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ANN ARBOR SUN

Volume 2, Issue 14



July 14 - 28, 1974

25¢

ART FAIR JULY 17-20

**Charles Mingus
in Detroit**

**Nuclear Power:
The Ultimate Pollutant**

**Human Rights
Dept. Revealed**

THE ROAD SHOW



Police Frame-Up

Dear Editor;

I am sitting here in my cell here in Jackson Prison, I am one from Ann Arbor, who was sent here on false charges, by one of Ann Arbor's "finest narc s" (Anderson).

Back last summer he and his partner jumped my fence and busted some guest of mine, me, my wife, who was pregnant then, for smoking some reefer. But! There was only one joint. But! After that Anderson and his crew followed me and my wife wherever we went, we got traffic tickets for nothing, we would go to friends' houses, Anderson would park and take his pictures, he even got so bold to come up and ask the people we were visiting, what we were doing there.

This went on for several months until in October '73 we went to see Congressman Esch (who is jive) about it and he didn't do a thing, then on the morning of November 10, at 6 am while taking my wife to work at University Hospital, we were pulled over, the pigs searched my car, me and my wife, then locked me up, without a warrant of any kind, for Rape.

I was taken to city hall where I was kept for 8 1/2 hours without any warrant, then here comes the State Police, take me to Ypsi, take pictures, finger prints. Then I was taken before Judge Fink, who gave me a \$50,000 bond, but! there was no woman who made the complaint.

On December 5, I had a preliminary exam, finally there comes this girl who is an informer for the Ann Arbor Police, and takes the stand and says I raped her, she told three different dates, she didn't even know when she was supposed to have been raped. But! while I was in jail Anderson kept harrassing my wife and child.

Well, in April I had a jury trial and was found guilty by some farmers and later was sentenced to 5 to 10 years, and for something I didn't do.

Since then I have lost my home, furnish-

ings, wife, daughter. But! Maybe someday I will regain what I have lost. Could you print this in your paper, also is there any way I can get some copies of the SUN while I am here in Jackson? Also could you print this:

"Roma wherever you and Kela are, I love both of you so very much, please! come back, you two are all I have left in the world and I need you both.

Kifaru Taylor - No. 137900

P.O. Box E

Jackson, Michigan -- 49204

Thank you for your time and effort.

Sincerely,

Kifaru Taylor

Die for SLA?

Editors, Ann Arbor SUN:

Was Cinque and undercover police agent? Did he and his comrades dies in some mondo-bizzaro police scheme to discredit radical and left-wing groups, gone amiss? ...or was it the plan that they should die? Was he some super punk, selling out his brothers in the street? Is it all a trap laid out by the CIA? Or was Cinque just some weirdo cross between Charlie Manson and Jimi Hendrix? Is fanatical mentality always suspect?

Do you believe all these charges, compliments of the LAPD, FBI and CRIC? I don't and I can't imagine what you thought you could accomplish by printing such garbage.

You made your judgement and came to your inescapable conclusions, as you must in your capacity. But, you are a harsh and arrogant judge! Why not ask a few questions, neglected by the mass media ...instead of unwittingly beating time to the tune of some demonic, anti-revolution-

ary piper!?

Who is Cinque? Who is Fahizah? Who is Genia? Who is Mizmoon? Who is Kujo? Who is Camilla?

Why are they dead? Why were 500 LAPD and FBI agents mobilized to destroy them? What is the state of this nation, that such a group exists? It is much larger than 9 people, I have no proof...it's a matter of faith.

Faith. Judgements should sometimes be intuitive...subjective...based on deep feelings, not logic...or illogc.

Collapsing government and economies. War. Famine. Drought. Floods. Violence. History tells the story...we are middle-neolithic. The dreams of the Prophets. Marx and Engels were prophets of this age, they have written:

"Finally, in times when the class struggle nears the decisive hour, the process of dissolution going on within the ruling class, in fact within the whole range of old society, assumes such a violent, glaring character, that a small section of the ruling class cuts itself adrift, and joins the revolutionary class, the class that holds the future in its hands."

Who is Tania? Isn't this a sign? Weren't these real people, with intense desires and beliefs? Don't you think their actions were guided by feelings of great love for the people? Don't you feel any compassion for these fallen brothers and sisters who believed in the same ideology as you?

Perhaps it was political expediency which prompted this condemnation (if only by lack of support) of the SLA... I mean what would Hiz'oner the Mayor do for the free concerts if the "voice of the people" showed any sympathy for such extremists!?

Why did you come to such a reactionary conclusion? Tell about the love they had

for each other and of their love for the people...what were their demands?

Food for the Hungry!...comes the reply, "yes, but there are proper channels for such things, have you been to the Catholic Social Services yet...?"

Education and Liberty for Our Children! ...again we hear, "yes, but these things will happen in time...take it easy, boy."

Self-Determination for the Oppressed People of the World!..."look, this so-called revolution is out of the question...don't you know, the State just withers away... take it easy...smoke some dope...this isn't Bolivia, ya know, ya know?"

Is it the question of violence to which you are opposed? Is using violence to destroy a violent enemy, wrong...I'll tell you this... all of Allen Ginsberg's mantras put together can't stop the Soviet or American imperialists from committing some violent act against the people, somewhere on this Earth.

They did not exist to bring down the system. They existed as a sign, that someone might understand the amount of dedication and sacrifice necessary to eventually bring down the Capitalist/Imperialist/Fascist system in America. What are you and I ready to die for?

-- Pierre, A2

Response

The SLA article we featured in issue 11 of the SUN has prompted more reader response than any other features of the recent past. A majority of the response has been favorable. Some has been out-right condemnation of us for our SLA position, some honestly critical and some insulting. Pierre's letter embodies all of the above and reflects the sentiments of many of those critical of our SLA coverage.

Pierre and many others like him make several basic mistakes in their thinking. They believe that world imperialism is ready to collapse any minute, tomorrow maybe, next week for sure. They don't see

continued on page 8

Jango of the Friend's Road

Show graces our special Art Fair cover this time around, caught while performing his amazing fire eating feat. This issue of the SUN is the largest ever -- a full 36 pages, reflecting the paper's continual expansion. Towards the back of it you'll find a complete schedule of all Art Fair activities, including the myriad musical and theatrical events planned for several stages around town.

For those not following the daily press, here are the latest Watergate developments. It was revealed last week that the House versions of the transcripts differ substantially from the White House editions at key points. In one instance a Secret Service agent continued past a cut-off mark while copying tapes for the Judiciary Committee, and so revealed Nixon instructing his men to "stonewall it, plead the Fifth Amendment, cover-up or anything else" rather than appear before the Senate Watergate Committee. Nixon's version stopped just short of this point in the conversation.

QUOTE OF THE BI-WEEK: "The world is rich, so he must live rich. The rich are the real sufferers and the poor's sufferings are often exaggerated. The guru receiving presents from his devotees is no more different than Christ, the poor son of a carpenter, receiving the three wise men's offerings of frankincense, gold and myrrh." -- uttered by a spokesman for the Guru Maharaj Ji, defending the Perfect Master's love of Maseratis, cabin cruisers, and his \$400,000 home.

If looking into the deep, dark night sky has had you hallucinating brilliant explosions lately, it probably wasn't fireworks except maybe July 4th, and not even your fertile stoned imagination. The Aurora Borealis, or Northern Lights, have been visible in the area this week. If you haven't checked out this stupendous natural phenomenon of light out yet, drive out to the country one night soon and gaze upon it.

The Emancipation of Women in China will be the subject of a gathering featuring

SUN SPOTS

speakers and slides on the continuing struggle for women's liberation in socialist China, Sunday, July 21, starting at 8pm in the basement of the Michigan Union. The event is sponsored by the US-China People's Friendship Association...The no-discrimination in lending bill we reported on last issue has been sent to Governor Milliken for his signature after being passed by the Legislature. The bill had its teeth pulled, in that there are now no penalties for such discrimination

Cable TV buffs should note that Cable Channel E, the public access channel designated for "educational programming" is now in operation. The channel is fairly wide open to programs on 1/2" reel and 3/4" cassette format. If you would like to put something on this channel submit your schedule to the Cablecasting Commission by calling 662-6827.

Community Switchboard is looking for volunteers to staff phones, so call 663-1111 if you can help... Drug Help is also seeking volunteer staffers at 761-HELP... Ozone House, which has lost its city funding, just got a \$43,000 one-year grant from the National Institute for Mental Health for aiding the "mental health of runaways"... The SOS Crisis Center in Ypsi is looking for additions to its "Flying Crisis Squad." On-call volunteers for the squad who are sincere will be trained by SOS in "empathy skills, first and drug overdose aid, suicide and depression." If you're interested call 485-3222 to arrange an interview...

MUSIC NEWS: WCBN-FM is back on the air for the summer, providing those within 7 miles of its transmitters with a good variety of music and information, including shows by Bill Adler, Chris McCabe and Lisa Gottlieb. CBN will also broadcast each Sunday park concert live from Otis Spann Field. For a schedule see the calendar pages... Another radio program well worth tuning in

on is Jim Dulzo, who rejuvenates WNRZ every Monday from 9:15 pm to 1:30 am.

Ringo Starr will soon play 3 concerts around the country to aid the

African famine relief fund...Kris Kristofferson and Rita Coolidge are scheduled to play a Berkeley, Calif. benefit for the United Farm Workers along with Dan Hicks and the New Riders of the Purple Sage...Reaction to our apology for the David Bowie ad last issue has convinced us that the crack was uncalled for, and that it was wrong to try and explain our feelings about his genre of music in two sentences. Sorry folks. We'll work to present a more balanced view of the pros and cons of these groups and their effect on people in the near future...

Pharoah Sanders is at Baker's Keyboard Lounge in Detroit now through July 21st. There's no cover charge on Tuesday - Thursdays if you arrive before 9:30pm. For info call 864-1200... Charles Moore's Shattering Effect brought down the house/field at a recent free concert...Dallas Hodge also received a tremendous response at the park. His brother, Catfish Hodge, will play Otis Spann on Aug. 4th... The Rockets hit the park July 28th... Luther Allison will not play a park concert as announced here previously, due to receiving another booking.

Radio King and His Court of Rhythm write from Boston that they're doing well, getting a lot of gigs and enthusiastic audiences on the East Coast... Millionaire promoter Bill Graham has initiated a new vista in "rock" events, the formal black-tie concert. A recent one with Boz Scaggs was a big success. Cultural intermingling, anyone?

State of the SUN: Most of all this issue we want to urge people to write us letters for publication to beef up the community interaction in these pages. We seek criticism as well as praise, helpful hints for articles, columns, features, calendar or news events. Keep in touch so we can too... People interested in writing news or features should come on up to the office... The next SUN will appear on the streets July 25th.

SUNWORKERS

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Cover Photo of the Friends Road Show by Tom Landecker. Lettering by John Benson and Chris Frayne.

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City Employees to Strike?

As the SUN goes to press, it appears possible that some 300 city employees will go on strike for higher wages Friday. So if your garbage is piling up outside by the time you read this, the strike is probably the reason.

The workers are represented by AFSME Local 369, and they want more than the 3% pay hike this year that the City is offering. The city meanwhile is in the midst of a severe budget crisis brought on by waste and mismanagement, plus the University, which pays zilch taxes but gets services.

The strike would mean no garbage collection (the landfill will be open to the public free instead), no road repairs, no attention paid to city parks, a ban on sprinkling your lawn to save water, no housing inspectors, sewer hookups, but free parking at several city lots. The police and fire departments won't be affected.

City workers are not allowed to strike, but that probably won't make any difference in this case.

People's Food Co-op To Get New Home

The Food Co-op at 722 Packard near State has grown to include far more people than can possibly cram into their relatively small quarters. Given that the co-op continues to expand regularly, it has decided to move to a bigger place in order to serve more people more efficiently.

If you've never been to the Co-op in these days of skyrocketing food and everything else prices, check it out Mondays, Tuesdays, and Thursdays through Saturdays from 10am to 6pm. They feature natural cheeses, peanut butter, nuts, flours, herbs, juices and a variety of other staple items. All at basically lower than anywhere else prices, especially if you contribute occasional work to the cooperative, in which case you get a further discount.

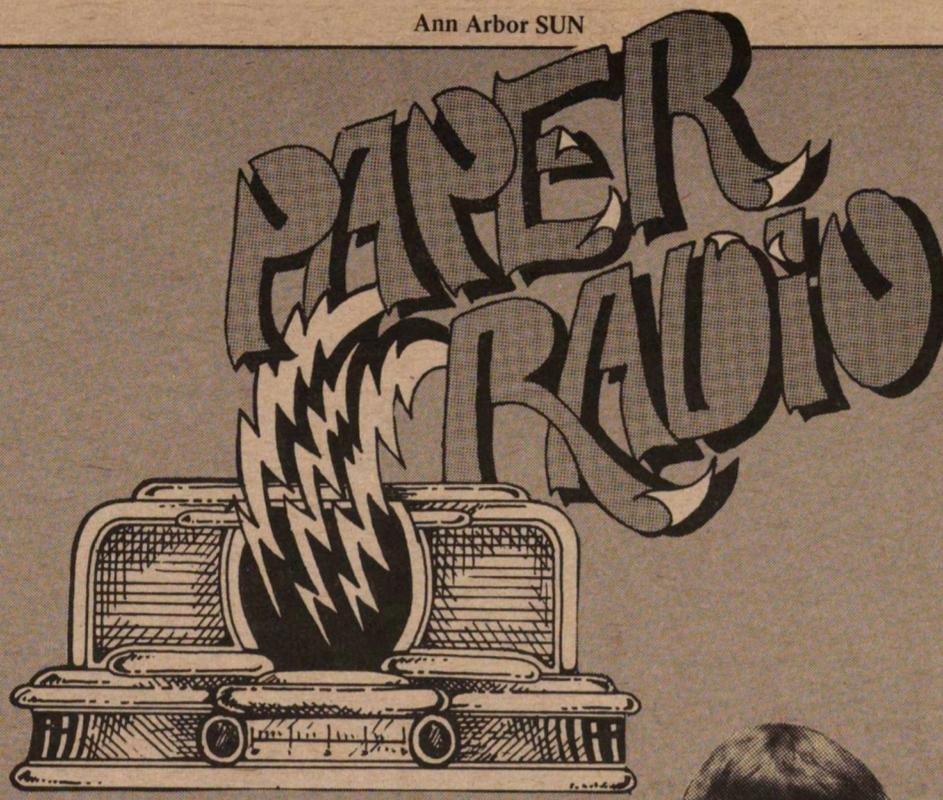
We expect to have word on the new Co-op location by the next issue, along with an appeal to help raise funds for the downpayment on the new building. In the meantime, the Co-op is selling membership cards for \$5 a throw to help finance its relocation.

Free Concerts Need \$

The Community Parks Program has so far held 4 successful free Sunday concerts this summer, with at least another 6 scheduled through August. The outdoor events have been attracting upwards of 5 or 6 thousand people each week, and have been functioning smoothly. (For a schedule of upcoming bands see page 29).

But the concerts need more money to remain free. This year, as reported in previous SUNS, the city of Ann Arbor isn't contributing one dime to the entire program, which they did in previous years only under organized pressure. So this year's concerts are particularly in need of your assistance.

This can come two ways. First, everyone at the concerts is asked to dump spare change and even bills into the buckets passed around all day by the Psychedelic Rangers. These have been going well, but cannot cover the entire budget by themselves. The program is also seeking larger donations of any amount from people who can afford it and recognize the value of these community/tribal gatherings. If you can help send a check to the Community Parks Program, c/o Treasurer Gail Grigsby, Box 381, Ann Arbor 48107.



First \$5 Weed Tickets



Robert Taylor holds a \$5 ticket he got for possessing weed.

Yes, folks, there is now impeccable proof that the Ann Arbor Police are, at least in some instances, actually writing out the \$5 fine tickets for people who have been "caught" in possession of the evil herb. Not that this should be all that surprising; after all, according to the City Charter as amended last April by the voters, the cops can't legally do anything else.

The SUN has come across three known instances where the tickets have been issued. The first ones are real collector's items.

Robert Taylor was leaving work late one night last week when his car was pulled over by flashing red lights. The approaching assailants characteristically shined their peering flashlights throughout the car's interior. When Robert asked why he was stopped, he was told "for a routine check," which is, by the way, blatantly illegal. Soon enough the flashlight found the ashtray where rested a roachclip. In a flash Robert was ordered out of the car.

The police found enough roach dope in the try to make maybe one/fifth of a skinny

joint. Lead on by this deeply suggestive evidence, they proceeded to ransack the car so much it took a half hour to put it all back together again later. As there were no more roaches or anything else, the cops went into a huddle, and Bob soon found himself with a ticket for dope ordering him to cough up five bucks.

Another local weed-head was found ostensibly disregarding traffic signals while on his motorcycle. He was sitting in the copmobile awaiting a summons, when one of the men in blue spotted a plastic bag sticking foolishly out of the brother's pocket. Lo and behold, it was a bag of reefer, hence the motorcyclist got two tickets instead of one. The cops of course kept the bag.

The third instance is fairly routine, so we don't need to elaborate.

It's good to know that this is finally happening, at least in some of the more "minor" weed encounters with the police. But remember, Ann Arbor is a comparative oasis now in this respect. Keep things well stashed when travelling.

Judge Voids Ypsi \$5 Law!

Democracy or no democracy, District Court Judge Thomas F. Shea took the opportunity last Thursday to void Ypsilanti's legally enacted \$5 weed law.

Declaring that the "city has no power to enact a law which interferes with state law", Shea overturned the \$5 law in the case of David Gray. Gray now faces up to four years in prison instead of a ticket.

Gray was arrested a while back after al-

legedly caught smuggling joints into a friend in the City jail. His case was made into a test of the law by the Ypsi police.

We'll have more on this situation next issue, as it came down just before press-time. Take note that a special Ypsi City Council meeting will be held on this matter Wednesday at 7:30. Some irate Ypsilantians are calling for a smoke-in at Council to help convince that body to take some action

MMI Fails

The 1974 MMI has failed to qualify for the ballot this year, coming far short of the required number of certified signatures from registered voters in the state. If enough signatures had been collected, there would have been a vote this fall on whether or not to "decriminalize" marijuana for personal use or cultivation. Now the vote will have to wait at least two more years.

Most everyone involved in this year's drive agrees that MMI could have at least made the ballot if it had started earlier, and especially if there had been a more sizeable economic base behind the effort. With more money, MMI could have hired full time staff workers to organize the project, rented several offices, and purchased newspaper and radio advertising space, printed materials, etc. This would have made it much more visible, enabling more of MMI's natural supporters to come into contact with the petitions than did this year.

Petition drives like MMI and for other sweeping social changes can work, as painful and difficult as they are. But not until we can carry them out on at least as high and organized level as the opposition.

Liz Taylor In Court

Democratic County Commissioner Elizabeth Taylor was hauled into Federal Court last week by the Internal Revenue Service. Seems Liz has refused to pay her federal taxes for the past few years, in opposition to the spending of her money on warfare against the people of southeast Asia and around the globe. In response, the IRS had been garnishing part of her wages to get her taxes. But apparently the Service recently decided that Liz was setting too public an example of defiance and should be prosecuted.

Liz's method of not paying the tax is somewhat unique. She claimed ten or twelve dependents on her W-2 forms, far above her actual legal number. When questioned about it, Liz responded that the extra dependents were people in Indochina who were dependent on her not to help finance their would-be attackers, the U.S. government.

Taylor, who is running in the Democratic Primary against equally left-leaning State Representative Perry Bullard this August, said she decided to stop paying her taxes after the invasion of Cambodia by President Nixon.

Will City Repair Roads?

Driving over Ann Arbor's pock-marked roads can be a roller coast-like jaunt replete with broken shock absorbers, bent wheels, thrown steering alignments and other underbelly casualties.

With the city budget deficit what it is this year, so far there have been no plans announced to resurface the roads or in any way solve this problem beyond inadequate, infrequent patching jobs.

But apparently continued outrage over the situation and a rash of insurance claims against the city may spark some action yet. (You'd think the city could at least keep its roads straight, if nothing else)

In response, some members of City Council are urging passage of a bond issue to raise money to do something about the moon-cratered streets. One proposal would take the money from the gasoline-tax fund, and the other would mean a raise in taxes to pay off the bonds. The estimated cost of road resurfacing and repair is at least \$730,000.

Of course the question remains, why didn't they build the roads right in the first place?

Judge It Yourself District Court Elections

This article is another in a series focusing on the August 6th Primary election races. Next issue will conclude with features on those running for State Representative, State Senator, Congress and County Commissioners. A complete list of all candidates and SUN endorsements will also appear next time.

The winner of the August 6th Primary will go on to compete in the November election. We at the SUN urge people to vote in the Primary and again next November. The American political system is obviously in need of massive overhaul, but in the meantime the individuals in each of these positions directly affect the concrete activities of us all.

Have you ever been to court on the 5th floor of Ann Arbor City Hall? Maybe for parking or traffic tickets? Or a weed bust, landlord/tenant hassles, even shoplifting, or stumbling drunk. If so, you've been formally introduced to the 15th District Court for the City of Ann Arbor.

The District Court deals with city ordinance violations, low misdemeanors that carry less than a year in the County Jail, Civil Suits under \$10,000, and Small Claims Court. District Court Judges also hold preliminary examinations to determine if there is enough evidence to bind someone over to Circuit Court in felony cases which carry a year of more penalty. For most people, first impressions of the court system are formed through contact with the local District Court; it has immediate and everyday effect on thousands of people's lives.

District Court Judges try violations of City ordinances such as sign ordinances, parking ordinances, building ordinances, and of course the \$5 weed ordinance.

District Court Judges also try "low misdemeanors", raps like d&d (drunk and disorderly), shoplifting, and malicious destruction of property, which carry up to a year in the County Jailhole.

