

ANN ARBOR WOUN

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Michigan Historical Col
Bentley Hist Library
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Ann Arbor, MI 48105



Volume 2, Issue 11

First Free Concert June 16

May 31 June 14, 1974

Lost in the Ozone with
Commander Cody

25¢



WAS SLA'S CINQUE A POLICE AGENT?

While 2,000 mourners raised clenched fists at the funeral of slain Symbionese Liberation Army (SLA) chief Donald DeFreeze in Cleveland two weeks ago, evidence was accumulating that he had once worked for the Criminal Conspiracy Section (CCS) of the Los Angeles Police Department (LAPD), one of the most powerful and feared political-intelligence units in the nation.

DeFreeze, "General Field Marshall Cinque" of the SLA, appears to have been an undercover agent in the black militant movement from at least 1967 until 1969, and possibly up until this year.

It was also reported... Continued on page 11

Free Concerts To Start June

The eighth summer of free weekly outdoor music in Ann Arbor will begin in earnest on Sunday, June 16th at about 2 p.m.

But it's not that simple. The Community Parks Program (CPP), which produces the summer gatherings, is facing various financial and other hurdles which will require widespread community participation and support to overcome.

The concerts will once again be held at the former city dump on North Campus known as Otis Spann Memorial Field, in memory of the late, great Chicago blues pianist. Otis Spann is not the best of sites, as it is sandy, dusty and not an easy place to grow grass. But while the concerts will begin there, it is very possible that the combined efforts of the Parks and Recreation Department, the CPP and the city administration will secure another more grassy and suitable site sometime soon. If that happens, the concerts will be able to move elsewhere after several Sundays at Otis Spann. (Right now an area adjacent to the AA airport is being seriously considered.)

The Community Parks Program is the oldest and largest alternative institution of the new culture in Ann Arbor, encompassing 5-10 thousand participants every week. The music is absolutely free, but the production of the events costs money like everything else. This year the CPP is faced with a higher budget than ever in order to make the events as complete and organized as possible. (Copies of the budget will be reprinted in a future SUN). Money is needed to provide the full

range of services and activities that make the Ann Arbor park program so unique, and simply to prepare the grounds with electricity, water, portajohns, etc. Funds are being sought to pay the Psychedelic Rangers who help direct traffic and provide people-oriented security inside the grounds, thereby making it unnecessary for any police to enter the site whatsoever. (Paying the Rangers also provides about 60 people with scarce summer jobs.) The bands will also be paid a small amount (under their usual expense) for performing.

The child-care center, the services of Drug Help, the emergency radio equipment, the pa system, information booth, trash removal, a top for the stage, all these take funds which CPP is now faced with raising.

Last year the program was aided by \$6700 in federal revenue sharing funds that the then progressive AA City Council, controlled by liberal Democrats and the HRP, granted to the CPP. The same amount is being requested for this year.

But Council is now controlled by an unsympathetic Republican majority, while the city is faced with its largest operating deficit in history (see story page 6). So it is uncertain at this time if the parks program will get any city money at all in 1974. According to sources within the City Administrator's office, if the one-time tax levy is not passed by the voters on June 10, most probably the free concerts will get zero money, along with most of the other "human service" programs like health and child care.

The other sources of income for the Community Parks Program will include



the weekly bucket drives during the concerts, payments from the food and a few other concession stands on the grounds, and a small sum from the Musicians Union to help pay the bands. But with or without city money there will still be a deficit. Additional fund raising projects now being considered include a city-wide bucket drive, advertising revenue from a program to be handed out at the concerts, and possible dona-

tions from individuals and local businesses.

One controversial budget item of the past has been the payment of \$450 per week to the Ann Arbor Police for their aid in "directing traffic." With ten concerts this translates into \$4500. The irony is that the University gets the same traffic direction from the police absolutely free at football games and other events. Negotiations will be under-

Lend Us a Hand

There is still plenty of room within this newspaper for more participants in every aspect of our operations. The SUN especially needs investigative reporters to cover local and national news, people who relate to words as their craft. We are also seeking book, concert, record and other reviewers, survival/useful information, graphic artists, experienced photographers and serious, careful people to work on layout and proofreading. We can pay a small sum for some of these needs, but the vast majority of SUN contributors are as yet volunteers. If you can help, stop by our office daytimes or call 761-7148.

SUN SPOTS

This issue starts right off with an article on the SLA, or is that CIA? Conspiracies abound these days, and Robert Livingston, attorney for James Earl Ray, who's serving a 99-year prison sentence for the shooting of Martin Luther King, says he is in contact with the men who really did the killing. They claim to have been hired for the job by four socially prominent Americans, and are willing to trade their identities for immunity to prosecution...The House Judiciary Committee now has conclusive evidence that the E. Howard Hunt Payment was made a mere three hours after the March 21 meeting when Nixon told Dean "(expletive deleted) get it!". And don't forget that while the world turns, the Judiciary Committee hearings will be televised daily by the major networks. The show should start at about 10 AM, with Channel 2 taped coverage starting at 8 PM. It's promised to make the Watergate hearings look like Sesame Street.

A bill to allow Student Regents has finally made it out of committee in the State Legislature, according to sponsor State Rep. Perry Bullard. But don't hold your breath. The Student Rights Bill still must pass both houses of the legislature by a two-thirds margin to be put on the ballot in November. If it passes then, it would become an amendment to the state constitution... While you're voting, don't forget local attorney, Don Koster, who's running for Judge. This man has an excellent record for defending radicals and oppressed peoples and would be a vast improvement over anything the bench now has to offer.

Ann Arbor Cable TV is going to cost a buck a month more now. The cable company had asked for a \$1.50 increase, claiming they were in "very serious financial condition." The Cablecasting Commission voted to grant the \$1 increase with a possible 50¢ increase in three months if the cable company is "making sufficient progress" in their insufficient public access and toward wiring the downtown area.

MUSIC NEWS

Looking for a good place to boogie? The First Zenta Church of Ann Arbor is sponsoring a series of dances, starting Monday, June 3, at Carpenter Hall, 5300 W. Michigan Ave. at Carpenter Road. Monday night features the Rockets and Zoom, with all the cold beer you can handle, all for \$3. Starts at 8:30...Before you go, you might want to check out the Commander Cody interview in this issue to put you in the right mood...Yusef Lateef, a fine performer from last year's Blues & Jazz Festival, will be at Baker's Keyboard Lounge beginning Tues. June 4, running through Sunday. The Persuasions will be at Pioneer High School Auditorium on June 8, Saturday... For all you Rock and Roll Zombies, Johnny Winter will be at the Toledo Sports Arena Tuesday, June 4. You can also find Bob Seger at the Suds Factory in Ypsilanti on June 4...Take note also that our calendar has been much expanded to include more Detroit music happenings, like the Lyman Woodard trio at the Shelby Hotel.

For summer, the Free People's Clinic has been forced to close it's Sat. Gynecology session. The clinic will be open as usual Mon.-Wed. at 6:30 pm. There is gay advocacy every night now. A dentist on Tues. Lawyers on Mon. A gynecologist on Tues. The first court test for Ypsi's \$5 weed law is being postponed, while David Grey, the defendant is out of town due to a death in the family. HRP worker, Gerald Gaimor says Grey plans to ask for a jury trial and to plead not guilty. The case is expected to go through a long series of appeals... Ypsilanti has a food Co-Op now. First orders will go in this Friday to Tom's Party Store in Ypsi. Pick-ups will be at Patna Pizza on College Place. They need more

SUNWORKERS

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STAFF THIS ISSUE: Craig Pointes, Roger Kose, Jake the Shake, Leslie Weston, Bruce Weinberg, John Benson, Chuck DeGryse, Cheryl Cheeseman, Steve Hersch, with room for MANY more...

COVER designed by Barbara Weinberg. SLA story by David Stoll.

ANN ARBOR SUN

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taken to convince the city to drop this discriminatory expense, hopefully with the support of some city council members.

Besides financial aid, the parks program needs workers. A major cleanup and preparation of the grounds will begin in the early afternoon on Sunday, June 9, which people are invited to work on. The CPP holds open meetings, usually on Thursdays, where committees will be forming to administrate the various needs of this endeavor. For the date and time of the meeting call the SUN at 761-7148. Bands interested in offering their services can leave their name and number with Suzanne at the Rainbow Multi-Media office, 769-5850. (This year the CPP hopes to expand the range of music offered to include more blues, jazz and folk).

Historically the city has shifted and shafted the free concerts from site to site, apparently wishing they would eventually disappear. But hopefully someday soon the Community Parks Program will be treated by the city with the full respect it deserves.

There is a possibility that the program will eventually be included as a regular part of the Parks and Recreation Department, which would remove the concerts from the realm of City Council politics and insure their survival and growth. But for now, with hundreds of thousands of dollars going towards a new golf course and swimming pool, certainly the city can find some funding to help an institution that serves far more people than any other "recreational" program in Ann Arbor. --David Fenton

members. For information, call 485-3030.

Two lesbians were attacked and beaten outside the Flame Bar in Ann Arbor on May 15, by a drunk who had previously been thrown out of the bar. Physical violence has long been a basic element of Gay oppression...Last Sunday twenty Gay men and women picketed St. Francis of Assisi, Ann Arbor's Bingo Palace, protesting the Church's condemnation of homosexuality. New York's Archdiocese was instrumental in defeating a proposed human rights ordinance there last week which would have banned discrimination against gays in employment, housing and public accomodation.

Summer is cramping our style a bit financially. How about a Subscription? From now on, subscribers will receive the paper 3-5 days faster due to our new mailing permit. It's not a bad price for a record album and the SUN for a year. Try putting your spare cash to work by loaning us money for a coin box. \$90 gets you \$100 in 6 months. And don't forget to write us with your comments and suggestions. We would particularly like some letters in response to our article and editorial on the S.L.A. and will print them in the next issue.

Well it's time again to fill you in on what's happening in the Dope World. It always seems that the holiday season is when stash dope comes in town, and this Memorial Day was no exception. Ypsilanti and Ann Arbor were blessed with the arrival of the notorious Thai Sticks. Thai Sticks are the fine, resinous, young seedless center buds from high quality ganga from Thailand, wrapped around a slender stick with thread. The price ranges from \$20 to \$25 per stick. It works out to roughly \$13/gram. Each stick weighs anywhere from 2½ to 3 grams. Pretty outrageous???...but then so is one toke...It's the real thing...The commercial Colombians are still in town but the ones left have enough seeds in them to plant a forest. Prices vary from \$275 to \$300 depending on quantity. Last and least on the list are the commercial Mexicans which are going anywhere from \$100 to \$180. Depends on who you know.

LETTERS

Impulse Responds

Dear Ann Arbor Sun,

I've just finished reading your May 17 article, "Charlie Haden: Liberation Music Orchestra vs. ABC", and I feel I must respond to it.

The idea to reissue the album in the first place was mine and the scenario that developed affected me and was affected by me; ergo, I feel I have the right to respond.

My own personal reason for wanting the album reissued was that under the old structure at Impulse, the album was never done justice. Under the structure that now exists, which includes a much better distribution system, Charlie Haden's music could reach initially about five times as many sets of ears as before. The music, I felt, deserved a great deal more public acceptance than it had received. Simple as that, but, as in most dealings with Charlie Haden, not quite so simple.

I'm not sure what I object to most; the sins of omission in the story; the false allegations; or Impulse having to take the rap for Charlie Haden's bitterness towards lots of other things. Let's start with the latter.

Charlie Haden hates Bob Thiele (not unjustifiably) -- but Thiele has had nothing to do with Impulse for 4 or 5 years now, so why transfer that animosity to others that have nothing to do with that original pain.

He also, it seems obvious, despises the music industry and the entire corporate structure in America. Well, it seems to me that Impulse, were it not for his beef over this isolated reissue, (the factual aspects of which I will deal with later), would be about the most unlikely target for him to channel this negativity towards.

For the past few years, we have been the only major record company recording the most challenging, uncompromising contemporary music in America. One of the things I mean by uncompromising is a situation where the artist has total freedom to express his music however he sees fit, because the people recording for us happen to be the cream of the major innovators in modern music, and they know what they're doing. (An attitude hardly symbolic of "the very system that is stifling creative music and also perpetuating the shallow value system that everyone is raised under".) I know of no other major jazz record company that can say that.

If he, as an artist, can't appreciate that difference, it makes me wonder why the hell we even bother to fight for that artistic integrity, because, believe me, *it is a fight*.

In terms of the specifics of this reissue, it is pretty much an industry-wide practice for record companies, when reissuing albums, to simply put the albums out again. Almost never is any time, effort, or money sunk into these albums. Impulse is a rare exception to this rule. On almost all of our retrospectives, anthologies, samplers, and on "Liberation Music Orchestra", *our only reissue*, we have spent much time, effort, and money to improve the quality of the sound and the entire package. We do this because we feel that the above mentioned practice is wrong.

So, on Charlie Haden's album, Ed Michel spent the better part of *two weeks* in the studio remixing the inadequate first mix, mixing for quadraphonic compatibility, gaining about an octave above and an octave below the original -- so it would be right this time, for Charlie, for Impulse and for the consumer. He also called him up to ask if he wanted to help; another exception to the rule on a reissue. The same applied to his airfare to California and back. That is done on newly recorded albums, not on this kind of thing. They did, however, pay him for this.

In regards to the additional paragraphs of liner notes, it is my personal opinion

that they were innocuous, harmless words that were, in and of themselves, hardly revelatory. But the reality is that ABC does own the tapes, does own the jackets on which the words are printed, and does own the company, and can put out or not put out what they choose. I heard things like, "this is a music company, not a forum for political ideas, radical or conservative" and "he should write a book if he wants to express these things." Whatever the basis for the decision, it is their decision to make, man.

The only wrong that they did was to tell Ed Michel that they would print them and then, when they changed their minds, not to advise him of the change. That put Ed in a bind with his artist, a situation he could not tolerate.

I must ask here, why, if one knows in front that dealing with the corporate structure in this world calls for an occasional concession, hopefully in the interest of getting something important accomplished, would one react this way on this particular situation, (when 99% of the developments are working in your favor and 1% is not).

His reaction to this paragraph omission seems to me to be so terribly lacking in understanding and perspective, that I can not help but feel that he would prefer to be a martyr in defeat than to risk having to change his attitude towards ABC by virtue of the fact that they were going to do something in his behalf.

Charlie Haden is the third most recorded bassist in the history of the Impulse label, and still continues to record for Impulse. He is one of the finest bass players in the world and has not come near earning what he is due. I could write about that subject (as I have many times in the past) for ten more pages and still not cover the reasons why.

Point is, I can't accept what he and the Ann Arbor Sun have done here in spreading this venomous one-dimensional point of view, and one of my main concerns here is that I can continue to appreciate his beautiful playing without letting this kind of shallow mediocrity get between me and my headphones. Sincerely,

-- Steve Backer

General Manager Impulse Records
CR Groups for Men

The male response to feminism, among those who accept its legitimacy, usually began with an expression of support and private denial of guilt. Eventually, due to the force of the movement, we were pushed to a confrontation on a personal level with our roles as oppressors and custodians of oppression. But if there was a flaw in this development, it was that, in the oppressor/oppressed dichotomy, it tended to reinforce our self-image as -- lucky for us -- unoppressed. That, of course, is bullshit.

Thanks in large part to the example women have set in rejecting traditional roles, men have finally begun to question their own roles as men, along with the doubts and alienation attendant to those roles. And there are *lots* of questions: what is this "man" I'm supposed to be, and why am I supposed to be him? why do I have to act "together" when I'm not? why can't I cry? why am I hounded by goals? why don't I quite feel good about going out with other men? why am I scared of gayness? why don't I do anything about my loneliness? why do I feel threatened by the warmth and affirmation my wife/woman-friend draws from her CR experience? why don't my politics reach into my personal relations? why do my discussions of "personal" issues become so abstract? why are my relationships with other men so competitive, so devoid of real intimacy, so restricted to specified

spheres of maleness (the bar, the gym, the job), why am I uncomfortable with small

children? why, after all, should my being a man keep me from anything?

These are important questions, questions we must deal with if we are truly serious about growing into complete human beings. Unfortunately, many of us are struggling with them alone, feeling our experience is unshared. It is not, and the doubts about ourselves and our roles as men cannot be resolved singly: we must penetrate and combat our oppression collectively.

One important medium for this struggle, thanks again to the example of the women, is the consciousness-raising group. Our group, which has been gathering weekly since September, has been an important part of each of our lives, sometimes the focus of change, sometimes peripheral, but consistently a touchstone to new levels of awareness.

We began as eight men mostly unknown to each other, growing over the months through silence, turbulence, anxiety and the energy of its release, to an intimacy and shared warmth that makes us feel good at the sight of each other. We have persisted, though probably sporadically dealt with difficult issues: gayness (half of us are gay), touching, masturbation, vanity, friendship, family, sexuality. We have employed a range of exercises, some useful, some not. We have felt exhilarated. We have felt vacant. We have supported each other through bad times. But most of all, we have penetrated the traditional male role enough to relate to each other openly and constructively. And we are by no means finished.

The positive experience of our group has led us to begin organizing more of them; we are convinced that many men feel the need for a CR experience, but haven't known where to turn.

Though there are a few men's groups scattered through the community, organization and communication have been practically nonexistent; there has been no consistent forum for men's issues. Our fantasy is to change all that. Most issues are pertinent to all men; some are more relevant to a particular male experience: married, divorced, single, gay, straight. Regardless of where you might place yourself, a men's CR group is potentially a positive force in your life. If interested in more information call Brian or Ken at 663-3487, or Craig at 665-3268.

Church Street Men's Collective

Greetings from Yugoslavia

Dear Folks,

I've been reading some issues of the SUN. Well, I've read them many times before, but this time I just felt I had to write to you.

Let me explain some things about me. I am a 20 year old sociology student at the University of Yugoslavia. I spent the academic year 1971-1972 in the USA as an exchange student. I was living with a family in Toledo, Ohio. A good friend of mine told me about Ann Arbor, and we went there once and after that many times. What I want to tell you is that I loved it very much, I loved everything about it--shops, restaurants, and kind people that seemed to be everywhere. There was a special feeling I got everytime I came to Ann Arbor--a special feeling of being together with people and much friendliness. All that shit I heard about the USA before I visited Ann Arbor was shocking for me, so it was great to be in a place that seemed to be an ideal community. Well folks, keep on. I wish you the very best.

I haven't heard about what happened to your Michigan Marijuana Initiative. I hope it did work out. I hope something like it would happen in Yugoslavia, too. We still have to hide smoking weed from cops. Well, it's still better than nothing.

My best wishes and love, Srna Mandic

U of M Grabs Group

The reels of film will keep on rolling at the Big U, at least until the end of the month, as the Regents have pushed back the proposed date when student organizations will be banned from renting auditoriums.

But the real problems for student film groups, who are most affected by this decision, will probably come following the Regents' meeting later this month, when the Regents are expected to make a final determination on censorship and financial controls.

The Regents, though procrastinating, are playing right into the University executive officers' plan to dominate all student organizations by controlling the pursestrings. By exploiting the emotional "pornography-on-campus" issue, U administrators are coercing the Regents into initiating a crack-down on independent film groups. From there, it will be a simple step to lead the Regents into ruling that all student organizations must keep their finances in the U auditors office, a move the administrators have been trying to make since May, 1973.

FROM CENSORSHIP TO REPRESSION

The sexual content of films shown on campus is not the major issue, but the public image of the Big U is. Thus, when the campus showing of *Deep Throat* by a political group (Bullard Action New Group -- BANG) received state-wide publicity, the executive officers were quick to use the situation to their advantage. President Fleming hastened to call for a tighter film policy -- one which would require the exercise of "mature judgement" in the selection of films to be shown. This criteriareally has panicked the campus film groups, because such a vague guideline represents a constant threat. "Mature



judgment" could too easily be used to censor not only sexually-oriented films, but any film with themes disagreeable to conservative executive officers or Regents.

Yet, as tempting as this would be for the University, they seem willing to give up the censorship power in opting for financial control, which might have the same results anyway. The imposition of censorship would outrage, if not alienate the academic community, and the University can't afford that. At the last Regents meeting, Philosophy Professor Carl Cohen, chairperson of the Senate Advisory Committee (SACUA) pleaded with the Re-



A² Car Co-op U-Repair-It

You've probably heard about the food coops, but did you know that Ann Arbor also has a car coop?

Coop Auto of Washtenaw, located at 2232 S. Industrial, is a consumer's co-operative which offers a variety of programs aimed at car maintenance and repair. This includes a regular auto repair service, a U Do It garage rental, and workshops on car care mechanics.

The Coop began with a capital investment by a management group, Consumers Systems, which was succeeded by the current owners, Consumers Auto. These management groups set up the mechanism whereby the coop members could take over control and management, and the coop is steadily moving away from the management groups. Control is divided into two sections: the consumers coop in which members establish pricing policy for parts and services through the membership advisory committee; and the employee coop, in which the workers perform functionally as the organizers, advisors and implementers of coop programs.

Monday through Friday, Coop Auto is primarily an auto repair shop, except that the employees are in charge and enjoy their work. The employees have set up a pay scale based on entire shop production.

On Saturday and Sunday, however, the mechanics have implemented a U Do It program. For a low fee, you can rent a clean, dry, heated service bay, some hand tools, test equipment, floor jacks and jack stands, air hose, lights, exhaust ducting, lights, workbench with vise, roller creeper and/or grinder--a complete, professionally equipped garage. And in case you're worried about your abilities, an experienced mechanic is there to answer your questions or show you how. Basic parts and fluids are stocked and can be bought while you work.

If you want to learn more about repairing your own car, the mechanics have organized a series of workshops, from basic car maintenance for the novice to engine rebuilding. If a course isn't offered, the Coop will set one up if there are five or six people interested in it.

A \$50 deposit gets you a membership in Coop Auto, and a 10-20% discount on prices for parts, rents and services. Although you don't have to be a member to take advantage of the services, the money helps provide operating capital for the coop. If you consider that in this economy, you vote with your dollars, vote for a coop. It's good politics, good karma and good sense.

Ypsi Police

Local 782 of UAW members from Motor Wheel Company, 717 Norris in Ypsilanti, had been on strike for a week when on May 13 they found themselves confronted with club-swinging, mace-spraying police.

The bizarre story unfolded later that day when union officials and members testified to Ypsilanti's City Council. According to John Goss, union president, the police attack was completely unprovoked. Goss stated that the police began to attack the picketers after around 60

members of the company management charged the plant gate. The management had earlier been instructed to approach the gate in two's and three's.

"The men did not have the word that they would have to be moved," said Goss. "One person was belligerent. I took him to one side -- he was a young fellow -- and when I turned around the management came from across the street in full force. I think the sudden movement of the management triggered off the police. As I was talking, they rushed in and grabbed the man and began to beat him on the ankles."

"Sgt. Moran started the whole thing," Goss continued. "He pulled a man from his car and sprayed a whole can of mace in his face. He is the one who beat a young man on the head and sent him to the hospital. He has a habit of bragging about how many people he's gone and beaten in the line of his duty." Goss said further that Sgt. Moran and every other police officer but one were not wearing their badges.

Robert Clayton was the union member who had to be sent to the hospital for eight stitches in his head. "They didn't tell me my rights," Clayton said. "They put me in the street, pulled a coat over my head and began to beat me. I've got two scars in my head with stitches in them."

"This morning, we had everything under control," said union vice-president Al Cruckshank. "After the management started to invade us, a policeman inten-

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For Film Pursestrings



of *Deep Throat*, and are thus still seeking some sort of "solution." And besides, being elected officials themselves, the Regents don't wish to lose any of their political prestige with their friends in the State Legislature for failing to take remedial (or punitive) action. The legislators are furious at Bullard's use of campus facilities to raise money for his campaign (and getting all the free publicity out of it as well!)

Nor do the Regents wish for a repeat of the *Flaming Creatures* case when a Federal District Court judge, Thaddeus Machrowicz, publically accused them of "shirking their moral duty" for refusing to take a stand against the showing of the supposedly "obscene" avant-garde film.

Now the Board of Regents, as a state-authorized "body corporate" is the ultimate authority over the "U", and if given a chance to closely review the situation on campus, might just come to recognize the validity of student fears of University control. Unfortunately, it is actually the "U" administrators who indirectly control the Regents by spoonfeeding them what it, the Presidents and V.P.'s of the "U", wants the board to know, through private memos and "in-depth" reports. The Regents, being only part-time and non-paid "U" powers, are unable or unwilling to spend much energy keeping up with local issues through perusal of objective media or through contact with community people. Thus their pipeline from the "U" heavily influences their vote.

The Regents don't even bother to seriously listen to any criticism of the "U" power struggle. When Dallas Kenny of New World Film Coop spoke before them at an open session of their last meeting and attempted to explain to the Regents what was going down, the Regents

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gents to abandon any idea of imposing censorship. Cohen stated that while he was concerned about injury to the University's "good name" (in showing pornography), he was more concerned "about damage to the spirit of openness and freedom." He further reminded the Regents that the X-rating exists mainly to protect the vulnerability of minors, and should thus be of little concern to a college in which few, if any, of the students are under 18.

The Regents seemed to be in sympathy with Cohen's remarks, but at the same time were still outraged with the showing

Attack Strikers

tionally walked out of his way to beat someone with a stick. I continued to bad-mouth 'em, one of the policemen proceeded to spray this mace in my face. I was blinded, I screamed, they knocked me on the ground, stood on me, knocked the breath out of me.

