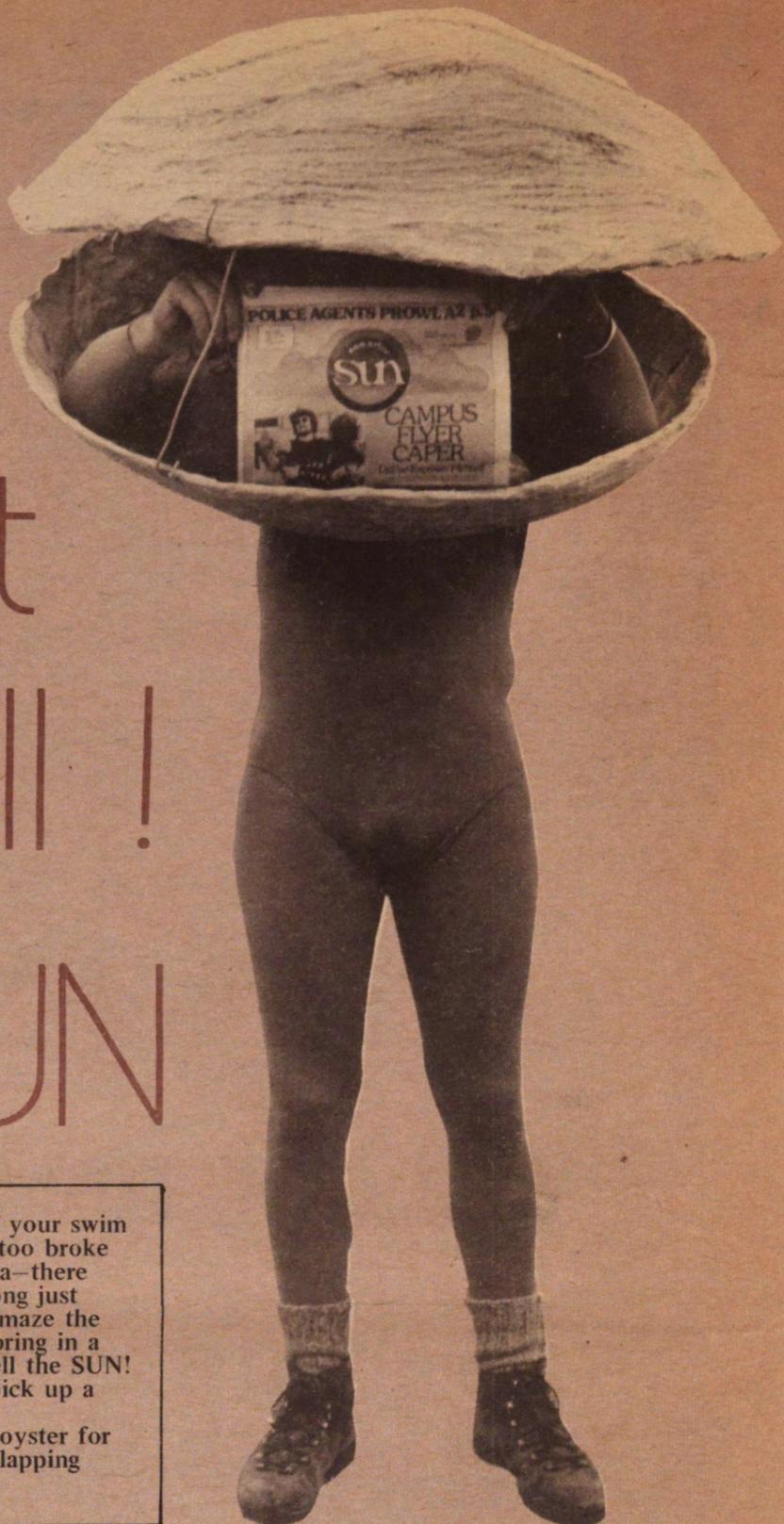
SUNDAY NOVEMBER 18
Moon in Virgo

Music **mus** **Music**
Cheech & Chong...Masonic Aud. (Detroit) ...7:30pm...\$6.50, 5.50, & 4.50
Primo - Benefit for SUN - bands to be announced...\$1.00
Blind Pig - Silk Purse(jazz)...\$1.50
Flood's - Billy Fox...\$1.75



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