In Small Claims Court, judges sit informally to hear civil suits of under \$300. For example, if you wanted to sue your landlord, or if you paid someone to fix your car or paint your house and they didn't do it, you could sue them in Small Claims. The nice thing about Small Claims is that you don't need to hire a lawyer. It's just you and the person you're suing, before the Judge. You run your side of the story, your opponent runs their side, and in the wink of an eye the Judge pronounces who wins.

Two Judges Up For Election

In our next election we will be electing two judges to the 15th District Court. One of the seats up for grabs in presently held by S. J. Elden, the reactionary judge who voided Ann Arbor's first \$5 weed law two years ago. He'll be running against Don Koster and Peter Collins. The other seat is new, just created this year by the State Legislature. Five candidates are running for this \$33,000 a year judgeship. The runoff primary for both seats will be August 6th, with the general election in November.

The State Legislature determines how many judges there will be in a given district based on population and case load. However, the bankrupt City of AA has no money to pay the new judge, nor do they even have a courtroom, or an office, or money for a staff. Whoever wins will certainly be restricted in what they can do and

DEMOCRATIC PRIMARY AUGUST 6



Alexander



Koster

will be in for some weirdness when they take office.

District Court judges are powerful, they can turn people's lives around in a minute. They deal with more people than any of the other courts. They also have the power to change the whole way the court operates. In Detroit, for instance, Records Court Judge Chuck Ravitz does not display the American flag, or wear robes, he speaks people's language rather than the King's English. People don't have to stand when he enters the courtroom. He views and interprets the law through the eyes of the poor people who elected him. Our District Court Judges have the same ability to change the court program.

It's a sad fact, however, that few of the candidates running for the upcoming judge seats will even attempt to implement any really innovative programs to bring people's courts into being. None of the candidates are revolutionary, or even radicals, such as Ravitz, although all paint themselves as at least reformers. None of the present candidates will blow your mind and turn the court around, but we feel that two of the candidates have a significant history of practice and experience in Ann Arbor and warrant our support and endorsement.

SUN Endorsement

Don Koster and George Alexander get our nod for the District Court seats up for election. Don Koster is 36 years old and far and away the most progressive candidate in the race. Don has practiced law in Ann Arbor for the past 8 years, and has been involved in local progressive poli-

tics for at least that long. He was active in defending people who got busted during the '69 street fighting which erupted on South U after the City refused to allow the Free Concerts to go on. When mass arrests happened during the LSA sit-in of 1970 he defended protesters and worked on the legal defense of BAM strikers during '72, as well as defending a number of local activists over the years.

Koster's candidacy statement leads off with "...it is the function of the court to strive for the fair and equal application of the laws of the state of Michigan, keeping firmly in mind that it exists to serve the people ahead of the state." Don wants to implement many progressive reforms; if he can get away with even half of them the court will be, at least, more humane, open and accessible to the people.

Most "professionals" view the court as a collection agency for landlords and other businesses. Don wants to change this by insuring reasonable bond to people who wish to plead not guilty and fight their case. He sees it as the job of the court to "assure that it is not more difficult and expensive to have a hearing before a judge than to plead guilty and pay a fine." He wants to expand the court so that it has evening and weekend sessions for the convenience of working people. Small Claims Court too, should hold evening and weekend sessions to make it easier for poor and working people to utilize Small Claims. Don's work and commitment in this community over the years, along with his understanding of the change necessary in the court, make him our favorite candidate.

George Alexander gets our support in the race for the newly created judge seat. George is 43 years old and was the primary organizer of the Washtenaw County Public Defenders Office. He has been the director of that office since its inception in 1971. George wants to see the court streamlined to save the court's time and money, as well as the citizens'. His experience in organizing and directing the first Public Defender's office in Washtenaw County, his experience in being before judges more than any of the other candidates except Koster, give him excellent credentials for being judge. He believes that the court personnel, the clerk, bailiff and court recorder have a lot to do with the atmosphere of the court. George wants new blood in the courtroom, so that it need not be a stuffy, intimidating place, but a more open and less uptight situation.

Others in the race include: Ann Arbor Assistant City Attorney (prosecuting attorney) Bruce Laidlaw, somewhat of a liberal who came with the Harris administration; Ann Arbor attorney Shirley Burgoyne, the only woman running and a near winner of a Circuit Court Judgeship two years ago; local lawyer Glynn Barnett from the firm of Hiller, McCormick, Barnett and Creal; and James Sexsmith, Washtenaw County assistant prosecuting attorney.

These candidates all run basically the same rap: streamlining the courts, more people-oriented courts with easy access to the citizens, fair and equal justice under the law regardless of race, color, creed or national origin. The same rap we've been hearing for years, the same rap which later is ignored, creating the situation we find ourselves in today.

continued on page 22

THE WHEREHOUSE
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309 East Liberty, Ann Arbor
 761-0277

Federal Funds Veto Imminent Free Legal Aid Threatened

It appears that Presidential Politics may soon reach into Washtenaw County where thousands of poor people are threatened with a cutoff of free legal aid services.

The Washtenaw County Legal Aid Society, one of 270 such nation-wide offices of the now defunct Office of Economic Opportunity (OEO) is currently living on borrowed time as Congress moves to establish the Legal Services Corporation, an independent government corporation to replace the OEO department. Congress is expected to pass the bill this week, whereupon it will be sent to President Nixon for his approval. Speculation has it, however, that Nixon, for political (read: survival) reasons will veto the bill. Though the OEO's funding ended on June 30, the Congress voted an extension of funding for the legal aid societies through September 30. The President's veto could thus effectively guarantee the doom of such services beyond that date.

The effects of a legal services cutoff would be far reaching in Washtenaw County. According to local Legal Aid Director Michael Bixby, there are anywhere from 50 to 60 thousand poor people in this area, of which about 3,500 or so used legal aid services last year. Legal Aid, which handles civil cases only (not criminal), appoints free attorneys for needy poor people. Its termination will mean either non-representation or the acquisition of expensive attorney fees.

HOW IT WORKS

The Legal Aid Society, as it currently survives, offers its services free of charge to those individuals and families considered to be at a poverty level by federal standards. For instance, an individual with income of less than \$3,000 or a couple with income of less than \$3,850 are considered eligible. The income level goes up an additional \$700-\$800 for each extra person. Welfare income is not considered under these standards.

The Washtenaw County office at 212 E. Huron is currently handling about 600 cases. The work load is assumed by director Michael Bixby, three other attorneys, and a number of students who work in the clinical office. These students, as part of a Law School course, take on a limited number of cases under the supervision of two attorney-professors.

According to Bixby, 1/3 of the cases being handled deal with divorce and family problems. A quarter involve tenant housing problems. Twenty per cent are of the consumer problem variety, and a good number of the remainder involve problems with administrative red tape; hassles that people might have in getting their checks from welfare or social se-



curity, etc.

POLITICAL FOREPLAY

The story of the political maneuvering goes back to 1971, when President Nixon himself introduced a bill to set up the Legal Services Corporation. The Bill passed Congress at that time, but in a truly characteristic way was then vetoed by Nixon because it didn't give him the power to appoint the proposed 11 directors for the corporation.

Last summer, Nixon reintroduced his proposal. However, in subsequent travels through both Houses of Congress, conservatives managed to alter the bill to the point where great restrictions were put on the type of case which legal aid lawyers would be allowed to take, and were also placed on the political activities of lawyers. Conservatives in recent years have been outraged by the many legal victories of minorities and political groups aided by liberal and aggressive attorneys. Consequently, the present form of the Legal Services Corporation Bill would prohibit lawyers from handling school desegregation cases, nontherapeutic abortion cases, selective service, desertion, and amnesty cases and class action cases. Legal Aid lawyers themselves would be prohibited from participating in any form of partisan politics, even off duty, and would not be allowed to participate or to encourage others to participate in pickets, strikes or boycotts (except pertaining to their own employment situation.)

The conservatives are also opposed to the bill because of the existence of "back-up" centers; a series of twelve or so centers located across the country which provide technical assistance to local poverty lawyers. Most of these centers specialize in a specific legal area, such as housing, welfare, juvenile law, consumer law, and so forth. Bixby notes that "the centers have helped those of us in the field." He adds that for complex cases, the lawyers could turn to the center for assistance, which could come in the form of technical advice, cumulative information, details on related cases, and other means of "back-up" deemed to ease the load on an individual attorney. These centers have been involved in controversial cases however, such as school desegregation cases in the Detroit area, and this probably accounts for much of the conservative opposition to them. According to Bixby, opponents on the right charge that the back-up centers are "hotbeds of radical activity which are stirring up litigation." The new form of

the bill thus provides that these centers will cease existence in 1976.

Liberals and lawyers, though disturbed by many of these new restrictions, still support the bill, feeling that any form of free legal aid is better than none.

Nixon, meanwhile, is playing the game carefully. With conservative support his last bastion of strength in his impeachment fight, Nixon does not want to do anything to further anger or alienate them. Thus, even though the new version of the bill gives him the power to appoint all of the directors, as he originally wanted, Nixon has threatened to veto it, and probably will.

Bixby and other supporters of the legal aid program are hoping that Nixon will reconsider. Currently, a petition drive has been launched to inform the President of widespread support for legal aid, and other concerned people are also being urged to quickly write or wire the President.

OTHER LEGAL AID SERVICES

Scattered throughout Ann Arbor, there are a few other forms of free or inexpensive legal aid of a lesser nature available. Some of these are also having problems.

At Model Cities Legal Services, located at 122 N. 4th Ave., Director Gail Powell told the SUN of Model Cities funding difficulties. Shut down from May of last year until last February, the Legal Services department is contracted with the city and HEW to run until December 31, and beyond that, the situation is unclear. Currently on a limited budget, Model Cities is basically providing a referral service for those who seek legal aid. Only emergency cases: evictions, for example, which involve fast court action, are being taken. Many referrals in the past have gone to the Legal Aid Society; with their future now in doubt, Model Cities is having a harder time finding low-cost referrals. Those eligible for Model City services are residents of the Model Cities area, geographically defined as north of Huron, south of Summit and the river, west of Division and east of Seventh. Also, residents of public or federally financed housing, as well as those persons below the poverty level are also eligible for Model Cities aid.

The Free People's Clinic (225 E. Liberty) has started a free legal advice service each Monday night from 7:15 to 9:30. According to Joel Welber, one of the seven lawyers who are donating their time for this service, the public turnout in the two months of operation has been frustratingly low, possibly because few people know of the existence of the service. Basically, anyone who wishes legal advice can come for private consultation on

continued on page 22

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All 'U' Groups Facing Financial Control

In the most recent of its efforts to gain financial control over student groups, the University of Michigan has released its latest set of restrictive proposals.

To the surprise of no one, the new guidelines are more repressive than before, with the added significance that all groups -- student or non-student -- are now affected. These new guidelines, scheduled to come up for Regental approval at their next meeting on July 25 and 26, are sure to stir up additional controversy and outcries, now that previously uninvolved groups such as faculty, staff, alumni, and community organizations, also face the impending financial control once reserved for student groups.

Already, one coalition of student groups has begun a campaign to "inform and win support from key University constituencies who can play an important role by addressing the next regent's meeting." Coalition leaders also reveal that key groups being notified include SACUA (Faculty Senate), SGC (Student Government Council), SOB (Student Organizations Board), AFMSE, Clerical Union and others.

Meanwhile, a petition is also being distributed to the different student organizations in attempts to show mass support by students for self-control of funds. However, because the Regents have intentionally timed their vote for a period when most student groups (of which there are 600 at the U) are inoperative, such a petition drive may be limited in effect.

The University came up with the latest proposals after withdrawing their previous ones on advice from their attorneys, who apparently told them that it was discrimi-

natory to just single out student groups for the imposition of University-controlled accounts. Thus, rather than back off totally, as once hoped, the University has decided to expand its effort of complete control.

The following are from the latest set of U proposed guidelines:

"(1) To be eligible for use of a University facility for events at which admission or other charges, whether voluntary or involuntary, in excess of the actual costs incidental to producing or conducting the events are to be levied, all University organizations, whether student or nonstudent, must deposit all funds and hold their accounts with the University.

"(2) Also, for each such facility use, all University organizations must have sufficient funds on deposit with the University to meet their obligations and must execute a standard Agreement for Use of Buildings and Facilities.

"(3) Election by any University organization to withdraw from the University any funds deposited pursuant to Section (1) and (2) shall deprive said organization of eligibility for facilities use for events for a period of one year from and after the date of such withdrawal."

Section 4 states that groups may give funds to charities, towards portions of the University faculty or student body, or to aid the "University-related" purposes of the group itself. It continues, "University organizations must provide adequate assurance that the funds raised are to be used for a purpose described above. The University shall refuse to disburse any net proceeds of such events for purposes or to any person or organization other than



those described above..." And finally, while provisions are being made for Executive Officers to periodically review the student organizations' handling of their accounts, no such review board (though previously proposed) will be set up to check University abuses of student funds. University administrators want these financial and political controls badly, and have been working hard in recent months to influence the vote of the Regents, some of whom were in favor of the controls from the start. With the severity of the new guidelines, however, it is likely that the University may have strongly antagonized key persons and groups. The Regents may indeed pass the proposed regulations next week, but not before some heated arguments are heard.

-- Marty Stern

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Construction Strike At U-M

Union members are currently picketing seventeen University of Michigan construction sites, shut down since June 27 as a result of an AFL-CIO building trades strike.

Negotiators for the Union, in an attempt to work out an acceptable contract, have talked with University officials for over six months. The 300 or so employees involved, all skilled tradesmen including electricians, plumbers, bricklayers, and laborers, had worked without a contract since April 1 while talks were in progress. The AFL-CIO negotiators were asking for a 15% raise in total package which involves wages, cost of living, longevity, and guaranteed retroactive pay. Union members voted to strike two weeks ago after the University's last ditch offer of a 4% raise in wages.

A state appointed fact finder is mediating between the two opposing sides. His decision, given the two sides last Friday, but not made public, was acceptable by the strikers but was rejected by the University.

Reportedly the University has

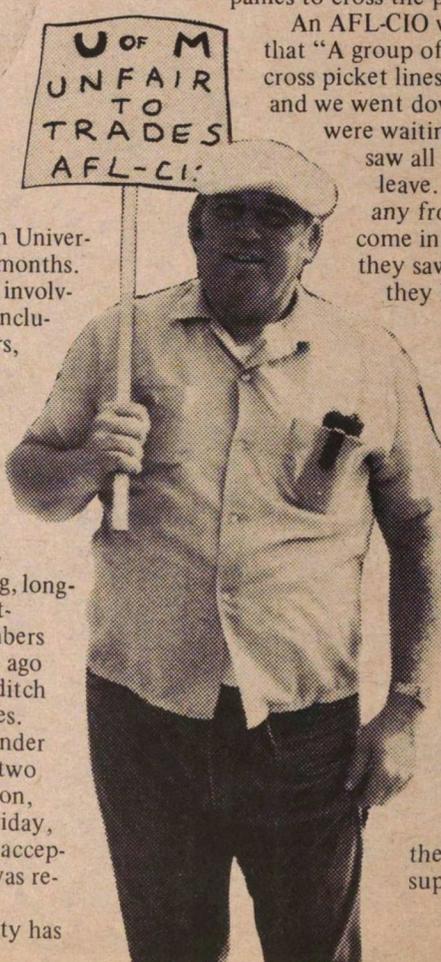
tried to bring in outside construction companies to cross the picket lines.

An AFL-CIO worker told the SUN that "A group of scabs were hired to cross picket lines but we got wind of it and we went down to the fieldhouse and were waiting for them. When they saw all of us they decided to leave. A construction company from Detroit was hired to come in and work but when they saw that we were on strike they left immediately."

Another striker, Dennis Gibb, stated that, "The University has had enough time and I feel the strike could have been settled without the strike.

And because we're employed by the University, we're making less than the other laborers and belong to the same union. It's not fair. Even if we get what we're asking for we'll still be making less than the other union members. We really appreciated the help from the students and their great support."

-- Janelle Crandell



Human Rights Dept: A Vacuum of Power

Legally protected human rights are hurting in Ann Arbor, suffering from sluggish administration, tired blood-in government, shortages of money and lack of visibility in the community. As a result, discrimination and prejudice based on race, religion, sex, marital or educational association and sexual preference is likely to continue in this community.

The two main bodies set up to protect people's rights here are the Human Rights Department and the Human Rights Commission; both suffer from vacuums of power. The Department is delegated some real power from the city, but lacks the initiative and funds to fully use it. The Commission, on the other hand, due to political maneuvering, was set up as a token board without much real power.

The Human Rights Department, though the key to effective rights protection in the city, has not in its few years of operation become the effective force once hoped for. Much criticism for this has centered around the director, James Slaughter, who was appointed four years ago when the department was formed. Two of the more vocal critics are Human Right Commissioners David Cahill and Colleen McGee (also first ward city councilperson, who both believe that Slaughter has devoted too much attention of the department to black discrimination and has thus slighted the other minority groups, such as women, gays, etc.

Slaughter, who is himself black, denies that any one minority group receives more consideration or higher priority than any other. He readily admits, however, that he believes that it is blacks who suffer the most discrimination. He states, "I think a black gay person who happens to be a woman has a greater problem than a white person who is gay and a woman. If you're black, you just have more problems."

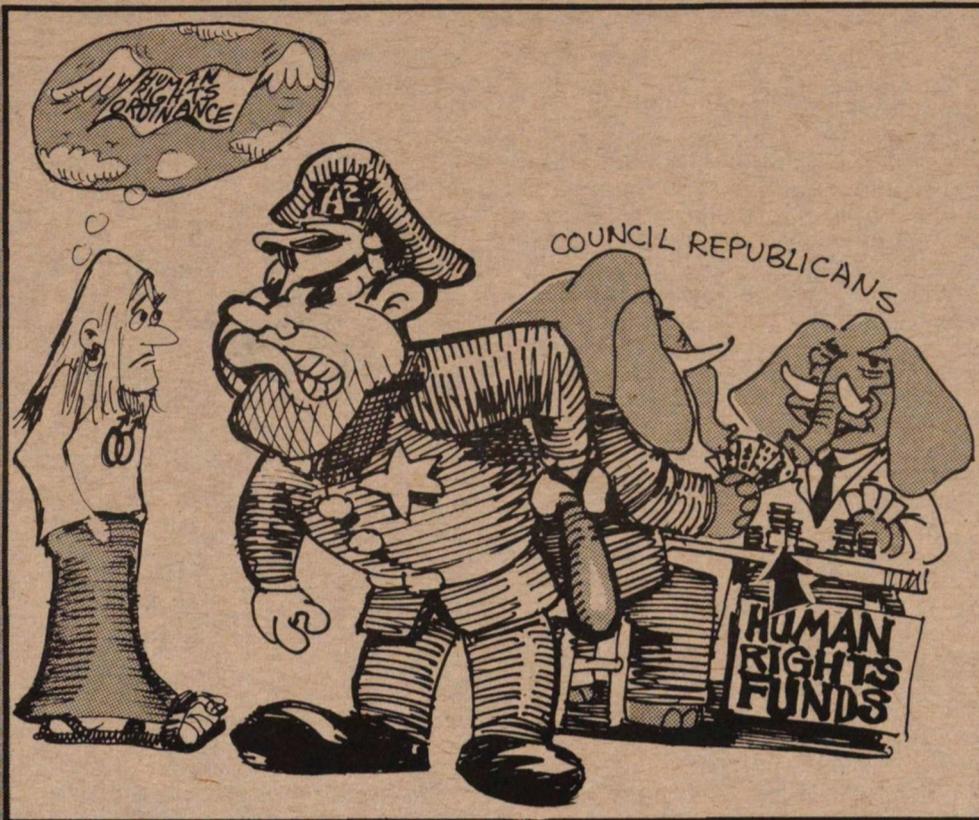
Statistics seem to bear this out. In the yearly period from September 1972 to September 1973, 50 complaints were filed with the city. Of these, 38 were based on race, and the rest were cases of sexual discrimination. And despite the passage of the Human Rights Ordinance last year, which has extended protection to married persons, students, and gays, the complaints coming in since then are still racial and traditionally sexual in nature.

McGee believes that the department should take a more active role in informing the city of the existence of discrimination, and that citizens should be reminded, especially in the case of gay persons, that it is illegal. The Department rarely publicizes its cases, and thus the public isn't aware of where discrimination is being uncovered or what type of remedial action is being taken. Due to this lack of information, many people probably don't even realize that such a city department exists to handle complaints of prejudicial behavior.

STRUCTURAL POLITICS

But the Human Rights Department does exist, and is receiving about \$100,000 a year from the city to perform its duties. The current staff is headed by the director, Slaughter, who makes more than \$20 thousand a year in his role. There are currently four others in the department, including two field investigators, who average over \$13 thousand a year in salary. A third investigator recently left the department, and has not been replaced.

Slaughter has attempted to add two new positions to his staff, one of a research statistician for improving the Affirmative Action program, which encourages employers to hire more minorities. The other is that of clerk steno, to assist the statistician and to perform other clerical duties. The City however is tight on money, and has continually vetoed the re-



The city has denied money for hearings on human rights complaints; thus most of the cases of discrimination are being conciliated, dismissed, or left open, instead of being firmly acted upon as designated by city law.

quests.

Slaughter, McGee and Cahill all agree that the lack of funding has hindered the effective operation of the Human Rights Department. The city has also denied money in recent years for full fledged hearings on complaints; thus most of the cases handled by the Department are being conciliated, dismissed, referred to the State, or left open, rather than adjudicated, as is possible. Slaughter admits that, "Technically, we're not as effective as we could be."

One of the reasons that the city is tight with funds for the HRD is because the liberal Department is quite unpopular with the Republican administration. Besides refusing to create two new positions, and allowing a third one to be phased out, the city is also planning no increases in salary for the staff of the department. This is in contrast with the recent pay raises given the police, and the 3% recently offered in negotiations with other city employees. And keeping the technical effectiveness low merely gives the Republicans a rationalization at a later date for cutting back funds even more.