"As you heard, some of the officers didn't even have their badges on," Cruckshank said. "I don't want anyone like that protecting my family, get 'em out of there." Wild applause and cheers from the audience in the council room.

"I was going to the credit union when they pulled me from my car and sprayed mace in my eyes," said union member Albert Lassiter. "Mr. Moran reached over the top of another officer and sprayed the entire can at my eyes."

Goss said that Ypsilanti Police Chief Herbert Smith was present at the disruption, watching the whole thing from the middle of the street. "I turned to him and asked him what was going on. He said he didn't know," said Goss. Four men were arrested during the fracas and taken to police station where they were held for half an hour. They were then released without charges.

The police report by Police Officer Forest R. Newton stated that when Newton approached the plant gate he was pushed into the plant by the picketers and locked in. He then phoned the police from inside.

"I don't think there's any truth to that one, myself," Goss said later. "He went

into the plant himself to call for more police and stayed inside until they arrived."

Motor Wheel Company, owned by Goodyear Corporation, settled with the union two days after the strike disruption. Goss said that the Union at this time is waiting for the outcome of the City Manager's investigation of the incident before deciding to act. According to Ypsilanti's city charter, the City Manager, Joseph A. Warren is the only city official allowed to take disciplinary action against the city's police officers.

-- Dan O'Grady



People's Food Co-op Seeks New Home

The People's Food Co-op, at 722 Packard, is a good place to get your food. Cheese, nuts, raisins, peanut butter, and freshly baked bread are just a few of the items available.

What's even more attractive about the co-op is the way it works as a food-distribution center. First, the people that buy the food are encouraged to be the ones that run the store on every level, and that hold control over how it will run, what it will carry, etc. A second distinguishing feature is that the operation of the store is based on the goal of distributing food in the most ecological way possible.

Altogether, the People's Food Co-op is an attempt to provide an alternative to the profit-motivated food stores in town. And more importantly, it is an attempt to demonstrate that each of us are best served by co-operating with our neighbors and the rest of the community, in an undertaking that's in our common interest.

The People's Food Co-op needs a new home.

If you've ever been to the Food Co-op on a Saturday, you've probably noticed that the store is uncomfortably crowded—perhaps to the point where it became difficult for you to get within an arm's length of the cheese cooler or even feel good about being there. In fact, you may well have had this experience on any weekday afternoon during the past few months.

Certainly this indicates that the Food Co-op has become very useful to many different people in the community. However, it also makes evident the fact that the space presently available is inadequate.

Something you might not know is that the ownership of the building which the co-op rents has fallen into slimy hands. The co-op now rents 722 Packard under a two-year lease which expires October 15. The new owners have offered a new lease which is more costly and more restrictive. A more expensive and restrictive lease, the problem of inadequate space, and the fact that there are alternative sites available make staying at 722 Packard impractical.

The present situation has also forced the co-op to consider its position as a renter. An investigation of the opportunities in the area has revealed that monthly payments towards buying a building would be comparable to or less than rental payments for a place of suitable size. The prospects of rising rents, limitations on the use of the building and grounds, and the uncertain future availability of any rented location have prompted a decision to buy a permanent building rather than enter into another rental agreement.

The hurdle, however, is the down payment. At this point, the gold house across the street, 723 Packard, seems to be the best choice. If further investigation doesn't present a better possibility in the next few weeks, the gold house will be bought. In either case, a large down payment, \$10-20,000, must be raised.

Anyone with information on a possible building that is commercially zoned, ideas about fund-raising, or money they want to contribute should call 761-8173. Meetings are on Wednesdays at 7:30 p.m. at St. Andrews Church, at the corner of Ann Street and Division.

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Elections June 10

Who Will Rule The

Although the June 10 School Board election never quite gets the fanfare of the earlier City Council election, the twelve members who sit on the Board hold the fate of 20,000 Ann Arbor public school students in their hands.

For the past few years, conservatives have dominated the Board, running the schools with a heavy-handed stress on discipline ("keeping our schools safe") and costs, rather than on student needs or desires.

This has led to such "innovative" programs by the Board as the "alternative school for disruptive students," and the highly publicized Plan F, which will bus students from North Campus all over the city.

On June 10, city voters will have a chance to elect three new members to the school board, and decide whether to institute an additional 1.3 mill property tax to add revenue to the school budget. The election of three more conservatives to replace School Board President Duane Renken—a local landlord, Trustee Ted Heisel-WPAG radio talk-show host, and Trustee Ralph Bollhouse) would mean the continuance of these kinds of policies.

Twelve candidates have filed for the three openings on the Board of Education. Because the elections are non-partisan, candidates do not appear on the ballot under any party labels. (They appear in alphabetical order). However, where they each stand on the political spectrum, quickly gives away which party each identifies with.

THE CANDIDATES

The twelve candidates are:

Wendy Barhydt: A conservative with strong ties to the Republican party, is stressing strong powers for the Superintendent of Schools (also a conservative—Harry Howard), and discipline for students. Barhydt urges finding "potential troublemakers" early. As she says, "We must provide more diagnostic programs at an early age to identify the child who needs help and provide him with that help."

Astrid Beck: Running for the Human Rights Party, she is currently a grad student and teaching fellow in German at U.M., and works with the North Cam-

pus school committee. Beck is campaigning on a strong student-teacher-community control of schools platform, urging that those most affected by schools determine the priorities. She points out that the current Board operates with a "cost accountant" mentality, being more concerned with money than the human needs of students in the schools.

Stanley Bielby: A senior engineering technician at U.M., he is another of the conservatives with links to the Republican Party. He too is emphasizing discipline and costs. He has come out in favor of the alternative school, saying it "is headed in the right direction toward meeting the needs of some of those young people where the more traditional settings had failed." He believes students should be held accountable for their actions, rather than teachers or administrators. He's also worried about the fact that school buildings aren't used 24-hours a day, twelve months a year.

E. Stevens Binder: A teacher at the Human Resources Center in Pontiac, he is stressing accountability, money and planning. Don't let that longer hair fool you—he also pointed out the great resource Ann Arbor has in Congressman Marvin Esch, who is on the House education committee, and State Senator Gilbert Bursley, on the Senate education committee. Of course, both these men are conservative Republicans.

William L. Cash: Cash is assistant to the president for Human Relations Affairs and professor of education and lecturer in psychology at U.M. He believes that "schools must provide children and youth with a sense of community and a comprehension of the World of Work." He is stressing greater community involvement and a program which "allows for democratic decision making, creates a link with the future, provides gratification for all and puts meaning into the educational experience for all children and youth, regardless of neighborhood, socio-economic background or learning style."

Elliot Chikovsky: He is a student at the University of Michigan and is running as an independent.

Tanya Israel: Running on the CARES slate, a group composed primarily of liberal Democrats concerned about education, she has managed to get the backing of both liberals and conservatives. As a



CARES candidate, one of the major issues is opposition to Plan F. Tanya is also seeking greater community involvement in decision-making, and is urging Board members to actively seek out opinions from various people.

George Kolassa: As might be expected from an assistant manager of payroll at U.M., he stresses financial accountability. A conservative, he also wants education to be relevant. Besides the basic three R's, "students must know how to balance a checking account, file an income tax return, set up a budget and have a basic understanding of economics—inflation, market structures, etc." (Maybe we can all learn to take the maximum possible deductions on our income tax in public school and be just like the Pres.)

Larry Mann: See box on this page.

Manfred Schmidt: A part-time landscaper, Schmidt is more liberal than most of the other candidates. He is the only candidate who has mentioned pre-school education in his campaign. He also hopes to establish closer relationships with the city government.

Willie Simpson: A social worker in the counseling department at WCC, Simpson is the other half of the liberal CARES slate. He is opposed to Plan F, and stresses the need for students to receive the "best education their community can offer... We can readily see that the nation is not educating its Black children, or those who happen to be poor. We have the resources to solve this problem so we need to move in this direction now."

Peter Wright: another conservative, he stresses highly centralized schools and discipline. In his opinion, "the Board's record and that of each Trustee, has reflected sincerity and a desire to do a good job as they see it."

The record of the Board, however, is not so bright as the conservatives would lead voters to believe. This election is bringing out strong liberal-conservative factionalism, because of recent decisions of the School Board. With almost complete authority over the operations of the public schools, the Board is ultimately responsible for all the problems of the schools. Their policies determine whether the schools are being run either to stifle or promote creativity and awareness in all the students who must spend years of their lives there.

Going to School in AA

The real issue involved in the election is whether the schools will continue to operate in the manner they have since

the early 1900's, educating primarily to maintain class divisions and the status quo, or whether new programs will be implemented that truly reflect the needs of students.

While programs, such as Earthworks (a free school for high school students enrolled at Pioneer) and Community High (the city's third high school which stresses community involvement rather than classroom subjects) have given Ann Arbor a reputation for having "innovative" education, such programs have ended up overemphasizing the white middle and upper class students. As a recent report by the U.M. Bureau of School Services points out:

"It is apparent that the needs of minority students are not being met very well within the culturally monolithic traditions of the Ann Arbor school system."

The Ann Arbor Public Schools have always put emphasis on the college-bound student, with more money and resources going into programs which get them into better colleges. Even programs which were not necessarily meant to be primarily aimed at college-bound students have been subverted for use by them anyway.

For example, when Community High was set up, one of its purposes was to meet the needs of non-college-bound high school students by taking the emphasis off classroom subjects. Credit was to be given for working in the community, thus giving students the opportunity to experiment directly with a number of "career" opportunities. Instead, Community High proved to be great for adding bonus points to college applications, by allowing college-oriented students to work in labs at the Big U or child care centers in the community, and gradually its original purpose was no longer emphasized.

Other "alternative" education plans have been even harder on minority students and those from poorer families. By the later grades, these students are the most likely to be unable to read at grade level, and the most likely to be disinterested in school. But because education is compulsory, they must continue to attend classes even when they no longer are benefitting from the "education" that is being offered. Seen as lacking in "motivation" by teachers and administrators, they are most likely to end up in trouble.

In Ann Arbor, if a student is seen to be a troublemaker, there is an alternative program just for such a person—the

VOTE YES On City Millage

No one wants to pay more taxes, but the city is asking for a one-year, 1.7 mill property tax, which will appear on the June 10 ballot for voter approval.

If this tax is not voted in, the city will be forced to cut \$1 million from the already tight 1974-75 budget. These cutbacks include 30 employee layoffs, affecting heavily the city's Human Rights department and some recreation activities. As usual, this will affect primarily the workers who are already lowest paid.

In addition, the city will drop all the funds now allocated for Community Outreach (human resource programs like child care, health care, park programs, etc.) This probably means that many of the organizations may be forced to close for lack of funds.

The City Administrator, who proposed the cuts, also recommended that no raises be given to any city employees this year. Contract negotiations are currently going

on between the unions and the city, and it is likely the no-raise provision will be rejected. This may lead to city-wide strikes as early as the beginning of July.

At the same time, no money has been proposed for cuts from the police budget, which received a whopping 24% increase in the new budget.

While clearly the city's priorities need to be reoriented to more human needs, we are recommending that voters pass the one year tax.

If the tax is not passed, the city will face a severe financial crisis. We would rather have at least some social services and avoid massive layoffs this year. Only the small tax increase will guarantee these items are not cut. Maybe in the future, a progressive Council will change the priorities. For now, we need this tax.

—Ellen Hoffman for the
SUN Editorial Board

Schools?

alternative school for "disruptive" students. The school will be set up for 30-50 students who are no longer welcome in regular classrooms, in an attempt to isolate those students who don't fit the "good student" stereotype. Any public school student is eligible following suspension from one of the regular schools. This is what the conservatives call "discipline," and the plan has received the School Board's support.

The Board's concern with discipline is obvious in the discipline policy which it passed. The policy, passed over massive protest by students and concerned progressive people in the community, is primarily concerned with punishing offenders, rather than the problems which cause students to rebel.

Plan F

Perhaps the most controversial decision recently made by the School Board was the recent passage of Plan F. The conservatives in town have long made obvious their contempt for University students and other "transients." When the need arose to do some adjusting to "temporarily" relieve overcrowding at Huron High, the Board adopted a plan which will bus public school students from North Campus all over the city. Despite protest from the community and students, a statement by the Ann Arbor Education Association calling it the "worst possible solution" and other recommendations from the Superintendent, the conservatives shoved it through. Because the ones most affected were the kids of U students, they were more expendable.

The School Board has a great deal of power over the schools, and ultimately over the lives of the 20,000 students who must spend most of their first eighteen years there. Despite the fact that AA is the eighth in the state in per pupil operating expenses, students do not receive the kind of education to which they are entitled. The conservatives on the Board determine the priorities, and do not feel responsible to either the students or the

community for their decisions.

This election can help to change the kinds of priorities now being set by the School Board and implemented by the school administration. Three new members will be voted in June 10, along with a potential 1.3 mill tax increase.

Too often in the past, this election has been a focus only for the conservatives in the city. With the University students mostly gone for the summer, and because many progressive voters are often not in the public schools nor have children in them, conservatives usually manage to dominate the polls.

But as time has shown, the policies established by a conservative school board have hurt the entire lives of students who are forced to attend the schools where such policies are a fact of daily life. Most voters have been through the regimented school systems in this country, and should understand that education is important.

We at the SUN urge everyone to vote on June 10. We are supporting the candidacies of HRP's Astrid Beck and CARES's Tanya Israel and Willie Simpson as the best people to begin making the schools reflect the desires of those most involved in them, rather than society's need to keep the military-industrial machinery rolling.

We also believe that the school (not the additional city) millage should be defeated, because of the Board's priorities in spending. If passed the money will be used for such items as "attendance counselors" who will be used to discipline those students who find schools don't meet their needs, and for a curriculum program, which will be used to centralize control over classrooms, taking power from students and teachers. While we recognize the fact that education is vital to all human beings, we believe that the programs of the Ann Arbor Schools must be altered before they receive any further funding. And by voting on June 10, this community can take a step towards altering one of the major institutions of capitalist indoctrination in this society.

-Ellen Hoffman for the Editorial Board

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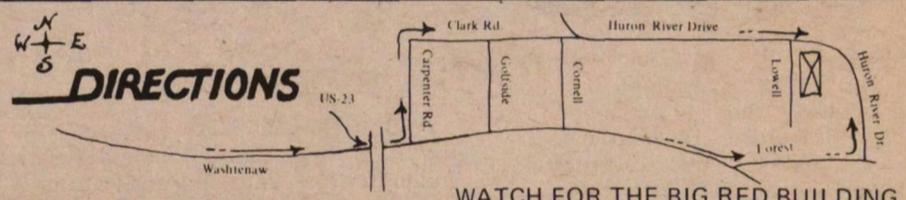
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DIRECTIONS



WATCH FOR THE BIG RED BUILDING

Students Shut Out

Twelve candidates filed petitions with the AA Schools to run for School Board, but only eleven will appear on the ballot. The reason is that State laws prohibit people under 18 from running for office. Larry Mann, 14, a student in the AA schools, will not appear on the ballot.

The School Board has ultimate authority in all decisions about the public schools. With the current state laws, however, students are ineligible to serve on the Board, and are thus powerless to make decisions over the institution which dominates their lives.

In Ann Arbor, the Board has been "generous" and allowed a student to sit at the table during meetings, as part of the Student Advocacy School Board. Although given a certain time at which he/she can speak, the student has no vote, nor even the same access to information given to the adult trustees.

Mann's candidacy is primarily to educate people in the city to the lack of control students have over their own educations. Running as an HRP candidate, Mann has been active in Youth Liberation and is stressing student rights in his campaign.

Mann is the second underage candidate run by HRP. Two years ago, Sonia Yaco ran for the Board seat, and was also refused a spot on the ballot. Her challenge to the age laws were taken

to court, but the courts refused to overturn the law. However, she picked up about two thousand votes anyway as a write-in candidate. The HRP is once again idealistically urging voters to write-in a student as a protest against the laws.

While we strongly support the right of students to serve on the Board and have decision-making power over their own education, we would rather see votes go to three progressive candidates we endorse who can realistically sit on the Board and begin to make changes in the city's schools. Even if Mann received more votes than any other candidate, under current laws he could not be elected. At the same time, votes for Mann would mean less votes for other progressive candidates, helping the conservative cause.

We believe that schools must be changed, and that those most affected by them should control all decision-making powers, but we will not move any closer to that goal by once more electing a conservative to the School Board. We are supporting Astrid Beck (also an candidate), Tanya Israil and Willie Simpson. Until the laws are changed, we think it is important to try to have a Board at least willing to listen to students, and we believe these people will do that, better than the other candidates.

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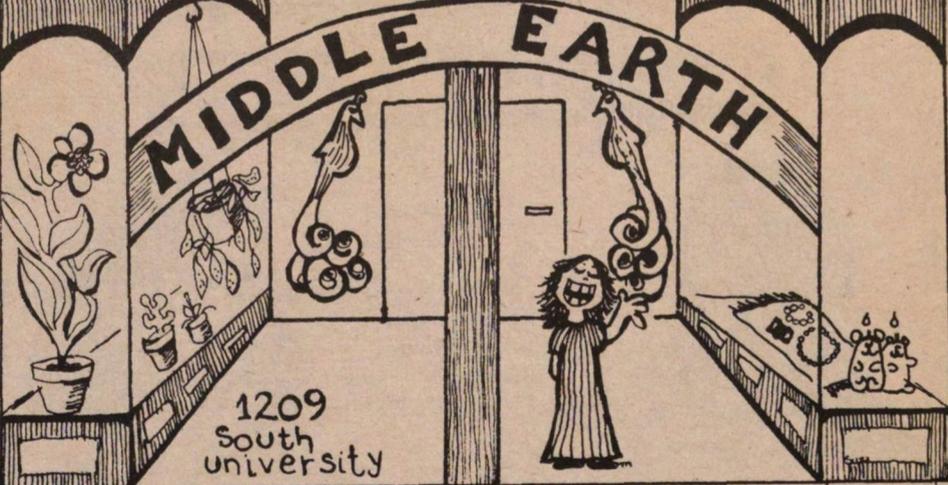
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City Threatens Mass Transit AATA: Ridin' The

The Ann Arbor Transportation Authority is the largest and most comprehensive Public Transportation system in the area. In a rapidly expanding and highly mobile society such as we have today, Mass Transit plays an important part as an ecologically and financially sound alternative to use of private automobiles. It is also a vitally important access tool to our culture, and as such, it is imperative that people know what it is, how it works, and how to use it.

WHAT IS IT

The Ann Arbor Transportation Authority is a non-profit Michigan Corporation. Its purpose is to provide a mass transportation system within and beyond the corporate limits of the City of Ann Arbor.

The Authority is an autonomous body with the power to buy and sell, sue and be sued, and to carry on the business of public transportation pretty much as it sees fit.

The Authority is governed by a seven-member board, the members of which are appointed by the Mayor of Ann Arbor, and confirmed by Council. The board members do not get paid, and they can be removed from office at any time by the city council.

The Ann Arbor Transportation Authority holds public meetings on the First and Third Wednesdays of every month at 7:30 P.M. at their site on 3700 Carpenter Road across from Meijer's Thrifty Acres. The meetings are an open affair, and if you are interested in what goes on, feel free to drop in and check it out. If you have any

complaints or suggestions, tell them. They are providing a public service and need public feedback to do it properly.

In 1946, with a population of 40,000, Ann Arbor was serviced by private bus companies who enjoyed a yearly ridership of 1,700,000. They were able to support themselves entirely. The booming economy after WW II left everybody with one or two cars, plenty of gas to put in them, and little desire to take the bus. Things got bad, and in 1968, the last of the private companies finally gave up the ghost.

But there was still a need for public transportation, however small it might be, and in July 15, 1968, the Ann Arbor City Council established the AATA. It got off the ground in a hurry, and has grown rapidly ever since. Last year's ridership figures were about 650,000, and the anticipated ridership figure for next year is 2,334,200, surpassing the 1946 figure for the first time.

The AATA is developing according to a plan. The plan is called Teltran. When it

is fully implemented, a person would be able to get on a bus anywhere in Ann Arbor, and ride anywhere else in Ann Arbor for a quarter.

Teltran is not fully implemented yet, but it's well on its way. The service will be provided by a combination of big express-route busses, fed by smaller dial-a-ride busses. The big busses will run on regular routes up and down the main streets, while the little ones scurry around taking people to and from the regular routes.

Even now, by riding around, and transferring from bus to bus you can go out beyond North Campus, as far south as Ellsworth Road, as far west as Maple Road, and all the way out to Lake in The Woods in Ypsilanti.

The basic routes are the Washtenaw-Ecorse which runs from Arborland through Ypsilanti; the Community College-Meijer's which covers territory between Washtenaw Community College and Meijer's Thrifty Acres, and overlaps the Washtenaw-Ecorse route; the Ypsilanti Local, which meanders around Ypsilanti; the Briarwood route which connects Briarwood with downtown, the hospitals, and back out to the Washtenaw route which goes back to Arborland and covers a lot of territory in between.

Dial-a-ride service at present runs only in the south-west sector of the city, between Main, Maple, and Liberty. However on weekends and evenings, when the larger busses aren't running, it branches out and covers the entire city. Dial-a-ride operates something like a taxi. You call them, tell them where you want to go, and they come to your doorstep and take you.

Additionally, the AATA offers a school, and a home-to-work subscription service for twenty of more people who need similar rides at the same time.

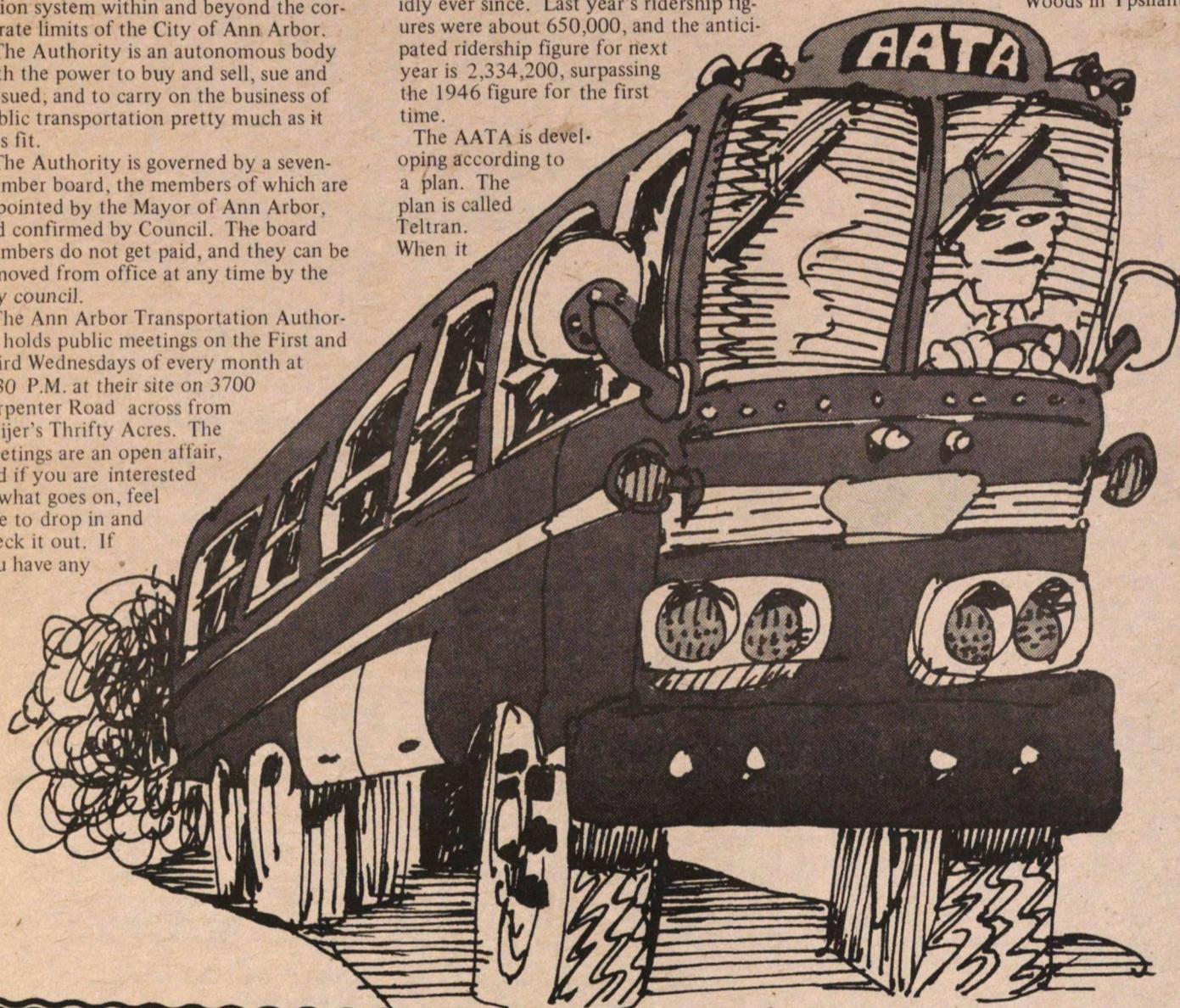
They also offer a city-wide handicap service. This service utilizes vans equipped with wheelchair lifts. It is door to door, and anyone who is wheelchair-bound may use it. If they have enough room, the service will accept calls from other handicapped persons unable to use the regular dial-a-ride service.

No pre-qualifications or certification is necessary for this service. They will accept your word that you need the wheelchair life bus. Persons accompanying wheelchair-bound people on their trips may also ride on the vehicle. Regular seats are provided, however the accompanying passengers must pay full fare.