Another problem with the Department as headed by Slaughter is that while action is taken on complaints that come in, the city-run office doesn't independently seek out or pursue cases of discrimination, as was done by its predecessor, the old Human Relations Commission. Admits McGee, "If Slaughter's pressed, he will follow through on a complaint. He does a good job if forced to look into a problem." However, she believes that he isn't aggressive enough to go further, a sentiment echoed by Cahill.

JURISDICTION IN DOUBT

Another basic problem handicapping the department is the matter of jurisdiction over a case. For instance, the HRD has been unable to prosecute the University in cases involving salary discrepancies among men and women, because as a state-run institution, the city apparently can't regulate it. Slaughter explains that complaints against the U are thus turned over to the State Office of the Equal Op-

portunities Employment Agency, where action can be taken.

Of more importance is current impending action against Chrysler, for the firing of nine employees who complained that they were discriminatorily fired. Chrysler has decided to fight The Fair Employment section of the city ordinance on the grounds that it can not pre-empt the state law on employment practices, which is not quite as clear as Ann Arbor's human rights ordinance. If Chrysler wins, the Human Rights Department's back would be broken, as they would lose power they currently hold over employers. Slaughter believes therefore that it is vital that the city wins; a victory of this sort strengthening the authority of the HRD for future cases.

Meanwhile, the department's counterpart, the Human Rights Commission, struggles on to define its abilities. For the most part, it is non-active, its commissioners suffering from an understandable lack of direction and purpose. It is not allowed to deal with any specific cases of discrimination, rather, it can only deal in generalities. The Commission has been effective, however, in some instances where it has been allowed to act. Last year, it looked into city newspaper policy of segregating help wanted ads by sexual genre, and an end result was the abolishment of such classification. Most recently, the city has finally authorized it to investigate gay discrimination by the police, and the commission is showing signs of life once more.

GAY DISCRIMINATION

It is particularly the problems of discrimination facing Ann Arbor's gay community which has drawn the most attention to the human rights situation in recent months. The infamous Rubaiyat situation, many will recall, involved gay demands for legal action against the Rubaiyat for refusing to allow gay women to mingle and dance on the premises. Under the Human Rights ordinance, discrimination in housing, employment and public accommodations is illegal.

A complaint was thus made to the Human Rights Department, which did indeed recommend to the City Attorney, Edward Pear, that the Rubaiyat be prosecuted for discrimination. In fact, David Cahill states that the department here "excelled", even aggressively pursuing the investigation. Actually, it was the refusal of Attorney Pear to prosecute which prevented the matter from going to court.

An important factor here is that under the Human Rights Ordinance, sexually-based discrimination is a misdemeanor, and as such, is a criminal matter requiring a good deal of concrete evidence to ensure conviction. Other forms of discrimination are civil matters, and only need a large weight of evidence favorable to the complainant in order for a settlement to occur.

In the case of the Rubaiyat, much evidence from witnesses was presented, but Pear publically stated that there wasn't enough to successfully prosecute. This move was protested by HRP and others, and a resolution was presented before City Council to force Pear to act. The move was defeated by the Republican majority.

The former city attorney, Jerome Lax, a liberal under a Democratic city government, was more sensitive to gay discrimination, and was more willing to move quickly and affectively to try cases in court, win or lose. Edward Pear, on the other hand, was appointed by the conservative Republicans, and his thinking thus follows the party line of his employer, Big Boss Stephenson, which has concluded that homosexuality is weird and wrong. Pear alone holds the power of ability to prosecute, and thus many gays who are discriminated against will now not even bother to complain to the city, feeling that to do so would be futile with Pear in the driver's seat.

There is one notable exception here. Two gay employees who were recently fired from the Ann Arbor Inn due to their sexual orientation did complain to the city and legal action is currently underway. Pear, due to the public backlash from the prior incident, will succumb to pressure this time. Also, the evidence involved in the firing is expected to be weighty enough to make court action obvious.

HUMAN RIGHTS HISTORY

Discrimination watchdogging began in Ann Arbor in 1957 with the establishment of the Human Relations Commission (HRC), a city group formed to investigate complaints of discrimination, and to attempt conciliatory action -- but with no real enforcement power. At that point, discrimination was basically recognized as racial or religious in nature, and the HRC was fairly effective in promoting the notion of non-discrimination in its day. In its short-lived history the old Commission:

- *Helped persuade the community of the need for low cost public housing, and supported "scattered sites" for such housing, as opposed to segregated sites.

- *Pressured the City Board of Education to hire more black teachers,

- *Created an employment placement service to help minorities find jobs, and

- *Sponsored hundreds of discussion meetings in private homes to help educate community people on the evils of discrimination.

However, HRC ran into brick walls in the late sixties with the police, as they began to investigate discrimination complaints made against the city's cops. After a series of heated arguments, the power to investigate city organizations was taken from HRC, which was then broken into two groups, the Human Rights Department and the Human Rights Commission. The investigation of the police and other city officials was a power eventually turned

continued on page 21

Letters

continued from page 2
 revolution as being a mass undertaking, but rather the sole glory of a handful of elitist warriors. They don't see the struggle as being a protracted one, taking place over decades, but rather an apocalyptic event where the people rise up over night, resulting in a beautiful new order in the morning. They will even try to twist Marx and Engels to fit their view.

Indeed we ARE winning over the children of the ruling class, not because it's the "decisive hour", but because our politics and culture present the only clear and present alternative to the American Way.

For revolution to be successful, the programs and plans of action developed by would-be revolutionary organizations must meet with the approval, and win the overwhelming support, of millions upon millions of people, first in local communities then step by step to a national level. It's a mass struggle and a protracted one; it is going to take years to get organized for it.

"...Judgements should sometimes be intuitive...subjective...based on deep feelings, not logic..." Pierre, like many armchair radicals, confuses "feeling" or "thinking" with action. To them its how one "feels" or "thinks" which is the determining factor, above what one does. But what one does, how one acts in the interests of the people, this determines what is revolutionary and what is not. Actions should serve to unite, educate and involve the people, while drawing a clear line between the enemy and ourselves. Offing a black superintendent of schools who had the support of the black community does not measure up, it is counter-productive. "Faith," "deep feelings," "signs," these are the things of witch doctors, priests and superstition. They are not the principles on which to build a mass-movement capable of turning over this present dis-order.

It was not "political expediency" which prompted us to take our position. We're sure the mayor and every reactionary would be ecstatic if we were to come out in full support of the SLA. He would then have the opportunity to paint us with the brush of fanatics with nothing to offer. He would try to use the opportunity to isolate us from our community, just as the SLA was isolated. He can't stop the Free Parks Program even if he wanted to. The people and the program are organized, and this year the City isn't giving any money to the program. The concerts are possible because the people are making them -- the mayor is only a hassle.

We want "food for the hungry" too. Not food thrown off the back of a truck to a crowd of outstretched hands once. But an ongoing program that the people organize to meet their needs. We want them on a local, national and international level. For that reason we work in Ann Arbor, everyday, to create an example of a comprehensive community made up of working alternative socialist programs and institutions that can win over the required mass support with diligence and time.

We are not opposed to violence that clearly furthers the people's cause. But we are deeply opposed to violence that is motivated out of frustration, out of white guilt, out of macho visions of grandeur. Mantras do not stop bullets, but they can help one stay humble, keep sight of the long-range goal and choose the time and target well. All of which the SLA failed to do.

"They did not exist to bring down the system. They existed as a sign..." Pierre says. We exist to bring down the system. There's been enough "signs" already over the last decade. We do not now need martyrs, "signs" or faded images. We need people alive and working.

The question is not what are you ready to die for, but what are you ready to live for.

A recent editorial in the Black Panther newspaper crystalized the experience many of us went through following the politics of emotion as currently put forward by the SLA.

WOMEN'S CENTER BEING PLANNED

How come a progressive place like Ann Arbor doesn't have a place just for women?

Local women have long been asking this question, and some of them are now getting together to make it a reality. About thirty women have been meeting for the past two weeks to organize a Women's Community Center.

So far, the group has concentrated on defining what a Center ought to be, in terms of women's wants and needs. Ideally, it would be in a large house or building big enough for holding meetings and other large gatherings. It would be a meeting place for women's groups, and could hold more permanent organizations like a women's reading room and bookstore. The center would serve as a focal point for women, with information on community organizations, resources and other information.

One of the most popular suggestions for the Center is a women's coffeehouse. Ann Arbor has no place for women to go socially to relax and meet other women. A coffeehouse could provide an alternative to the usual male harassment many women experience at bars and restaurants. It could also be a place to hear music for and by women. Because the music industry is primarily male-dominated, many talented women often have no place to perform, and women's music has often been ignored. A coffeehouse could give unknown local women musicians a chance to be heard, and also bring in better-known women who have not previously

performed in Ann Arbor because no group would sponsor them.

The current meetings are not the first attempt to open a Women's Center in Ann Arbor. Two earlier attempts were made, but each time, various problems arose.

The best known of the two was Feminist House, originally located at 225 E. Liberty, next to the offices of *Herself*. According to Karon Van Gelder, a woman who helped organize Feminist House, the major problems were funds and energy. At first, most energy was spent looking for a building, preferably a whole house, and trying to raise the money to put down the large deposits. A benefit featuring Gloria Steinem raised several thousand dollars, which were eventually used to pay rent for the Liberty Street office when no other building was found. The office proved too small for most meetings and gatherings, and eventually closed when funds and energy ran out.

Several new ideas are being tried to help avoid some of the problems which have been faced in the past.

First, women are currently contacting other women's centers around the country to see how they have managed to be more successful.

In addition, plans are underway to organize some of the projects such as the coffeehouse even before a permanent building is actually found. It is hoped that by providing other means of involvement than just fund-raising and house-seeking, more women will help in the organizing



of the center.

One possibility currently being checked out is working with the Women's Crisis Center, which is also trying to obtain a house for a more permanent office. The Crisis Center wants to expand its facilities to include a place where women can temporarily stay when they are facing problems. Part of the house may be able to provide space for a community center as well.

The meetings to organize the Center are open to all women, and it is hoped that as many women as possible will contribute information and ideas which may help to get the Center started. The group is also looking for leads on a house or building which might be suitable for the Center. For information on the meetings or the Center, contact 761-3181.

(Editor's Note: There will be a benefit for the Women's Community Center on Saturday, July 20 in the Modern Languages Building Auditorium. The flicks are "They Shoot Horses, Don't They", with Jane Fonda, and two Marlene Dietrich classics.



photo:Pam Church

Womens Photo Exhibit

Ann Farrah and Pam Church, two Ann Arbor women, recently exhibited their photographs at the North Campus Commons Gallery.

The selection of photos are varied and full of contrasts. Some of the photos that impressed me the most reflect the obvious theme of being a woman. The Statue of Liberty (opposite), a photo by Pam, depicts the hypocritical American symbol of emancipation and equality in more realistic terms: plastic mask, tin foil crown, raising a manufactured flashlight. A photo by Ann of a young girl crushed in a crowd (probably being dragged through a department store by her mother while her brother was probably off having fun playing baseball), reminded me of many a miserable day from my own youth. Both Ann and Pam photographed nude women in a sensuous manner, vastly different from the Playboy pinups most people are accustomed to. They do not flaunt an exploited sexuality, but amidst natural shadows and warmth the beauty and joy of being a woman are captured.

Art, and particularly photography can be like a mind-expanding drug. Living in America bombards you with so many images, commercial hypes, clutter, rushed, hostile and frantic vibrations, that for protection, we often close ourselves off and don't focus on the beauty around us. Although the photos exhibited are not all what is classically considered beautiful (an old wrinkled woman, a toothless grinning worker, a full, glaring black police woman), the effect of the photos is to open one's eyes to focus on what and who else shares the planet with us. The experiences of two sensitive and perceptive women are communicated in a way that is positive and unifying. It is also encouraging that more women are gaining the strength and courage to delve into the predominantly male field of photography to express a woman's point of view of the world.

--Barbara Weinberg

"A careful reading of the three SLA tapes sent to radio station KPFK in Los Angeles reveals them as an impassioned call for reckless, defeatist, last-ditch-stand terrorism and insurrection; 'off the pig' rhetoric completely devoid of any consciousness-raising program, method or process...The Black Panther Party has been down that road, helped by agent provocateurs and fools, and was nearly destroyed as a result. The brain trust of the SLA wants to lure Black and other oppressed youth down that same road... the road to their extinction."

In struggle, SUN Editorial Board.

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Bridging the Gap Between People and Art: ART WORLDS

A bit of hesitation may cloud your mind as you view the steep stairway flanked by turquoise walls. Art Worlds is located on the upper floor of a building at 213½ South Main Street in downtown Ann Arbor. Like its workshops and seminars, it is always expanding. Its studios and art rooms will soon stretch over two to three buildings, existing now on two different floors.

The non-profit creative arts center founded in October of 1972 is organized by Cecil Taylor, a very pleasant, warm man who is responsible for its creation along with his wife Barbara.

Mrs. Taylor, a former teacher, has done much to contribute to the center with her love of the theatre, art and dance.

A former engineer and photography buff, Taylor deals with the goings-on at Art Worlds, a job that keeps him hopping a large portion of the day.

The Center now offers approximately 70 workshops with the latest addition of six more. The classes range widely in fine arts and crafts that include (besides painting, drawing and weaving) glass blowing, stained glass art, and batik and tie dye. They offer mime and magic classes in theatre and music and communications classes. In dance, two attractive classes have been Hawaiian dance and Beledi or belly dance. Modeling and physical and mental disciplines are offered, including yoga classes, Kung Fu, and T'ai Chi Ch'uan. There are a wide variety of photography classes available, with an excellently equipped darkroom.

Most of the workshops are held for sessions of 1 to 10 weeks with the cost averaging from \$15 to \$20, depending on the class.

Those who are unable to afford the total workshop fee are often able to work at Art Worlds to defray a portion of their fee. No monies or additional allocations support Art Worlds other than the fee of each individual work-

shop. Since the center is totally self-supporting and non-profit, volunteer workers and donations in many areas are needed and welcome for and future growth.

Because of the small size of the workshops, people get more individualized instruction as well as learning how to work closely with the other people in the class.

"We want a relaxed, informal atmosphere in which to learn," Taylor commented. "People haven't learned to stop and know people."

The workshops are not graded and are non-competitive, providing a retreat from the institutions that thrive on that kind of performance system. They are "designed for cultural advancement and self-improvement" for the individual.

Art Worlds has made many contributions to Ann Arbor by sponsoring groups for the community's benefit. Members of the Art World's Beledi classes participated in the Ethnic Fair held September 14 and 15 last year here. It will participate in this year's festival also, in connection with the Arabian division.

Art Worlds also brought to town the Friends Roadshow, a troupe of internationally trained actors who performed acrobatics, mime, magic and dance in celebration of the city's Sesquicentennial birthday in May. Art Worlds always participates in the annual Art Fair Ann Arbor holds each summer.

The multi-media studio also rents dance studios and darkrooms to the public at a minimal cost.

The workshops are open to all people of all ages. It is a great place to be involved totally in small, "people-sized" groups, without the alienation so often found in large classrooms with lecture-type methods. If a student seems to be accelerating faster than the others, his needs will be seen to by the instructor.

Art Worlds functions by "bridging gaps between all peoples and cultural

continued on page 22

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What the Power Companies Nuclear Power: The Ultimate

The nuclear power plants that Richard Nixon used to buy off governments in the Mideast are the same kind of plants that are multiplying in this country at a rate that poses a doomsday threat to the future life of this planet.

The power companies, and their friends in the Federal Government, have tried to minimize the dangers of nuclear fission. But last month the Atomic Energy Commission (AEC) slipped out a report that documents 861 "abnormal occurrences" at nuclear power plants in just the past year -- including 12 leaks of deadly radiation into the environment. And by the AEC's own reckoning there have been more than 300 major accidents with nuclear reactors since 1945. In one case three workers were killed, and in another, 10 thousand gallons of radioactive water were dumped into the Mississippi River.

What the future may hold is even more chilling. Based on AEC figures, the Union of Concerned Scientists have calculated that if 20% of the radioactive gas in a small (650 million watt) plant were to escape, it could form a cloud that would kill people as far as 100 miles from the reactor. If the winds dispersed the cloud, an area the size of Pennsylvania could be contaminated.

Imagine a half million people fleeing from clouds that could cripple them, blind them or kill them. Where would these refugees go?

Unfortunately, this scenario is not as implausible as it once seemed. Nuclear experts have been forced to admit that nuclear power plants still contain many defects, both in the way they were built and the way they're being operated.

Consider, for instance, Consumer Power's Palisades Nuclear Plant at South Haven, about 150 miles from Ann Arbor. The plant there was shut down last August after the AEC found that it was leaking radiation through its exhaust pipes and through hundreds of tiny pinholes in the steam generating pipes. Earlier it had been discovered that Consumer's was dumping gallons of radioactive waste into Lake Michigan.

The public, as it turned out, had to find out much of this on its own. Consumer's, which is now under investigation by the U.S. Justice Department, ignored the law that requires it to report all leakage incidents and tried to solve the leaks without informing the AEC.

It is a tribute to luck, rather than to the ability of the nuclear experts, that thousands of people were not contaminated by the South Haven plant. The SUN learned, for instance, that Consumer's officials would sometimes shut off the radioactive alarm system because the alarms were being set off "too often." With the alarms off, massive leakage could have gone undetected for weeks.

Consumer's has also had similar problems at its other nuclear plants, and Consumer's problems are typical of those at the other 30 plants scattered across the U.S.

Take the most basic reactor safety system, the ECCS (Emergency Core Cooling System). Its function is to restore cooling water to the hot nuclear core in case a pipe ruptures and spills all the water that normally cools the reactor. But IF this backup cooling system would also fail, the result would be a "meltdown" -- a catastrophic leak.

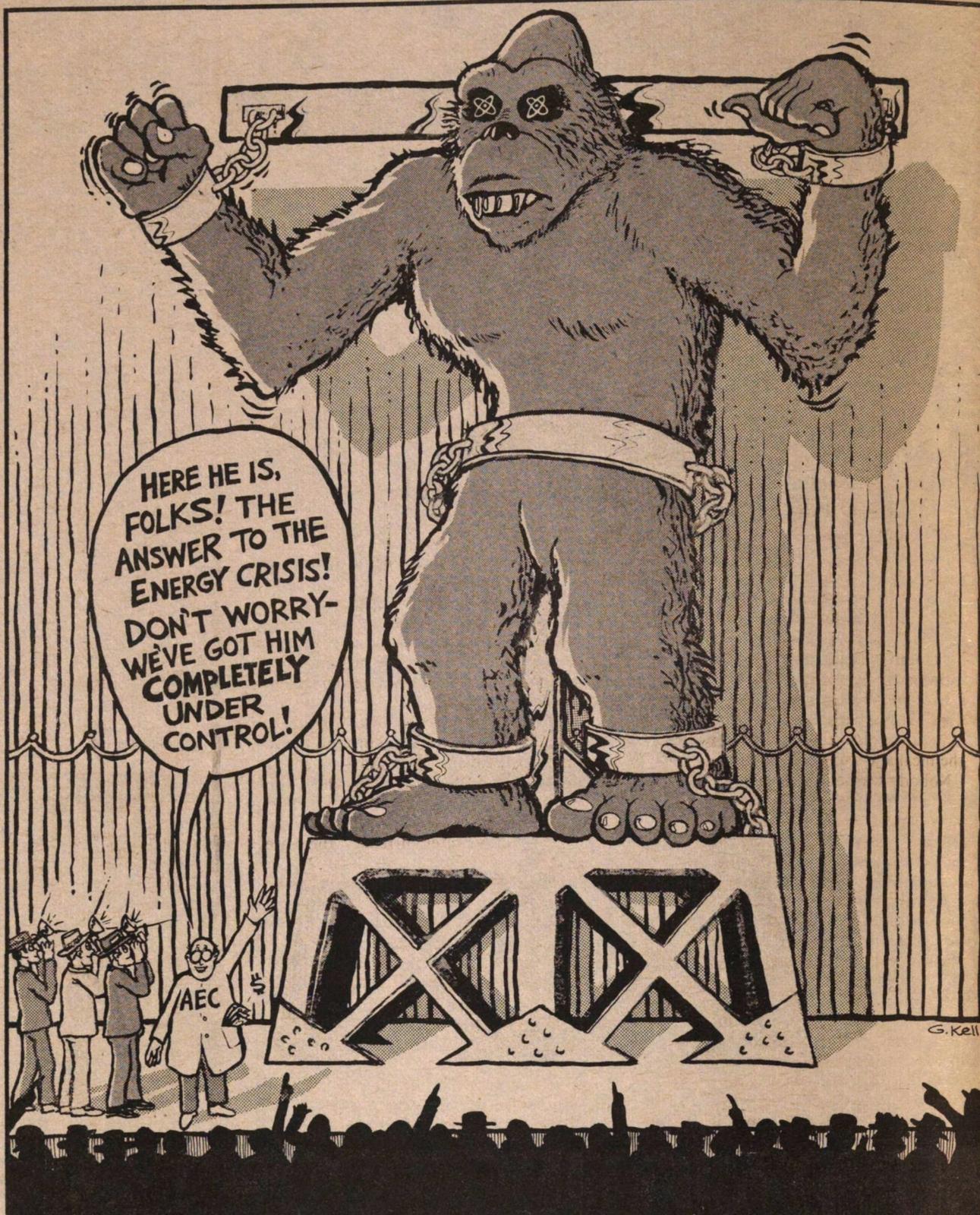
Right from the beginning the fail-safe nature of the ECCS has been in doubt. In 1965, at a point when larger nuclear reactors were first used, the Aerojet Nuclear Company at the National Reactor Testing Station in Idaho found several mechanical failures in the ECCS. Again in 1970-71, the ECCS failed to pass six-out-of-six tests conducted by Aerojet.