HOW TO USE IT

One major problem with Teltran as it stands is that it is only a partially completed system. It is a combination of old and new ways of doing things and overall is quite confusing. Even a veteran bus-rider is liable to find himself confused by the constant changes and bizarre route patterns. The problem is compounded by the scarcity of digestible public information coming from the AATA. They seem to feel there is no need to advertise for a service that already has all the customers it needs.

The best tool you have to connect you to the bus system is the telephone. In addition to the Dial-a-ride number, 665-4111, they have an information number, 665-7701; if you call them to ask how to



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- *Vote NO on City Millage
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Larry MANN

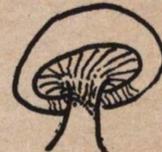
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get somewhere, chances are pretty good they will tell you. You can also call the information number to have them send you schedules. When you get the schedules and find out you don't understand them, you can call again, and they will help you. Reading a bus schedule is difficult, to say the least. You keep thinking there are several pages missing. But the people at the information number are marvelously patient, and can usually get you through. Remember, that number again is: 665-7701.

The fare for a bus ride is 25 cents in all cases, unless you want to ride from Ann Arbor to Ypsilanti, or *vice versa*. Then they hit you for 50 cents. A good thing to do if you plan to ride for the first time is to do it when you have some spare time in case you get lost somewhere. That way you won't end up late for work or whatever because you didn't know what to expect.

If you want to ride a line bus, and figure you know which one to get on, just stand beside the road when it comes and look wistful. The driver will stop, you get on, put your quarter in the coin box, and away you go.

Transfers are free, but if you are going to want one, it is a good idea to tell the driver when you get on so he can make the necessary arrangements by radio. He will give you a slip of paper to use in lieu of a quarter in the bus you are transferring to. If you have any other questions such as, "Where is this bus going?" you can also ask the driver. They are well-paid, and usually very friendly, and willing to help.

Dial-a-ride is a similar affair, except that you call for the bus, much like a taxi. The fare again is a quarter and you can transfer to line buses or back again for free. It is suggested that you call at least a half-hour ahead of time for the bus. They have a lot of busses and riders to correlate, and the advance notice helps them keep things together. Night-time dial-a-ride services additionally will serve telephone requests only. No hail stops or walk-ons. They also like you to keep your porch light on if you're expecting a bus. It helps them find you.

The handicap service has a different number than the regular dial-a-ride: 665-4220. People using this service should remember to call at least two hours in advance of the time they need a ride.

You may book return trips at the same time you place your original call, or wait until you want to return and call again.

Regular standing orders (pickup at the same time every day) can also be placed with the dispatcher.

If you don't feel like hasselling with quarters all the time, you can buy passes. For people who ride a lot, they can be a cheap way of going. You can buy a household pass (enough for a whole family) for \$15 a month. This provides the household with unlimited rides for a month. An individual can get a similar pass for \$10, once again a month's unlimited service. Obviously it's an advantage to be a family here.

If you have a Medicaid or O.E.O card, you can buy low-income passes for half-price, or tickets at 10 for \$1.25. You can get the passes or tickets at the AATA office at 3700 Carpenter Road, right across from Meijer's Thrifty Acres.

"When Teltran is fully implemented, a person would be able to get on a bus anywhere in Ann Arbor, and ride anywhere else in Ann Arbor for a quarter."

MONEY AND POLITICS

The quarters dropped into the AATA fare boxes account for only about 13% of the total operating budget. The rest comes from that old triune, Federal, State, and local taxes.

A large chunk of the money comes from the 2.5 mill Ann Arbor property tax passed April 2, 1973. This will provide about \$1,525,000 for fiscal 1974-75. Another \$100,000 will come from other Government units, specifically: the City of Ypsilanti, Ypsilanti Township, Superior Township, Ann Arbor Township, and Pittsfield Township. Capitol Costs and Research (\$368,000 & \$565,000 respectively for 74-75) come primarily from Federal and State Funding sources. This all comes from tax money in the end, and is certainly something worth thinking about. If you rent, or pay taxes in Ann Arbor, pay taxes to the State of Michigan, or to the United States Government; you are paying for the Ann Arbor Transportation Authority, whether you use it or not. The only way you're going to get any of your money back is to use this thing.

Overall, as far as money goes, the AATA should be in pretty good shape. Except for one small problem. The AATA is the child of the Ann Arbor City Council, and as such the child of financial

irresponsibility. Up until passage of the millage, the AATA was financially dependent on the city. The millage money should have cured this problem, but it was not to be.

The City of Ann Arbor's financial plight has hit an all time low and in recent months they have tried all sorts of ploys to keep from going further into debt. Several of these escapades have landed them in court, but the most recent one has been an attempt to extort \$200,000 from the AATA.

In September 1973, five months after the passage of the transportation millage in Ann Arbor, the City suddenly discovered that the AATA "owed" them over \$200,000. Mr. Jedele, City Controller, explained that in 1970, the AATA "borrowed" \$213,072 to purchase busses. By

wasn't finished yet.

In October 1973, the City took \$244,000 out of the transportation millage before it was deposited in the AATA account. The AATA evidently felt there wasn't much they could do about this, and rather than tangle with Big Brother any longer they finally approved \$142,048 as a "moral debt" for the purchase of 1970 busses.

However there were other people interested in what was going on. The League of Women Voters had worked hard passing the transportation millage, and being familiar with how the City works they had been watching things closely. They subsequently brought a court suit against the City of Ann Arbor and the AATA for a "Public accounting of the public moneys and resources entrusted by the Citizens to the City and the AATA." This made the city very angry and they filed a crossclaim against the AATA asking the court to make the Authority return nearly \$1.2 million in transit millage already disbursed to the AATA.

The claim, filed by Chief Assistant City Attorney R. Bruce Laidlaw, charges that the AATA had no legal right to the millage money in the first place. The contention being, that the millage goes to the city for public transportation use; but that it doesn't necessarily have to go to the AATA. The City further claimed it was the collection agency for the millage and that it could, if it so chose, retain the millage monies, effectively stripping all financial support from the AATA.

In the meantime, last April, the AATA had applied for a grant from the Federal Urban Mass Transportation Administration for a total of \$1.6 million to be used to purchase new buses and equipment for further implementation of Teltran. The grant was tentatively approved and things were supposed to get rolling this summer.

However to finalize the contracts, one of the documents the AATA's attorney must sign end with this statement, "There is no litigation presently pending or threatened which would prevent or interfere with the carrying out of the proposed project." As the City's suit threatens the AATA's very existence, it qualifies as such a suit. This document has to be signed by July 8, and the pressure is on.

The suit also places in question the authority's pending grant application for \$2.5 million for facility improvement and an additional sum for more busses.

AATA member Mike Berla estimated the

continued on page 21



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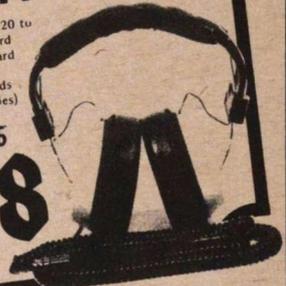


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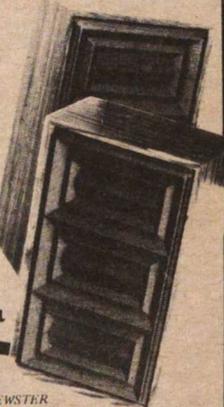
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Was Cinque A Government Agent? SLA Linked to LAPD & CIA

Continued from the cover

...that three members of the SLA had at one time worked for an undercover police narcotics unit in Indiana.

Information revealed by investigators thus far has been mostly circumstantial, but there is also reason to believe:

*that De Freeze may have continued his undercover work inside the California prison system, not only for state law enforcement authorities, but also for a domestic Central Intelligence Agency operation.

*that his escape from prison in March, 1973 was arranged by prison authorities.

*that police may have known about SLA plans for the assassination of Black Panther Party leader Huey Newton and the kidnapping of Patricia Hearst.

Information has even linked De Freeze to an establishment political figure, California Attorney General Evelle J. Younger, the then-U.S. District Attorney in Los Angeles who set up the unit for which De Freeze is alleged to have worked.

The revelations put the SLA in new perspective, that of the long war conducted by California and federal police authorities against radical groups in that state. A product of the undercover web spun by law enforcement authorities to destroy the Black Panthers, De Freeze now appears to have been a deranged man with a penchant for arms and violence, who was turned into an executioner and provocateur by the same agencies who assassinated Fred Hampton.

Specifically, the information suggests that De Freeze may have run guns to Ron Karenga's heavily police-infiltrated and compromised US group for use against the Panthers.

The information also lends credence to the charge, made by the Panthers and other radical groups, that the SLA itself was originally the product of a police conspiracy to attack and discredit them and other groups on the left.

The connection between De Freeze and the LAPD was first made public at a press conference in April by Donald Freed, head of a group called the Citizens Research Investigation Committee (CRIC). Joining CRIC in the investigation have been Norman Mailer's Fifth Estate group in Washington D.C., Sherman Skolnick in Chicago and the Black Panther Party.

One of the two LAPD agents who has said De Freeze worked on the Black Desk of the CCS with him is Louis Tackwood. Tackwood is the subject of "The Glass House Tapes," a book edited by Freed in which Tackwood reveals how he and other agents infiltrated black militant groups in order to incite them to violence.

The other is an agent handler who also worked for the Black Desk of the CCS, a Lieutenant R. Farwell who reportedly has admitted that De Freeze worked for him. Farwell has since declined to talk to the establishment press, but according to Winslow Peck, investigator for the Fifth Estate, Farwell earlier volunteered the information.

The conspiracy intelligence unit for which De Freeze worked was set up by then-district attorney Younger in 1969 out of previous intelligence units. Organized like the CIA and funded secretly, according to CRIC the unit has operated far outside the legal boundaries of Los Angeles and maintains close contact with the attorney general's office.

Although it appears likely that Younger knows of De Freeze's connection with the intelligence unit, at least since the Hearst kidnapping, he has recently denied that he or his office has ever had "any relationship"

with De Freeze. During the trial which put him into prison, the SLA leader unsuccessfully subpoenaed Younger, reportedly saying that he could "embarrass" him.

The three SLA members reported to have worked as undercover police operatives include Angela Atwood, killed in Los Angeles, and Emily and William Harris, the couple with whom Patricia Hearst is thought to be travelling. According to CRIC the three worked on a mod squad for the In-

more than 200 rifles and automatic pistols. De Freeze had previously been charged with robbery of the guns from an army surplus store.

During the fall of 1968, CRIC claims, De Freeze and other CCS agents "moved large numbers of guns and grenades" to Ron Karenga's US organization to use against the Panthers.

While awaiting sentencing on the gun rap (during the same period), De Freeze

strated with guns at the state capitol in Sacramento. The incident provoked a wave of reaction throughout the State. While law enforcement authorities, prominent among whom was Younger, were mounting an ever-intensifying campaign against the fast-growing Southern California Chapter of the Black Panthers, a black man with a penchant for arms and violence was let off the hook time and time again.

In April of 1969 in Los Angeles, De Freeze was arrested for possession of "a military type semi-automatic M-68 9 mm rifle...fully loaded...attached clip contained 32 bullets," according to his probation report.

He reportedly beat the rap by telling the judge that he had "registered" the gun with the police under his own name and that the gun was actually intended for a police officer friend.

De Freeze then left California in violation of his probation (according to CRIC, with the help of CCS agents; a bench warrant was issued for his arrest) and next turned up in New Jersey in May, 1969.

There he and another man allegedly kidnapped the caretaker of the B'nai Abraham Synagogue at shotgun point, demanding a \$5,000 ransom. According to the police report, "De Freeze's plan was to submit a ransom communique purporting to be from the B.P.P. (Black Panther Party). Although he managed to escape Newark authorities, he was charged with "extortion by kidnapping." Charges were later dropped, according to an Essex County spokesman, because De Freeze was in custody in California for a "far more serious crime." New Jersey authorities had earlier made strenuous but unsuccessful attempts to extradite De Freeze from California for offenses dating back to 1965.

In October, 1969 De Freeze was arrested in Cleveland after, according to the police record, appearing "on the roof of the Cleveland Trust Company Branch Bank with a .38 revolver, .25 caliber pistol, an eight inch dagger, a tool kit, and...a hand grenade."

Despite being wanted on a capital charge in New Jersey as well as a probation violation in California, De Freeze was released on \$5,000 bail and charges were later dropped.

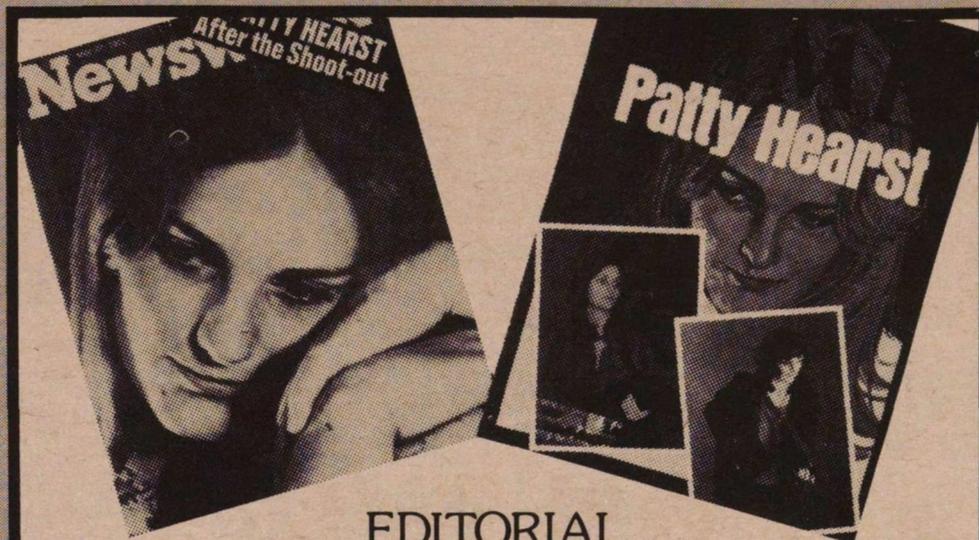
His last arrest was in Los Angeles on November 26, 1969. Caught in the act of cashing a fraudulent check for \$1,000, De Freeze tried to shoot his way out but was shot in the leg by a bank guard and captured. The gun in his possession at the time was a 32-caliber Beretta automatic pistol—one of the guns stolen from the war surplus store in 1967.

Convicted on robbery and assault charges in December 1969, De Freeze was incarcerated in the Vacaville state prison, a minimum security facility with a well-developed behavior modification program.

The possibility of De Freeze's connection with law enforcement agencies doesn't end with his imprisonment in Vacaville, however, although from this point on the evidence made public is entirely circumstantial.

While at Vacaville De Freeze occupied a leadership position in a behavior modification program called the Black Cultural Association (BCA). Administrator of the program during De Freeze's stay was a man named Colston Westbrook. Westbrook happens to have been an operative for the CIA in the Far East during the sixties.

CRIC has charged that the group was set up as a recruiting pool for an illegal domestic CIA operation, and in fact it has included



EDITORIAL

What did the SLA accomplish?

The SUN has chosen to prominently feature the article on Donald De Freeze's history as a police agent because it raises a possibility that has not appeared in the mass media to date. To most Americans, the SLA is coming across as a basically incomprehensible, violence-prone, senseless and sensationalistic group of terrorists. This image of "revolutionaries" has been purposely fueled in the minds of most people by the capitalist media as a means of discrediting credible radical solutions and ideas.

The information about Cinque, along with our own discussion of the SLA's impact, lead us to one of three inescapable conclusions;

*That if the SLA isn't lead by government agents, at the very least their actions and resultant mass media imagery have played into the government's hand.

*That the background of DeFreeze and the SLA in police counter-insurgency renders their motives and mentality highly suspect.

*And that the possibility cannot be dismissed that the SLA itself is a government/CIA plot designed, as the Black Panther Party has charged, to alienate the community at large from revolutionaries by branding them with the terrorism of the SLA. The Panthers are charging that the SLA was created by police in order to lay the groundwork for more attacks on the Panthers, who are on the verge of conducting another electoral campaign in Oakland which they have a good chance of winning. This is the real threat, the effective spread of legitimate radical programs and ideology.

Consider how the SLA has been perceived by most people. First they executed a black superintendent of schools, Marcus Foster, who was respected by the black community and was cooperating with the Panthers and other activists. Second, consider the kidnapping of Patty by gun-toting people who dragged her off screaming while actually shooting witnesses in the street. Then the SLA senselessly sprayed

continued on page 13



telligence Division of the Indiana State Police, setting up narcotics arrests.

The circumstantial evidence for De Freeze's LAPD connection stems from a record of continued arrests on serious charges, cooperation with the police and lenient treatment.

CRIC asserts that according to "police sources" De Freeze was informing as early as 1965 in matters concerning the sale of contraband and stolen firearms. However, his first publicly recorded act of cooperation occurred on December 6, 1967.

Setting up an associate with a telephone call, De Freeze led police to a cache of

was arrested twice more, for burglary and grand larceny. He was also remanded for psychiatric examination. A report stated that his constant involvement with "fire arms and explosives" made him dangerous. Despite this, and despite three arrests in the preceding two years on such charges as possession of explosives, possession of concealed weapons and robbery, each of which had issued in probation, De Freeze was again released on probation in December, 1968.

Only six months before De Freeze's arrest for the firearms robbery, twenty members of the Black Panther Party had demon-

continued on page 12



Planet News

In-Fidel Hughes Plotted C.I.A. Hit

The Howard Hughes empire has been linked to an alleged C.I.A. attempt to assassinate Cuban Premier Fidel Castro in the early 1960's.

This surprising connection emerged during testimony given in a Los Angeles federal court in the \$17.5 million slander suit filed against Hughes by his former top aide, Robert Maheu.

Maheu, while being questioned by his own attorneys, revealed that he had been active in the C.I.A. in the early 1960's with Hughes' full knowledge and permission.

Maheu testified that he had once been instructed "by the United States government" to recruit a Los Angeles racketeer named Johnny Rosselli for "a very sensitive assignment." Maheu added that both he and Hughes had known Rosselli for a number of years--but he declined to reveal what the exact nature of the "sensitive assignment" was.

Rosselli is now in jail on a card-cheating conviction--but three years ago, in efforts to free himself, Rosselli had testified that he had worked with Maheu and the C.I.A. in an attempt to assassinate Castro. At the time, few people took Rosselli's charges seriously.

Rosselli has alleged that various Las

Vegas gambling interests favored Castro's overthrow so that Havana's gambling casino's could be reopened. The casino's, which were closed down by Castro, were a major source of mobster income under the Batista government. -- ZODIAC

Housework Recognized

A bill that would provide full social security coverage for homemakers has finally been introduced to the House of Representatives. Representatives Barbara Jordan (D-Texas) and Martha Griffiths (D-Michigan) presented the legislation (H.R. 12645) which would alleviate one of the most severe forms of economic discrimination against women: failure to recognize homemaker services as a valuable contribution to the nation's economy. If passed, the bill could enable women to receive disability benefits should they become severely ill; widowers could be eligible to apply for survivors benefits to assist in paying for substitute homemaker services; women as homemakers could enjoy full social security coverage as if they were self-employed workers. -- MAJORITY REPORT

Sonic Spermicide

Scientists at the University of Missouri School of Medicine predict that "ultrasound" will soon be used as a birth control device for men.

"Ultrasound" is a device that creates high frequency vibrations which, in turn, produce heat. The Missouri doctors have discovered that by applying low levels of heat to the testes of male rats for just a few moments, they have been able to make the rats completely sterile for three months or longer.

The process involved is simple. The

scientists merely heat the rats' testes from the normal temperatures of 34 degrees Centigrade to 39 degrees in a variety of ways. Among the methods used were hot water baths and "ultrasound devices."

Doctor Mostafa Fahim says that the completely painless heat-raising procedures somehow interfere with the ability of the testes to produce sperm. Doctor Fahim predicts that, in the not-too-distant future, men will be purchasing small, comfortable ultrasound devices--that can be used pleasantly for five minutes or so. These devices, says the doctor, will make a man sterile for at least a few months after a single treatment. -- ZODIAC

People's Lawsuit Filed To Set Aside '72 Election

The Committee to Set Aside Election '72--a legal project of the National Lawyer's Guild--has filed in Federal District Court for the District of Columbia a massive 207 page complaint seeking "a judgment setting aside the 1972 election as unconstitutional and unlawful and therefore null and void." The suit seeks to have Nixon and Ford removed from office because they were the recipients of the fruits of a fraudulent election.

Attorney Peter Young discussed the underlying principles of the lawsuit: "It is the most fundamental principle of law that the felon, when discovered, is not only prosecuted but is deprived of the fruits of the felony. The notion that the thief should not profit from the theft of property is applied equally to the President's theft of our right to a democratic election."

Brought as a class action suit by nearly 8,000 people from all 50 states "as representatives of the people of the United

Ganja Groups Fuse

The nation's two largest pro-marijuana organizations--The National Organization for the Reform of Marijuana Laws (NORML) and Amorphia--have merged.

The Boards of Directors of both groups have announced that beginning June 1st, they will function as a single organization.

On that date, Amorphia's resources and personnel will begin serving as the west coast's NORML office. Gordon Brownell, Amorphia's president and the state of California's only registered marijuana reform lobbyist, will assume the post of west coast director of NORML.

Amorphia was founded in 1969 by Doctor Michael Aldrich, one of the leading authorities on *cannabis* in the world. NORML was founded in 1971 by its current executive director, Keith Stroup. -- ZODIAC

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A QUESTION POSED BY MANY OF THE RESPONDANTS TO W4 LISTENS DEALT WITH... ENTERING THE BROADCAST INDUSTRY... WITH THE HELP OF TOP 40, THE DEEP THROATED FAST TALKING MALL FASHIONS HAS DOMINATED AND CREATED THE IMAGE OF RADIO. THE INDUSTRY IS RAPIDLY MOVING AWAY FROM THE MID-60'S MENTALITY. "FM" IS PENETRATING THE RADIO SCENE AND WOMEN ARE PENETRATING "FM". RADIO PROGRAMMERS ARE LOOKING FOR A MORE BALANCED, BETTER SOUNDING PRODUCT. WOMEN, INCREASINGLY, ARE FILLING THE AIR WAVES AS PART OF THAT BALANCE. TOKENISM? WE CALL THE MOVE PIONEERING. OPPORTUNITY FOR WOMEN IN RADIO IS NOT ONLY AVAILABLE, BUT IN HIGH DEMAND.

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SLA

continued from page 11

ed many former members of the US Slaves group. However, CRIC has not yet seen fit to release the evidence--which it says it has--that Westbrook was still working for the CIA at Vacaville.

Speculation concerning De Freeze's possible undercover connections in prison have also been aroused by circumstances surrounding the formation of the SLA and De Freeze's escape from prison.

Seemingly breaking with Westbrook and the BCA over matters of policy, De Freeze complained to Department of Corrections authorities. Although other members of the BCA said that De Freeze was unacceptable to them because of his provocative and ultra-militant positions, the Vacaville authorities apparently didn't find him unacceptable, because they proceeded to set him up with his own project called "Unisight."

From "Unisight," meant to help the families of black prisoners and involving contact with people outside the prison, it has long been established that the SLA grew. CRIC suggests that Unisight may have been set up as "an organization magnet for white radicals in the prison movement."

De Freeze was transferred to Soledad prison shortly after forming Unisight. In an unusual move for a prisoner with his record, De Freeze was given a job requiring a high degree of trust from prison authorities. Assigned to work the midnight to eight a.m. shift in the boiler room, in an unused part of the facility where no guards were posted, De Freeze was dropped off by a guard his first night on the job, given a few instructions and left to himself. When a guard came back an hour later to check on De Freeze, he was gone.

De Freeze then reportedly moved underground among white people in the Bay area whose names were familiar to author-

ities from visitation records at Vacaville and Soledad. According to CRIC, however, none of these potential suspects were questioned by authorities.

CRIC further claims, although it hasn't said where it got the evidence:

*that in August, 1973, money and weapons began to be supplied to the SLA on a regular basis.

*that the supplier tried to involve Chicano, Indian and Black prison reformers with the SLA and promised the group \$1,000,000 "from an Arab nation" if they would blow up domestic oil facilities.

*that before the Hearst kidnapping, authorities were in possession, not only of a detailed kidnap plan whose target was Patricia Hearst, but also of information concerning a conspiracy to murder Black Panther leader Huey Newton.

Although the evidence is again circumstantial, there are further grounds for linking the SLA to earlier anti-Panther police efforts. Not only did the SLA adopt the cobra symbol and five-point anti-BPP program of the US party, but the SLA's assassination of Oakland school superintendent Marcus Foster came just after Foster had agreed to Panther reform demands.

Suspicion that authorities are continuing to release anti-Panther agents onto the street was heightened by the walkaway escape of Larry and George Steiner from San Quentin prison March 29.

US Slaves members convicted of murder in the 1969 slayings of Panthers John Huggins and Bunchy Carter, the Steiner Brothers made their escape during an overnight stay with their parents in a family housing project--a privilege not ordinarily extended to prisoners convicted of violent crimes.

As of April 15, documents concerning the Steiner Bros. and De Freeze's attempted subpoena of Attorney General Younger in 1970 were removed from a public file and locked in the desk of the watch commander of LAPD intelligence. The watch commander, according to CRIC, is none

States of America," it charges that "the defendants and their co-conspirators" committed "numerous criminal and otherwise unlawful acts" to gain the re-election of Richard Nixon and Spiro Agnew.