The reactor community was stunned. But the Aerojet report was suppressed by the AEC. Only recently have investigative reporters and consumer groups been able to dig it out.

The possibility of still worse accidents, such as the bursting of the reactor vessel or boiler, is also more real than the AEC has been willing to acknowledge. The recent hearings on emergency cooling safety have shown that some of the AEC data on vessel safety is unreliable.

The AEC thus far has not considered this a possible event and thus has not asked reactor manufacturers to take it into account in their designs. Yet this type of incident would also cause catastrophic meltdown.

Peter Morris, Director of AEC Regulatory Operations, made the AEC position clear in February of 1973. "...Within the AEC it has been the policy that designs should not be required to provide protection against pressure vessel failure. So the question of whether or not such an event was credible did not arise. The reason is very simple -- no design was available for a building which could withstand the consequences of pressure vessel failure, so it was decided to accept the risk."



Leukemia and other blood cancers rose 70% between 1957 and 1967 in Beaver County, Penn., the home of a nuclear power plant which began operation in 1957. Yet despite this and other documentation of the high danger of nuclear power technology, construction of more plants by the \$40 billion a year nuclear industry continues unabated, and with strong Government support.

THE SAFETY RECORD SO FAR

The Atomic Energy Commission has a habit of pointing with pride to its safety record. But the actual record has included fuel-rod leaks, control-rod failures, explosions, radioactive gas release, fuel meltdown, and plugged cores.

Plus there have been these highlights:

—In 1961, a plant in Idaho experienced a "nuclear excursion" -- a sudden uncontrolled fission reaction and it spread radioactive contamination over the station.

—Northern States Power Company nuclear plant had an accident that dumped 10,000 gallons of radioactive water

into the Mississippi River, causing Minneapolis to close its water intake gates.

—In 1961, an accident at the SL-1 reactor in Idaho killed three workers.

—At Big Rock Point Nuclear Plant near Charlevoix, Michigan, control rods stuck in position, studs failed or cracked, screws jostled out of place and into machinery, a valve malfunctioned, foreign material lodged in critical moving parts, and welds cracked at 16 points.

—In Illinois, the Advanced TRIGA reactor was humming, along at 1.5 million watts when someone flushed a toilet which dropped the main water pressure. This stopped a

Aren't Telling You Pollutant

pump which stopped another pump, triggering a safety device and shutting down the entire reactor. Some of these incidents could have produced a radiation "rainstorm" that would have had effects on the planet for generations.

"There is no large disagreement about the biological harmfulness of radiation. A single 'curie' of lethal strontium 90, with a radioactive half-life of about 30 years, will spit out 37 billion high-speed particles per second, and each emitted particle has enough energy to smash about a quarter of a million chemical bonds in human tissue. Both cancer and genetic defects can start with radiation injury to a single cell...Radioactivity is the ultimate pollutant."

— Environmental Protection Agency

Despite all this, the whole process involved in generating nuclear power, from the mining of uranium to the "perpetual guardianship" of millions of nuclear waste gallons, is unsafe.

URANIUM MINING AND MILLING

The whole nuclear fuel cycle for nuclear power plants is one that generates radioactive wastes at each step.

The cycle begins in the uranium mine. Here radium and its decay products, such as radon gas, emit radiation.

Radium-induced lung cancer doesn't show up for 10 to 15 years, but when it does there is virtually nothing that can be done. It is a particularly virulent form of lung cancer, resistant to all traditional chemical and x-ray treatments.

Nobody warned the miners in the 1,000 uranium mines across the west during the '40's and '50's and it was only in 1967 that any safety standards were enforced for them. Now, of 6,000 uranium miners, hundreds are already dead and hundreds more will die no matter what is done for them. One AEC report projects an estimated 1200 deaths by 1985. A virtual epidemic of lung cancer has begun among uranium miners.

A particularly glaring example not included in the Environmental Health Department statistics above, was brought to light by journalist Amanda Spake, who received a grant to research the cases of 100 Navajos hired to work the Kerr-McGee uranium mines near Cove, Arizona in 1954.

Twenty-one years later, 18 miners are dead and another 21 are ill, with the familiar initial symptoms of their dead co-workers. Up until now, lung cancers were rare among the Navajos.

About 90 million tons of waste ore, or tailings, are piled up outside uranium mills from Texas to Oregon. Ground to a sandlike consistency to remove the uranium, these tailings contain radium-226, which has a half-life of 80,000 years. (This means that it takes radium-226 80,000 years to lose half of its radioactivity.)

Radium and thorium, like strontium-90, are absorbed by the bones. Radium from tailings decays into radon gas and its by-products -- the same cause of lung cancer in radium miners. Also, gamma radiation emitted from the tailings can cause leukemia.

Of 26 uranium mills operating in 1963, ten discharged liquid waste into streams. In 1958-59, the Animas River below uranium mills in Durango, Colorado, contained almost 300% of the safe maximum daily intake for radium. Crops raised on farms irrigated by the Animas River had twice as much radium-226 as other crops.

Radium from the tributaries of the Colorado mixed with sediment and moved downstream to Lake Mead. Studies of Lake Mead with its tributaries -- a major

drinking-water and irrigation source for seven states -- showed radium concentration in bottom sediments three times the normal level.

By 1966, the U.S. Public Health Service was checking tailing piles. El Paso Natural Gas Company's uranium tailings in Tuba City, Arizona -- on Navajo land -- showed radium radiation levels up to 1,000 times the average background readings. Gamma radiation was 12 times background level.

After the uranium ore is milled it goes to a refining plant where it is refined and enriched with additional uranium-235, by gaseous diffusion. The fuel is then converted to a metal, uranium di-oxide, and is formed into small pellets which are in turn encased in long metal tubes, or cladding. Large numbers of these tubes are assembled as bundles; the basic fuel elements within the core of the nuclear reactor consists of many bundles combined.

NUCLEAR POWER PLANTS

Although a nuclear reactor does not produce smoke, fly ash or sulfur dioxide, it does produce three types of radioactive pollutants: solid, liquid, and gaseous.

Solid wastes consist of such items as clothing, reactor parts and tools -- which may be highly radioactive -- depending on their use. Such wastes are customarily buried in cement drums either in trenches in land or at sea.

One obvious hazard of sea dumping would be containers breaking and releasing their radioactive contents, which might wash upon crowded beaches. Contamination of food chains, concentration of wastes on continental shelves, movement by underwater currents -- these are all likely possibilities.

Some liquid wastes, such as cobalt-58 and chromium-52, on the assumption that they are "low-level" are discharged into surrounding water sources. (Keep in mind that the National Academy of Sciences has recommended the lowering by 100% of the permissible radiation levels.)

Steam, vented through the stacks of nuclear power plants, contains Krypton-85 (which adds seriously to the exposure burden of radioactivity); Tritium (combines with water and accumulates in the food chain all the way up to man); Iodine-131 (has been found concentrated in cattle thyroids in Nevada and other western states -- severely damages the thyroid and can cause harmful biological changes -- including cancer); Iodine-129 (has a half-life of 17 million years and is accumulating in the areas around nuclear plants).

What does all this mean for people? According to Dr. E. J. Sternglass of the University of Pennsylvania, leukemia and other cancers of the lymphatic and blood forming systems rose 70% between 1957 and 1967 in Beaver County Pennsylvania. Beaver County is the home of the Duquesne Light Company's nuclear power plant, which began operation in 1957. In the county, cancer in all forms rose to a peak of 30% above levels before the operation of the plant. In comparison, the state's cancer rate rose 9% during the same period.

REPROCESSING PLANTS

The biggest problem lies in disposing of the actual fission products of the nuclear power plant. After having undergone controlled fission in the core, the fuel elements are extremely radioactive. They are removed and shipped in specially cooled and shielded containers to a fuel reprocessing plant.

And accidents in transportation have oc-



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Planet News

Colson Fingers CIA

Former White House aide Charles Colson had asked a private investigator to look into the possibility that the C.I.A. was involved in the 1972 plane crash which killed E. Howard Hunt's wife, Dorothy.

Colson's interest in the plane crash was revealed this week by the *Washington Post*. *Post* reporter Rudy Maxa states that Colson held a secret meeting a few weeks ago with Washington private investigator Richard Bast.

The *Post* quotes Bast as saying that Colson wanted help in proving that the C.I.A. may have been behind the Watergate scandal, allegedly in an attempt to discredit high-level members of the Nixon administration.

Bast says that Colson also asked him to look into the circumstances surrounding the December, 1972, airliner crash in Chicago which killed Dorothy Hunt and 42 other persons.

Following the crash, investigators found \$10,000 in cash—in \$100 bills—in Dorothy Hunt's handbag. In addition, it was learned that her life had been insured for \$225,000 just moments before she boarded the airplane.

Chicago investigator Sherman Skolnick has charged that the flight was deliberately sabotaged to silence Dorothy Hunt. The Federal Aviation Administration, however, concluded that the crash was only an accident. **ZODIAC**

Exxon Uranium Mine-ded

Another sign that large oil corporations are successfully cornering the market on other forms of energy as well, is a recent move by the Exxon corporation.

Exxon, the largest oil company in the world, recently signed an agreement with the State of Pennsylvania that permits Exxon to search for uranium on 23,000 acres of State-owned game lands—at \$2 an acre.

If the company discovers uranium, the leases will then be renegotiated at a higher per-acre rate, which would then permit Exxon to mine uranium ore. **ZODIAC**

Ants In Our Plants

The British government has decided to rely on English, rather than American-built nuclear power plants after a year long study concluded that U.S. atomic power plants are simply not safe enough.

The *Times of London* reports this week that the British government will publish

its findings on the safety of American nuclear power plants in mid-July.

The *Times* states that British atomic scientists were severely disturbed about the high number of "abnormal occurrences" in nuclear plants in the United States last year. The *Times* quotes an American Atomic Energy Commission study which confirmed that American nukes suffered 861 "abnormal occurrences" during 1973.

The British study also found that because of the "occurrences" or minor accidents, American reactors were available to generate power only 70 per cent of the time during 1973. This was a drop in atomic plant efficiency compared to the previous year, the *Times* says. **ZODIAC**

CIA Used AFL-CIO In Chile

A Washington, D.C., research group has charged that the A.F.L.-C.I.O. was used by the Central Intelligence Agency as a conduit for funds to overthrow Chile's socialist President Salvadore Allende last fall.

These charges are being voiced by the "Organizing Committee for the Fifth Estate,"—an organization founded, in part, by writer Norman Mailer, to investigate U.S. intelligence agencies.

The Fifth Estate reports that the A.F.L.-C.I.O.'s "Latin American Education Project" was used by the C.I.A. to channel millions of dollars to anti-Allende right-wing labor forces in Chile.

George Meany, who serves as chairman of the Latin American Education Project, has denied the charges. But the Fifth Estate reports finding that the project began pour-



Prez. Will Look Down On W.W. III

The \$92.6 billion military budget requested by the Pentagon for the fiscal year that began July 1st is the biggest ever.

Among the items the Pentagon says it needs is a new save-the-President-airplane—officially called the "National Airborne Command Post."

In the event of an all-out nuclear attack, the President and about 40 of his top aides would supposedly board this special plane, take off, and then direct missile attacks from somewhere in the stratosphere.

The aircraft will be stationed at Andrews Air Force Base in Maryland, have a windowless compartment, and a computer bank to direct rocket attacks. It will be equipped with special shields to protect it from radioactivity and electro-magnetic pulse.

Details of the flying command came to

light at a recent Senate Armed Services Committee hearing.

Mississippi Senator John Stennis, the chairman of the committee, expressed one concern about the plane: Stennis feared that it might be a little overcrowded. Senator Stennis noted that the passenger space "is only slightly larger than the elevator in the Senate office building." With 40 people and the President in that small area, said the Senator, things might get a little stuffy.

The plane is equipped with enough fuel to fly above an atomic holocaust for about 16 hours. The Senators did not discuss whether provisions had been made to preserve an airstrip where the plane could land once the war was over. **ZODIAC**

It's The Real Thing-Plastic

While other major companies are turning toward recycling their products, the Coca Cola company is doing just the opposite.

Coke has announced it will begin selling its soft drinks next year in non-reusable throw-away plastic containers. The company has ordered more than 200 million pounds of plastic containers from the Monsanto Chemical company.

Monsanto says that the containers cannot be used again because they will be deformed and contaminated during use.

Chemical Week magazine reports that other major manufacturers are "peevied" at Coca Cola's decision: They predict that with millions of Coke's throw-away containers around, there will be a harsh government crackdown on the entire packaging industry. **ZODIAC**

ing funds, provided by the U.S. government, into the conservative Chilean Labor Movement in the early 1960's, nearly a decade before Allende rose to power.

The fifth estate says that with Allende's election in 1970, the Latin American Project "swung into action like never before." According to the Fifth Estate, the labor group began holding a series of special seminars for right wing Latin American workers at Front Royal, Virginia, just an hour's drive from the C.I.A. headquarters at Langley.

The research group says that the A.F.L.-C.I.O. project financially supported the truck owner's strike in Chile, a strike which crippled the Chilean economy and helped bring on the downfall of Allende.

Time magazine, during that truckers' strike, reported that the truckers were eating steaks while many other Chilean workers were starving. According to *Time*, when asked where the money for the steaks came from, striking truckers responded "from the C.I.A." **ZODIAC**

Time, Newsweek AbNORML

The nation's two top newsweeklies—*Time* and *Newsweek*—have refused to sell advertising space to a group supporting reform marijuana laws.

The full-page ad, created by the National Organization for the Reform of Marijuana Laws (NORML), asks for contributions to help the organization continue to lobby for legislative reform on the marijuana issue. NORML is the largest such group in the country.

The ad features a caricature of Queen Victoria holding a marijuana cigarette. Over the drawing the bold-face headline states "Last year, 300,000 Americans were arrested for smoking an herb that Queen Victoria used regularly for menstrual cramps." The ad goes on to note that several states have moved toward decriminalization of marijuana, and that numerous scientific studies have reported that grass is "relatively harmless."

According to NORML director Keith Stroup, *Newsweek* rejected the ad on the argument that marijuana decriminalization is a taboo subject. *Time* magazine gave no official explanation for their rejection, but privately said that they objected to the term "menstrual cramps" in the ad copy. Both magazines regularly run ads for laxatives, prophylactics, cigarettes, alcohol, sanitary napkins and other products that were once taboo.

Stroup says he'll take the issue to court if the magazines don't reverse their decisions. **ZODIAC**

Biofeedback Birth Control

Biofeedback techniques may soon be used for birth control.

Biofeedback is a technique, similar to meditation, which enables students of the art to regulate and relax their bodies.

The *Los Angeles Times* reports that some experts in biofeedback are able to raise and lower the temperatures of parts of their bodies, simply by concentration and practice.

The *Times* says that the method may soon prove to be an effective male birth control device by permitting men who practice feedback, to warm their scrotums and thus destroy their sperm. The newspaper says "now being studied, the method is not yet acceptable as a contraceptive measure because long-term effects are unknown." **ZODIAC**

If They Gave A War...

NEW YORK—Although Portugal has not yet negotiated an official ceasefire with liberation forces in its three African colonies, recent reports indicate the presence of strong anti-war sentiments among the Portuguese soldiers in Angola, Mozambique and Guinea-Bissau.

The Algiers office of the Popular Movement for the Liberation of Angola (MPLA) recently received a taped communique in which 150 Portuguese soldiers stationed in the region of Cabinda in Angola stated that they have refused to continue fighting, and that they demand the independence of the Portuguese colonies.

Cabinda is the tiny oil rich province in the North of Angola where the Gulf Oil Corp. has developed a huge offshore drilling operation as well as a refinery on the mainland. The oil reserves there have been described as a "new Kuwait" by Gulf officials.

Similarly, in Mozambique, Portuguese officers in the Southern area of the country called for a ceasefire and direct contact with Frelimo, the Mozambique Liberation

Front.

And several Portuguese soldiers stationed in Guinea-Bissau have also declared that "If negotiations do not bring immediate results we shall negotiate with the PAIGC ourselves." The soldiers also stated that they are determined never again to take up arms against the liberation fighters, with whom they have come into close contact.

The informal ceasefire in Guinea-Bissau has progressed so far that in an interview in Lisbon the Portuguese minister in charge of the colonies said that fraternization between the Portuguese army and the liberation forces has been such that Portugal could not resume the war even if it wanted to. Officers at headquarters in Bissau, the capital of Guinea, agree. pax. LNS

Searches Unwarranted

The *St. Louis Post Dispatch* reports that 380 agents with the Federal Drug Enforcement Agency (the D.E.A.) have been given the power to search persons and residences without warrants.

This search and seizure power, the newspaper states, was created by transferring the 380 agents from the D.E.A. to the U.S. Customs Department. Under an act passed by the first American Congress in 1789, customs agents are permitted to open and search packages without warrants—a procedure widely practiced at most points of entry into the United States.

The D.E.A., however, is planning to employ this warrant-less practice on a much larger scale. According to an agency spokesman, D.E.A. agents—using their semi-official customs status—will be restricted in their searches only by what is known as "first opportunity."

"First opportunity", explains the agency, means that field agents throughout the United States will be permitted to search

packages, warehouses, and even private homes if agents believe it is their "first opportunity" to seize contraband that might have been smuggled into the United States.

The policy, as interpreted by the D. E.A., means that Agents, without warrants, could forcibly enter a person's home and search for a stash of marijuana without a search warrant—if the agents believed the pot had been smuggled in from Mexico or another foreign country.

The D.E.A. originally intended to ask Congress for approval of this controversial power. However, because of Congressional reaction to Watergate, the agency changed its mind and assigned the 380 agents to customs instead.

The drug agency says it hopes to get Congressional approval at a later date.

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Brave New "Feelies"

Are you ready for the "feelies"?

A Bell Laboratories engineer has developed a device which creates false sensations of touch.

Engineer Michael Noll calls the gadget a "machine communication tactile device"—or "feelies" for short. The machine enables people to feel three dimensional objects that don't exist, by using a computer hooked up to a grasped knob.

The computer can cause a person to feel a rubber sphere suspended in space, a cube, or several other shapes. *Variety* magazine suggests that feelies might some day be used in conjunction with home tv to create all kinds of weird impressions.

ZODIAC

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Roots AND Branches

With this page the SUN is initiating a new regular literary feature, Roots and Branches, which will bring you a sampling of historical prose and poetry which has helped to define the nature of our culture and political worldview.

With the mass media around us continually bombarding us with current phenomenon and ignoring much of what went before, we feel it is imperative that people learn more of their roots. New books, for example, are fine and often useful, but how often do we find out about the classic works of five and ten years ago? To help fill the gap, this column will begin reprinting a wide variety of material to take us forward, into the past.

Our first two pieces this time are from "A History of America", by Bill Hutton, one of the original New Age journalists, whose work was first published by the Detroit Artist's Workshop Press in 1966, and who remains relatively unknown.

The Declaration of Independence

"Is life so dear or peace so sweet as to be purchased at the price of...slavery? - I know not what course others may take, but as for me, give me liberty, or give me death."

Patrick Henry

Eddie Steamshovel, Tod Damone, Bob Bob Bob and Soap Xhead spent Tuesday mornings scrubbing tobacco stains off their knees. They wrote the Declaration of Independence. Once when Eddie Steamshovel was by himself in a tavern beer cooler in Michigan he took out his Raisin Bran Detectocode Flasher. These men were weird and had grown up with the usual pre-revolutionary superstitions like doing the Monkey and Frug would give you Anthrax.

"Tod Damone, I want you for my sweetheart," said Bob Bob Bob, as Tod Damone rolled away in a cloud of reefer smoke, Eddie and Soap Xhead were playing Canasta on the wicker table. They had tall cool drinks made from Gin and pineapples and wore white cotton suits waiting for the mail boat to come in. This was Africa!

Bob Bob Bob was looking out the window at the unbroken countryside. He smoked some reefer and decided that the Declaration should state all men are created equal and that all men have certain rights of life, liberty and the pursuit of happiness. It was good to have marijuana legal, he thought. He knew the Declaration should provide a just and fair Government. When a Government was unfair with its people it was time to plan a new one. Even Abraham Lincoln said that. Bob Bob Bob decided to include a long list of ways in which the Mother Country had been unfair and mean to the Colonies. He got the rest of the men together and they all got in the stagecoach like Eskimos and went to George Washington's house where George had a field of grass and the men got blasted and Jefferson went staggering home and wrote the motherfucker.



We Come Here To Live

The MAYFLOWER ebbs away shrouded mist plastic masts disappear in white heaven & sailors footshuffle to concertina, splicing mainbrace all night long. It had been a long bitter journey. Plymouth Rock loom ahead like hallucinated gypsy from Madagascar. This is 1620 and these are the first Kolonists to land in this country called AMERICA.

The Indians behind the trees on shore did not know what to think of the Kolonists. They did not know about the Whiteman from Britain. The Indians smoked uta' in their pipes many times thinking what it could all mean. They watched the Kolonists unload their boats. They watched in awe as the most splendid figure they had ever seen walked down the gangplank on shore to America. It was Mr Right. . . .

"All right you bleedin' nits! Let's get this ship unloaded and move into these houses built by Amco!"

Mr Right was the first American. He was dressed in a brown suit. He wore babyblue socks and a handpainted tie from Ethiopia. He smacked his hands together and his eyes sparkled as he looked around at the busy people making the U.S.A.

"I love money," he said to himself & waving to old sailor with a crimson parrot on his shoulder who came his way. The sailor had a peg leg and wore a black patch over his eye.

"Aye, Mate, hit's a bloomin' land a'right. 'Ey, you got the ticket?" the sailor added.