Named as defendants in the suit are people now or formerly in the federal government (including Nixon, Ford, Haldeman, Ehrlichman and others), members of the Committee to Re-Elect the President (Mitchell, Stans, etc.), and representatives of big business and corrupt labor leaders that fought for and funded Nixon's re-election effort (ITT, Gulf Oil, Associated Milk Producers, and Frank Fitzsimmons, President of the Teamsters Union, and others).

The CSAE '72 suit, also known as the People's Lawsuit, basically details three ways in which Nixon and those working for his re-election conducted a fraudulent campaign. First was the misuse of government power and agencies to gain campaign contributions and support.

Secondly, the suit cites widespread efforts by Nixon forces to silence opposition. The specifics of this charge include such activities as the Watergate break-in, the Plumbers operations, the enemies list, and government surveillance of people opposed to the Nixon administration.

Finally, the suit cites the misuse of government power to keep the public misinformed. This involves such actions as false Pentagon press statements about the war in Southeast Asia (as the secret bombing of Cambodia and the bombing of civilian targets in Vietnam), attacks upon the news media to intimidate them, and the cover-up following the Watergate break-in.

According to a statement by the Committee to Set Aside Election '72, "The oil, food and other lobbies were the real winners in 1972." They further note that "In filing this lawsuit we aim at not only removing Nixon and Ford, but also at defending our democratic rights against the corporate forces which threaten the freedom of each of us."

other than R. Farwell, De Freeze's former agent handler on the Black Desk of the Criminal Conspiracy Section.

-pieced together by David Stoll from information supplied by the Citizens Research Investigation Committee and the Black Panther Party.

SLA: Sun Editorial

continued from page 11

machine-gun fire into a sporting goods store when they were caught shoplifting, and allegedly stabbed a woman who refused to rent her apartment. Whether these incidents were distorted by the media or not, the fact remains that most people take them for reality and are basing their conclusions on stories like these. What has the SLA done to make them think differently?

The SUN has been highly suspect of the SLA and at odds with its approach since they first emerged. To us, at a time when millions of people have lost faith in their government, when an inflationary economy is shaking their faith further, it is imperative that radicals communicate **COMPREHENSIBLY** to everyone at their level of awareness. We must come across as serious, dedicated people with an obviously positive and useful program and culture.

We fail to see what useful practice has been exemplified by the SLA. We fail to see how their actions have helped to open the minds of most Americans, whose support is absolutely necessary if there's ever going to be revolutionary social change here, to the necessity of socialism and the possibility of a new society. If anything, the SLA's actions, as dutifully exploited by the media, have convinced people more than ever that while the government may be fucked up, certainly these crazy radicals don't have anything to offer. This is precisely what the government and CIA must keep people thinking in order to retain their hegemony and control. The final irony is that the SLA's actions have helped to cre-

Nixon's Dogged Devotion

Alexander Cockburn provides us with an unusual insight into one of Richard Nixon's many crises--his dog.

In the April 11 Village Voice, Cockburn wrote about "Nixon's solution to the Timahoe problem:

"King Timahoe, it will be recalled, is the spaniel successor to Checkers. It seems that Timahoe hates Nixon and shuns him at every opportunity. Blandishments and bribes were futile.

"The answer was aniseed. Dogs like aniseed. So on appropriate occasions aides brush Nixon's knees with aniseed and unleash Timahoe. The eager hound hurls himself at his master, fawning and licking, thus presenting a touching picture of canine loyalty to assembled courtiers and photographers.

"The difficulty is to detach him. The aides have to seize and restrain Timahoe as soon as Nixon gets up. Otherwise the dog pursues him across the room, licking hungrily at his knees and thighs."

-- NEW TIMES

Giving Babies The Business

The Third Annual Bon Vivant Memorial Award was bestowed on Gerber's Baby Foods this week.

The trophy--which happens to be an old beat-up garbage can--is awarded each year by the Center for Science in the public interest to the major American food company which the Center believes has "encouraged bad eating habits."

The Washington, D.C. - based consumers group states that it selected Gerber's for, among other things, consistently adulterating baby food with water, modified starch, sugar and sodium nitrite. The Center charges that some of these additives, particularly the sugar and nitrites, are not only unneeded, but are actually harmful to babies who eat them.

The Center further says that Gerber's spends much of its annual \$200 million advertising budget to promote baby foods at the expense of breast feeding.

Said the Center in presenting the award: "Many parents would be astonished to learn that Gerber's 'egg yolks' is only 60% egg yolk or that 'cottage cheese with pineapple dessert' is only 23% cottage cheese." -- ZODIAC

U.S./NATO Plan African Incursion

A growing number of newspapers around the world are beginning to report the possibility of NATO or the United States becoming involved in the military defense of South Africa.

The London Sunday Times reported over the weekend that NATO has drafted secret plans for defending the sea routes around Southern Africa. At the same time, the London Observer stated that NATO's supreme commander has received the authority to use NATO forces in the southern Africa area.

Earlier this month, the Washington Post had reported that NATO's command headquarters in Norfolk, Virginia, was instructed last summer to draw up an air and naval defense plan for South Africa.

The Post further stated that one of the purposes of the planning was to protect the white minority regime from threats

posed by a strong black guerrilla movement in Mozambique.

The Christian Science Monitor reported that South Africa's military leader, Admiral Hugo Biermann, was in the United States just two weeks ago for a series of secret, face-to-face meetings with Admiral Thomas Moorer, the chairman of the U.S. joint Chiefs of Staff.

South Africa is admittedly concerned about the expanding black guerrilla movement in Africa, particularly following the coup in Portugal which has triggered an upsurge in the African fighting.

South African Admiral Biermann has publicly advocated a U.S. - South African military alliance--but so far, the Nixon administration has limited military collaboration to such informal activities as intelligence-gathering.

The Washington Post says, however, that South Africa's efforts for more U.S. support have already shown considerable success. -- ZODIAC

THE WHEREHOUSE

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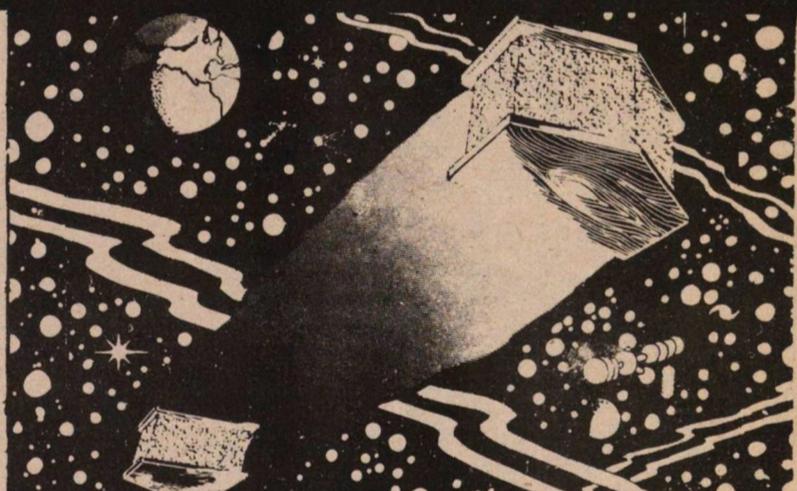
The United States is not Bolivia, Brazil, Argentina or South Vietnam, where impoverished people recognize their real enemy and will support organized violent action. The conditions here in brainwash-tv land do not warrant actions like the SLA's, although many radicals tend to justify and romanticize the SLA as being in the tradition of third world revolutionaries who have used such tactics. With the police power of the internal United States what it is, no one can ever hope to succeed in massive revolutionary change here without the active support of the vast majority of people, which we believe can be gained with time. To take such action without their support will inevitably end in a bloodbath for the radicals and their movement.

There cannot be guerilla war or "armed struggle" without an army. An army that it is going to take years of communication, hard work and the concrete example of functioning alternative institutions to win over.

The SLA may have forced the release of \$2 million worth of food once (although they blew the other \$4 million when Patty didn't come home), but what is needed is the creation of alternative institutions that can deliver people's food and other needs on a year round basis, while at the same time educating the community to the real nature of a society where, despite the most incredible affluence in history, people still go hungry.

One final note has to be a condemnation of the government and police forces who may have helped to spawn the SLA for the unnecessary murder of those inside the Los Angeles hideout. As the ACLU has charged, the shootout could have been handled differently so that the SLA members could be captured alive. Perhaps the California and federal police forces were intent upon murdering their victims so they could never answer the questions raised in our cover story.

--SUN Editorial Board



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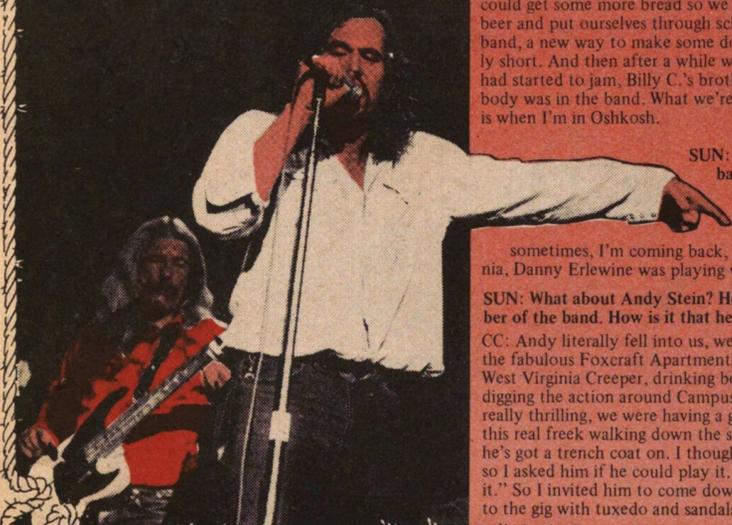


BOSE

INTERVIEW with *Commander Cody* HOME TOWN BOY MAKES GOOD!



"So I went to California and got real poor in a hurry... things were so rough, we were too poor to get food stamps."



No doubt you have seen the bus. Periodically that uniquely decorated greyhound, the Ozone Express, the terrestrial mode of transportation for Commander Cody and His Lost Planet Airmen, passes through Ann Arbor, bringing it all back home. Ann Arbor, of course, is the old stomping grounds for a large proportion of the Airmen, and a return visit brings back memories of the past, not just for the fans of the band, but also for the band themselves.

The Commander himself came down to the SUN offices one afternoon to bestow his memories on the populace of Ann Arbor, and plied with beer, opened his mouth to speak of not just the history of Commander Cody and His Lost Planet Airmen, but also to talk about that unique brand of music which the band plays, Country and Western. Under the wise (and equally blasted) direction of the SUN interviewers, Cody also talked about the audiences which come to hear Country and Western. Cody was, as always, full of his usual sarcasm and wit, and the incredible experiences which he relates below speak for themselves.

SUN: Most of your fans here know that you are from Ann Arbor, but very few people know the history of the band—how the whole thing came together. What about that?

CC: Well, the whole thing was just a cosmic accident, just a whole bunch of accidents. John Tichy, our rhythm guitar player, had this band called The Amblers. He played lead guitar in that band and they decided they wanted to have an organ player so I went out and bought a Wurlitzer and joined his band and couldn't play for shit.

SUN: Do you know what year that was?

CC: Yes I know what year that was, it was 1963. The fall of '63 when we started doing that shit. We were making a lot of dough—making \$125 a week playing two TG's or a Saturday afternoon sorority party and Friday and Saturday frat parties.

SUN: What kind of band was it?

CC: Horrible man, it was just terrible. Steve Davis played bass for a while, Tichy played lead—we played a couple of country tunes, and mostly we played "Money" with all the dirty lyrics and all that. We used to have to drink at least a fifth of booze before we could go down and play that horrible shit. I was working my way through college you know, I wasn't selling encyclopedias, I was playing bullshit to people who didn't know the difference—and they were paying good bread. We had the best TG band on campus for 6 years though—it was one of the first bands in Ann Arbor.

But it became a drag and I went to grad school in sculpture. When I graduated I taught at Oshkosh State University for one year, and it was such a drag that I used to drive 750 miles every weekend and back to come to Ann Arbor, just so I could play some music. In other words, I had got the music jones by that time, and I had to come back and play with the band.

SUN: Still the same band?

CC: Oh no, we had started Commander Cody and His Lost Planet Airmen as a last ditch effort by which me and Tichy could get some more bread so we could drink some more beer and put ourselves through school. We needed a new band, a new way to make some dough because we were really short. And then after a while we started to add—Billy C. had started to jam, Billy C.'s brother was in the band, everybody was in the band. What we're talking about now, this is when I'm in Oshkosh.

SUN: When you were coming back for weekends?

CC: Yeah, Billy C's got his own band sometimes, I'm coming back, Kirchen's split for California, Danny Erlewine was playing with us for a while.

SUN: What about Andy Stein? He's a very charismatic member of the band. How is it that he...?

CC: Andy literally fell into us, we were sitting in front of the fabulous Foxcraft Apartments, me and Steve Davis, the West Virginia Creeper, drinking beer about 8 o'clock at night, digging the action around Campus Corners. The night was really thrilling, we were having a good time. And here comes this real freek walking down the street with this violin case, he's got a trench coat on. I thought "He's gotta be good" so I asked him if he could play it. He goes, "sure, I can play it." So I invited him to come down to gig. He came down to the gig with tuxedo and sandals, eating a roast beef sand-

wich. He was fiddling and eating a roast beef sandwich at the same time, and stole the show—that was at Canterbury House.

While I was teaching at Oshkosh, Kirchen calls from California and says he and man come out to California. And I said, well, teaching sucked, I wanted to play music. It just took the balls to get it together to jump in the van, say "fuck the regular income" taking the chance of taking a ride on another scam because you're gonna be broke, that's the way it's gonna be. So things were real dull; I wanted some cake. So I went out to California and got real poor in a hurry and it was a lot of fucking laughs. Four of us, me, Billy C., John and Creeper jump in a van, drive to California and meet Kirchen. Andy stayed for a while, and we looked for a rhythm section. We found Lance and Bruce who had been on the road for 6 months and really needed a gig. We're talking about fall of '69 now, when things were rough. Things were so rough we were too poor to get food stamps—took us ten months to make enough money so we could qualify for food stamps.

SUN: How do you explain these nice little bars in Berkeley where everyone in town was saying "They're a cult, they're a cult." You played all up and down the coast in those little bars in California. Right away you got very popular in California?

CC: After six months of being there.

SUN: You sure had the raves from everybody that came in from California.

CC: Well, we were really funky at the time and we put a lot of energy because at the time I was 25 years old and had a lot more energy and the rest—Billy C. was like 18 years old. So everybody was really hopping around alot. That's why they dug it so much.

SUN: Even though you were popular in California it still hadn't paid off?

CC: Paid off? It still hasn't paid off. What are you talking about paid off? We're talking about just barely on the edge of making it at that time, if not starving to death—P and J sandwiches.

SUN: What about up to the time that record companies started making bids, when people started getting seriously interested in signing contracts?

CC: That was when we came back and did the Dead and Youngblood concerts at the closing of the second Family Dog in San Francisco. We did a couple of good gigs, and all of a sudden there was a Rolling Stone article and then there was some hype, but nothing ever happened. We expected a hundred grand to come in, you know, a check was gonna come flying in with my name on it. In 1970 when we came back to play Ann Arbor the most we'd made up till then was 300 bucks.

SUN: How is it that Creeper (the first steel guitar player with the band) got phased out of the operation.

CC: In 1970 we played a gig at Canterbury house and it was pretty good. And then we came back again, a year after that, but it wasn't called Canterbury House, it was something else.

SUN: The Alley?

CC: Yeah, the Alley. We did five days there and in that time Creeper insisted that he sing "Kansas City" and I said no, so he quit.

SUN: How did you manage to come up with Bobby Blue Bland to replace the Creeper?

CC: When we were starting in California Andy used to go down to this place called Cowtown in San Jose, 45 miles south of San Francisco. There was a contest on Wednesday, the Hillbilly Talent Contest, which awards \$50 to the most talented hillbilly of the evening. And usually about 20 chomps would show up. So Andy Stein went down there, and they all went ha-ha, and

he played Orange Blossom Special, and met the band and turned everybody on, and jammed all night and blew everybody away, and came back with 50 bucks. So we were going like... HMMM. At that time 50 bucks was like yowza! Sent Tichy down and he won 50 bucks. Sent Kirchen down the following week—we had taken over this operation, we had virtually discovered a new scam. They spotted Kirchen as a ringer, he was too graphic for them. He couldn't pass for a hillbilly at all. We realized that this was a bad time to perpetrate a hoax on 'em. But we got to meet the band—Bobby was in the band and he quit and joined us.

SUN: What's the next album to be like? Have you talked about that at all?

CC: Well we want the kids to go out and buy more of the one that's out now! We've been on the road so much, and we've been breaking in steel guitar players, so that at this point I couldn't possibly plan for one. I don't even have any tunes, I haven't had time to write any. We could do a bunch of Merle Haggard songs or a salute to Bob Willis or some bullshit but that would be cheap shit just to get a product out. I want to put out a real good commercial but real tasty music to sell more records to turn more kids on to that sound of country music.



SUN: Could you fill some of the local people in on the direction that country music is going, like the stuff you hear on the radio, country-politan music—and how the music you guys play is different from that.

CC: You bet your buns I will. OK, look, in Nashville they got, they call it M.O.R.—middle of the road. Certain companies put out products where they let me put it this way—the first time they saw us. "We've been trying to give country music some class for 20 years and look at this." That was their reaction the first time we played Nashville.

SUN: Meaning what, you weren't classy?

CC: Meaning, if you haven't made it in Las Vegas, you haven't made it. That's why they have their port-o-wagon and all those guys with—the latest thing is bell-bottomed cowboy nudie suits, with hats and big wheels, trying to send these acts to Las Vegas. The new wave of us underground guys say you throw in Willie Nelson and Wheylen Jennings—guys who are obviously funky—making no pretensions to being slick whatsoever, and still getting down, cause basically country people are funky. They've been hyped by all that radio crap to think that being a star means wearing a big ten gallon hat and a four hundred million dollar nudie suit. Every one of their producers and A & R people and all that shit try to push them into a Las Vegas groove. And the Grand Old Opry right now is just disgusting. There are very few funky cats really left, except for this quote unquote new underground thing. We've got four albums out—that's not underground.

SUN: How does Bakersfield work into that whole thing?

CC: A little background—Bakersfield California is where Buck Owens and Mrele Haggard are from. It provided the first competition for Nashville in the early 60's in terms of country-western music, and it looked like they were gonna have some good shit come out of there. It took some money from Nashville, and the people of Nashville were pissed about that, but what happened was they both got together and got into an amalgamation of the same old lame shit. Buck Owens films his show in Nashville, so the Bakersfield versus Nashville thing is not happening like it was when it first started. Matter of fact, if anything else, Bakersfield produced the Glen Campbell thing, which really pushed the country people into wanting to go to Las Vegas. They've integrated, become one sort of vast LA to Nashville thing.

Look at Charlie Rich. There's a perfect example of product personality—he's been hanging around for years and years, right?

SUN: And always been good.

CC: And he's always been good, and see, he's a piano player,

and he doesn't play piano on his current records, because even though he's one of the best piano players in the country, they won't let him play piano because it's not his image.

SUN: Somebody else plays the piano on Charlie Rich's records?

CC: Right now. But whereas when he was funky he played his own piano, just like Jerry Lee Lewis doesn't play piano on his own records anymore. These guys are stars, all they do is sing.

SUN: What about the reaction from straight country and western audiences when you play?

CC: Well, you know, the real country people, if they get a chance to hear it and they go "boo, find a rock concert! take a bath!" they get that out of their system and then they listen to us. Like we had to go on in 1971 in front of Merle Haggard at the Oakland Coliseum for 6000 people when Okie From Muskogee was the number one hit. The chump that was booking us at the time put us on that gig, you want to talk about slaughter, you know—and they booed and all that shit, and then we started to play. At the end of it there were a lot fewer boos, because we do play country music.

SUN: They were booing just from looking at you?

CC: Yeah, you know, ucch, boo. Understand, because at the time they were real scared of hippies. They're not scared of hippies no more. They don't think we're revolutionary bomb-throwers that are gonna blow up the world. They don't think that. But when we first came out, as hippies quote unquote, straight people of the world just didn't know what to do: "drug taking freaks, Good God!!". But now they realize I do think they realize that the country stars take more drugs than we do. Because of black speed pill is equal to a lot more heavy drugs than a reefer of marijuana.

Anyway, back at the gig with Merle, I'm out in the audience and trying to hide, more or less out in this sea of chomps, and this 6'6" trucker comes over to me and recognized me and says, "You were in that band, weren't you?" Looks me right in the eye, and I just thought, "Oh boy." I look around for my friends, but there wasn't a Hells Angel in the crowd, and I had no place to turn to. I thought this was it. And he starts sayin, he SINGS it at me, to my face, and he's about an inch and a half away, and he's been drinking—he SINGS Okie from Muskogee at me with real bad breath. And I like start singing it back, and we sing along together, and the song ends and he goes, "Har har, I got a kid that looks like you, and I love 'im. I think he's great, get a fucking haircut, ya creep." and he walks off. I thought it was gonna be my flash with death.

SUN: Is it true that Merle smokes dope?

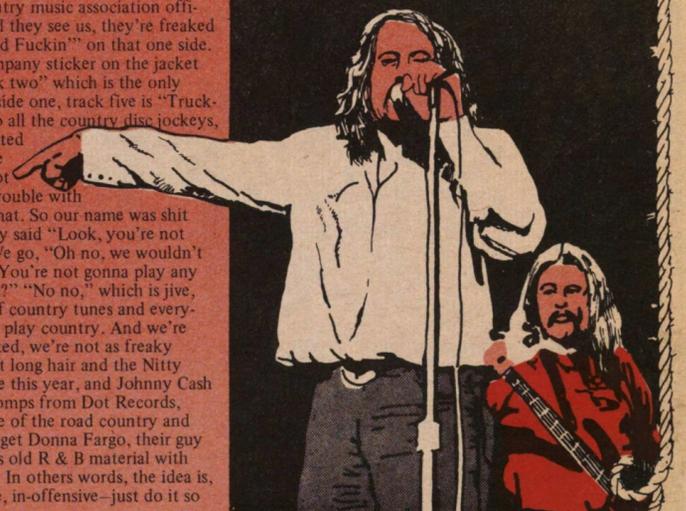
CC: It's true that Merle Haggard was smoking dope when he wrote "Okie from Muskogee" as a matter of fact. But don't quote me on that...it's just a rumor.

SUN: What about within the trade—do they dig you in Nashville?

CC: Every fall we go to the country music association official convention in Nashville. And they see us, they're freaked out, because we go "Truckin' and Fuckin'" on that one side. It was great man, the record company sticker on the jacket said "Do not play side one, track two" which is the only gospel song on the album. Like side one, track five is "Truckin' and Fuckin'", a dirty song. So all the country disc jockeys, the underground guys, they wanted to give us a break and played the album all the way through except for the gospel tune, and got in trouble with the program directors just like that. So our name was shit the last time we were there. They said "Look, you're not gonna do that song, are you?" We go, "Oh no, we wouldn't do that dirty song." A-d then "You're not gonna play any rock 'n roll or anything like that?" "No no," which is jive, so we go up and play a couple of country tunes and everyone goes yay, clap clap they can play country. And we're becoming more and more accepted, we're not as freaky looking, because everybody's got long hair and the Nitty Gritty Dirt Band was down there this year, and Johnny Cash has got...And meanwhile the chomps from Dot Records, which is the biggest MOR middle of the road country and label in the world, they get Donna Fargo, their guy Joe Stampley comes out and does old R & B material with this lame country back up band. In other words, the idea is, as long as you do it lame, blande, in-offensive—just do it so



"...the truck drivers officially love us. 'Mama Hated Diesels' is on every juke box from here to California on Route 70."



Captain Beefheart

Captain Beefheart *Unconditionally Guaranteed* Mercury 1-709.

Who the fuck is Andy DiMartino and why is he determined to make mush of Captain Beefheart's magnetic mind? Martino co-wrote, arranged, and produced the Captain's latest audicular, *Unconditionally Guaranteed*, and I'd be real relieved to be able to pin this travesty on him. Or Mercury Records. I mean, who have they got besides the New York Dolls and Uriah Heep? And if you hasten to add fading superstar Rod Stewart, I'll gladly remind you of the presence of Xavier Cugat and his chihuahua (special thanks to the Michigan Humane Society and the American Kennel Club for that spelling) Pudding. Not to mention their uniformly shipsinking artwork, perennial laughingstock of the industry. Artists are forever leaving Mercury, why did the Captain and the Magic Band go *there* to bake and serve their latest biscuit? I know, though, that it's futile to look askance. That ultimately the flying finger of fate must point to and rest on the old BeeFart himself.

The decline of his music began after the release of the monolithic *Trout Mask Replica* in 1969. *Trout Mask* was four sides of dense, insect music ("Ant Man Bee") and lyrics as fascinating and decipherable as the Rosetta Stone ("Hobo Chang Ba, Ella Guru"). His guitar was surely gonna kill yer mamma and *you* had to be mighty circumspect yourself. Produced by Frank "No Commercial Potential" Zappa for his own Straight/Bizarre Records which also brought us Wild Man Fischer, Tim Buckley, and the G.T.O.'s. Strictly uncompromising stuff.