Mr Right reached into his pocket and gave Captain John Mason the ticket which entitled the bearer to a FREE INDIAN MASSAGE at a disreputable teepee down the trail. He surveyed America. "YOU WIN A MILLION BUCKS!" he shouted at the top of his lungs. He ate some Skippy Peanut Butter. He looked at the mountains behind him to the north and felt the air deep inside his heart and the powerful trees and Peace. By God! This was land!

Fortythree bulldozers plow a big area clear.

"We gotta have some peck with the Redskins," explained Mr Right to a team of reporters from Life Magazine. "It's Thanksgiving and we and the Redman are gonna eat some food."

The Indians brought Swanson Frozen Duck and Turkey Combines and some Boca Cola. The Kolonists had Olivia's Hedgehog Soup and some Mr. McDermont Squash Floats. The Redman and the Whiteman sat at the big Formica table and listened to Rock 'n Roll and ate the food.

"I love Boca Cola," Mr. Right burped during mouthfuls.

After the repast the Indians took Mr Right, Captain John Mason and four Gargoyles back to the Indian Reservation. They sat around the fire passing around a huge peace pipe full of hashish.

"What you plan to do here?" the curious Indians wanted to know.

"Well," began Mr Right, "we're gonna build us some homes. We're gonna build us a society. We're gonna build us a place where men can live free. We're here to end persecution of men's rights. We're here to end tyranny. We want a country where everybody is free to do as he or she wishes. We want to be happy. Boys," said Mr Right, signalling to the soldiers in the bushes, "kill these here Indians and let's get cracking on a little asphalt shoe parlor."

"With mustard katsup & relish!" screamed the men, placing their poisonous muskets up the old Indians' asses and fill them with Chinese lead.

Plymouth was settled in 1620 by a group of Separatists who had fled to Holland from England seeking religious freedom. Financed by the Virginia Company, they sailed to the New World in the Mayflower under the leadership of John Robinson and William Brewster. They landed in Plymouth which was outside the legal limits assigned by the charter, so they drew up a charter, the Mayflower Compact, to give themselves legality. A year later they secured legal title from the Council of New England. Their success was ensured by the captainship of Miles Standish, the governorship of William Bradford and their group perseverance in discharging their debts. In 1691, however, they were absorbed by their more powerful neighbor, Massachusetts. The Plymouth colony had lived by diversified farming, fishing, ship building, commerce, manufacturing of textiles, leather goods, iron wares and rum.

(Editor's note: Marge Piercy was in Missoula, Montana recently to read some of her poetry. Extremely moved by Missoula women's accounts of the lack of official response to assaults on women, and after a sleepless night, she wrote the following poem.)

Missoula Rape Poem

There is no difference between being raped and being pushed down a flight of cement steps except that the wounds also bleed inside.

There is no difference between being raped and being run over by a truck except that afterward men ask if you enjoyed it.

There is no difference between being raped and losing a hand in a mowing machine except that doctors don't want to get involved, the police wear a knowing smirk, and in small towns you become a veteran whore.

There is no difference between being raped and going head first through a windshield except that afterward you are afraid not of cars but half the human race.

The rapist is your boyfriend's brother He sits beside you in the movies eating popcorn.

Rape fattens on the fantasies of the normal male Like a maggot in garbage.

Fear of rape is a cold wind blowing all of the time on a woman's hunched back.

Never to stroll alone on a sand road through pineweeds, never to climb a trail across a bald spot on a mountain without that aluminum in the mouth when I see a man climbing toward me.

Never to open the door to a knock without that razor just grazing the throat. The fear of the dark side of hedges, the back seat of the car, the empty house rattling keys like a snake's warning.

The fear of the smiling man in whose pocket is a knife waiting to glide its shark's length between my ribs.

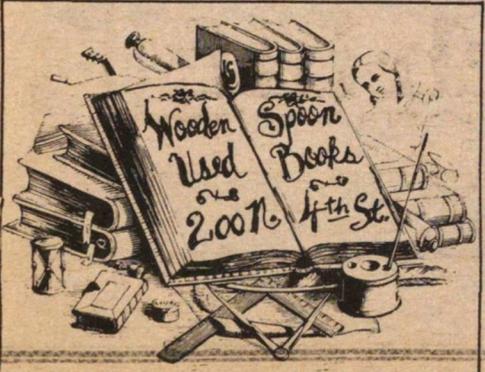
The fear of the serious man in whose fist is locked hatred.

All it takes to cast a rapist is to be able to be able to see your body as jackhammer, as blowtorch, as adding-machine gun.

All it takes is hating that body your own, your self, your muscle that softens to flab.

All it takes is to push what you hate, what you fear onto the soft alien flesh. To bucket out invincible as a tank armored with treads without senses to possess and punish in one act, to rip up pleasure, to murder those who dare

live in the leafy flesh open to love.



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SUN Photo by Leni Sinclair

Mingus is a relentless leader -- demanding, probing, prodding at all times for the self that is, whatever it be. An existential bebopper with a flame of hope, a flame that heats the soul and cooks his music and this book.

Book Review: "Beneath The

This review has not been misplaced. Those who have tasted the music of Charles Mingus know he cooks and if you missed his book simmering on the back burner, you're in for a surprise. Published in 1970, Mingus' autobiography, *Beneath the Underdog*, has long been overshadowed by his music. Yet all of the power, lust, and honesty inherent in his music is no less diminished in his book. The "I played here, then, with such and such" syndrome many jazz biographies and autobiographies fall prey to is not present here. *Beneath the Underdog* is the powerful story of Mingus the entire man, not just his musical diary.

Mingus relates his story in the third person; thus his autobiography takes the form of a narrative and lends it imaginative possibilities which Mingus takes full advantage of. Writing in the third person creates distance and a sense of perspective, something I think Mingus was looking for when he began. He wrote the book primarily for himself, giving the pain, pleasure, and quest of his life a crystallization not found in music. "I don't care what the world sees, I'm only trying to find out how I feel about myself."

Mingus is an incurable romantic, and though this quality launches him on flights of inspiration and insight into many realms, it flavors his love life with a bit of unwanted syrup. His love life is salted with great pornography, and according to Mingus, he is quite a fucker. This is due in large part to the advice given him early on by Pop Collette, advice given in great detail and designed to get the greatest satisfaction for both partners. "The Mingus Thingus" looms large in his legend.

The book begins lieurely, capturing "the innocence of youth" and the harsh awakenings of a kid growing up in Watts. Lee-Marie, his first and lasting love, and the cello were his islands of sanity in these early years. One of Mingus' recurrent themes centers upon the ability of fate and circumstance to frustrate the best of human intentions, and they do the best they can to bring our man to his knees. Faced with an avalanche of reality, Mingus toys with his cultural alternative of pimping and drags himself, Lee-Marie, and a third lover down a path he regrets.

"And here were three people who had really loved each other at one time fighting uncontrollable, me standing buck-naked and Donna in bra and garter belt and Lee-Marie in the middle and we were fighting and not knowing why and all the things that had stood for heaven stood for pure

Hell!"

With the help of musicians Red Callender and Buddy Collette, Mingus traded in his cello to slap the bass for bread around Los Angeles. Mingus was swept up by the wave of be-bop and Mingus broadens the word to encompass an entire way of life. The mystic god with wings, The Bird (Charlie Parker) guides and counsels Mingus with music and parables of the enlightened soul. He develops a close relationship with Fats Navarro while they were with the Lionel Hampton Band. Fats came across earthy, a hard reality man. He helped clarify what Mingus had tasted in the business of black jazz. The white controlled clubs, unions, and record companies combined to control the circumstances of black musicians. (Mingus eventually attempts to begin a school for jazz musicians, a venture that has met with varying success.) The thing these two teachers and friends to Mingus had in common were their mutual self-destruction by drugs. Heroin compounded Fats' TB condition, and Mingus witnessed the dying flame of a will beaten by his fate and circumstance. A particular strength of Mingus is his clarity of vision and his ability to question what is in the light of what his sense of beauty says should be. This gives him an intensely personal perspective and either keeps him from making the same mistakes as his peers or else helps him rebound from the agony of his own situation.

There were times when Mingus just couldn't make it. One time, when he couldn't shut out the hum of his own head to eat, sleep, or play, he admitted himself to the Psychiatric ward of Bellvue Hospital in what he discovered was a big mistake. Once in he couldn't get out. Long hours in fruitless head knots with doctors and endless days in hospital beds was bad, but when he overheard talk of shock treatment and lobotomy, he scrambled to pull all the strings he could and got out. Part of this is chronicled in his tune "All The Things You Could Be By Now If Sigmund Freud's Wife Was Your Mother" on the Barnaby Series edition of *Charles Mingus Presents: The Charles Mingus Quartet*.

Throughout his book, Mingus keeps a restrained perspective on his music. His thoughts and reflections upon music ebb and flow with those of his entire life. Fame and laurels are quickly dismissed as the carrot used to guide the jazzman where the powers that be want him. His aspirations are to transcend the dogma and doctrine of the world and create himself in the image

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Charles Mingus "Underdog"

Still Swingin' Mingus

of the truth and beauty within his own soul. It becomes apparent that his music is one, if not the most important, expression of his quest. His bands became veritable schools for cats like Eric Dolphy (also heard on the previously mentioned Barnaby Series record). Mingus is a relentless leader, demanding, probing, prodding at all times for the self that is, whatever it be. See it, feel it, you can shape it. An existential be-bopper with a flame of hope, a flame that heats the soul and cooks his music and his book. He has since transcended the be-bop genre, his strength as a jazz composer blossoming and evidenced in "The Black Saint and the Sinner Lady" and "Let My Children Hear Music." With his autobiography, Mingus has proven himself an artist capable of expression in yet another form. He's done it before with notes, here he does it with words.

(There is a 30-35 minute film entitled "Mingus" shot in the early to mid-sixties, which depicts some of his trials in starting his jazz school. The man gets around.)

--David Bass

Underdog might expect a bitter man. The book describes growing up black and strange in racist Watts forty years ago; the sad tale of his turn to pimpdom in an ultimately degrading attempt to lead a life more comfortable and independent than that of a musician's playing his heart out only to realize that he and his gifted comrades were "just work-ants -- the [White Man] owns the magazines, agencies, record companies, and all the joints that sell jazz to the public". Elsewhere he describes the loving relationships he'd had with Charlie Parker, Billie Holiday, and trumpeter Fats Navarro -- ill-fated giants of Black Music all, taken from him and us by the killing pressures of that same Man. And to this day, Mingus still has to scuffle while his massive genius goes largely unrecognized and unrewarded.

Also, the various publications that have printed anything at all about Mingus over the years never fail to note his "hostile attitude" towards the media and to the critical establishment and, directly or indirectly, help to perpetuate the pitiful state of affairs described above. Despite all this, Mingus in his charity had allowed himself to be interviewed at CJOM in Windsor and had consented to our interview and to one later that evening at WABX, after his

band's last set at Detroit's newly-opened Rainbow Room, in the Shelby Hotel.

When we asked him about his hopeful new attitude to the media, he explained, "I just think it might help to sell some records". Speaking of records and record companies, we asked Mingus why it was that he'd recorded, during his long and brilliant career, for so many different companies including Candid, Impulse, Fantasy, Columbia, Atlantic, Savoy, and Prestige. He "explained" very briefly that that was simply because the contracts had run out. There is dissatisfaction implied, though, with the way record companies were/are, which led Mingus, with the help of his wife-of-the-day Celia Zaentz, to form Debut Records, an independent label, as long ago as the early Fifties.

Indeed, this advanced idea was only one manifestation of the volatile Mingus' reaction to racial prejudice and artistic exploitation. He's always been outspoken and asserts today that in "a society like America, that's an anarchy with lots of problems, a musician should speak out, if he don't get killed" as did Martin Luther King and Malcolm X, for example. A man of action and words, Mingus wrote and performed

We at the SUN were surprised and pleased to learn of an opportunity to interview venerable jazz bassist/composer Charles Mingus. Any of us who've read Mingus' autobiography *Beneath the*

"Fables of Faubus" (preserved on Barnaby Z30561) in 1960. Some of the lyrics follow:

*Oh Lord, don't let them shoot us
Oh Lord, don't let them stab us
Oh Lord, no more swastikas
Oh Lord, no more Ku Klux Klan*

Mingus: *Name me a handful that's ridiculous.*
Drummer Donnie Richmond: *Bilbo, Thomas, Faubus, Russell, Rockefeller, Burns, Eisenhower.*

Mingus: *Why are they so sick and ridiculous?*
Richmond: *Two, four, six, eight; they brainwash and teach you hate.*

Mingus establishes the lineage of the imperialist oppressors with the 1974 version of "Fables of Faubus", retitled "Fables of Nixon", which includes a verse that goes: *Two, four, six, eight; they all lied at Watergate*. The cast changes, but the script and direction remain the same.

Helping Mingus sing that powerful message and others at the Rainbow Room June 26-29 were Bunny Bluette, baritone sax; George Adams, tenor sax and flute; Don Pullen, piano; and, surprise!, longtime associate Donnie Richmond, drums. This racy edition of the Jazz Workshop can play both inside and outside mainstream forms. Historically, Mingus' composition has always left a lot of room for the soloist, and Adams and Bluette both use that space to speak the gospel according to Coltrane and Ayler; while one can hear pianists from James P. Johnson to Monk to Cecil Taylor in Pullen's play. And the young audience was dancing Hallelujah in response to that good gospel. Mingus, in fact, is on a crusade. This man, who dismisses the jazz-rock synthesis out-of-hand ("it's too loud") and Miles Davis in particular ("he's not playing music"), who continues to listen to Brahms, Beethoven, Bartok, Stravinsky, and others, means to get kids up and dancing again to his music. He maintains that jazz, even be-bop, was originally dancing music but that "they took dancing away from jazz", "killed it systematically", because it was apt to

cause integration and un-differentiated happiness. That was sure enough the case in Detroit that last weekend in June, and Mingus himself looked animated and happy -- a different man completely from the one who'd only hours earlier complained that the Miles Davis aggregations of the early Sixties, which included John Coltrane and Paul Chambers, had stolen without credit "a form I had, called extended form. It's when we play on one chord". No, Mingus on stage the night we saw him was one moment smiling at some sly figure of Donnie's, the next soloing sonorously on "I Can't Get Started" or leading the band through a classic Mingus favorite like "Flowers for a Lady" or a new Mingus favorite like "Wee". The workshop ended each set with an hysterical, blazing fast runthrough of Bird's "Koko" that had people on the floor.

When we spoke to Mingus, we reminded him of a quote in *Underdog* which we'd remembered inaccurately. We suggested he'd written that jazz music "could heal white people". He didn't remember writing that and even said that the idea sounded "quaint". What Mingus *did* write was, "Someday one of us put-down, outcast makers of jazz music should show those churchgoing clockpunchers that people like Monk and Bird are dying for what they [the clockpunchers] believe". That day comes every time that that outcast Mingus performs, as it is undeniably evident then that (as he's also written) "jazz musicians play for love".

--Bill Adler

The Selected Works of Mingus - Discography -

**Let My Children Hear Music*, Columbia KC 31039

**The Black Saint and the Sinner Lady*, Impulse 35

**Mingus Re-Evaluations: The Impulse Years*, Impulse 9234-2

**Mingus Revisited*, Limelight 86015

**Town Hall Concert*, Fantasy JWS9

**The Greatest Jazz Concert Ever*, Prestige 24024

**The Art of Charles Mingus; The Atlantic Years*, Atlantic 2-302

**Mingus Moves*, Atlantic

Charles Mingus and George Adams at the Rainbow Room

Photo by Barbara Weinberg



Strata: Artist-Controlled Music

Strata Records has a new release. The simple fact of this statement is the result of a relatively complex history. You see, Detroit's Strata Corporation, 1974 edition, is only the latest, most together incarnation of an idea which began to fire imaginations in the Fifties. Their existence is growing, a glowing response to the cultural rip-off of artists, and the communities which bear them, perpetrated for centuries by the imperialists in power.

Ron English, guitarist with the CJO and the Lyman Woodard Trio and president of the Allied Artists Association of America (AAAA), laid it all out on the table in an article originally printed in Detroit's "Tribe" magazine -- "The mechanics of this rip-off are simple, and familiar: take the young and gifted creators and performers out of the community, and ripoff some of the elements of their art; addit the population to the assembly-line "hits" that "keep on coming," each just like the other (because that way they're easier to grind out and "market", i.e., sell back to the people); actively discourage development and innovation by controlling the communications media and keeping the money in the entertainment (financial) capitals of Hollywood and New York. (Quiet as its kept, that's who makes the big money -- the companies and their financiers, not this year's star/next year's has-been.) Today, most record companies catering to Black music are mere cogs in an enormous machine which is seeking (through the technique mentioned above) to monopolize, cheapen and standardize Black Culture so as to exploit it most widely and efficiently."

The Strata Corporation and allied organizations mean to turn all this around with a concerted self-determination effort to control all the aspects of the creation, production and distribution of their art; establishing themselves at the community level, which is where the rip-off begins.

Historically according to

Ron, Detroit has always had an advanced political scene although it was less politics and more a practical response to a lack of gigs during a time of creative ferment that led guitarist Kenny Burrell and other musicians to form the "Musicians Brotherhood" which ran the very successful World Stage during the late Fifties. Even then, however, an additional element was "fuck the clubowners, we can do it our-

"Today most record companies catering to Black music are mere cogs in an enormous machine which is seeking to monopolize, cheapen, and standardize Black Culture so as to exploit it most widely and efficiently. The Strata Corporation means to turn all this around with a self-determination effort to control all the aspects of the creation, production and distribution of their art."

selves." Unfortunately, the jazz scene was soon to dry up. A lot of musicians left for New York where proverbially the grass is greener and it wasn't until John Sinclair, Charles Moore, and others instituted the non-profit, cooperative Artist Workshop, 1964-1966, that things got to brewing again. The Workshop was open to all artists. It was a place to exchange ideas and to create in peace and was essentially an underground phenomenon. It thrived for that two-year span but slowly disintegrated after that because of a combination of police repression of the hip community (56 people arrested one night for possession of "narcotics"; all except

John Sinclair released the next day) and the fact that a lot of the people who would naturally have supported the jazz scene, had been seduced by the attractive lure of the Beatles instead.

In 1968 people anywhere with visible left leaning (and artists are always suspect) were feeling the effects of government repression. While life was grim on a day-to-day basis, Ron, who observed that jazz seems to flourish during bad times, asserted that

there was a "flock of talent in town" at the time. A lot of this flock decided to stay and fight in Detroit rather than split for New York because eventually they found that it's the same fight everywhere. The members of the Contemporary Jazz Quintet, Ron, and others formed the Detroit Creative Musicians Association which sponsored Sunday afternoon concerts at the Detroit Repertory Theatre and the VFW Hall on the Wayne State campus. It was during this time that the CJO recorded for Blue Note Records. They discovered that the specific production ideas they brought to the session had to be iced. A good part of their three-hour session time was used to learn the "Blue Note" sound, the rest to record what they'd been forced to learn. It was from this experience and others like it that Detroit musicians realized that the fight indeed is, as Marx said, to get hold of the means of production.

The DCMA folded due to a lack of organizational sense but the Strata Corporation rose from their ashes in July of 1969 with a much broader, clearer concept

of what they were about. Their purpose was/is: 1) To bring genuine economic stability to the artistic community; 2) To bring artistic integrity to those commercial endeavors perpetrated upon artistic talents; 3) To bring events of cultural relevance to our contemporary community; and 4) To bring genuine communication and cohesion between the various art media by the joint production of events and projects, thereby bringing real forms to each artisan and an expression of his awareness.

Strata organized the Spangler -- drummer director, and generally-tive producer. (He remains a in the organization to this day). The Series was presented at the Detroit Institute of Art and engendered much good feeling.

It was decided that for both the continued development of the music and for the stability of the organization for Strata to find a permanent place of their own, and in the summer of 1970 they landed on Michigan Avenue, just west of Tiger Stadium. There, almost continuously for the next 18 months the Strata Concert Gallery brought to Detroit the best of both the national and local jazz scenes including appearances by Herbie Hancock, McCoy Tyner, Howard Lucas, the CJO, and Joe Henderson. And about three months after the move, encouraged by Strata's success, the Ibo Cultural Center opened in northwest Detroit and the city found itself blessed with another serious jazz showcase.

Incredibly, the Strata and the Ibo each found themselves losing money, frightening amounts of it, and on great groups. Ron attributes the poor turnouts to a number of factors not the least of which was the lack of vision and support of the record companies whose artists the Strata presented. The companies almost never came up with the cash to help promote "their" artists through the local media. Also, as concerns those media, there seemed/seems to be what amounts to institutional racism crippling their ability to discover and support indigenous, albeit countercultural, talent.

For example, although there are "classical" music concert reviewers and art show reviewers, there isn't a single person working for either major newspaper who regularly, or even sporadically, covers jazz events. (Which partially explains why, by the way, alternative

"synergy Series" in 1970 with Bud Spangler -- drummer director, and generally-tive producer. (He remains a in the organization to this day). The Series was presented at the Detroit Institute of Art and engendered much good feeling.

papers like The Ann Arbor SUN or the Fifth Estate in Detroit spring up).

Meanwhile, back on Michigan Avenue, about Christmas 1971, the furnace blew up and the building had to be vacated just as Strata was recovering from their financial reverses. While they were looking for a new home, the musicians and friends involved with Strata slightly changed their strategy concerning the implementation of the previously-stated purpose and the non-profit AAAA was formed. With financial help from the Michigan Council of the Arts, the A4 began to present concerts at the new Strata Concert Gallery, 46 Selden Street, just off the Wayne State Campus. The Strata Corporation began to concentrate on publishing, production, and records.