Well, time passes and *Lick My Decals Off* arrived, smaller but cleaner. A hair, make it two, more accessible than *T.M.R.* Back in '72 the Captain graced us with *The Spotlight Kid* which is my favorite of his and is, I believe, among other things the best blues album released that year. It featured great, soulful vocals, lyrics of matchless poetry, hair-raising solos, ensemble work as tight as siamese twins, and rock and roll rhythms to make you writhe in ecstasy. Most importantly, it combined advanced musical ideas and teen appeal. The group was, for the first time, successfully reaching out.

Clear Spot was much like *Kid* save several only slightly disturbing anomalies including "Too Much Time" and "Her Eyes Are A Blue Million Miles". Seems the Captain awoke one morning and found himself Otis Redding. A dazzling transfiguration but I reckoned I'd go to the original when I wanted and meantime skipped over those cuts.

Unfortunately what began as something you hoped was a passing quirk has developed on *Unconditionally Guaranteed* to a discful of downers. In fact, "Lazy Music" is a limp hymn in praise of just that non-kinetic mentality: "Lazy music's got me laying back and laying down." Me too and that's the heart of this spiny artichoke. Tempos are uniformly sluggish and unvarying. The lyrics are uninspired. And the mix is homogenized, compressed to cardboard consistency and width. And on top of everything else, you only get 31 minutes of music for your \$5 bill. Who can figure it out?

Maybe the story is told by the picture on the back cover. It's the Captain with a look of utter blankness on his screen. Or it might be he's merely transfixed by a vision of that gleaming dollar sign in the sky. Is that Unconditional Guarantee he's talking about meant to guarantee *him* big bucks and mass popularity after years of relative obscurity and great music? Could this be the ultimate compromise? Maybe, maybe not. Anyway keep your money in your pocket and your fingers crossed and wait for his next. But don't hold your breath.

--Bill Adler

RECORDS



Grace Slick & Jefferson Airplane

Jefferson Airplane *Early Flight* CYLI-0437.

Grace Slick *Manhole* BFLI-0347.

Early Flight, "A collection of songs never before released on an album", is probably already in the possession of the Airplane aficionado. The LP is unlikely to be a more than once or twice interesting experience for anyone less attached to the first exponents of the San Francisco Sound. The material is primarily previously rejected songs and a jam with John Hammond and Jerry Garcia from the *Jefferson Airplane Takes Off* and *Surrealistic Pillow* sessions.

The most contemporary material, "Mexico" and "Have You Seen the Saucers", was released as a single in 1970. As the liner notes by Bill Thompson remind us, the lyrics really rip into self-coronated Richard the Interceptor. These cuts convey deep revolutionary feeling, but are so seriously ill-conceived that much of the feeling is diffused.

Most interesting is "Up or Down", composed by Peter Kaukonen (although he doesn't play on the number) and also recorded in '70. Marty Balin's solo vocal is good and loose and the sound is more indicative of the latest incarnation of QMS than of the Airplane. The majority of the material, however, is in the folk-rock vein as the Airplane was conceived.

Early Flight gives an insight into the genesis of the Airplane and Starship. If you want that it's available. Also available is Grace Slick's first solo LP, an eclectic, complex, profound and fun work of art or something like that. *Manhole* is actually half Grace

(side one) and half new Starship material (side two).

Side one is taken up mostly by a fifteen minute plus soundtrack for the movie *Manhole* which has something to do with Spain and presents about twenty kinds of instruments played by around 49 musicians sometimes simultaneously maybe not including four vocalists. This track seems self-indulgent sometimes, but a lot of genius hangs out too. Ms. Slick says, "Spanish stuff just gets me off. They seem to have a violent artistic talent that claws and caresses me." Well, okay.

"Come Again? Toucan" opens the second side. There are all kinds of clever plays with words on the LP and in the booklet ya get with it also. Is there an aviator out there? Could the toucan be related to the touraco? I mean the *Manhole* frisbee contest is definitely gonna be a heavy event. However, I urge everyone to enter the Government Destruction Derby.

"It's Only Music" is about (the New) Music and is what might be an example of Psychedelic Realism. This song shoulda been heard in 1966.

"Better Lying Down" is a free blues featuring Grace's vocalizing. But the real beauty of this piece is the piano, credited to Chance. The album closes out with "Epic (38)" by Kantner, another beautiful song. This one's got bagpipes in it, but you won't mind, really.

The emotional content is credited to Bruce Lee so don't say nobody warned you.

-- B. Brown

Kris Kristofferson

Kris Kristofferson *Spooky Lady's Sideshow* B232914

What do John Lennon and Yoko Ono, Paul McCartney and Linda McCartney, and Kris Kristofferson and Rita Coolidge all have in common? They all feel that their marriages have added to the quality of their music, when the opposite is closer to the truth. Fortunately, Kristofferson took a little time to put together this album without Rita Coolidge. His forte is writing and singing songs about life's bummers, not lovey-dovey duets. Keeping this in mind he has made his most complex album to date.

Kris Kristofferson has found his muse, the Spooky Lady of the title, and she is part inspiration/part whore. This idea runs throughout these songs and his comments about them in the liner notes. This image is most clearly expressed in "Lights of Magdala". This is the only song on the album he didn't write, but its Mary Magdalene image makes it perfectly suited to this theme.

The rest of the songs, all originals, involve some of the most clearly delineated personae Kristofferson has ever attempted. Since his last solo LP, he has devoted most of his career to acting and there is a growth here which is readily apparent. The characters closest to the real-life public Kristofferson shows up in "Same Old Song", the opening cut, about the futility of perform-

continued on page 19

Charles Mingus

Charles Mingus, *Mingus Moves*, Atlantic SD 1563.

This is the first new Mingus album in a while, with plenty of brand new tunes, some new faces, and lots of very satisfying, original music. *Mingus Moves* features the most recent Mingus quintet, and it's a rare opportunity to hear what Charles and the boys have been up to in their jam sessions.

Most Mingus albums are much larger scale than this...his last release featured over twenty musicians live at Carnegie Hall! Exciting, for sure, but mostly a cutting contest when compared to the warm, sensitive interaction that makes this new lp such a joy to listen to. Charles has an absolutely first rate unit together here, no doubt New York City's finest.

Trumpeter Ronald Hampton and tenor sax man George Adams handle most of the front line work, and they handle it well, slipping in and out of alternately relaxed and frantic moods. Both of them are masters of the mainstream, but can howl, wail, and scream with the best of the New Jazz innovators.

These are highly trained high energy cats, for sure, and they don't let any one musical trip dominate their style. They've listened to all their masters, from Lester Young and Satchmo to John Coltrane and Don Cherry. It's all there somewhere, and it all sounds fresh and bright.

Don Pullen handles the keyboards, and all I can say is that he is phenomenal. Pullen has incredibly fast, strong fingers, an even faster imagination, and a sense of harmonic freedom that is positively exhilarating. Notes gush out of his golden-toned grand in torrents of sparkling McCoyesque energy. I think it's a whole new level of jazz piano...wild, percussive, and very beautiful.

Combine Pullen's keyboard with Danny Richmond's rock steady drumming and the amazing Mingus on bass, and you have one hell of a rhythm section. Richmond has drummed with Charles for years, and is an expert at stitching the many pieces of a complicated Mingus original together into a cookin', steady swingin' jam.

There are enough time shifts in a typical Mingus number to keep all but the best of drummers lost in their own backbeat, but Danny Richmond soars along, breathing rhythmically agile life into every tune, from the slow, moody ballads to the flat-out, high energy stompers.

Of the seven tunes on *Mingus Moves*, only three are Mingus compositions, unusual but not upsetting. The album contains consistently original, engaging writing that spans a wide variety of moods, styles, and energy levels. The opening tune, by Mingus, is entitled, "Canon." "Canon" is a medieval musical device of the matic repetition, and here the quintet takes it a few steps beyond what any monk would have ever dreamed up! It's a quiet, introspective piece that opens softly, builds, and then closes as quietly as it began. Very nice, very classical, very Mingus.

There's even some vocal work on this new lp, on the title cut, a Doug Hammond original. The voicing the two singers use is especially effective: they stay over an octave apart most of the time, creating an open, airy sound that reminds me of bop clubs and swingle singers. Sy Johnson's tune, "Wee", is a real gem. There's a searingly beautiful piano theme that Pullen keeps shifting over into a funky vamp while the rest of the band just jams out. Very pleasing to the ear.

Needless to say, I dig this new lp immensely. Top notch musicians, great jam sessions, fresh original material, and a style that can't be pigeonholed because it's always evolving. Listen to *Mingus Moves* soon.

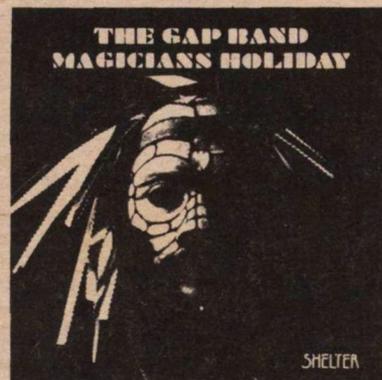
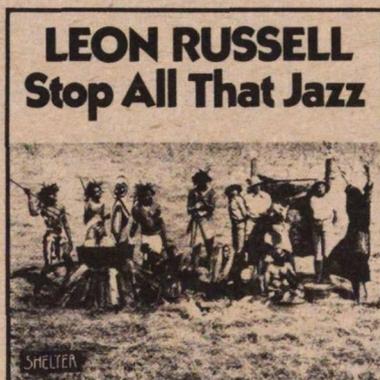
--Jim Dulzo

The Leon Russell Show

featuring the Gap Band

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Mary McCreary* Wisner Stadium
- June 15 Allendale, Michigan Grand Valley
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- June 16 Toledo, Ohio Toledo Sports Arena
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along with Mary McCreary's
new single Singin' the Blues
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MICHIGAN BOOGIE

The Extension: Audience Participation Theatre

At The Rubaiyat

Cabaret theatre comes to Ann Arbor next week with the opening of The Extension, a new improvised musical revue that will run at the Rubaiyat for ten weeks through the summer. The Extension cast is gathered from the Boston, New York and national touring companies of The Proposition, an improvisational theatre revue which has been wowing them on the East Coast for years. The Extension is directed by Allan Albert, director of the Proposition.

The Extension comes to Ann Arbor through the efforts of managing director, Drew Sparks. You might know this wor-

thy Ann Arbor citizen as former owner of Grizzley Furs, director of the Shirley Chisolm campaign, a founding mother of the Ozone Parade, and former manageress of Radio King and Iis Court of Rhythm; and the Mojo Boogie Band. Drew spent the last year in Boston as publicity director of The Proposition. Not long ago she returned to Ann Arbor with a conviction that what this town needed was new forms of entertainment, and cabaret theatre was the clear answer.

Empressario Sparks explained, "There is an evident high interest in theatre these days--most visible in the music theatrics of groups like Iggy and the Stooges, Alice Cooper, Frank Zappa. But obviously it is the music that is dominant. We need to find a theatre that satisfies all sorts of audiences, from hipsters and rock 'n' roll fanatics to the older housewife.... Cabaret theatre is a universal sort of theatre entertainment, but it has been long lost in Ann Arbor."

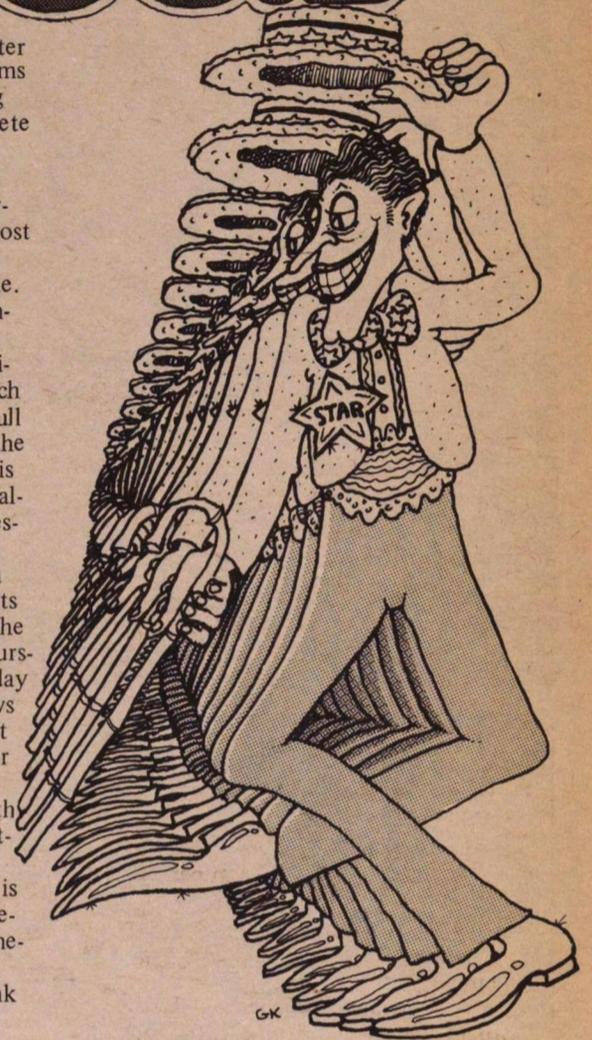
Cabaret theatre -- you can eat, drink, and with The Extension, you can participate in the performance. The audience is handed a list of categories as they enter the Rubaiyat. The cast of four actors/actresses calls upon the audience for suggestions from the categories, which include "pet

peeve", "fictional characters", etc. After a brief huddle on stage, the cast performs an improvised musical product growing out of the audience suggestions, complete with songs, dances and repartie.

The variety of suggestions guarantees that each performance is entirely different. Every audience wants to be the most outrageous, so the suggestions can become vulgar, ridiculous or perhaps inane. The audience might make seemingly impossible suggestions, but they plug for the cast to accomplish these impossibilities. It is exciting and involving to watch the experienced improvisational cast pull together some connected piece out of the widely unrelated suggestions. All of this is accompanied by a pianist, who naturally adds suspense, intrigue or whatever essential element.

With a format like that the Extension looks like it will sweep Ann Arbor off its 150-year old feet. The show opens at the Rubaiyat, at 102 S. First Street, on Thursday June 6, and will run every Wednesday through Sunday until August 10. Shows are at 9:30 nightly, except for Friday at 9:30 and 11:30. Admission with dinner is \$1.50 on Friday and Saturday; and \$1.00 on Wednesday and Thursday; with out dinner it is \$2.00 on Friday and Saturday and \$1.50 on Wednesday and Thursday. As for dinner, the Rubaiyat is expensive but Empressario Sparks has reassured me that it is excellent, with something to please every palate.

Ellen Frank



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Sunday, June 16

Zenta Rocks Labor Temple

What do you do nowadays, when you get that urge to get down, to really boogie, shake your ass and let off some steam? There's hardly any place where you can dance, get high and get loose anymore.

Well, the First Zenta Church of Ann Arbor has stepped to the fore. This Monday (June 3) and then every other Sunday thereafter the Church of Zenta will be sponsoring a regular series of dances to be held at the Labor Temple, commonly known as Carpenter Hall, 2100 W. Michigan Avenue (between Ypsi and Ann Arbor). The first two dances will feature the up and coming Michigan rock and roll units known as the Rockets and Zoom. A \$3 donation at the door will get you inside for all the music you want and all the beer you can drink.

Since the People's Ballroom burned down in December of '72, Ann Arbor's boogie joints have steadily dwindled to zero. There used to be dancing at the Odyssey Bar, the Primo Showbar, the People's Ballroom and from time to time at the Michigan Union Ballroom. But the dance bars have closed for now, the Ballroom burned and the University has clamped down on community use of its facilities for rock and roll religious freekouts.

Since the number of places to hear music and dance has diminished, the number of jobs that our local bands get has also diminished, making basic survival for the groups more pressing than ever. The bi-weekly Zenta services will help fill the gap.

The Zenta dances are late night affairs starting at 8:30 p.m. and going on until

1:30 in the morning. With the passage of Ann Arbor's and Ypsi's \$5 weed laws we can now carry on these services and ceremonies in the open, without fear of arrest or harassment.

The last few of these dances have been relative successes. The \$3 donation contributed at the door goes first to pay for the hall, beer and other expenses, then to provide the bands with a decent amount of money for their work. What's left over (which isn't much, previous dances only netted \$100, while others lost more than that) will go to the First Zenta Church, a non-profit incorporated Michigan ecclesiastical corporation made up of community activists and bands living at the complex of houses at 1510, 1520, and 1522 Hill St. People at those properties, who work with bands, the SUN, and the non-profit Rainbow Multi-Media, are attempting to gain control of the houses by purchasing them with long-range monthly payments, instead of throwing money away on rent. The Church will use the money to help meet the outrageous city property taxes and to do maintenance work on the buildings.

The dances are religious rites of the Zenta religion. Zenta is the religion to end all religions. The faithful partake in the sacrament, weed, participate in group-grope ritual dances, share in the cosmic karma of the community and join in the collective energy discharge into the universe. These rites are a long-standing Ann Arbor cultural tradition, now, Zenta is bringing them to us on a regular basis. See you there, and remember, there's no hope without dope.



Commander Cody at the A2 Community Parks Program, 1972. Leni Sinclair

Commander Cody

continued from page 15

blande that no one could possibly be offended. Country and Western is the new Muzak. We go out and do "Cryin' Time" which is the straightest country western tune in the world and they think it's rock 'n' roll.

SUN: Well, how do they separate the rockabilly stuff that Billy C does from...

CC: They don't. The people that are hip to us, and the pop market where people are aware of identities and stuff like that, they understand the difference in what we're doing when the various of the three or four lead singers sings, but a country audience just categorizes us, boo, as the band, the bunch of ugly hippies, and it doesn't make any difference that when Billy C stops singing and Tichy starts singing the rock ends and the country begins—they don't know that. It's the same band, it must be rock and roll.

SUN: What about the truck driving music that you do, like "Mama Hated Diesels?"

CC: Well, the truck drivers officially love us. Mama Hated Diesels is on every juke box from here to California on Route 70.

We've checked it out several times with nasty looking truckers we've played it. These truck drivers, they can dig it, cause they're working class people, you know? That's where it's at, they work for a living, they work their ass off, and they can dig it. They don't like those lazy motherfuckers with silk suits on—the cats told me that at the truck stops. Like "Hey man, you look like a regular guy, you hair's a little long, but so is my son's." That's where the point is now—two years ago they would have kicked my ass.

SUN: When are you coming back to Ann Arbor, to play an official gig here instead of Detroit?

CC: Well, I'm hip to that. But the powers that be block it—sold out, so to speak. There are certain things I can do, like I can say, "Look, I'm not going to play the Schwabin Inn again, I don't care what they call it, I'm not gonna play. What I'd like to do is play for free in the summer. That's what I'd like to do—just come in and play for free, and then split. In the middle of a tour, just deal with it like that. If possible that would be the best thing. And it is possible too.

--interviewed by Chris Frayne and David Fenton; edited by Lauren Jones

Records

continued from page 16

ing, whether at the bottom or the top of one's popularity. I saw him in person back in 1972, when this song was written, and he clearly was not into performing at that time.

"Shandy (The Perfect Disguise)" is easily the most puzzling song on the album. It concerns a strange romance which ends with a frightening dream. It is the most disarming song in this collection, whatever it means.

"Star-Spangled Bummer" is referred to in Kris' liner notes as "American History, Revolutionary war thru Nixon," In it Kris ends by summing up the current Washington mess:

*Ring anvil for the deal
We dealt us by mistake
Our angel made of steel
Is big enough to break
Cause the rust is at his heel
And I swear I've seen him shaking
And we'll be here to bring the body home.*

This song, along with "Rescue Mission" on side two, are the most skillfully acted performances on the record. "Rescue Mission" is a modern "Rime of the Ancient Mariner" and has some of the same power as that Coleridge poem.

"Stairway to the Bottom", the oldest song included (written in 1967) concerns a sad love affair; not one that ends sadly, one that continues sadly. It's about the futility which Kris describes so well as "climbing that stairway to the bottom."

Despite my dwelling on the heavy aspects

of these songs, this album does have its lighter moments, including the "whimsically ironic tune "I May Smoke Too Much", which has such stellar poetry as "you bet your butt I'm gonna live before I die."

Also, for what it's worth, this isn't a country album, it's a Kristofferson album; it's another side of him, but is, nevertheless, a unified, ambitious endeavor. I am hopeful it will win him some new admirers, but I am positive it will bring some disenchanting former fans back into the fold.

--Bruce Weinberg

UNDERGROUND

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April 23 Akron, Ohio
Akron Armory

April 24 Columbus, Ohio
Ohio State University

April 26 Suffern, New York
Rockland Community College

April 27 Hartford, Conn.
University of Hartford

April 28 Durham, New Hampshire
University of New Hampshire

April 29 Potsdam, New York
Clarkson College

April 30 Rochester, New York
The Dome Arena

May 2 (tent.) Knoxville, Tenn.
(to be announced)

SHARKS

May 3 Boone, No. Carolina
Appalachian State College

May 4 Elon, No. Carolina
Elon College

May 5 Fayetteville, No. Carolina
Cumberland County Coliseum

May 8 Toledo, Ohio
Toledo Sports Arena

May 9 Cincinnati, Ohio
RKO Albee Theatre

May 10 Edwardsville, Ill. (St. Louis)
Mississippi River Festival

May 11 Evansville, Indiana
(to be announced)

May 13 Fort Wayne, Indiana
(to be announced)

May 14 Altoona, Pa.
Roosevelt Jr. High School

May 15-18 (tent.) Atlanta, Ga.
(to be announced)

JAB IT IN YORE EYE

MCA RECORDS

The ATTRACTION of MAGNET THERAPY

Healing by the use of magnetic force is an ancient art that is gradually being rediscovered and validated by modern science. The ancient Chinese utilized magnet therapy along with herbalism, diet, and acupuncture. The Egyptians of the dim past, said to be the surviving remnants of the Atlanteans and Lemurians, employed magnet therapy in the treatment of all disease, though in later times the priest class selfishly kept this knowledge to themselves. The Greeks gained this knowledge from the Egyptians and are said to have published the *modus operandi* of the treatments, but with the burning of the great library at Alexandria the therapy was lost to the world for centuries.

Even when it was rediscovered, the proponents of such a bold therapy based upon biophysics rather than surgery or drugs were viciously attacked by the vested medical and religious interests of the day. Paracelsus, the famous Swiss mystic and physician of the 16th century was persecuted and had all his works burnt. Dr. Anton Mesmer was likewise flayed by the orthodox medical practitioners of the late 18th century for his magnetic therapeutics.

Nowadays, however, such unorthodox ideas can no longer be dismissed dogmatically. Concepts such as acupuncture, biological transmutation, and life energy-fields that were dismissed as ridiculous only a few years ago must be considered seriously by Western science now that sensitive mechanical devices exist to measure these phenomena. Also to be explained is a mounting body of experimental evidence, such as the work of Dr. Harold S. Alexander of the North American Aviation Corp. Missile Division who demonstrated that by treating mice with certain types of magnetic fields they became more resistant to radiation poisoning, spontaneously recovered from cancer, and increased their life span by 45%!

Mystics, psychics, and sensitives have long claimed to perceive haloes of "light" emanating from plants, animals, minerals, metals, and magnets. Pioneering medical scientists such as Baron Von Reichenbach (1788-1869) and his contemporary Prof. D. Enlicher of Vienna who worked closely with such people and attempted to organize their perceptions into a conceptual body of truly natural science were denounced, condemned, and finally hounded from practice by the orthodox medical group with its avowed hostility to anything beyond its own ambit of technical science.

The power brokers of the patriarchy remain hostile to these concepts to this day, but even they could not prevent the trickle of such intriguing ideas from coming in thru the back door and mounting to the present flood of excitement in the public imagination.

The turning point perhaps occurred in the first decades of the 20th century when Dr. Walter Kilner of St. Thomas Hospital, London, began to visually explore the human aura, described by psychics as a cloud of light enveloping the human form. This "light" he made visible to the ordinary eye by the use of light filters utilizing the aniline coal-tar dyes "dicyanin" and "pinacyanol." The filters temporarily changed the physical properties of the eye, shifting the focal properties of the eye towards the high frequency, short wavelength electro-magnetic radiation in the blue end of the visible spectrum. He published his findings in a rambling narrative form in the book *The Human Aura*, which appeared shortly after the close of World War I. While the orthodox medical fraternity could not refute or deny his findings, they certainly could and did ignore them, passing off the human aura as a scientific oddity, meritorious of the side-show consideration given to siamese twins and two-headed monsters.



From MILK & HONEY, Words and Pictures by Abdul Mati Klarwein. Published by Harmony Books.

The life work of the late Dr. Harold Burr of Yale Medical School took a different approach to this same phenomenon. Reasoning that earlier investigators were dealing with the perception of electro-magnetic force, he set about to measure the electric potentials on and about the human body, and so to map out the dynamic electro-magnetic field of life. In his recently published paperback *The Fields of Life* he demonstrates that all life forms are ordered and controlled by dynamic electro-magnetic fields which can be measured and mapped with precision. It is this life-field that directs the constant building-up and tearing-down of living tissue. Moreover, he showed through-out experiments with "tagged" elements that the renewal of the materials of our bodies and brains from the food we eat occurs more often than Western science had previously thought. All the protein in the body, for example, is "turned over" every six months, and some organs such as the liver, renew the protein even more frequently. When we meet a friend we have not seen for six months there is not one molecule in her face which was there when we last saw her. But, thanks to her controlling life-field, the new molecules have fallen into the old, familiar pattern and we can recognize her face.

The similarity of the energy fields of a magnet and the human life-field has long been directly perceived and understood by sensitives, yet poorly comprehended and conceptualized by so-called "scientists" who are incapable of direct perception and require machines to function in the stead of their atrophied senses. But, stepping briefly into the conceptual world of physics, we can show that it is the circular flow of electric current that creates the vortex field of magnetism, a concept put forth by Ampere in 1836, more than fifty years before the discovery of the electron. Ampere was aware of the phenomenon of electro-magnetism; that a current passing through a wire coil created a magnetic field, and he postulated that "currents that never die" exist within a permanent magnet and are responsible for the magnetic properties. The "currents that never die" in a permanent magnet are the result of the uni-directional orientation of the atoms in a magnet so that the electrons orbit in the same direction, creating a permanent "current." It is this polarization of the atomic structure that creates the two poles of a magnet-

ic field. Exactly *why* a magnet affects the human life-field remains unanswered by modern science, except to say that the human life-field is electro-magnetic and thus functions within the same sphere of energy as a magnet. Nonetheless, *how* a magnet affects the electro-magnetic life-field has been alternately discovered and lost throughout the ages. The South Pole of a magnet is energizing to life-fields, and appears to sensitives to emanate red-orange tongues of radiation in a clock-

wise vortex. Conversely, the North Pole of a magnet is de-energizing to life-fields and appears to sensitives to emanate a cold, blue radiation in an anti-clockwise vortex.

The type of magnet used in treatment is a simple bar magnet of the kind that may be purchased in pairs at a toy or hobby shop for between four to six dollars. The field strength of the magnets will persist undiminished for years as long as they are not subjected to heat or mechanical disruption (such as hammering) as it will de-magnetize them.

The principles of treatment are governed by whether one wishes to draw the life-field of the disease entity out of the body, as in the case of an outside disease entity, or whether one wishes it to be absorbed into its center, as in the case of dysfunction. The following examples will illustrate.

For those disorders arising from an outside disease entity such as bacteria or virus, the treatment should be with the North Pole so as to diminish the energy of the disease entity. The removal of warts, relief of herpes, resolution of infection, inflammation, boils, eczma, acne, and the like may be affected over the course of several days to weeks by the application of the magnet's North Pole to the site for 15-20 minutes in the morning and evening, or alternatively, the magnet may be taped in place and worn constantly. The effect is one of numbness and reduction of discomfort, accompanied by resolution of the complaint. I myself removed a stubborn plantar wart that had been with me for two years on the ball of my right foot with a treatment course of four days of exposure to the North Pole of a small bar magnet morning and night for 20 minutes. The North Pole controls bacterial action, kills or renders ineffective cancer cells, tumors, sores, and skin rashes, which seem to die off in a week or two.

The South Pole is energizing and acts to strengthen the normal life-field, counteracting dysfunction by causing the malfunctioning portion of the life-field to be absorbed into its center. It is effective in relieving headache, reduces pain and promotes healing without scarification in the case of burns, cuts, severe bruises and the like. It is also effective in the relief of toothache, sore gums, arthritis, rheumatism, bursitis, backache and similar cases where the human life-field requires energizing.

A friend reports that the South Pole is quite effective in alleviating the soreness of swollen lymph glands accompanying colds, receiving relief upon the first application and speeding the course of recovery.

Healing by magnet is a technique that may be practiced by anyone capable of grasping the basic principles involved, and as such is a true people's technology by and for the use and benefit of all. The use of the magnet as healer, unfortunately, is not a panacea. Proper diet is essential to provide the body with the materials to build itself strongly. Human relations are also central as their strong psychic influences largely determine illness patterns. Still you will find the magnet an invaluable aid in restoring friends and loved ones to health.

May your efforts be rewarded with health and success.

--Tom Kuzma

Information from: 1) *Magnets and Magnetic Fields or healing by magnets*; Davis & Bhattacharaya; Firma K.L. Mukhopadhyay; Calcutta, India; 1970

2) *The Fields of Life*; Dr. Harold Saxon Burr; Ballantine Books; New York, N.Y. 1972

3) *The Human Aura*; Dr. Walter Kilner

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Uof M & Film Groups

continued from page 5

were very cool towards him. Deane Baker was the most vociferous, demanding to know of Kenny if he was a student, whether he had paid his tuition, if he belonged to any outside groups and so forth, *ad nauseum*.

What this all points up to is that the Regents will probably approve the University's guidelines for financial control over the film groups -- as a "compromise solution" to prove that they are willing to take some proper action, and at the same time they will look like champions against censorship to the more gullible. The film groups meanwhile will have to begrudgingly accept the new rules, with the sole consolation of having avoided censorship.

CONFLICT OF INTEREST?

The crack-down of film groups and the proposed controls over all student organizations have raised speculations as to why the University is moving in this direction.

Fleming himself has also denied the allegations printed in a recent issue of the Sun charging that the University, which owns stock in the Butterfield theatre chain, was attempting to come down on the film groups as a way of eliminating or hurting the competition.

According to Fleming, the dividends which the University received from Butterfield stock last year only amounted to \$5,027, and that such an amount was miniscule in relation to the U's general fund budget of \$146 million or its gift fund of \$17 million in '73. Thus it was inconceivable, Fleming concluded, that the "U" could have any "conflict of interest" with campus film groups. It seems inconceivable, however, that with such a minor interest in the Butterfield chain, two Regents (Gerald Dunn and Lawrence

HOW TO GROW MARIJUANA

To get the best homegrown, you've got to start with superior seed. The seed from your choicest stash will yield the best results, especially if it happens to come from the Mexican state of Guerrero or the hills of Panama. It's the extra chromosomes that deliver the extra wallop! Mexican commercial will yield great rope but poor dope--like parent like offspring.

The seed should be fleshed out and not crinkled up. Good seed will appear bright gray, gray-green, or gray-brown, and will appear glossy if rubbed between the palms of your hands. Seed vitality and viability, as well as frost resistance, can be maximized by exposing the seed to the south pole of a small bar magnet for five to six hours.

The soil should be neutral to slightly alkaline, pH 7.5-8.0, and sufficiently loose in texture to allow the roots to get at least two feet down. It should have good drainage, with the water table three to six feet below ground. The best soil is rich loam with fine sand and low clay, the amount of clay being the limiting factor to growth. Test for clay content by taking a few handfuls of soil from the plot. The soil should ball together when squeezed, but crumble

easily into fine particles. Soil which compacts too easily and which will not crumble under light pressure (applied by pressing lightly on the ball) is too wet/has too much clay. This can be corrected by working vermiculite/humus/sand into the soil. At the time of planting the soil should be moist but not wet. Leave the rest of the watering to Mother Nature unless severe drought strikes.

To maximize your seed's potential, plant one-half to one inch deep with the pointed end of the seed aligned facing south with the earth's magnetic field. This should be done when the moon is waxing, preferably in the first quarter, and when the moon is in one of the fertile signs: Cancer, Pisces, or Scorpio. The next date for most favorable planting is June 1-5, the moon in Scorpio just prior to the full moon.

Don't plant cannabis downwind/downstream from tomato or tobacco plants as they harbor molds and parasites extremely harmful to the humble herb. Aside from that, there's not much to do except love your plants. Sure, it sounds crazy, but the living herb responds to you. And the more positive energy you give to it, the more vibrant and vital the plant becomes.



Lindemer) would spend their time serving on the six-person Board of Directors of Butterfield Theaters. And if these two directors voting as Regents against campus film groups isn't conflict of interest, then what is?

Also denying SUN allegations was Henry Johnson, Vice President of Student Services (OSS). Recently interviewed by the SUN, Johnson spoke out against charges that he was the "U" ringleader behind the effort to financially control film groups. While acknowledging that it was indeed his office which was concerned with making all groups financially accountable to the "U", Johnson denied that such actions were intended to politically repress student or community interests.

He also insisted that it wasn't just the film groups which the new policy would affect, but all of the 600 or so recognized student groups, and thus film groups were not being singled out. Yet, in explaining why he was so persistent in pursuing the new guidelines, Johnson himself did this by recounting harrassment of his office from film distributors who wanted OSS to get after film groups which were delinquent or lax in their payments, the implication being that the new guidelines were being sought after mainly to deal with a film group distributor related problem.

And this ain't necessarily so. As reported earlier in the SUN, the proposed guidelines, which would require the student film societies to put the monies they gross into the University Student Auditor's office, could give the "U" total control of these groups. Student groups could be forced to use only University-owned facilities, instead of less costly ones off campus. Contributions to political causes could be restricted, if not eliminated. The "U" could pay themselves off for phony services rendered to film groups, removing the money themselves from the groups' accounts. And the student groups would have little legal recourse in the way of well-financed defense action against the "U", for how would they get the "U" to release the funds for such a move?

Johnson did admit that some problems might exist, but added that his proposal allowed for the establishment of a Complaint Board to review any problems groups might be having. Yet, it has not been established that this board would have the power to overrule the "U" in any dispute. So it is doubtful that it would be of much value.

Oh well, we can always present our gripes to President Fleming himself. Doesn't he still hold his open-house once a year?

-- Marty S.

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AATA

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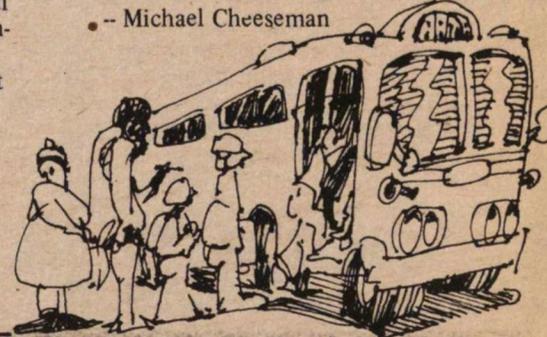
total funds thus placed in question equalled about \$4.7 million.

When asked about it, Mayor James E. Stephenson said he was aware of the problem. "They've got their choice of either forgetting the suit or forgetting their contract," he said. Stephenson added that he believed the city would be willing to relinquish its portion of the suit and come to a formal agreement with the AATA about handling millage monies provided the issue of the \$200,000 is dropped. In other words, if you don't pay us \$200,000 we're going to put you out of business.

There is little the AATA can do about dropping the issue and quietly paying the \$200,000. They would like to, but the League of Women Voters aren't going to let it slip by that easily.

In view of the City's move, though, the LWV filed a motion on May 20, asking that the judge please hurry up and decide the matter on the basis of information now available to the court. The City seems to be going along with this and a settlement is expected to be reached within the next few weeks, hopefully in time for the AATA to get their Federal grant. But the big question is, What will the City try next? Ann Arbor is on the verge of having one of the best mass transit systems in the country. Yet it may never get off the drawing board due to this city's incredible financial irresponsibility.

-- Michael Cheeseman



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CLASSIFIEDS

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Women's Health Care 101 is a 7-week course for women who would like to learn more about gynecology, surgery, birth control, natural childbirth, hysterectomy, menopause, patients rights and much more! To register call 971-6300 ext. 402 (Washtenaw Community College). The class meets Tues. Evening beginning June 25. Instructor: Belita H. Cowan.

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Hey Everybody! ART WORLDS summer class schedule is out - Ta Dah Offering workshops in - Fine Arts and Crafts - Theatre & Music - Dance - Communication Arts - photography - Physical and Mental Arts. Call (663-6244 or 668-6222) or write 213 1/2 South Main, Ann Arbor, Mi. 48104, for your free copy.

NEEDED: Someone who will be commuting to Downtown Detroit this summer. Will share driving & expenses-but I will only be commuting two or three times a week. Call Margie at 769-5130.

Burma-the bookstore-has two kittens ready for adoption, apply in Wooden Spoon Books, 200 N. Fourth Ave. PS we sell good used books too.

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\$42 Dingo Boots, size 10-10 1/2, brand new, worn once. Waterproofed, dark brown. \$30. Contact Gary 761-7148 or 769-0114.

FOR SALE: Canadian Indian mukluk's, fur lined. Super nice, never been worn, Size 8. \$45. Call Jane 665-8069.

YARD SALE: Acoustic guitar, stove, furniture, clothes, shoes, toys, tires, sinks, and more. Saturday, June 1, 10 am to 3 pm, 1520 Hill near Washtenaw. 761-1707.

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FOR SALE: 3 piece blue sparkle drum set. Original price \$140. Must sell, will sacrifice. Call 483-2825.

WANTED: Tenor Sax, call Karen at the Blind Pig, 769-1849

FOR SALE: Two brand new Electro-Voice SRO 15 inch speakers, still in box from factory. \$70 each, call Bob, 665-2179.

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Mens Schwinn 26". \$25. 769-0729, evenings.

FOR SALE: 1963 Ford V8, Looks clean, runs nice. \$150 or best offer. Frank Bach 761-7148 (day), 761-1707 (evenings)

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WANTED: copies of Issue No. 34 of the ANN ARBOR SUN Call 769-5850, Leni Sinclair.

WANTED TO BUY: a used wood lathe. Call Craig at 662-3049.

WANTED: The May 1971 QUICKSILVER TIMES. This issue is a picture history of May Day. Will pay up to \$10 for this issue. Send letter first to: Bruce Strubing, 151 Lowden St., Pawtucket, R.I. 02860.

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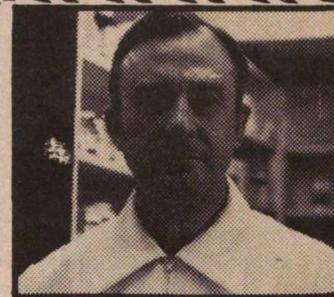
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Women and Health in America 1865-1920

Sexual Politics Of Sickness

"Medical science has been one of the most powerful sources of sexist ideology in our culture. Justifications for sexual discrimination must ultimately rest on the one thing that differentiates women from men: their bodies. Theories of male superiority ultimately rest on biology.

Medicine stands between biology and social policy, between the "mysterious" world of the laboratory and everyday life. It makes public interpretations of biological theory; it dispenses the medical fruits of scientific advances. ...Biology traces the origins of disease, doctors pass judgement on who is sick and who is well."

--from Complaints and Disorders: The Sexual Politics of Sickness, published by the Feminist Press.

Complaints and Disorders: The Sexual Politics of Sickness is a new pamphlet by Barbara Ehrenreich and Dierdre English, the authors of *Witches, Midwives and Nurses*. Both are published by the Feminist Press in Old Westbury, New York.

While *Witches, Midwives and Nurses* offers an introduction to the history of women healers, and focuses on the takeover of medicine by male professionals in the nineteenth century, *Complaints and Disorders* deals with the medical system and ideology from 1865 to 1920 and how it applied to women.

The authors focus separately on women of the upper and upper-middle class, and on working-class women. And they are clearer about the effects of the medical system as it applied to affluent women (probably because wealthy women were more directly affected by the medical system). In addition, Ehrenreich and English explore the ambiguities of the early public health reform movements directed—often by wealthy women—at the poor.

The following is a summary-review of *Complaints and Disorders* mostly excerpted directly from the 94-page pamphlet.

Affluent women lived lives of enforced leisure. The majority of upper and upper-middle class women had little chance to make independent lives for themselves; they were financially at the mercy of their husbands and fathers. They had to accept their roles—outwardly at least—and remain dutifully house-bound, white-gloved and ornamental.

This boredom and confinement fostered a cult of "female invalidism" that began in the mid-nineteenth century and didn't fade until the late 1910's. Sickness was an integral part of upper and upper-middle class female culture and made these women dependent for their very survival on both doctor and husband.

Women at that time did in fact face certain risks that men did not. Childbearing, for instance, was much more dangerous. In 1915, the first year for which national figures were available, 61 women died for every 10,000 live babies born, as compared to 2 per 10,000 today. Maternal mortality rates were no doubt even higher during the nineteenth century and without contraception, a woman could expect to face the risks of childbirth repeatedly.

In 1900, there were 173 doctors per 100,000 population in the United States, compared to 50 per 100,000 today. It was in the interest of doctors to cultivate the illnesses of their wealthy patients with frequent home visits and drawn-out treatments. Some women saw through this, and Dr. Mary Putnam Jacobi wrote in 1895:

"I think, finally, it is the increased attention paid to women, and especially in their new function as lucrative patients, scarcely imagined a hundred years ago, that we find explanation of much of the ill health among women, freshly discovered today."



Dr. Schmerz. -- Nervous prostration. You need rest.
Mrs. Aiken. -- Why, I do nothing but rest!
Dr. Schmerz. -- Well, try some light employment. Watch other people work.

The underlying medical theory of women's weakness at that time rested on what doctors considered the most basic physiological law: "conservation of energy." According to the first postulate of this theory each human body contained a set of quantity of energy that was directed from one organ or function to another. This meant

Since a woman's entire personality was supposedly dominated by her reproductive organs, then gynecological surgery was the most logical solution to any problem. Removal of the clitoris was practiced and more widely, removal of the ovaries or "female castration."

Patients were often brought in by their

Patients were often brought in by the husbands who complained of their unruly behavior. Since a women's entire personality was supposedly dominated by her reproductive organs, then gynecological surgery was the most logical solution to any problem. Removal of the clitoris was practiced and more widely, removal of the ovaries or "female castration."

that you could develop an organ or ability only by drawing energy away from the parts not being developed.

The second postulate of this theory—that reproductivity was central to a woman's biological life—gave the reproductive organs almost total command of the whole woman.

Since reproduction was woman's purpose in life, doctors agreed that women should concentrate their physical energy inward, toward the womb. Doctors and educators were quick to draw the obvious conclusion that, for women, higher education would be physically dangerous. Too much development of the brain, they counseled, would atrophy the uterus. In addition, doctors found uterine and ovarian "disorders" behind almost every female complaint.

Treatments were aimed at altering female behavior. One, used to treat many problems diagnosed as "nervous disorders," was based on isolation and uninterrupted rest. Passivity was the main prescription, along with warm baths, cool baths, abstinence from animal foods and spices, and indulgence in milk and puddings and cereals. As a Dr. Dirix wrote, "all forms of mental excitement were to be perseveringly guarded against."

Doctors also took the surgical approach.

husbands, who complained of their unruly behavior. When returned to their husbands, they were "tractible, orderly, industrious and cleanly," according to Dr. Robert Battey of Rome, Georgia, in 1872. Of course the very threat of surgery was probably enough to bring many women into line. In fact the medical attention directed at these women amounted to what may have been a very effective surveillance system. Doctors were in a position to detect the first signs of rebelliousness, and to interpret them as symptoms of a "disease" which had to be cured.

Working class women were in an entirely different situation. Crowded, poor living

conditions were a fertile breeding ground for typhoid, yellow fever, TB, cholera, and diphtheria. While sickness, exhaustion and injury were routine in the life of the working class woman, a day's absence from work could cost a woman her job.

Two women who worked in the garment industry recall, "We only went to work from work, and from work to bed again... and sometimes if we sat up a little while at home we were so tired we could not speak to the rest and we hardly knew what we were talking about. And still, there was nothing for us but bed and machine."

While there was no great public outcry about the health of poor women, there was a great deal of upper and upper-middle class concern about what the poor were doing to the "health" of the cities. Disease was invariably seen as foreign in origin, imported on immigrant ships and bred in immigrant slums. While it was true that the rates of infectious diseases were higher among the poor, the affluent frequently used a fear of germs to express their fear of the poor.

Working-class women, often employed as house-hold servants in the homes of the rich, were regarded as potentially "sickening." "If anything was missing, like a piece of silverware, servants must have taken it. If anyone in the family got sick, you naturally suspected the servants of carrying something," according to one survivor of the early twentieth century.

As the health of the poor posed a threat to the upper classes, the public health movement and birth control movement arose, both drawing heavily on the energies of upper and upper-middle class women. Although these movements obviously brought progressive achievements, both mobilized large numbers of wealthy women in a way which solidified their relationship to working class women—not as sisters, but as uplifters.

The issue of health—female health and family health—which potentially could have united women of different classes, now divided them into "reformers" on the one side and "problems" on the other. Upper-middle class women did not turn against the medical profession that had imprisoned them and rejected poor women. They did not unite with poor women to create a movement which could demand a single standard of health care for all women. Instead they allied themselves with doctors against the poor.

Complaints and Disorders ends with some thoughts on the situation today. "We can only marvel at the endless plasticity of a medical 'science' that can adjust its theories for age, sex or social class depending on the needs of the time...What is amazing about medical 'science' as it relates to women is that the theories change so neatly to fit the needs of the dominant, male ideology."

Complaints and Disorders: The Sexual Politics of Sickness is available for \$1.50 from the Feminist Press, Box 334, Old Westbury, N.Y. 11568.