And today, in 1974, the Strata Corporation has effected a beachhead with the establishment of a permanent gallery and a 3-way cooperative with Rainbow Multi-Media and Butterfly Productions (whose 16-track mobile recording unit -- the

same one used to record *The Concert for Bangla-Desh* and JCOA's *Escalator Over The Hill* -- will be kicking out Strata Records fall release) that means the continued realization of purpose No. 4 -- affiliation with similarly-oriented groups; organizations dedicated to artistic integrity and commercial autonomy. All of this activity represents the most advanced, complete, cultural self-determination effort in the country, because the Strata Corp., unlike say Grateful Dead Records, controls all the aspects of the production of their art, including distribution. Consider also that the joint efforts of Strata and RMM produced the opening of "The Rainbow Room" in the Shelby Hotel in Detroit, where every Sunday

story that says, "Why should this be torn down?" They're humanizing a building, and I think that in itself is an idea of merit -- so people will come

SUN: How did Friends get started?

Mike: There are several companies like this in England. I was connected with Foots Barn, down in Cornwall. Jango started up Friends in London around the same time, about three years ago, based in the Oval House. We got a government grant. Jango was confronted with the problem of how to support a company, and the only option was to tour outside England, because of the finances and standard of living there. He had an electric show, many different acts, a p.a., a lot of visual effects, and that takes a lot of cash. So he goes away from England on a hype. You can't hype yourself right where you are because there's nothing exotic about it, right? So he invests 150 pounds, jumps on a plane to Amsterdam, and they have the time of their life and tell everyone they're from London. Remember, this is an American asshole saying this. They go back to London, starve some more, back to Amsterdam, and this goes on for awhile. Then they got set in Amsterdam at the Milky Way, which is an old milk factory -- now a government supported place for the arts, with performances of all types, including movies, every night of the year.

SUN: What sort of material were they doing over there?

Mike: They went south from Amsterdam.

Mark: Same deal, they went to Paris and said they were from Am-

continued on page 29

FRIENDS ROAD SHOW - THE RETURN OF VAUDEVILLE



photo: Tom Landecker

The Friends Road Show is a band of fifteen or so crazy clowns, musicians and assorted modern vaudevillians who live communally on a farm in Milan. Since their winter arrival in the area they've become known to locals through a variety of performing and teaching endeavors. You might have seen them doing street theatre on the Diag, heard about their classes at Art Worlds, or caught their zany May Tuesday nights of the Cocoanut Club at the Blind Pig. SUN Snooper Ellen Frank talked to Friends Michael Novotny and Mark Strong about their origins, their European relatives, their big future plans, and all the miscellaneous bizarre quirks of a community of clowns.

SUN: What sort of local gigs have you been doing other than the Cocoanut Club?

Mike: We did a gig that was an exercise in bad taste and excess...a birthday party for a corporate hippie, put on by the Nouveau Riche Association of the United States. These guys had everything down so far they even had the waiters talk in fake French accents. There was a swimming pool with an underground tunnel to get to the outside part.

SUN: Where else are you playing now?

Mike: Right now we're in a special 30 day period -- no shows. Just rehearsing, building stages and sets, and getting settled into our new farm in Milan. Then later in July we head out on a cross-country tour until September. First we'll spend three weeks at the International Mime Festival in LaCrosse, Wisconsin. They're bringing in mime teachers from Europe and the U.S. -- plus Dick Van Dyke and Red Skelton. We'll do workshops and teach and do street theatre during the day, then travel around there in a two hour radius to play night gigs.

SUN: What you got there Mike? A joke book?

Mike: This is not a joke book...this is my joke catalogue. Little notes on the exploding corn cob. Now I call it...what do I call it? On stage I'm much faster -- it's the ELECTRIC VO-CIFEROUS CARNIVOROUS CORN.

SUN: How do you do it?

Mike: Well, Rick does Professor Vroom, he's really good at it. A stereotyped mad professor -- tails, trousers don't fit, tie crooked. He's introduced as a psychiatrist. He comes out and says "I am going to tell you now about 'the paranoid schizophrenic'", and he describes me as Alfie. I come out halfway through his rap and do something weird to him -- he never knows what's going to happen. Backstage I always tell him I'm going to do one thing, and then I do another. He's worried about explosions, so I reassure him it'll just go boom, boom.

Mark: You ought to see him...Mike hypnotizes him.

Mike: I put him in an intercontinental transcendental trance. He goes out. Alfie pulls down his zipper and shows the audience his colored underpants, then I shoot in some Rise shaving creme to get a rise out of him. Lots of times I'll stick a balloon in his zipper, fill it with shaving creme, put a fuse on the end and light it. One night instead of shooting out over the audience it imploded and filled up his tights and legs.

SUN: Do you ever take the audience by surprise, or frighten them?

Mike: Little kids...I have to see when a child is going to cry...you see it coming so you have to immediately turn their attention away from yourself to some other object...then slowly bring yourself back...Usually I'm freely thinking "I'm Mike, I'm playing a char-

acter. And then this little girl starts to cry and I realize I'm Alfie, and Mike is not there at all. You have to be really careful who and what Alfie is. That whole interplay between self and character bounces back and forth a lot in street theatre -- some people get really threatened, saying "Get Off The Street." Or other people carry on conversation with you because they think you're cute and want their friends to see that they're brave enough to talk to you. But not with all characters -- not with a barker...I used to play a barker in England and learned that people won't fuck with a barker. It has to be with a character that has an element of pathos...there has to be an opening like that for them to jump into.

SUN: Will you teach at Art Worlds again when you return from the summer tour?

Mark: No, we'll be working out of a great new theatre in Detroit -- Friends Cabaret -- starting September 18. It is in the Traugott, Schmidt and Sons old warehouse on Monroe Street in Greektown...in that old building down an alleyway, the one with the tres hip stores on the first floor.

Mike: The whole warehouse will be a place for the arts -- it's part of the Detroit Renaissance Plan. The focus is towards a sense of the history in the place -- the warehouse will still look like an industrial factory, but will be filled with weaving, pottery, shops and four clubs, one of which is our Friends Cabaret.

SUN: What are the other three?

Mike: One is a complete Mexican Floor show -- they just went to Mexico and hired a whole show. I can't remember the other two -- one is a movie theatre I think.

SUN: What will you be doing out of the warehouse?

Mark: Four afternoons a week we'll run a theatre school, and four

Photo by Tom Copi

Bob Dylan

Bob Dylan/The Band, *Before the Flood*, Asylum Records AB 201.

If you've been out of the country for a while or in suspended animation, you might not know that Bob Dylan let the public have a look at him this past winter. And if you weren't one of the tens of thousands with the cash to witness the Minnesota Mohammed, Asylum Records would like you to scrape up what you've got and buy the four-sided evidence they've assembled.

Basically, the record pretty much approximates what happened at the concerts. Dylan did a set with the Band, the Band followed with their familiar standards and Dylan finished with an acoustic set, alone with his harmonica and guitar. As was the case with the concert, the solo performance of the Band was much like watching scenes from *Mary Poppins* during a showing of *Citizen Kane*. But when Dylan returned those in attendance literally couldn't get enough.

Though everybody and his sister knew the songs and nearly all the lyrics, Dylan's vigorous and willing attempt to communicate brought a newness and a strength to the music. He seemed to want to be there as much as those who came to see him. The album does as much.

The thing that proves the mettle of Dylan's music is its lastingness. This latest concert, though stocked with songs that dealt with the immediacies of over ten years ago, smacked of no nostalgia. Listen again to "It's All Right Ma (I'm only Bleeding)" where Dylan prophetically foresees our current domestic idiocy: "But even the President of the United States must sometimes have to stand naked." Dylan indeed has a voice that still needs to be heard.

As regards the record itself, it is technically every bit as good as the sound Dylan achieves live. The Band was dealt the short end of the stick by being billed with the most popular solo attraction in the country. They are, alone, a tight group of instrumentalists whose sound does not rely on the marvels of studio electronics. Their accompaniment of Dylan was a forceful bit of ensemble work. They know his music as well as anybody and their contribution was forceful and informed with a great feeling for his music.

All in all, whether you were fortunate enough to see the concert or not, the album is not a mere reshaping of old material. Dylan's approach is fresh and will be appreciated by those either familiar or unfamiliar with his past work.

--David Weiss

Short Ribs

Marion Brown, *Sweet Earth Flying*, Impulse 9275.

This gorgeous work represents the third album of a trilogy in which Marion has rediscovered and is exploring his Georgia roots; the other two are *Gechee Recollections* also on Impulse, and *Afternoon of a Georgia Faun* on ECM. Brown, one of the first and most distinctive post-Trane alto players is apparently past his torch-mouthed days and into expressing the lucid, mature peace he's found at the end of a storm, with "the sweet earth flying from the thunder." This isn't to say that this work is low-energy—the passion is here but mostly remains implicit in the control and logic of Brown's solos; the isolated scream creating that much more tension for all its brevity.

Actually, *Sweet Earth Flying* is mainly a composition, two compositions (*S.E.F.* and *Eleven Light City*) for pianos. Brown employs Paul Bley, a fellow New Wave veteran, and Muhal Richard Abrams, of the Association for the Advancement of Creative Musicians (AACM), with

RECORDS

Carla Bley & Mike Mantler

Carla Bley, *Tropic Appetites*, Watt / 1.
Michael Mantler, *No Answer*, Watt / 2.



Carla Bley and Michael Mantler are two of the prime movers of the New York based Jazz Composers Orchestra Association. The JCOA is a non-profit organization intent on independence from the financial voracity (greed) of the giant record companies. Result: Artistic freedom from concept to marketing and a creative focus for many talented musicians.

Tropic Appetites is Carla Bley's latest offering and includes her writing and arranging the words of Paul Haines. Haines also had a hand in the libretto of "Escalator Over the Hill," the god-jacketed magnum opus of the JCOA. Now to tell the truth, I wish these musicians would put their instruments in their mouths and quit singing for a while. Not that it sounds unpleasant. Not at all so. Ms. Bley's album features the supple voice of Julie Tippetts, familiar to most as Julie Driscoll, formerly with Brian Auger. There is a vibrato-less innocence to her style that fits well the meditative and restive feel of much of the music.

The one troublesome aspect of their current work is that it is intent on offering us not only music, but spiritual and philosophic content as well. This can be a trifle embarrassing in its penchant for the esoteric. Music is refreshing because it is languageless, direct and unambiguous. Thus, since the album is entitled *Tropic Appetites*, allow me the liberty of requesting them to "hold the lyrics" on mine.

To the music. Unequivocally stated, it is excellent. Ms. Bley has attempted to render the sultry sensuality of the eastern tropics and has succeeded masterfully. The rhythms are muscular and vital and allow ample room for the virtuoso work of Gato Barbieri, Dave Holland, Paul Motian and Howard Johnson.

Carla Bley wrote these compositions with her ear attuned to the droning lamentation of India's classical music. A facile arranger, she combines this preoccupation

magnificent success. When they perform together it is, as Brown writes, "one sound made by two people." They are stunning separately, too.

I could blather on, believe me, but I'll restrain myself and merely recommend that you don't deny yourself this marvelous elixir a minute longer.

with blazing Latin rhythms and a creamy weaving of brass statements to make a music that is energetic and always original.

Michael Mantler's album is entitled *No Answer*, and it is lifted from a passage of Samuel Beckett's novel, *How It Is*. In fact, the lyrics that accompany most of the music are from the same source. Though Beckett's photograph adorns the album jacket, there is no mention of a collaboration. Perhaps it is to be reckoned with as a musical appreciation of the novel. Perhaps with reservations, as the idea itself is like making a musical comedy out of *The Brothers Karamazov*.

It must be admitted that Beckett's prose in *How It Is* is hardly melodic or even faintly musical. It is whining; groaning with a wrinkled grin of weariness. Mantler has chosen the only "musical" tools that express this attitude. Monotonal melody, if there be such a thing. Music that recalls the approach of the ambling corpses in "Night of the Living Dead." It is grim, colorless and unfortunately, not usually interesting.

Jack Bruce, another "Escalator" alumnus, plays bass and sings the novel. Trumpeter Don Cherry is not given the forum that a musician of his genius requires, and Carla Bley hammers out the bleak realities of her cold and toneless keyboard playing to fill out the trio.

The problem again is the relation of the text to musical composition. Indeed, Mantler's music "fits" the mood of isolation and raw fear that Beckett had created. Unfortunately, Mantler needed the text to bolster the music whereas Beckett was doing just fine on his own.

Both of these albums are well worth your interest and support. I suggest you find these sides and listen to musicians who are willing to take risks for the sake of something new and immediate. We, as listeners, owe these people the patience and devotion that they invested as artists.

-- David Weiss

John Coltrane, *The Africa Brass Sessions*, Vol. II, Impulse 9273.

It's been thirteen tumultuous years since *Africa Brass*, the First, was released. Who knew that previously unreleased takes of *Africa* and *Greensleeves* had remained radiating in the can all this time? Impulse

Records knew and knows but lets the hungry in on its stash according to a rather measured schedule. This is, I believe, the ninth Coltrane release since his death in May of 1967. These releases vary greatly as to the size and personnel of the ensembles, and to the date and location of the recording but, not surprisingly, as to the quality of the music. The man simply couldn't ever fake it.

These particular sessions, recorded in 1961, featured, in addition to the legendary rhythm section of Tyner, Garrison, and Jones, an orchestra of about a dozen other players arranged for and conducted by multi-reedist/composer Eric Dolphy. The orchestra, on *Africa* in particular, is dense and strong and ominous, and creates a thick tapestry for Coltrane and Tyner to dance on.

The release of these "alternate takes" is a boon both to longtime lovers of Coltrane's music and to those goodfortunates who have the discovery of the Coltrane Legacy before them. Thank you, Impulse. Thank you, Coltrane.

Marvin Gaye, *Live*, Tamla T6-333S1.

He's hot these days, is Marvin. His past three albums have all been smash hits, and his 3-disc "Anthology" is reintroducing people to his immense long-enduring talent. *Live* is a sort of running anthology. It includes a so-called *Fossil Medley* with tunes like *Can I Get A Witness?* and *I'll Be Doggone* that just flows along right into *Let's Get It On* and *What's Going On?*

Live is well-recorded, features a cooking band, great audience response, and a chance to hear near-recluse Marvin Gaye live and at the top of his form. A lot of fun.

--Bill Adler

The Kinks, *Preservation Act II*, RCA CPS 2-5070.

The Kinks have fulfilled (if not exceeded) the promise inherent in releasing an album entitled *Preservation Act I*, by following it with one named *Preservation Act II*. The music is pure Kinks; subtler perhaps than the Kinks of yore, but just as sharp. Ray Davies here has traded the switchblade for the scalpel. In the course of three records (the single disc of *Act I* and the two in *Act II*), Davies has presented a living satirical rendition of British society in particular, but touching all levels of the socio-political stratum that we all find ourselves inhabiting, often against our will. This is visceral music, not overpowering in volume but in depth. It stands up there with the best efforts of the Who, Jethro Tull and even the Kinks themselves. A valid album, and a truly enjoyable one as well.

Elvin Bishop, *Let It Flow*, Capricorn 0134.

From the debris of the old Butterfield Blues Band arose Mike Bloomfield and Elvin Bishop, two of the bitchiest white blues guitarists ever. Well, in his latest outing Bishop has taken some very dull turns. *Let It Flow*, under the nimble production fingers of Johnny Sandlin (Allman Bros. and Martin Mull) is a very good attempt to package something that shouldn't be packaged. Bishop is not a great singer, and is hardly overwhelming as a writer; yet seven out of the eleven compositions included herein are his own, and each is a cutesy charmer with all the originality of a Xerox machine. He is dipping into the country well deeply; among the non-Bishop tunes are Merle Haggard's *Can't Hold Myself in Line* and the Hank Williams chestnut *Hey Good Lookin'* which deserves a decent burial. But all the sharp bluesiness has been sublimated into a Georgia Peach countrified frozen Cobbler. Elvin, get back to where you once belonged. We don't need another song entitled *Travelin' Shoes*.

continued on page 19

Incredible String Band, *Hard Rope and Silken Twine*, Warners MS 2198.

The Incredible String Band are, like oysters, scotch, and the films of Luis Bunuel, an acquired taste. Their Celtic trills and by and large inimitable style attracted me to them years ago. The first few albums were marvelously textured puzzle boxes, reaching a high point with *U*, but slipping from there. Lately they've been shifting gears, and on *Hard Rope and Silken Twine* they have reached another peak. It's pretty music; more even, more paced, if slightly shallower. It's mood music without being moody, magic with no sleight-of-hand. Side one starts slow, finishes furious with a rollicking number called *Dumb Kate*. This is to my knowledge, the first live recording ever done by the ISB. Side two, a lengthy composition by Mike Heron called *ITHKOS*, done in the studio, is full of rich musical language evocative of the Eastern Mediterranean. A fascinating piece of music, it shows that the String Band is now home again in its music, comfortable and friendly. It's a new sound for them, but very fresh.

Syreeta, *Syreeta*, Motown M6-808S1.

Finally, I want to say a couple of words about *Syreeta*, the debut album by Stevie Wonder's part-time lyricist and full-time wife. Wonder, one of the most amazing of American Black musicians, wrote all the music for this lp and some lyrics, as well as doing the producing and playing keyboards. (He takes no credit for the last on the liner notes, but the distinctive ARP, piano and clavinet stylings are unmistakably Stevie.) *Syreeta* has a strong and clear voice, not overflowing with character perhaps, but full of presence. The album is a touch overproduced here and there, and the songs are not the kind of get-down funk that Stevie is now into, but are competent ballads which approach but not reach his classic *You are the Sunshine of my Life*. All in all, a satisfying album which does not quite manage to showcase the artist as much as the power behind her.

--Paul O. Grant

Doc Watson

Doc and Merle Watson, *Two Days in November*, Poppy PP LA 210 G.

In case you haven't been to your local record store lately, I have to tell you that most record companies have raised their standard single disc to \$6.98 list. This means that in AA you probably pay anywhere from \$4.75 on up for most LP's. It is no longer possible for most of us to buy a record on faith without hearing it. Well, my point is, if you have to pick your records carefully, stay away from this one.

Oh, it's a Doc Watson album and therefore it has some very good moments, but I can't recommend it to you people with limited funds. Doc has lately been into making commercially acceptable albums even when he sticks to traditional folk music. His choice of material on this LP is some of the most common and, consequently, uninteresting stuff Doc has ever done.

It's possible that this record company (Poppy) is forcing this on Doc. (This is his third album since leaving Vanguard Records). Also this album is incredibly short, ten songs (22 min.).

There is no arguing that Doc is one of the finest country guitar pickers alive, but if we only had this record to prove it, we would be in trouble. You see, on this LP we never know who is playing the guitar. The liner notes say Jim Colvard and Doc and Merle Watson on guitar, but who is playing which guitar and when? Also, two cuts, "Kawliga" and "The Train that Carried My Girl From Town," have clawhammer and bluegrass banjo respectively, but no one gets credit for them. Then Doc OVER-

DUBBED the harmonica. OVERDUBBED! For a man who has been playing guitar and harp at the same time for years on stage, what does he have to double track for? It is things like this that take all the fun out of this record. And I'm afraid to mention that this album has piano solos. Yep, that's right, piano on a Doc Watson album.

I have the sneaking suspicion that producer Jack Clement is responsible for some of this nonsense, but to take himself off the hook he includes some dialogue from the recording sessions which he got on tape between songs. It's Doc's voice telling the other musicians how much fun he's having playing these tunes. If this were really a great album, we would be able to tell from the performances that they were enjoying themselves.

If you really like Doc Watson, as I do, save your money and buy "Will the Circle Be Unbroken?" on United Artist records, a three-record set well worth it. I hate to continue to harp on the price of this record, but I can't urge you to pay 21 cents per minute for this half-hearted attempt by a great musician.

--Bruce Weinberg

Human Rights

continued from page 7

over to an ineffective city-appointed grievance officer.

The new Department was made, in part, stronger than the prior HRC, because it now had the enforcement power to hold hearings and levy fines against offenders, as well as conciliate disputes. The commission on the other hand was to be an advisory board, to recommend ways of improving those city programs which dealt with discrimination. The commission was to set up its own operating rules to achieve these goals.

In light of what was achieved in the past, it is unfortunate that the present Human Rights Department has been unable to fully utilize the potential which it has. Director Slaughter acknowledges that minority rights have not made as much advancement in the last few years as had been made in the mid and late sixties. He states that the Department is "not as effective as I'd hoped we would be, although we have improved."

WHAT TO DO

How should people utilize this vital service? Colleen McGee details how, in the following passage from the latest issue of HERSELF magazine:

"If you do feel that you have been discriminated against by an employer or a potential employer, or by a landlord, or by a place of public accommodation, you can do several things. The first is to ask to speak to the supervisor of the person and explain to him or her what behavior you think is in violation of the ordinance. Then, call the Human Rights Department and ask to speak to a field investigator... Explain your problem and ask if they think you might have the basis for a formal complaint. If not, they can at least make a phone call to the other person to clarify the situation."

It's basically up to the community to force the Human Rights Department to operate at full efficiency. Through pressure, publicity and more utilization of the service it offers, the Department can be made more effective in nature. Human rights for all individuals and groups in Ann Arbor could then become a lot closer to reality.

-- Marty Stern

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Strata:4 New Releases

You hear James Brown singing about it on the radio these past few weeks and guitarist Ron English couldn't agree more -- it's "Payback" time for Detroit jazz musicians and the community that's (more or less) supported them over the past ten years. Ron was explaining that Strata Records' new release is the "payback to the jazz faithful." Indeed, when you consider that each of the four discs comprising this release represents some substantial dues paid over the checkered course of the Detroit artist community's efforts to control all the aspects of the creation, production, and distribution of their art, you'll probably conclude that it was faith and then some that made these living artifacts a reality.

As described elsewhere, Detroit musicians were scrambling in the mid-Sixties, when they could work at all. John Coltrane and the Miles Davis groups were profoundly altering the whole idiom. It was a transition period and, as Kenn Cox says in his liner notes, "perhaps no other ensemble in the Detroit area manifested this spirit of transition more than the George Bohanon/Ronnie Fields Quintet". Ron English has called them the "cream of mid-Sixties black music in Detroit". Bert Myrick, *Live n' Well*, Strata SRI 102-74, is the document that preserves the astonishing power and beauty of this group of dedicated musicians who had to create in a virtual vacuum. The album was recorded live (Strata strongly endorses live recordings in an attempt to capture on wax the spontaneity peculiar to "in person" performances) at the Michigan Union in Ann Arbor on April 4, 1965, with George Bohanon, trombone; Ronnie Fields, tenor sax; Kenn Cox, piano; Will Austin, bass; and Bert Myrick, drums.

"Sevenths" leads off the album with a crisp boppish line, then Bohanon lashes into his solo. He plays with an extreme clarity of attack, unusual for trombonists, and with great imagination. Myrick and Austin egg him on, kicking up the tempo until he finally drops out leaving Bert to tumble freewheeling into his thing, hands and feet dazzling you with dense textures or, alternately, slowing things down and floating out generous slices of space to you like that goat-footed balloon vendor of yore. And, as at the end of every solo and every tune, the enthusiastic audience of 400-500 roars its appreciation at the tune close.

Cox opens "Scorpio's Child", his own composition, with rather Eastern-sounding pianistics that lead to a theme reminiscent of much of what the Coltrane unit was up



to at the time. Indeed, Trane's influence was unavoidable, and Kenny sounds a lot like McCoy both on his beautiful, searching solo and comping throughout the date. Austin takes his only extended solo of the date on this track and is fleet, melodic and nearly conversational as Myrick contributes his pungent percussion comments. "Paramour" is loose and lovely and features Fields on his own composition. He has a big, lush tone and plays with strength if a little less adventurously than the rest of the group. Cox shines once more with his pensive but swinging solo contribution. "The Latin Bit" is a nod in the direction of the Bossa-Nova craze that was raging then and is distinguished by Myrick's tangy cymbal work, Bohanon's drive, and the whole ever-cookin' rhythm section.

Tragically, this was far from an elaborate recording session, only two mikes were used and consequently the sound quality leaves something to be desired. However, a great, happy feeling pervades the valuable music here and it's true enough the Detroit scene

of the day will remain *Live 'n' Well* through this release.

Sphere's album, *Inside Ourselves*, Strata SRI 103-74, is the result of the aforementioned "Synergy Series" fifth or sixth concert, recorded on June 28, 1970 at the Art Institute. Sphere was Larry Nozero, tenor and soprano saxophones; Eddie Nuccilli, trumpet and flugelhorn; Keith Vreeland, electric piano; John Dana, bass; and Jimmy Peluso, drums. The ensemble work here is reminiscent of the Blakey aggregations and is infused throughout with a quiet fire. On the title cut and others, Nozero moves us with a sound sometimes like Wayne Shorter's, sometimes like John Klemmer's, always strong. "Lonely Girl" is melancholy and pretty. There's some graceful, empathetic communication between Nozero and Vreeland and on this, his own, composition Vreeland's piano is a cascade of individual notes like pearls through liquid Prell. The rhythm section is very tight and swinging throughout. At the time of this recording, Sphere had no place to work. People left

the Art Institute shaking their heads in pleased disbelief. Four years later, this music can still do it to you. Try it and see.

On *Location*, Strata SRI 1001-73, the Contemporary Jazz Quintet swells to a sextet at times and features the labors of a total of nine musicians over the course of the album, including Ron Brooks, basses; Kenn Cox, pianos; Charles Eubanks, electric piano, Ron English, guitar; Leon Henderson, saxophones; Charles Moore, trumpet, flugelhorn and percussion; Bud Spangler and Danny Spencer, drums and percussion; and Phil Mendelson, balanced modulator. Each of the five cuts is from a different live performance recorded during a span of 2½ years, from June 1970 to November 1972, and each, at least as concerns the ensemble playing, reflects, to a greater or lesser degree, the influence of Miles Davis' new directions beginning with his "In A Silent Way".

"Bang!" begins kind of floating but comes more together and gets to really smokin'. It was recorded in Ann Arbor at the Alice Coltrane/Leon Thomas concert at Hill Auditorium in March 1972, and is evidence, as those there will attest, that the CJO played the strongest set heard that evening. "Tao" is watery, acoustic, shifting. It features pretty guitar/piano interplay, gongs, bells, percussion washes and slaps. It builds slowly, gets very juicy, and ends with a reflective bass/trumpet close. On "Nguzo Saba (Struggle)" the group gets hot. Spencer is a particular joy and Cox, Henderson, and Moore all solo masterfully. "Location", finally, isn't easy listening. It demands serious attention but will repay the listener time and again with its depth and beauty.

Maulawi, Strata SRI 104-74, is funky music from Chicago. It's what's happenin' today yet manages to break away from industry formulae governing the assembly-line "hits" we're fed on the radio, and reaches us where we live. It features the soprano saxophone of Maulawi Nururdin and drum amalgamations that'll have you banging your head against the wall. "Street Rap" is the cut I like the most -- it's the whole damn streetcorner trash-talking and a soundtrack like the JB's doin' it to death just under the surface. Funky, funny, and sexy, you'd love to hear this oozing out your car radio. "Root in 7/4 Plus" also has its merits, especially the wordless vocalizing with the horn lines contributed by Joyce Major and Diane Cunningham.

--Bill Adler

Legal Aid

continued from page 5

any legal matter. Though the lawyers will not take on any cases, an attorney-client privilege is in effect during the discussions.

Poor students can receive free legal aid from the University's Legal Aid Society, which is basically the same as the Washtenaw county office, except that it is run by University funds, and thus seems to be in no financial difficulty. It is located on the fourth floor of the Michigan Union.

Basically, however, the mainstay of free legal service in Washtenaw County is the Legal Aid Society.

Bixby is very concerned over the possibility that the Legal Aid Service will come to an end, stranding many clients in mid-case and imposing financial difficulties on most. Bixby hopes that the office could continue operation without funding, but doesn't quite believe it possible.

"I don't know how long we can ask our people to work without pay," he intones. "I'm not enthusiastic to tell them (the clients), you don't have a lawyer any more."

--Marty Stern

Judges

continued from page 4

From where we sit there is no indication from the statements of these candidates, or from their practice or activity over the years, that they would move to make even

the minimal reforms necessary to make the courts begin to function on behalf of the people which they are supposed to serve. We believe Don and George are positive steps in the right direction.

Use the power, register and vote.

-- Pun Plamondon

Art Worlds

continued from page 9

arts," specially helped by their friendly, energetic staff of workers.

"We are motivated by people, not money," stated Taylor.

"We enjoy working with people and making it meaningful."

Carol S. Johnson

Strata

continued from page 19

afternoon will be featured the best of Detroit's indigenous blues, jazz, rock musicians and poets and, on the regular nights, the likes of Charles Mingus, who was in town June 26-29, and Luther Allison who appears July 10-13. See you there.

--Bill Adler

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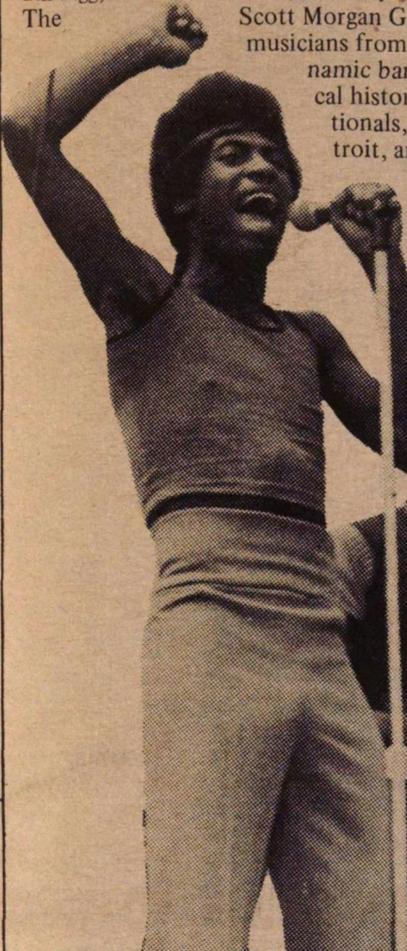
The following bands are donating their time to play at the Community Parks Program free concerts on July 14th and July 21st:

SCOTT MORGAN GROUP

Scott Morgan, lead vocal; Fred Smith, lead guitar; Mike Davis, bass; Bill Figg, drums; and Terry Trabandt, guitar.

The Scott Morgan Group is composed of musicians from some of the most dynamic bands in Michigan musical history: The MC5, The Rationals, Mitch Ryder and Detroit, and Lightnin'.

All in one band -- mercy! Unable to make their initial date at the concerts earlier this summer, they promised us all they'd be here this July 14. You may hear their



45 single, "Slow Down", on WABX.

CHICAGO SEED

(We couldn't get any information on this band before press-time, but we've heard from reliable sources that they play soul and rhythm and blues, they're from Toledo, and they're good. Appearing at Otis Spann field on July 14.)

MUSKADINE BLUES BAND

Bill Tarsha, harp; Buddy Reed, lead guitar/vocals; John Newmark, bass/vocal; John O'Neil, drums.

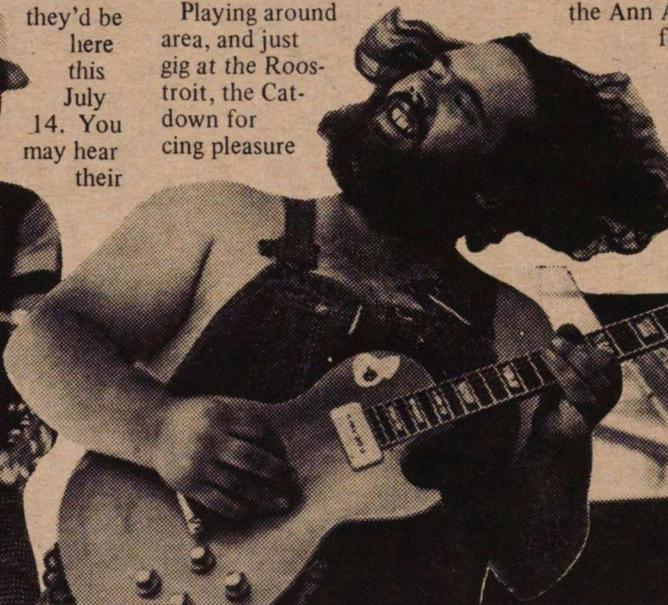
Treetown blues may not be as hot as it was last winter when Flick's and the Primo (now closed) were cookin' every night. But the scene is still very much alive and waiting to burst out once again, as can be seen July 21 when the Muskadines give us a taste of that good old urban blues sound.

SOJOURNER WOLFS' CATHOUSE BAND

Jamie Wolf, guitar; Lucius Shepard, lead singer; Pete Neds, violin & guitar & keyboard; Richard Spang, bass; Craig Stadtmiller, keyboards; Gramn Fineout, drums; John Hackenburg, horns.

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PEGASUS

Ray Smith, lead guitar; Mike Ferency, lead guitar; John Hefty, bass; Dave Sutton, lead singer; Wayne Miller, drums.

Pegasus, hailing from the Detroit/Windsor area will be bringing their hard rock and roll originals to the park. The band is made up of people from groups now gone but remembered well in this area, including Poison Oak and Teraplane. July 21 at Otis Spann.

COMING: July 28 - Rockets and Possum Kreek
August 4 - Catfish Hodge

Soulful Soulmates, Dallas Hodge and Lyman Woodard at recent Park Concert.

Dallas Hodge and Lyman Woodard photos by Leni Sinclair

Soulmate photo Kathy Kelley

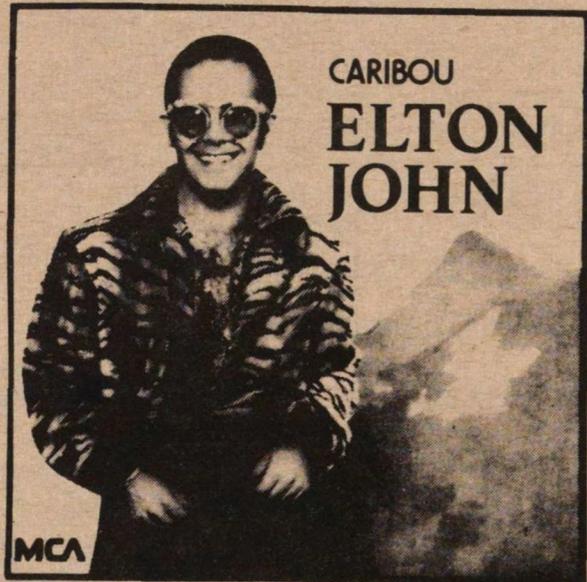


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My name is Tommy, I left them near your 12 string on Sunday, July 7. Call 482-5115.</p> <p>WORK WITH CHILDREN: The Children's Community Center is looking for volunteers to work with children 2-7 years old. Call 663-4392.</p> <p>MEMBERSHIP DRIVE: To raise money for relocation. Shop at the Food Co-op. Visit The People's Food, located at 722 Packard, down from State.</p> <p>MARK'S COFFEEHOUSE ON THE RISE. New Plans include: MATRIX THEATRE - A community exhibition center for the performing, cinema and visual arts, (first floor) children's matinees. CAFE OF THE AMERICAS - Low-cost, non-profit coffeehouse specializing in Latin American food and drink (basement). ART GALLERY - Changing wall displays for guest exhibitors (first floor and basement).</p> <p>YOU CAN HELP. Building estimates for bringing site up to city codes is \$12,000.00 (electric, air, mech, etc.). With the help of faculty, student and community friends, we've raised \$9,000, and have already begun construction. \$3,000 more will enable us to open. If you can loan, donate, invest or co-sign for any portion of this sum, call the New World Media Project, 761-9855, Keith or Bill.</p> <p>WANTED</p> <p>Looking to buy a used, reasonably priced Minolta 100 or 101 or a Kowa 6 in good operating condition. Bill, 668-6125.</p>	<p>WANTED: Folk, jazz or blues artists for free coffeehouse in Birmingham. We pay \$15 for single or \$20 for group. Send name and phone number to: Friday's Alternative Coffeehouse & Common Ground; 1090 S. Adams; Birmingham, Mich. 48011; Attn: Bubba.</p> <p>Excellent photographer available for passport, wedding, portrait, and all sorts of photo work. Experienced, sensitive and reasonable. Call Tom Landecker, 662-4684.</p> <p>JOB'S OPEN. The SUN needs energetic writers, researchers, editors who would like to dig into the national, state and local government. People who want to know what is really going on with U of M, public schools, community events. Some articles receive \$5 to \$10. Call 761-7148.</p> <p>Make money on the streets distributing flyers and handbills in the AA/Ypsi area. Call Genie Plamondon, 761-7641, Rainbow Agency, 208 S. First St.; Ann Arbor (behind the Blind Pig).</p> <p>The SUN needs creative, careful photographers, artists, layout people. Proofreaders with a sharp eye are also in demand. Some art and photos pay \$5. Artists and layout people can also receive commission for advertising layout. Call 761-7148.</p> <p>BROKER TO PULL COMPANY TRAILERS, must have tandem tractor. Call 426-2341, 8 to 4pm.</p> <p>NEEDED: Short story & script writers wishing to participate in significance. For particulars contact Black Sheep Prod, 2407 Glenwood, Toledo, Ohio 43620. Royalty payment plan.</p> <p>HELP WANTED: Part time, responsible person with car to do Ann Arbor SUN store and coinbox distribution and home delivery in AA/Ypsi area. Start at approx. \$2 an hour, room for advancement. Frank Bach, Rainbow Trucking, 761-7148.</p> <p>REPRESENTATIVE WANTED: With at least 1 year direct sales experience. Must be good on the telephone. Exceptionally high paying position. For a confidential interview, write District Manager, Commercial Trades Institute, 3701 Moorland Dr., Midland, MI. 48640</p> <p>PUBLICATIONS</p> <p>GROWING MARIJUANA by Dave Fleming. 16th printing. Outdoors, indoors. 50 pages. Send \$1.25 to Major Minor, 3356 Virginia St. "D"; Coconut Grove, Florida 33133</p> <p>THE JOYS OF MEDITATION by Justin F. Stone. 94 pages. The "how and why" of meditation. A do-it-yourself book of varied meditation techniques. Send \$3.25 to: Major Minor, 3356 Virginia Street "D"; Coconut Grove, Florida 33133</p>	<p>For Sale: two good condition 10 speed bikes. One Raleigh with extras in excellent condition, \$210. Plus another 10 speed almost new, \$125. Call 662-4773, ask for Nick.</p> <p>For Sale: '68 GMC Suburban, V8, P.S., P.B. auto trans. New Snow tires & exhaust system. \$600. See at 921 S. Division, No. 7.</p> <p>WANTED: 3 speed bicycle in good condition. Willing to pay around \$35. Please call 769-7265.</p> <p>FOR SALE: '69 Nova. 6-cylinder automatic. Excellent condition, good basic car. Fine second car. Call Jim after 5, 662-6726.</p> <p>FOR SALE: Black 122 S Volvo hood, good except for small dent, \$10. Also, grey hood with bigger dent, but repairable, \$5, cheap. 3 good headlights \$3. Pyrennies/Samoyed puppies, \$30 each. Call 994-4264.</p> <p>FOR SALE: 1968 MGB for parts. Come on out and haggle. Call Doug at 769-0114</p> <p>FOR SALE: Unicycle 20 in. Like new. Electric heater, Schick man's hair styler, call 434-4012.</p> <p>FOR SALE: 1971 Mercury Comet, 6 cylinder. \$1500 or best offer, standard transmission. Call, after 4, 994-5949.</p> <p>FOR SALE: 1969 Malibu, excellent condition, P.S., P.B., Call 437-2313 after 6 pm. \$800.</p> <p>FOR SALE: 1965 Ford Van. Good Mileage, some body work, \$400. Call 426-3779 days, 426-3286 evenings.</p> <p>FOR SALE: 1963 Ford V8. Looks clean, runs nice. \$150 or best offer. Frank Bach 761-7141 (day), 761-1707 (evenings)</p> <p>FOR SALE</p> <p>Available immediately. Mobile home on lot, with shed, beautiful spacious interior, unfurnished, room for garden, \$4900 Call 665-7530 persistently.</p> <p>FOR SALE: Nice mexican clothes for sale, men's and women's shirts, dresses, kid's shirts, rugs. Great dresses for pregnant women. Call Lexa at 994-5617. Inexpensive.</p> <p>Mobile Home. 12x60, 10x16 add a room. Bedroom, unfurnished shed. Skirting. May stay on lot. Must sell immediately, \$5100. Call 485-7684 or 485-7166.</p> <p>FOR SALE: Kenmore zig-zag sewing machine in wood cabinet, \$65. Hardly used. See Lucy at 217 3rd St., upstairs.</p>	<p>Aspiring writer in prison seeks professional or collegiate co-writer for explosive penal type "Godfather". Have much material. Raymond E. James; No. 35259; P.O. Box 1000; Steilacoom, Wash. 98388</p> <p>Prisoner with 18 months to serve needs supplies for legal actions such as typing and carbon paper, pens and refills, etc. Supplies must come directly from a commercial business. Supplies can be sent from a business in your area and/or funds for an order of supplies can be sent to Staehling Bros. Printing Co.; 18 North Madison St.; Waupun, Wisc.-53963 on my behalf. Dennis L. Weister; Wisconsin State Prison; Box C; Waupun, Wisc. - 53963</p> <p>PRISONER would appreciate all donated literature on astrology, tarot, black arts, etc. Send to 839 W. Huron AA or call 663-2733.</p> <p>These brothers and sisters would appreciate receiving cards and letters from brothers and sisters on the streets.</p> <p>Herman Joseph Miller No. 126-769 P.O. Box 69 London, Ohio 43140</p> <p>Nathan Curry No. 135-847-b P.O. Box 69 London, Ohio 43140</p> <p>Willie McLindon No. 137-848 Box 69 London, Ohio 43140</p> <p>Roger Pittman B-52410 P.O. Box 107 (K-37) Tehachapi, Calif. 93561</p> <p>David Daniels Box PMB - 96857 Atlanta, Ga. 30315</p> <p>David Henderson PO Box 57 136-829 Marion, Ohio 43302</p> <p>Robert B. MacDonald Jr. PMB 36440-133 Leavenworth, Kansas 66048</p> <p>SERVICES</p> <p>Special ceramic tile bath, 5 by 6 by 4 only \$189. Call 483-4615.</p> <p>I WILL DO WASHING AND IRONING IN MY HOME. CALL, 487-5784.</p> <p>Custom made rock 'n' roll costumes, vamping garb or old made to fit new by RI Pulker. Call 761-3529.</p> <p>Authentic antique pieces styled into custom clothes, cowboy shirts, dresses, blouses, shirts, handbags - one of a kind. Call 663-9751.</p>	<p>Dual 1215 S turntable, immaculate condition. \$90 without cartridge. Call Julian 761-6589.</p> <p>Harmony Sovereign Guitar with case, great shape. Best offer, call 769-0172.</p> <p>Brand New Farfisa electric Insta Piano, 61 keys, brown wood grain finish. \$600, call 435-6484.</p> <p>Two 8 track tape player's (one auto, the other home). Also tapes. Call Mike, 663-4631.</p> <p>Harmony Sovereign Guitar with case, great shape. Best offer, call 769-0172.</p> <p>Akai GX-370D reel-to-reel, \$500; Akai GX-46D cassette deck, \$250; Sony TC-252 reel-to-reel, \$200; Sony KV-1212 color TV, \$250. Call 994-5716 before 10:30 a.m. Prices Negotiable.</p> <p>Gibson SG standard with Humbucking pick-ups and Schaller machine heads. \$275. Gibson GSS amp, 100 watt, 4 8-in speakers. \$200. \$425 for both. Yamaha FG 300 with hard-shell case \$200. Call Bill 662-2374.</p> <p>FOR SALE: Baldwin Orgasonic dual keyboard. Model 56R, 5 years old. Primo condition, \$150. Call 761-7667 after 5.</p> <p>FOR SALE: Sony AV-3600 1/2 inch video tape recorder. NEW. \$600. (Sold locally at Thaler Electronics for \$995.) Save a bundle. Call 994-6332</p> <p>P.A. pieces - Acoustic 805 Columns. Eliminator I's. 250 watt power amp. Call 994-0562, cheap.</p> <p>FOR SALE, Fender Musicmaster electric guitar. Good condition plus like-new Gibson Laner amp. Price negotiable. Call Jim after 5, 769-4614.</p> <p>FOR SALE: Ampeg VT-40 guitar amp, 3 years old. 4-10's 65 RMS Excellent. \$250. 665-0409</p> <p>FOR SALE: Marshall Super Base, 100 watt top & Fender bottom with covers. 2 EV SRO's, \$350 firm. Call 971-3964 after 4:30 p.m.</p> <p>FOR SALE: Alto Sax, \$70.00, also bass drum, Slingerland Radio King. Natural wood, Excellent condition, original silver plated brass fitting. \$125. Call 662-8562.</p> <p>FOR SALE: Ampeg Vt-40 guitar amp, 3 years old. 4-10 inch, 65 RMS Excellent. \$250, Call 662-8562.</p> <p>FOR SALE: 2 Century Four Speakers, ElectroVoice, \$600. Call Tom at 761-726 after 6pm.</p> <p>FOR SALE: Olds Cornet, nice condition, played only 1 1/2 years. Costs \$160 new, will sell for \$80. Call Mark 668-8347.</p> <p>For Sale: One SG 100 watt P. A. amplifier, full tone and feedback controls. Four speaker cabinets with eight twelve inch speakers. Four Shure microphones, two AKG microphones, \$800. 994-5570, in the morning.</p> <p>For Sale: one pair OHM-F speakers five months old, \$700. Call Eric in evening, 769-8690.</p> <p>WANTED TO RENT</p> <p>Wanted to rent. Reliable married couple seeks reasonable 2-bedroom apartment or house for Sept. 1st. Call 994-0126 persistently.</p> <p>SUN staffer is seeking to rent a 3 or 4 bedroom house. Completely or partly furnished. Willing to devote labor and energies to house in need of repair for reduction of rent. Call Bill, 668-6125.</p> <p>People with \$\$\$\$\$ needed to share house at 1224 Prospect. Call David at 994-4264. Big garden, nice neighborhood.</p>

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For Sale: One SG 100 watt P. A. amplifier, full tone and feedback controls. Four speaker cabinets with eight twelve inch speakers. Four Shure microphones, two AKG microphones, \$800. 994-5570, in the morning.