--Liberation News Service

Women's Health Care

- a 7-week course starting June 25
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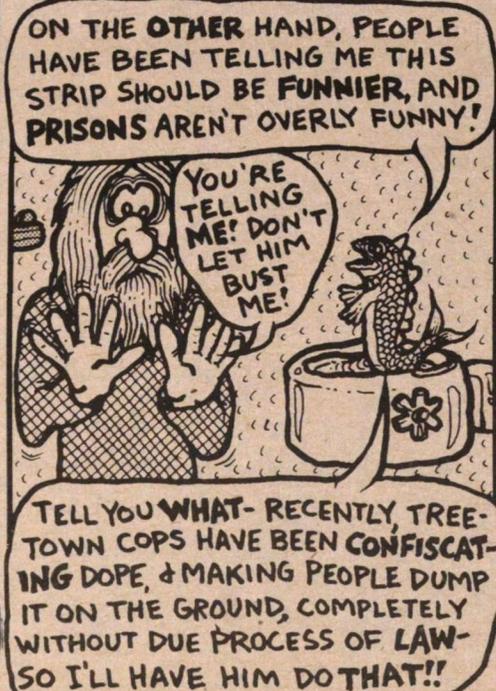
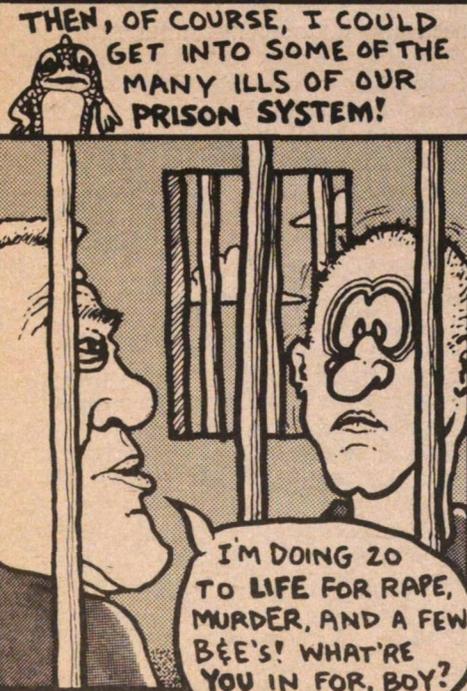
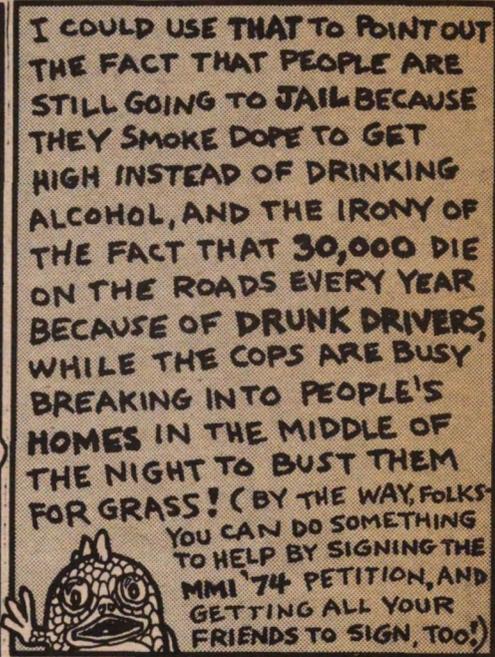
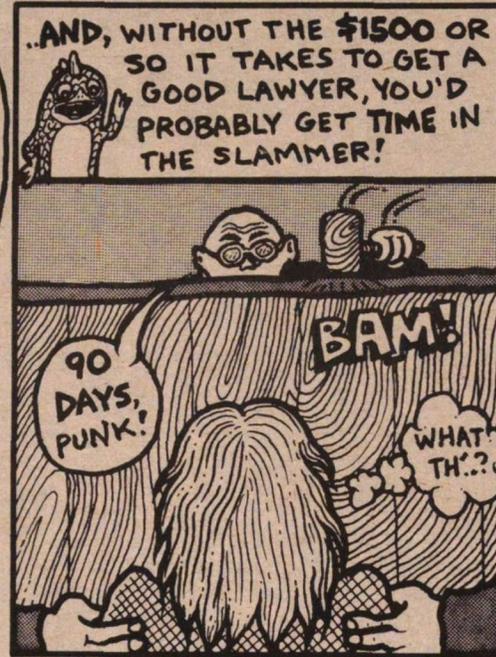
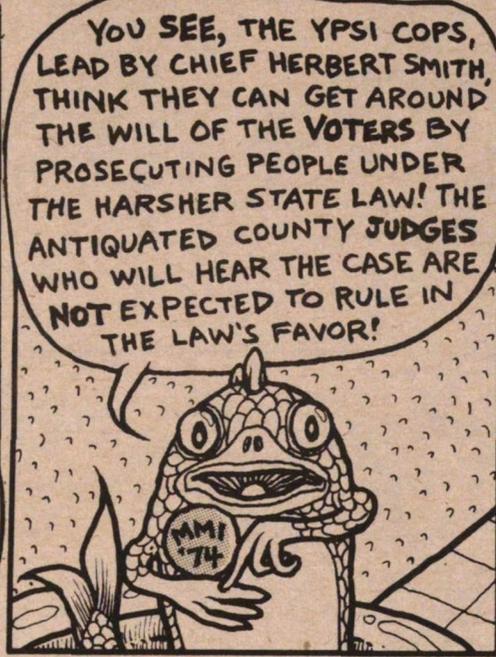
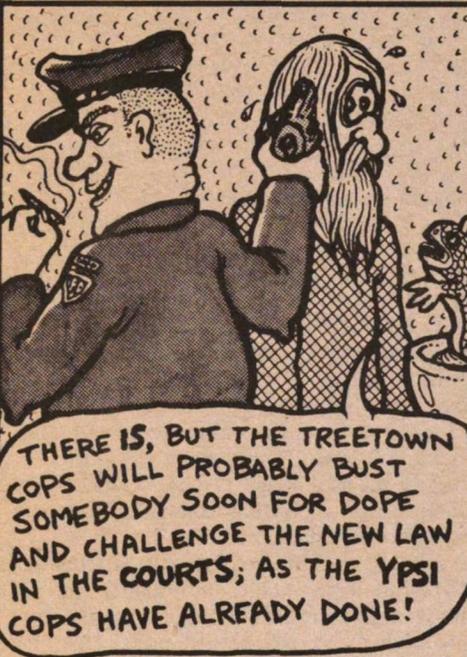
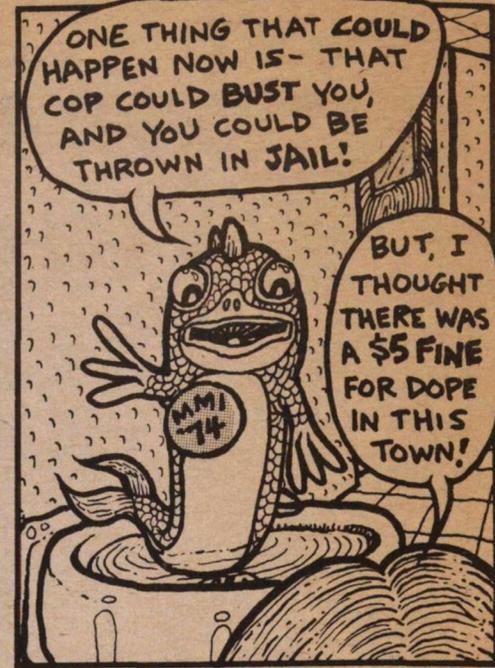
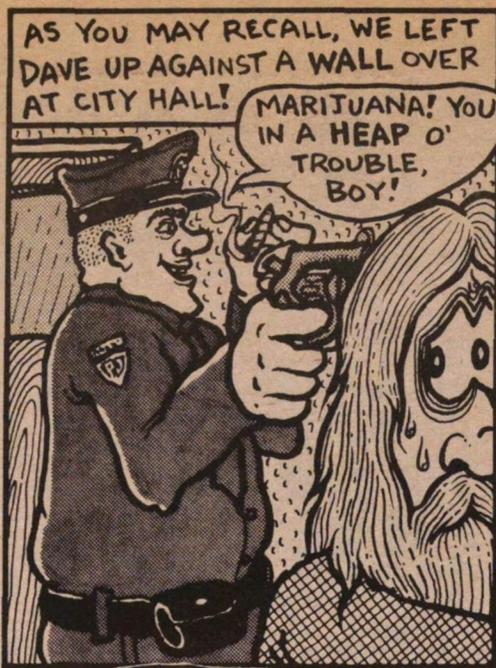
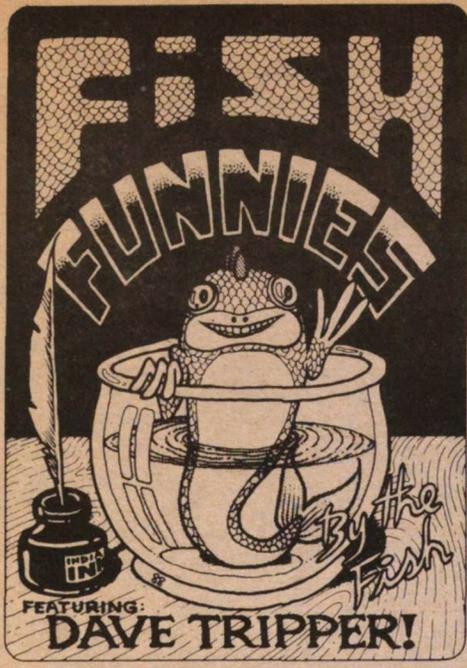
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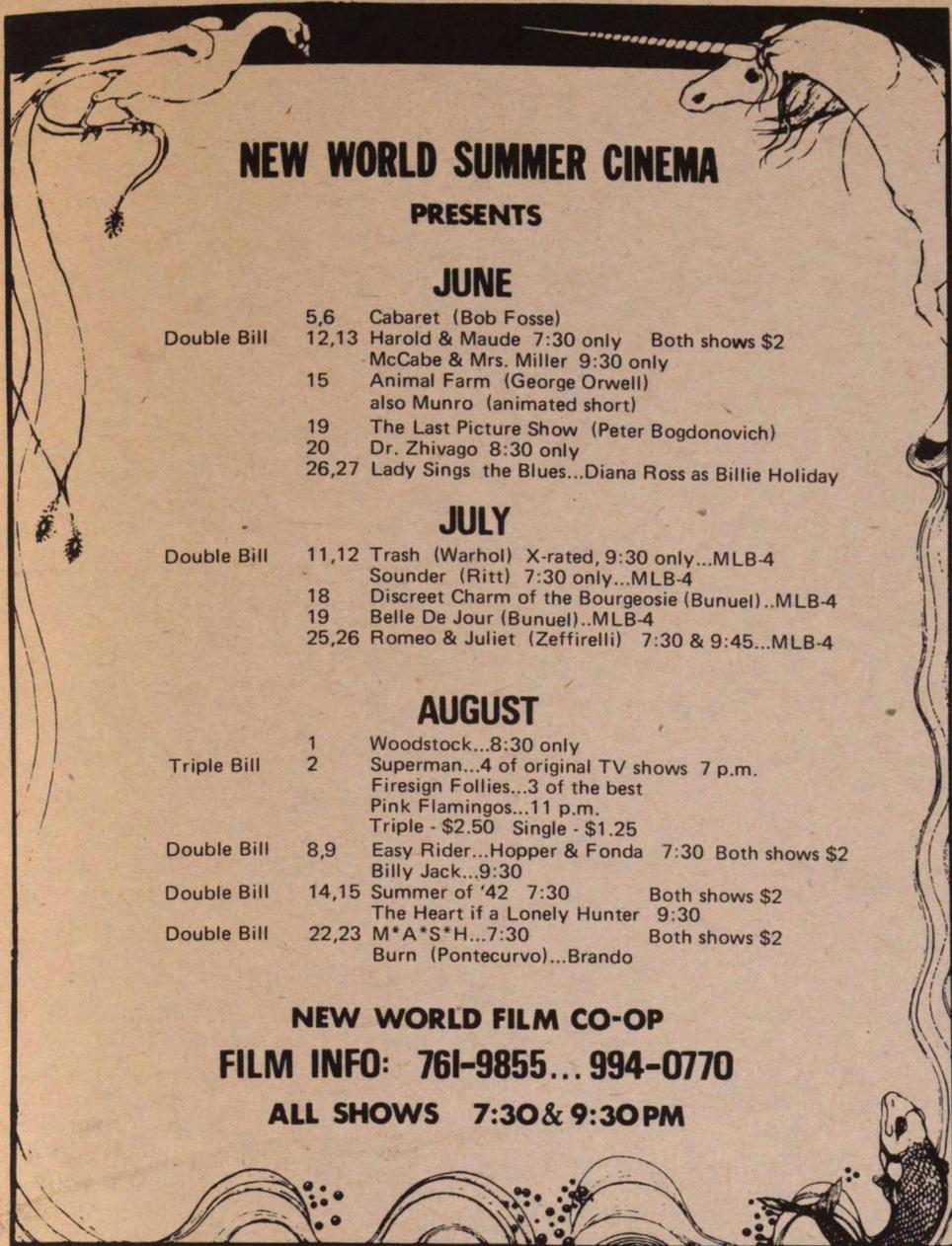
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PRESENTS

JUNE

Double Bill 5,6 Cabaret (Bob Fosse)
 12,13 Harold & Maude 7:30 only Both shows \$2
 McCabe & Mrs. Miller 9:30 only
 15 Animal Farm (George Orwell)
 also Munro (animated short)
 19 The Last Picture Show (Peter Bogdonovich)
 20 Dr. Zhivago 8:30 only
 26,27 Lady Sings the Blues...Diana Ross as Billie Holiday

JULY

Double Bill 11,12 Trash (Warhol) X-rated, 9:30 only...MLB-4
 Sounder (Ritt) 7:30 only...MLB-4
 18 Discreet Charm of the Bourgeoisie (Bunuel)...MLB-4
 19 Belle De Jour (Bunuel)...MLB-4
 25,26 Romeo & Juliet (Zeffirelli) 7:30 & 9:45...MLB-4

AUGUST

Triple Bill 1 Woodstock...8:30 only
 2 Superman...4 of original TV shows 7 p.m.
 Firesign Follies...3 of the best
 Pink Flamingos...11 p.m.
 Triple - \$2.50 Single - \$1.25
 Double Bill 8,9 Easy Rider...Hopper & Fonda 7:30 Both shows \$2
 Billy Jack...9:30
 Double Bill 14,15 Summer of '42 7:30 Both shows \$2
 The Heart if a Lonely Hunter 9:30
 Double Bill 22,23 M*A*S*H...7:30 Both shows \$2
 Burn (Pontecurvo)...Brando

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MOVIES

THE THREE MUSKETEERS opened in Ann Arbor last Friday to enormous, appreciative crowds. There were so many people I got a stiff neck from my position in the last seat in the house—fifth row, far left. For a different angle on the movie I went back two nights later—Sunday, a normally quiet night in the movie business. From the last row, or any reasonable seat in the house, **THE THREE MUSKETEERS** is a fantastic, fun-filled movie, a major step towards good new comedy.

THE THREE MUSKETEERS is adapted from the Alexander Dumas French classic, which you might have read, or perhaps you read the Classics Illustrated comic book. The movie is far more than a classic adventure tale for director Richard Lester has filled it with comedy and vivid historical detail of the very bawdy seventeenth century France of Louis XIII. If you watch closely nearly every shot and scene is filled with the life details of the past—games, religion, politics, courtly and other love, views of both the upper and lower classes.

The kings of France led overwhelmingly decadent lives, and Lester, with the aid of scenarist George MacDonald Fraser and cameraman David Watkin brings it all out with just the right selection of material and framing of shots. The age of chivalry simply glows, not with sentimentalism or a nostalgic adoration, but with an ironic sense of its ridiculousness. The games and past times of the King and Queen are utterly frivolous, but quite true. The Queen, played so well by Geraldine Chaplin, giggles as she spins on a human-operated merry-go-round, with musical accompaniment provided by flutists suspended within. She titters as she watches the royal hawks kill the royal game birds.

Lester sets the regal scenes to a perfect selection of ironic music—violins, flutes and the like that may fool you for a moment into rhapsodic reflection on the idleness of the royal life, but then he tricks you visually into a realization of its absurdity. Can you really sympathize with the beautiful Queen, played so well by Geraldine Chaplin, after you have seen her regal titters at the hawking ceremonies?

The major commercial asset and dramatic resource of this highly successful film is its star-studded cast. Thankfully most of them are talented, rather than pure lookers, and they have been cast in incredibly appropriate roles. The real acting drawback is Rockwell Welch, who has proved once again that she cannot act, but is perfectly willing to follow directions and be cute and dumb. Director Richard Lester used her as a fall gal for the male actors, and her comic bits were no more than the butt of their jokes. Her abilities as a comedienne went no further than looks of surprise and gasps of "ooh" when she is punched in the stomach. It's regrettable that this enormous-breasted non-actress gets major roles which could be done so well, and so differently, by a true comedienne. I read the usual Rockwell scoop in *The National Enquirer* last week in line at Kroger's—she doesn't want to be thought of as just a sex symbol, and really likes and can do lots of things—just finished redecorating the living room and soon will start work on her own room in the Beverly Hills mansion. She's just a regular gal, wears an old T-shirt and levi's around the mansion.

The rest of **THE THREE MUSKETEERS** star roster, particularly the males, performed well, stepping beyond the stylistic or sex-idol limitations long assumed, or demanded of these performers. Lester's conception of **THE THREE MUSKETEERS** as historic comedy, interwoven with dramatic irony, is a liberating form for performers who have long been cast in excess-



ively serious roles. Musketeer No. 1 Richard Chamberlain has come a long way since his anemic Dr. Kildare days—my friend Leslie said he went to Europe and grew up. Musketeer No. 2 Oliver Reed carved out a fine niche in the gruff humor area, and Musketeer No. 3 Frank Finlay was terrific as the over-indulgent sportsman.

Director Richard Lester has aged and wised up since his days as the bright young star on the movie scene—director of *A Hard Day's Night*, *Help*, *Petulia*, and *How I Won the War*. He has developed a fine sense of the large scale film, and polished his formally rough-edged slapstick to a fine art. A number of gags in the film have been around for literally centuries, and were first developed in movies in the silent comedies of Chaplin, Laurel and Hardy, Keaton and all the gang nearly sixty years ago. Lester is a sharp observer of the cinematic past, and has finally learned how to do it with irony, as well as pure physical humor. He does an excellent mix of the seriousness of courtly splendor, international politics and chivalric duty with the uproarious and essentially realistic details of bawdy seventeenth century France.

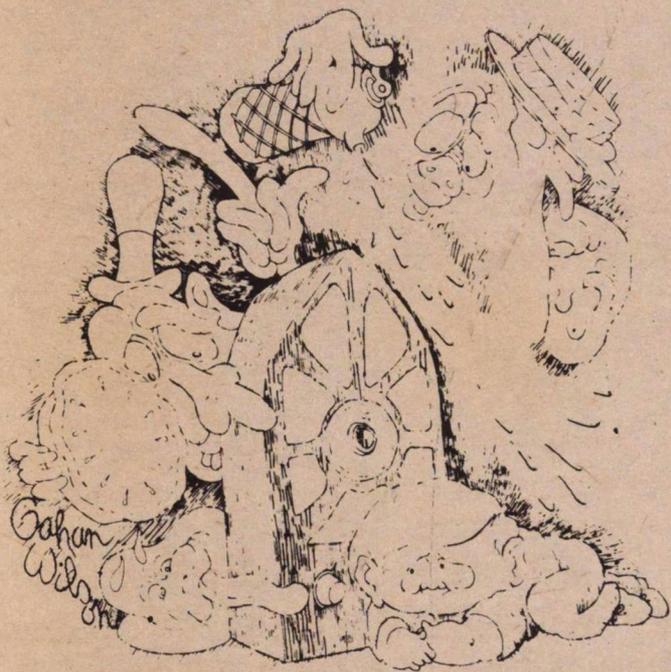
It might sound surprising in print but a real testimony to Lester and his co-workers is the humor of the fight scenes. You will find yourself simultaneously overwhelmed by the fencing artistry of the musketeers and by the absurdity of their inventiveness in a brawl. The fight locations are ripe for this sense of absurdity—a church courtyard, a palatial laundry room and beneath the Queen's bedroom.

Medieval and later adventure stories have been the basis of films for a long time, but rarely with this sense of humor and the realistic details of social history. **THE THREE MUSKETEERS** is a big step away from Douglas Fairbanks' acrobatics in *Robin Hood*, or the virile Errol Flynn's swash-buckling pirate. It is a real joy to see a movie make such terrific humorous hoopla out of romantic conventions of the literary and movie past. A sequel, *The Revenge of Milady*, will be released soon with the same cast and crew. The film was shot as a whole, but was too long to release all together. By the way, **THE THREE MUSKETEERS** is rated PG and kids love it. --Ellen Frank

HOT MOVIE TIPS:

Claudine, beginning Friday June 6 at the Michigan, is a great movie from all reports. A black comic-tragic romance about life on welfare, starring Diahann Carroll, James Earl Jones and music by Curtis Mayfield, performed by Gladys Knight and the Pips. Saturday, June 1 Cinema Guild is showing a fine recent Czech film about a band of women at the end of the world—*The End of August* at the Hotel Ozone.

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CALENDAR



Fri. 31

Moon in Libra

MOVIES

- *Cinema Guild—"On the Waterfront", Arch Aud. 7:30 & 9:30 pm, \$1.00
- *Cinema II—"Images", Angell Hall Aud. A, 7:30, 9:15 & 11 pm, \$1.25
- *Cabaret Cinema (Southfield)—"Barbarella", midnite

MUSIC

- ANN ARBOR & YPSILANTI
- *Flood's—Blue Flames with John Nicholas & S.P. Leary, \$1.00
 - *Golden Falcon—Brainstorm featuring the Electrifying Chuck Overton
 - *The Ark—Kate & Ann McGarrigle
 - *Blind Pig—Muskadine Blues Band, \$1.00
 - *Underground—Jeffrey
 - *Suds Factory—Masquerade
- DETROIT
- *Bakers Keyboard Lounge—Yusef Lateef & Quartet, Phone 864-1200
 - *Ethel's Cocktail Lounge—Little Melton

TV

- *Channel 56 8 pm—"Washington Week in Review". A look at and analysis of events in D.C. over the last week.
- *Channel 56 8:30 pm—"Off the Record". A look at Michigan public issues and analysis from the state capital.

Sat. 1

Moon in Libra then Scorpio 6:11 am

MOVIES

- *Cinema Guild—"End of August At The Hotel Ozone", Arch. Aud., 7:30 & 9:30 pm, \$1.00
- *Cinema II—"The Trial", Angell Hall Aud. A, 7:30 & 9:30 pm, \$1.00
- *Cabaret Cinema (Southfield)—"Barbarella", midnite

MUSIC

- ANN ARBOR & YPSILANTI
- *Flood's—Blue Flames with John Nicholas & S.P. Leary, \$1.00
 - *Golden Falcon—Brainstorm featuring the Electrifying Chuck Overton
 - *Blind Pig—Muskadine Blues Band, \$1.00
 - *The Ark—Kate & Ann McGarrigle
 - *Underground—Jeffrey
 - *Bimbos—Ypsi-Squeeze
 - *Suds Factory—Masquerade
- DETROIT
- *Roostertail—Joe Zento & Orchestra, Rock & Roll, Phone VA3-2000
 - *Michigan Palace—Mahogany Rush
 - *Rock & Roll Farm—Punch, Phone 721-9864
 - *Concert at Belle Isle Shell—Earth & Erasmus, 1-4 pm, Free
 - *Baker's Keyboard Lounge—Yusef Lateef, Phone 864-1200
 - *Dirty Helen's Saloon—Wright Brothers Overland Stage Com.
 - *Sonny's Slave Market—Terry Pollard
 - *Rapa House—Local jazz musicians & Creole food, 2-6 am.

TV

- *Channel 56 10 pm—"Abortion: The Continuing Decision" (Special). This program explores many of the questions still debated and debated in light of the Supreme Court ruling on abortions a year ago.

EVENTS

- *Huron Valley Tribal Council Arts & Crafts Fair—Dancing, music, earthfood and Arts & Crafts. People should feel free to bring their wares to sell or rent a booth for \$10 to set up displays etc. Take US 23 to I-96, east on 96 to the Milford exit. Go left and drive straight to Milford's Central Park where the action is.
- *Art Worlds—"Mime For Children" (ages 6-12) Workshop lasting 6 weeks is involved with developing childrens physical abilities and creative imagination. 10:30-11:30 am, \$12.00. For info on teacher, materials, registration and related matters call 668-6244 or 668-6222
- *Art Worlds—"Magic as Performing Art Seminar" with Dennis Loomis, professional magician 9am-12 noon & 1-5 pm. Also on Sunday 2-6 pm & 7-9 pm. \$15. Call Art Worlds for info on materials registration, teacher and related matters.

Sun. 2

Moon in Scorpio

MUSIC

- ANN ARBOR & YPSILANTI
- *Golden Falcon—Mojo
 - *Blind Pig—Bobb B. Soxx & the U-Trow, \$1.00
 - *Flood's—Point Blank
 - *Underground—Jeffrey
 - *Suds Factory—Masquerade
- DETROIT
- *Bakers Keyboard Lounge—Yusef Lateef, jazz, Phone 864-1200
 - *Roostertail—Joe Zento & Orchestra, VA3-2000
 - *Rock & Roll Farm—Dion, Phone 721-9864
 - *Springfield Oaks music fair in Davisburg—James Gang, Spirit, Quicksilver, Raven Gallery, & Gamble Rogers, Phone 557-2622

TV

- *Channel 56 4 pm—The Humanist Alternative: "Biology and the Future of Humankind" (Part II)
- *Channel 56 5 pm—"Black Political Power". A documentary on the coverage of the National Black Political Convention held March 14-17, 1974 in Little Rock, Arkansas.
- *Channel 56 7 pm—Earthkeeping: "Garbage" This program asks us to think about our attitudes toward excessive packaging, planned obsolescence in cars, non-returnable bottles and cans, and the never-ending output of newspapers and magazines.

EVENTS

- *Huron Valley Tribal Council Arts & Crafts Fair—See June 1 listing for details.

Mon. 3

Moon in Scorpio then Sagittarius 2:23 pm

MOVIES

- *Cinema Guild—"Joyless Street" (silent), Arch. Aud., 8 pm, free.

MUSIC

- *Golden Falcon—Okra
- *Blind Pig—Bobb B. Soxx & the U-trow, \$1.00
- *Flood's—Jeff Dawson & Traveling Boogie Friends
- *Suds Factory—Copperpenny
- *Carpenter Hall—Rockets and Zoom, \$3.00, all the beer you can drink. Zenta Dance.

TV

- *Channel 56 2:30 pm—"Lilias, Yoga and You" A program on Hatha Yoga
- *Channel 56 3 pm—"Woman" Show covers a variety of topics of interest to women (and men), from the E.R.A. to gynecology.
- *Channel 56 6 pm—International and Domestic Conflict: Case studies: "The Chinese Revolution" and "The Mexican Revolution"
- *Channel 56 8 pm—"Video: The New Wave" Documentary on the way various artists are using new media—1" and 1/2" videotape—to develop new art forms.

Tues. 4

Moon in Sagittarius Full Moon eclipse 5:10 pm

MOVIES

- *A2 Film Coop—"Traffic", Angell Hall Aud. A, 7 & 9 pm, \$1.00

MUSIC

- ANN ARBOR & YPSILANTI
- *Golden Falcon—Walrus
 - *Blind Pig—Cirrus, jazz, \$1.00
 - *Flood's—Jeff Dawson & Traveling Boogie Friends
 - *Suds Factory—Bob Seger
- DETROIT
- *Baker's Keyboard Lounge—Yusef Lateef, Phone 864-1200
 - *Roostertail—Joe Zento & Orchestra, VA3-2000
 - *Rock & Roll Farm—Punch, Phone 721-9864
 - *Toledo Sports Arena—Johnny Winter & Golden Earring

TV

- *Channel 56 3 pm—Legacy: "Everglades National Park, Florida". A look at the complex of unique plant and animal communities threatened with destruction in the Everglades.
- *Channel 56 6 pm—International and Domestic Conflict: "The Cuban Revolution" and "The Chinese Revolution"
- *Channel 56 8 pm—Young Peoples Film Festival. A look at the winner of the 3rd National Young Filmmakers Festival and their films.
- *Channel 56 9 pm—Black Journal: "We, The

Enemy". Congressional black caucus members who were (are?) on the White House "enemies list" discuss their roles in Congress.
*Channel 56 10 pm—Detroit Black News

EVENTS

- *A2 Medieval Festival—Auditions for Plays for the up-coming festival, Michigan Union room 2207, 7:30 pm.
- *Project Community—"Child Care & Development Program". Seminar "Politics and Economics of Child Care". Location can be obtained by either coming to Project Community's offices in the Michigan Union 2nd floor or by calling 763-3548, 8 pm.
- *Art Worlds—"Batik and Tie Dye" starts, Tues. & Thurs. 7-9 pm, \$15.00. Call 668-6244 for info on materials, registration and other related matters.

Wed. 5

Moon in Sagittarius

MOVIES

- *A2 Film Coop—"Funny Girl", Angell Hall Aud. A, 7 & 9:30 pm, \$1.25
- *Cinema Guild—"Notorious", Arch. Aud., 7:30 & 9:30 pm, \$1.00
- *New World Summer Cinema—"Cabaret", Mod. Lang. Bldg. Aud. 3, 7:30 & 9:30 pm, \$1.25

MUSIC

- ANN ARBOR & YPSILANTI
- *Golden Falcon—Brother Love
 - *Underground—Storm
 - *Blind Pig—The Other Side, Jazz, \$1.00
 - *Suds Factory—Apple Core
 - *Bimbos—Squeeze
 - *Flood's—Vipers
 - *The Ark—Hoot
- DETROIT
- *Baker's Keyboard Lounge—Yusef Lateef, Phone 864-1200
 - *Roostertail—Joe Zento & Orchestra, VA3-2000
 - *Rock & Roll Farm—Punch, Phone 721-9864

TV

- *Channel 56 2 pm—All About Welfare: "Save The Children"
- *Channel 56 3 pm—Consultation: "Heart In the Kitchen". This program focuses in on the relationship between what you eat and heart attacks, and what to eat to lessen our vulnerabilities to heart attack.
- *Channel 56 7 pm—"Detroit Black Journal"
- *Channel 56 8 pm—Common Ground. A Channel 56 public affairs program focusing on current issues with special guests.

EVENTS

- *Art Worlds—Start of a 4-week course in "Stained Glass Art" 7-9:30 pm, \$20.00. Call 668-6244 or 668-6222 for info on materials, registration, and other questions
- *Art Worlds—"Yoga of Photography" 7:30-9:30 pm, no charge, Call Arts Worlds for additional info.

Thurs. 6

Moon in Sagittarius then Capricorn 12:05am

MOVIES

- *A2 Film Coop—"Sunday, Bloody Sunday", Angell Hall Aud. A, 7:30 & 9:45 pm, \$1.00
- *Cinema II—"This Sporting Life", Angell Hall Aud. A, 7:30 & 9:45 pm, \$1.00

MUSIC

- ANN ARBOR & YPSILANTI
- *Golden Falcon—Brother Love
 - *Flood's—Vipers
 - *U of M Power Center—Musical "Regards to Broadway"
 - *Blind Pig—Rabbits, \$1.00
 - *Underground—Storm
 - *Bimbos—Squeeze
 - *Suds Factory—Apple Core
- DETROIT
- *Bakers Keyboard Lounge—Yusef Lateef, Phone 864-1200
 - *Rapa House—Poetry Reading, 6-8:30, after hours 2-6 am
 - *Roostertail—Joe Zento & Orchestra, VA3-2000
 - *Rock & Roll Farm—Punch, Phone 721-9864

TV

- *Channel 56 2:30 pm—"Lilias, Yoga and You"
- *Channel 56 3 pm—Wheels, Kilns and Clay: "Hanging planter, Candle Sticks, Lanterns and other Accessory Forms."
- *Channel 56 6 pm—International and Domestic Conflict: "The Internationalization of Revolution" and "Change Without Violence."

EVENTS

- *Art World's—"Yoga for Lunch," A beginning course in Hatha Yoga. Runs 8 weeks, June 6-August 1, 12 noon-1 pm, \$16. For more information call 668-6244 or 668-6222.

Fri. 7

Moon in Capricorn

MOVIES

- *Cinema Guild—"Lenny Bruce" and "Checkers Speech", Arch. Aud., 7, 8:45 & 10:30 pm, \$1.00
- *Cinema II—"Morgan", Angell Hall Aud. A, 7:30, 9:15 & 11 pm, \$1.00
- *New World Summer Cinema—"Cabaret", Mod. Lang. Bldg. Aud. 3, 7:30 & 9:30 pm, \$1.25

MUSIC

- ANN ARBOR & YPSILANTI
- *Blind Pig—Blue Flames, \$1.00
 - *Flood's—Vipers
 - *The Ark—Spider John Kernner
 - *U of M Power Center—Musical "Regards to Broadway"
 - *Suds Factory—Apple Core
 - *Bimbo's—Squeeze
- DETROIT
- *Baker's Keyboard Lounge—Yusef Lateef
 - *Rock & Roll Farm—Punch, Phone 721-9864
 - *Roostertail—Joe Zento & Orchestra, VA3-2000
 - *Saginaw Civic Center—James Brown Show
 - *Strata Gallery, 46 Selden, Detroit Combination Poetry reading & music/dance w/ Shattering Effect & Cobbs Corner House Band. Starts at 8.

TV

- *Channel 56 8 pm—"Washington Week in Review"
- *Channel 56 8:30 pm—"Off the Record". A look at Michigan public issues from the state capitol.

Sat. 8

Moon in Capricorn then Aquarius 1:02 pm

MOVIES

- *Cinema Guild—"I Married A Witch", Arch. Aud., 7:30 & 9:30 pm, \$1.00

MUSIC

- ANN ARBOR & YPSILANTI
- *Blind Pig—The Blue Flames, \$1.00
 - *Flood's—Vipers
 - *The Ark—Spider John Kernner
 - *Underground—Storm
 - *Suds Factory—Apple Core
 - *U of M Power Center—Musical "Regards to Broadway"
 - *Pioneer School Auditorium—Persuasions
- DETROIT
- *Baker's Keyboard Lounge—Yusef Lateef, Phone 864-1200
 - *Rock & Roll Farm—Punch, Phone 721-9864
 - *Pine Knob—Four Seasons, Four Tops, Shondells
 - *Roostertail—Joe Zento & Orchestra, Phone Va3-2000

Sun. 9

Moon in Aquarius

MUSIC

- ANN ARBOR & YPSILANTI
- *Blind Pig—Silk Purse, 50¢
 - *Flood's—Point Blank
 - *Golden Falcon—Mojo
 - *Underground—Storm
 - *Suds Factory—Apple Core
- DETROIT
- *Bakers Keyboard Lounge—Yusef Lateef, Phone 864-1200
 - *Rock & Roll Farm—Punch, Phone 721-9864
 - *Pine Knob—Four Seasons, Four Tops, Shondells

TV

- *Channel 56 7 pm—Earthkeeping: "Us and Changes". Dealing with the central issue of the environmental crisis—change. This program provides a Guru from the East in a Western (and potentially post-western) context, a modern TV station, wherein he meditates on the nature of change.
- *Channel 56 7:30 pm—NOVA: "Where Did The Colorado River go?" The story of the use of the Colorado River which flowed to the ocean until 1939. No more.
- *Channel 56 10 pm—Firing Line: "Justice and the the Fifth Amendment."

EVENTS

- *Art Worlds—"Advanced Figure Photography Sessions" Single session with limited enrollment, 4, must have taken Intro Figure Photo, Time 1:00 pm, \$8 per session. Call 668-6422 or 668-2222 for info on materials, registration, and related matters.

Mon. 10

Moon in Aquarius

MUSIC

- ANN ARBOR & YPSILANTI
- *Blind Pig—Boogie Woogie Red, \$1.00

CALENDAR



*Flood's-Jeff Dawson & Traveling Boogie Friends
 *Suds Factory-Sojourner Wolf Cathouse Band
 *Golden Falcon-Okra
DETROIT
 *Rock & Roll Farm-Punch, Phone 721-9864
 *Fisher Theatre-Grease, Fifties rock & roll review, Phone 873-4400

TV
 *Channel 56 2:30 pm-Lilias, Yoga and You: "The Sun Exercise"
 *Channel 56 3 pm-Woman: "Conversation with Viveca Lindfors"
 *Channel 56 6 pm-International and Domestic Conflict: "Types of Communal Conflict" and "The Cyprus Conflict"
 *Channel 56 8 pm-Special of the Week: "The Turbulent Ocean"

Tues. 11

Moon in Aquarius then Pisces 1:43 am

MOVIES
 *A2 Film Coop-"Tom Jones", Angell Hall Aud. A, 7 & 9:15 pm, \$1.00

MUSIC
ANN ARBOR & YPSILANTI
 *Blind Pig-Friends Road Show, \$1.00
 *Flood's-Jeff Dawson & Traveling Boogie Friends
 *Golden Falcon-Walrus
 *Suds Factory-Sojourner Wolf Cathouse Band
DETROIT
 *Rock & Roll Farm-Spencer Davis (tentative) Phone 721-9864
 *Fisher Theatre-"Grease" Fifties rock & roll review, Phone 873-4400

TV
 *Channel 56 3 pm-Legacy: "Grand Teton National Park, Wyoming"
 *Channel 56 6 pm-International and Domestic Conflict: "The North Irish Conflict" and "Race Conflict in the United States."
 *Channel 56 9 pm-"A Decade of Change", using film clips and interviews this special focuses on the modification in social structure of the U.S. over the past ten years in regard to civil rights.
 *Channel 56 10 pm-Detroit Black News

EVENTS
 *Project Community-Child Care & Development Program: "Movies for Young Children-Critique of the Mass Media". Visit Project Community's offices Michigan Union room 2204 or

call 763-3548 for location, time 8 pm.
 *Art Worlds-"Techniques of Still Life, Scientific, and Product Photography" Runs 3 weeks, June 11-June 25, 6:30-9:30 pm, \$16.00. For info on teacher, materials, registration and related matters call 668-6244 or 668-6222.
 *Art Worlds-"Introductory Figure Photography" Limited enrollment class, 7, runs for 4 weeks June 11-July 2, 8:30 pm, \$28. For more info call Art Worlds.

Wed. 12

Moon in Pisces

MOVIES
 *A2 Film Coop-"The Go-Between", Angell Hall Aud. A, 7 & 9 pm, \$1.25
 *Cinema Guild-"Maltese Falcon", Arch. Aud. 7:30 & 9:30 pm, \$1.00
 *New World Summer Cinema-"Harold and Maude" and "McCabe and Mrs. Miller", Mod. Lang. Bldg. Aud. 3, 7:30 and 9:30 respectively, both shows-\$2.00

TV
 *Channel 56 3 pm-Consultation: "Toys for Learning". A look at toys that do in fact teach and educate; as well as those that claim to but don't.
 *Channel 56 11 pm-It's your Turn: "Michigan Human Rights Party". Provides a public view of a viable political organization which claims to provide an alternative to the Dem.-Rep. power hold.

EVENTS
 *A Marxist Analysis of Women's Oppression: "The Bolsheviks on Women's Liberation", Michigan Union Room 2209, 7:30 pm.
 *Art Worlds-"Darkroom 1" Basic darkroom workshop covering the essentials of b/w photography. Runs from June 12-26, 7-10 pm, \$20. For info on teacher, materials, registration and related matters call 668-6244 or 668-6222.

MUSIC
ANN ARBOR & YPSI
 *Blind Pig-Friends Road Show, \$1.00
 *Mr. Floods Party-Mojo Boogie Band
 *The Ark-The Hoot
 *Underground-Solar Wind
 *Golden Falcon-Brother Love

*Suds Factory--Sojourner Wolf Cathouse Band
DETROIT
 *Rock & Roll Farm-Punch, ph 721-9864
 *Pine Knob-Sammy Davis, Jr.
 *Fisher Theatre-Grease Rock & Roll musical review, phone 873-4400

Thurs. 13

Moon in Pisces then Aries 12:51 pm

MOVIES
 *A2 Film Coop-"Mary Queen of Scots", Angell Hall Aud. A, 7 & 9 pm, \$1.25.
 *New World Summer Cinema-"Harold and Maude" and "McCabe and Mrs. Miller", Mod. Lang. Bldg. Aud. 3, 7:30 and 9:30 respectively, both shows-\$2.00

MUSIC
ANN ARBOR & YPSILANTI
 *Blind Pig-Other Side, \$1.00
 *Flood's-Mojo Boogie Band
 *Underground-Solar Wind
 *Suds Factory-Flood
 *Golden Falcon-Brains featuring electrifying Chuck Overton
 *Bimbos-Squeeze
DETROIT
 *Pine Knob-Sammy Davis Junior
 *Fisher Theatre-"Grease" Fifties rock & roll review, Phone 873-4400
 *Rock & Roll Farm-Punch, Phone 721-9864

TV
 *Channel 56 2:30-Lilias, Yoga and You "Stretches"
 *Channel 56 6 pm-International and Domestic Conflict: "Conflict and Conflict Resolution" and "The Concept of Stability and Violence"
 *Channel 56 8 pm-"Joyce Chen's China" (Special) A look at the People's Republic of China focusing mainly on the people and their lives.

EVENTS
 *Art Worlds-"Special Darkroom Techniques" Printing toning Techniques. One shot session 7-10 pm. \$9.00. Call Art Worlds for more info at 668-6422 or 668-6222.

Fri. 14

Moon in Aries

MOVIES
 *Cinema Guild-Eugene O'Neil Weekend: "Long Day's Journey Into Night", Arch. Aud. 7 & 9:30 pm, \$1.00
 *Cinema II-"Playtime", Angell Hall Aud. A, 7:30 & 9:30 pm, \$1.00

MUSIC
ANN ARBOR & YPSILANTI
 *Blind Pig-Sojourner Wolf's Cathouse Band, \$1.00
 *Flood's-Lightning Red Blues Band
 *The Ark-Elizabeth Cotton
 *Underground-Solar Wind
 *Suds Factory-Flood
 *Bimbos-Squeeze
DETROIT
 *Pine Knob-Sammy David Junior
 *Baker's Keyboard Lounge-Grant Green, Phone 864-1200
 *Fisher Theatre-"Grease", Fifties rock & roll review, Phone 873-4400
 *Wisner Stadium (Pontiac)-Leon Russell
 *Rock & Roll Farm-Punch, Phone 721-9864

Sat. 15

Moon in Aries then Taurus 8:46 pm

MOVIES
 *Cinema Guild-Eugene O'Neil Weekend: "Emperor Jones", Arch. Aud., 7:30 & 9:30 pm, \$1.00
 *Cinema II-"North by Northwest", Angell Hall Aud. A, 7:30 & 9:30 pm, \$1.00
 *New World Summer Cinema-"Animal Farm" also animated short, "Munro", Mod. Lang. Bldg. Aud. 3, 7:30 & 9:30 pm, \$1.25

MUSIC
ANN ARBOR & YPSILANTI
 *Blind Pig-Sojourner Wolf Cathouse Band, \$1.00
 *Flood's-Lightning Red Blues Band, \$1.00
 *The Ark-Elizabeth Cotton
 *Golden Falcon-Brainstorm featuring Chuck Overton
 *Underground-Solar Wind
 *Suds Factory-Flood
 *Bimbos-Squeeze
DETROIT
 *Baker's Keyboard Lounge-Grant Green, Phone 864-1200
 *Fisher Theatre-"Grease", Fifties rock & roll review, Phone 873-4400
 *Rock & Roll Farm-Salem Witchcraft, Phone 721-9864
 *Pine Knob-Sammy Davis Junior

TV
 *Channel 56 3 pm-Detroit Black Journal

EVENTS
 Art World's-"Introduction to Photography" Informal lecture discussion aimed to stimulate photographic interest and assist the beginner in selection of equipment, 1:30-3:30 pm, no fee. Call 668-6244 or 668-6222 for more info.

Every Week

SUNDAY

Learning Exchange meeting (educational cooperative and resource center) 4 pm every 4th Sunday of the month, 802 Monroe Street.

MONDAY

City Council Meeting, 7:30 pm
 HRP Steering Committee meeting -- 516 E. William (above the Campus Bike Shop), 5:30 pm.

TUESDAY

Gay Liberation Fron Meeting - 3rd floor conference room South Wing, Michigan Union, 8 pm.
 Cable 3 8:30 pm -- Ann Arbor City Council meeting (replay of Monday's meeting)
 Free Pap Tests in the morning at St. Joes. Call 668-8857 for more information.

WEDNESDAY

GAWK (Gay Awareness Women's Kollektive) - 3rd Floor conference room South Wing, Michigan Union, 8 pm, all women welcome.
 Guild House Conversation - discussion on "Man/Woman relating", soup and sandwiches, noon, \$4.00.

THURSDAY

Picket Wrigley (Lettuce and Farah Boycott) 3:30-5:45 pm, Rides leave from north side of Michigan Union at 3:15 pm, return at 6 pm.

FRIDAY

Picket Wrigley (Lettuce and Farah Boycott) 3:30 - 5:45 pm, Rides leave from north side of Michigan Union at 3:15 pm, return at 6 pm.

SATURDAY

Picket Wrigley (Lettuce and Farah Boycott) 11am - 5 pm. Rides leave from north side of Michigan Union 10:45, 12:45, and 2:45; return at 1, 3, and 5 pm. For more info call Boycott office 763-0258, Dave Super 769-1326, in Ypsi Mary Szczesiul 483-9593.

MONDAY - FRIDAY

Cable 3 -- Local News, Jim Zimmerman 7 pm
 Cable 3 -- Community Dialogue, host Bruce Warshal. Various people are interviewed on local concerns.
 Confidential Pregnancy Counseling -- East Clinic, Health Service, 207 Fletcher 3-5 pm, 763-1210; Counseling Services, 3rd floor, Michigan Union, 9 am - 5 pm, 764-8437; Office of Ethics and Religion, 3rd floor, Michigan Union, 9 am to 5 pm, 764-7442; Mental Health Clinic, 2nd floor, Health Service, 8 am to 5 pm, 764-8313; Women's Crisis Center, St. Andrews Church, Division and Catherine, 2 pm - 1 am all days, 761-WISE.

MONDAY - SUNDAY

Learning Exchange (educational coop and resource center), call 662-5189 or come to 802 Monroe every night except Saturday; 6-10 pm.

COOPS

*Itemized Coop (food) - call 663-1111 for distribution region, order, house, distribution house.
 *Neighborhood Action Center Food Coop (serving low income people). Call 769-3771 or visit the center at 543 N. Main, ask for Greg.
 *Peoples Food Coop - 722 Packard, M-T & Th-Sat 10am - 6 pm; M&Th 7:30 - 9 pm. Clean-up starts at 10 am on Wednesday; meeting on Wednesday night at 7:30, call 761-8173 for location.
 *Peoples Produce Coop (fruits and vegetables) \$4.25 per week, order a week in advance at 1305 Martin Place or the Northside portable, 11am - 2pm. For more info call 449-4210 or 662-8329.
 *Ypsilanti Food Coop - \$1.00 membership fee allows you to pick up order forms at 401 S. Adams, distribution center the same, 10 am - 1 pm. For more info call John 481-0689, Mike 483-5458, Gladys 485-0067, or Maxine 482-2549.
 *Coop Auto (car repair), call 769-0220 for appointment and info, 2232 S. Industrial Rd., 7:30 am - 5:30 pm.
 *Naked Wrench (bike repair) - call the workshop 764-6177, Ray 761-1733, Bill 663-5579, or Chris 665-0608.

ART

University of Michigan Museum of Art, Alumni Memorial Hall, Drawings from the Woodner Collection, June 2 - July 7, Daily 9-5, Sunday 2-5. Detroit Institute of Arts, Twilight of the Medici, March 27 - June 2, \$1.50.
 Art Worlds Gallery, Robert Mosher, photographs, May 6 - May 31, Mon. - Sat. 1-6 pm. Lantern Gallery, Renovation Celebration, 10 - 5 pm.
 U of M Rackham Art Galleries, Spring Youth Show, May 6 - June 6, Mon. - Sat. 10am-10pm. Forsythe Gallery, Sesquicentennial Drawings and Painting, June 5 - July 31.
 Cranbrook Academy of Art, Birmingham, Annual Student Summer Exhibition, May 31st through the summer.
 Ann Arbor Art Association, Impressions of Ann Arbor, May 25 - June 21.
 Artforms, Ceramics and batik; through June 2, 19443 Livernois.

SCIENCE

Detroit Science Center, Science Exhibits, Mon. - Fri. 9 - 5, Sunday 12 - 5.
 Cranbrook Gardens, Birmingham, Institute of Science and Academy of Art, through October from 1 - 5 daily.

COMMERCIAL THEATRES

Campus -- till June 5, "What's Up Doc," starting June 6, "Twelve Chairs" and "The Producer."
Michigan -- till June 6, "The Golden Voyage of Sinbad." Starting June 7, "Claudine."
State -- till June 6, "The Sting." Starting June 7, "Arnold."
Wayside -- till June 6, "The Way We Were." Starting June 7, "The World's Greatest Athlete" and "Snowball Express."
Briarwood -- till June 5, "Thunderbolt, Lightfoot," "Blazing Saddles," "Zardoz." Starting June 5, "Spike's Gang" replaces "Blazing Saddles"; starting June 12, "Badlands" replaces "Zardoz."
Art 1 & 2 -- 482-3301; "The Divine Mr. J," "When Legends Die," and "Born Losers."
Fox Village -- through June, "The Great Gatsby."
Fifth Forum -- "Three Musketeers"; see movie review in this issue.

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 WITH **JIM DULZO** on WNRZ FM 102.9

interviews with local musicians & choice musical cuts
MONDAY NIGHTS 9PM - 1:30AM

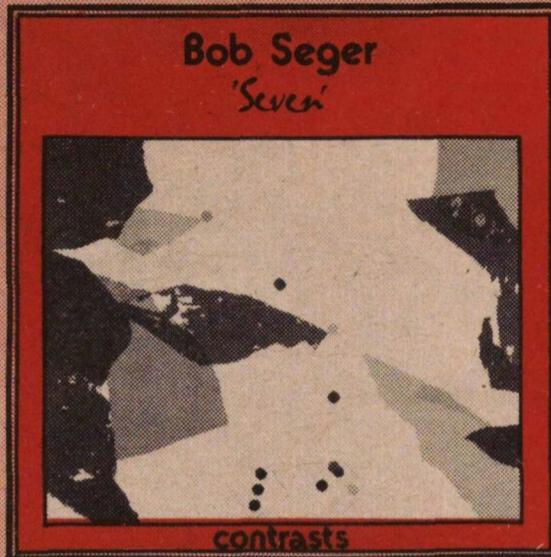
now **FREE!** with the SUN

A²'s Favorite New Rock & Roll Record

When SEVEN -- the new album by Michigan rock and roll giant Bob Seger -- was released a few weeks ago, it quickly SOLD OUT at the record stores in Ann Arbor. Local fans eager for a purifying blast of this stomp-down Motor City Music had to be put on a waiting list while more albums were shipped from the factory.

In Issue 8 of the Ann Arbor SUN, Bill Adier's review of SEVEN gives an idea of why the record caught on so fast: "All of the elements of Seger's art I learned to love through tunes like '2 + 2', 'East Side Story', 'Heavy Music', 'Persecution Smith', and 'Ramblin' Gamblin' Man' -- that grainy, soulful Seger voice; funny, intelligent, society-scathing lyrics; and heavy-rhythmic rock locomotion -- are still evident. This is a very good album."

The SUN is happy to announce that Bob Seger's SEVEN is now available FREE to anyone who subscribes for 1 or 2 years.



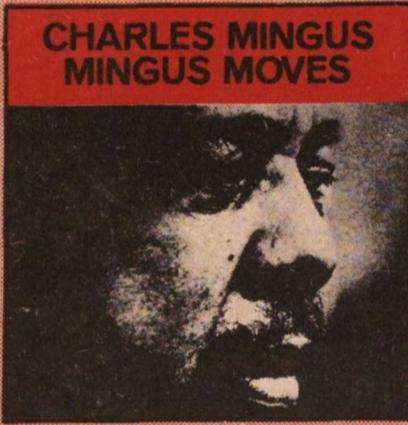
Bob Seger
'Seven'

contrasts

1

"...possibly the best rock and roll album released so far this year."

--Bill Adler, ANN ARBOR SUN.



CHARLES MINGUS
MINGUS MOVES

2

Subscribe now to the SUN and take your pick: (1) SEVEN, Bob Seger; (2) MINGUS MOVES, Charles Mingus' latest jazz recording triumph, with the same fine band that has been sparking a Mingus revival in clubs across the country -- George Adams on tenor sax, Dannie Richmond on drums, George Adams on tenor sax, Charles Mingus on bass, and pianist Don Pullen; (3) John Sinclair's GUITAR ARMY, which (from the liner notes:) "stands by itself as an explosive demonstration of the high energy rock and roll madness which has made the Motor City famous...over 100 photographs, posters, cartoons, and other graphic documents of the rainbow rock and roll revolution"; and (4) NO ENERGY CRISIS, a two-record set featuring jazz masters Gato Barbieri, Pharoah Sanders, John Coltrane, Archie Shepp, Keith Jarrett, and lots more (not pictured here).

Yes! Rush me one of those great albums and start my 1 year (26 issue) subscription to the SUN. Enclosed is \$6.00.

Give me a free album and two full years of the SUN (56 issues). Here's \$10.00.

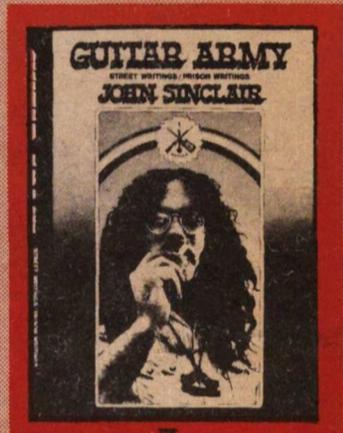
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JOHN SINCLAIR

3

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ONE BUNDLE (100 SUNS) = \$15.00 CASH MONEY = AN OUNCE OF REEFER = 2 BAGS OF GROCERIES

\$15 CASH and a FREE RECORD

That's what you get when you sell just one bundle of the Ann Arbor SUN (100 SUNS). That's right, street sellers make 15 cents for every copy of the SUN sold and WIN A FREE RECORD, too (see records listed above) for selling 100 copies of any issue. So get in on the cash, the weed, the groceries, the music, and the growth of your community newspaper by SELLING THE SUN now, while its hot -- call Frank Bach, 761-7148, or drop by our office above the Blind Pig (208 S. First).

A Special Note To SUN Subscribers

Due to the recent disorganization and disintegration of our distribution/circulation staff, several subscribers to the Ann Arbor Sun have been experiencing difficulties in getting their newspapers and some, in fact, have stopped getting the Sun altogether. We'd like to apologize to our faithful subscriber/supporters -- we're sorry, we haven't forgotten you, and we intend to make good on every promise to send a full year or two of the SUN.

Our subscription department is currently being reorganized by the local, non-profit Rainbow Trucking Company and is now under the direction of Frank Bach, who would like to straighten out all of the subscription problems you've been having during the next two-week period. If you have been experiencing difficulties, please call Frank (at your earliest convenience) at 761-7148.

Thank you for your patience.