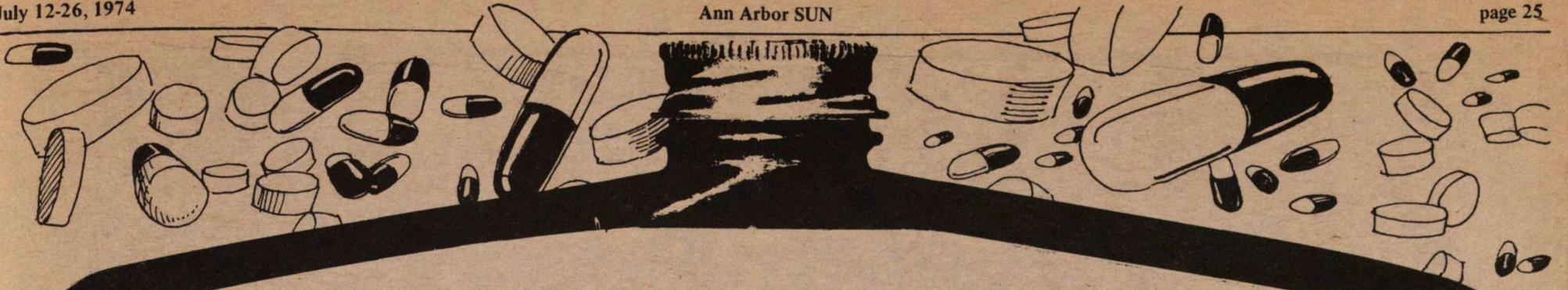
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It ain't like they say on TV!

The Truth About Non-Prescription Drugs

Every year Americans spend billions of dollars on non-prescription over-the-counter drugs. Most of this money is spent to buy media-hyped "brand-name" products that promise everything from fast, effective headache relief (without that painful upset stomach), to getting you back in the swing of sacred regularity.

Some critics call drug ad claims "excessive." The Free People's Clinic calls them **OBSCENE LIES!**

DON'T BUY BRAND NAMES

All drugs sold legally in the U.S. must maintain a high standard of purity regulated by law. Drug purity standards are set by two national organizations: the U.S. Pharmacopeia Convention Inc., which certifies drug purity with their label, USP, and the American Pharmaceutical Association, which uses the label N.F. Every brand name or non-brand name product of every drug sold legally must meet USP or N.F. standards. Therefore, there is no need to worry that a less expensive aspirin is not as "pure" as Bayer. To be sold at all, they've got to be up to standard.

The vast differences in the prices of over-the-counter drug preparations can be traced to advertising. Mass media ad campaigns that drill brand names into the consciousness of America cost a great deal. Prime time tv commercials can go for over \$50,000 per minute! The cost of advertising is added onto the price of the product. Then there's the unique American myth that a more expensive product must be a better product somehow. Otherwise, why would the manufacturer charge so much? Added to all this is the fact that mass media hypes work; brand names are in our heads, and the products themselves are often stocked in colorful, appealing, cheery displays down at the local drug store. Don't fall for this trickery. Every time you buy a brand name product, you simply perpetuate the psychological warfare that the drug companies run on us.

Non-brand, chemical or generic name drugs are often the exact same stuff.

They're just called by a name that's harder to pronounce, and don't

look so zippy on the shelf.

The drug companies push dope even harder to doctors than they do to the rest of us, lavishing slick pamphlets and box after box of free samples on them without end, and doctors often fall for these outrageous claims like the rest of us. Many docs write prescriptions for brand name drugs when cheaper non-brands sold under the chemical name

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THE TRUTH ABOUT ASPIRIN

Aspirin, in one of its many disguises, is the most commonly sold over-the-counter drug. Only Bayer can sell "As-

This study found no difference in the speed of relief of Bufferin when compared to aspirin USP. More importantly, the incidence of upset stomach was the same for both Bufferin and aspirin. Forget Bufferin.

Then we have the parade of so-called "extra strength pain relievers," products like Anacin, Emprin, and Excedrin. These preparations used to be combinations of aspirin, phenacetin (an aspirin-like drug) and caffeine, until phenacetin was linked to kidney damage after prolonged use. Anacin and Excedrin dropped the phenacetin from their formulas and other manufacturers followed suit.

Anacin now has only aspirin and caffeine as its active ingredients. There is no evidence that caffeine enhances the effects of aspirin, so forget Anacin, and Mydol, and the other aspirin-caffeine combinations.

Excedrin replaced phenacetin with a recently developed pain reliever, acetaminophen, whose long term effects, if any, are not presently known, and which costs ten times as much as aspirin. Studies reveal that relief of pain and incidence of side effects are the same for aspirin and for acetaminophen, so junk Excedrin. Acetaminophen by itself is sold under a number of different brand names: Tylenol, Tempra, Apamide, and Lyteca, and it is an ingredient in many combination products.

The same FTC study that compared aspirin and Bufferin also tested the "extra-strength pain relievers." None of them worked any faster or more effectively than acetylsalicylic acid USP. In fact, the combination products caused a significantly greater frequency of upset stomach than aspirin did.

Use acetylsalicylic acid USP for minor aches and pains. If aspirin upsets your stomach, drink a few glasses of water with it to dilute it in your stomach, or take it after a meal.

--Free People's Clinic
(This is the first in a series on non-prescription drugs. The information is drawn from *The Medicine Show*, by the editors of Consumer Reports, paperback, \$2.00.)



"It has the same ingredients as last time but I thought up a catchy new name."

would do just as well. Before this year pharmacists were required by law to give out precisely what the doctor ordered in the prescription, even if the druggist knew of a cheaper substitute. Now, however, the State Legislature has passed a law allowing pharmacists to substitute non-brand drugs. This law will save all of us millions of dollars that otherwise would have lined the pockets of the major drug manufacturers. So, guess who fought like hell against the law...?

The best rule for buying non-prescription drugs is: Don't buy anything you've ever seen advertised anywhere. Look at the chemical ingredients of the brand you want, and ask the pharma-

pirin," because they "own" the trademark on that word. Other companies sell ASA, for acetylsalicylic acid. Whatever it's called, it reduced fever, relieves tension headaches, and pain in muscles and joints.

All aspirin is pretty much the same; the only difference is price.

One of the most heavily hyped aspirin products is Bufferin, aspirin with a buffer ingredient, an antacid, which is supposed to prevent stomach upset which is the most common unpleasant side effect of aspirin, while speeding relief to your pounding headache. It ain't so, folks. In 1962, the Federal Trade Commission sponsored a study of over-the-counter pain relievers.

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continued from page 11

curred. Trucks bearing radioactive materials have been involved in accidents, and in one instance, a train carrying radioactive materials derailed in Wingate, North Carolina. Containers bearing wastes have broken open while in transit.

The AEC reported that during 1968, there were 36 losses of radioactive material. In only 5 cases was the material recovered.

When the fuel elements reached the reprocessing plant, they are chopped up and separated from the unreacted fuel, which may be used again.

In addition, nuclear reprocessing plants have waste discharges themselves. Take, for instance, Nuclear Fuel Services, Inc. (NFS) of West Valley, N.Y. Located on a 3,300 acre state-owned site, about 30 miles from Buffalo, New York, NFS dumps its waste into the nearest stream -- Buttermilk Creek.

In 1968, scientists from Cornell University went "under the fence" and got samples from the holding ponds and the creek which showed 36,000 to 100,000 times the maximum permissible radioactivity.

The New York State Bureau of Nuclear Engineering has detected a concentration of radionuclides, such as Strontium-90 and Cesium-137 in fish and wildlife around the facility.

There are 389 dairy herds within ten miles of NFS. About 240 square miles of nearby land is used as a source of public water supply. One public supply is within 5 miles, six more are within 10 miles.

The New York State Public Health Department's Radioactivity Bulletin lists water radiation levels near NFS at ten times the AEC limit.

And even if it wanted to, New York State or any other state, cannot set stricter radiation disposal limits than the AEC-set federal limits. In a dispute between Minnesota and the Northern States Power Co., which owns a nuclear power plant in Monticello, Minnesota, the Supreme Court ruled, in April 1972, that states can't set stiffer limits than the federal government. A dozen other states had filed friend-of-the-court briefs, supporting the state of Minnesota's stand.

HIGH-LEVEL WASTE DISPOSAL

Strontium-90 and Cesium-137 are two deadly fission products. They both have half-lives of around 30 years, but some experts feel that they should be isolated from the human environment for 1,000 years.

The operation of a modern 1,000 megawatt nuclear power plant for a year, generates enough of these substances to equal 1,000 Hiroshima atom bombs.

By 1980, it is estimated that one trillion "curries" of Strontium-90 will be in storage. One gallon of this substance containing a mere 500 curries is enough to threaten the health of several million people.

Another fission product is plutonium, the most cancer-causing element known (it has a half-life of 240,000 years). This means that it must be isolated from the

The Ultimate Pollutant Nuclear Power

human environment for that period -- at least! Disposal, when one talks about nuclear waste disposal, is simply a euphemism for perpetual guardianship.

This guardianship must be foolproof -- and it isn't. Already there have been serious incidents at disposal plants.

The biggest disposal area in the world is at Hanford, Washington. It encloses a

stretch of the Columbia River and a tract of country covering 650 square miles. The radioactive liquid wastes are kept in tanks constructed of carbon steel resting in a steel saucer to catch any leakage. They are enclosed in reinforced concrete and the whole construction is buried in the ground, with only the vents showing. Each tank has a million gallon capacity. The liquid boils from its own radioactiv-

ity so there must be a continuously maintained cooling system in each tank. In addition, the vapors generated in the tanks have to be condensed and scrubbed; otherwise, radioactive gas would escape from the vents.

More than half a million gallons have leaked from the storage tanks at Hanford, with the more recent leaks being the larg-

ted on the same level as the water table. At least one of the seven reported leaks caused radioactive waste to actually enter the water table.

Once the waste was lost in the water table, it was impossible to trace and no one knows exactly where it is or what to do about it.

At the National Reactor Testing Station (NRTS) near Idaho Falls, Idaho, plutonium was buried in ordinary steel drums, despite warnings that they would leak. In 1970, the Federal Water Quality Administration released a study which showed that radioactive wastes from NRTS have indeed entered the ground water.

The NRTS is located on the Snake River plain, in southeastern Idaho, which is underlain by the Snake River aquifer, one of the world's most productive ground water reservoirs. The reservoir feeds into the Columbia River system (part of which runs through the Hanford Reservation) and contamination poses a serious threat to water supplies for much of the Pacific Northwest.

The scope of the nuclear waste problem is staggering. At the Hanford Reservation alone, more radioactive pollutants are stored than would be released during an entire nuclear war.

Already, future generations have been given a nuclear garbage legacy which must be carefully guarded and kept out of the human environment for thousands of years. At present, we have technology which will last for decades of containment only -- and even that is imperfect as evidenced by the already severe mismanagement of nuclear wastes and their pollution of the environment.

WHAT CAN BE DONE?

Despite the documentable dangers and unanswered risks to world safety described in this article, the \$40 billion a year nuclear power industry continues to push its product as hard as it can, aided and abetted by the industry's cohorts in the Federal Government. This year three-quarters of the Federal budget for energy source development will go to underwrite nuclear power plants, expected to grow from the present 30 to over 900 stations by the year 2000. Other energy sources that are safe and cheap are being all but ignored.

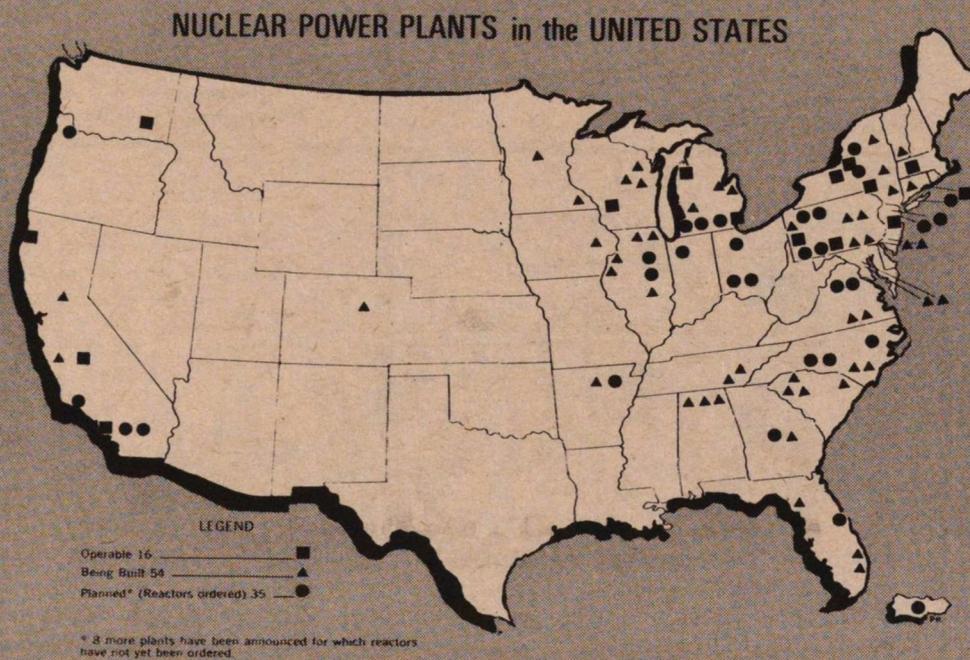
The power corporations, the media in which they advertise, and the Federal Government are conspiring to minimize the dangers inherent in their nuclear game plan, in order to contain the public outrage they know will develop if this information gets widespread attention. This year Nixon has even proposed a bill which would effectively eliminate the public hearings that were formerly required before any plant construction could begin.

Citizens groups are now trying to get Congress to enact a moratorium on nuclear power plants. But ultimately, only a far-reaching transformation of the American social system, which takes power away from self-serving industries and their cohorts in government, can solve the problems of this planet-endangering recklessness, all in the name of blindly increased profits.

For further information on what you can do to pressure Congress and your local power company you can contact: Friends of the Earth, 529 Commercial St., San Francisco, CA 94111; National Inter-venors, 153 E. Street SE, Washington DC; The Task Force Against Nuclear Pollution, 305 High Street, Moorstown, NJ 08057; or the Citizens' Committee for the Protection of the Environment, 71 Pine Ave, Ossining, NY 10562.

The information in this article was taken from: "The Clear and Present Danger, a Public Report on Nuclear Power Plants", available from Environmental Alert, 1543 N. Martel, Los Angeles, CA 90046; "Catch 24,000" by Roger Rapoport, Ramparts magazine; and "The Nuclear Power Issue", by Daniel F. Ford, Jan. 1974, from the Union of Concerned Scientists, PO Box 289, MIT Branch Station, Cambridge, Mass. 02139.

The bulk of this article was taken from Liberation News Service.



Consumer Power's Nuclear Plant at South Haven, about 150 miles from Ann Arbor, has been shut down since last August after leaking poisonous radiation through its exhaust pipes and into Lake Michigan. Consumer's problems are typical of those at the other 30 plants scattered across the U.S.

stretch of the Columbia River and a tract of country covering 650 square miles.

The radioactive liquid wastes are kept in tanks constructed of carbon steel resting in a steel saucer to catch any leakage. They are enclosed in reinforced concrete and the whole construction is buried in the ground, with only the vents showing. Each tank has a million gallon capacity.

The liquid boils from its own radioactiv-

er ones -- 70,000 gallons three years ago and 115,000 gallons last July.

The tanks themselves are 20 to 30 years old, and a report from their civilian contractors in conjunction with the Illinois Institute of Technology states that, "the self-boiling tank structures are being stressed well beyond accepted design limits."

They also postulate the life span of the tanks at 30 to 40 years at the outside.

The 115,000 gallon leak, nearly one-third of the 29-year-old tank's contents -- was not detected for several days, and released plutonium, strontium-90 and cesium directly into the ground.

POISON DUCK

Despite the AEC's assurances to the contrary, there has been contamination of the Columbia River, partially resulting from Hanford's practice of dumping diluted waste directly into the water. A 1969 study showed that eating half a pound of duck from the Hanford reservation would result in an exposure three times the present federal limit.

People who swim, sunbathe or water-ski on the Columbia could obtain a dose of 53 milligrams -- 10 times the dose the AEC says it will put into effect as a standard for nuclear power plant workers sometime later this year.

Other waste leaks have occurred at a similar facility at Savannah River, South Carolina, where the storage tanks are loca-

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How A² MOVIES Work

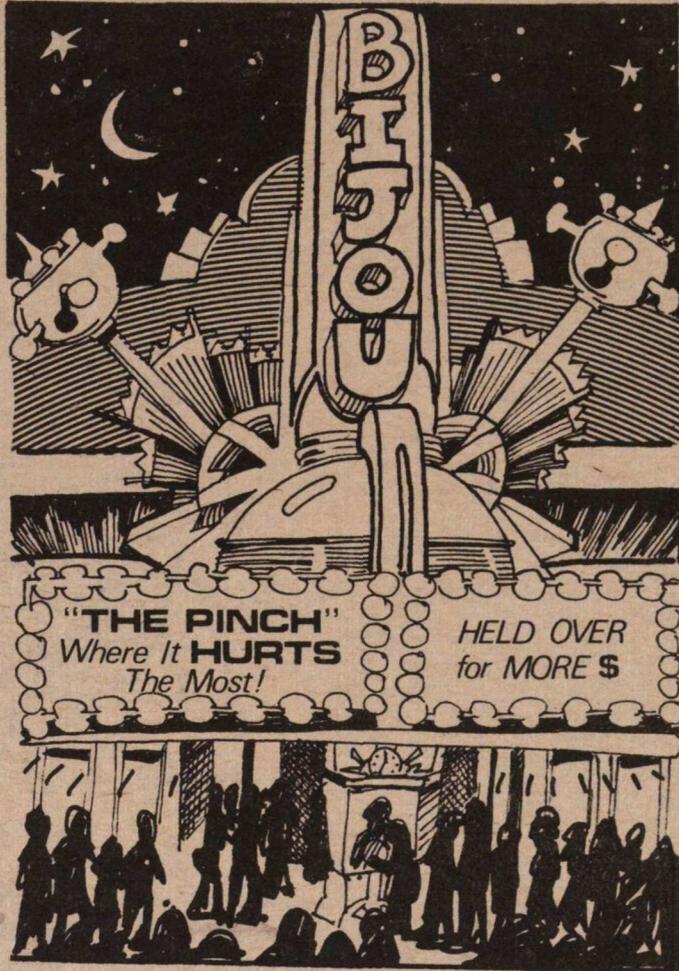
A real handicap to the leisure life of summer in Ann Arbor is the lack of good first-run commercial movies. We often have the meager choices of an excess of re-runs, and the hold-overs of single films for weeks on end. Explanation of the situation is rather simple -- with approximately two-thirds of the students gone, the in-town theatres have a relatively small potential audience. And out of habit, or perhaps a need for security, people overwhelmingly prefer watching movies when it is dark outside. Long summer days, and daylight savings time, work to the disadvantage of theatres. You probably have noticed the self-serving petitions to stop daylight savings time that are present in most theatre lobbies.

This summer slowdown naturally brings up the question of who decides what movies will be shown, and who owns the theatres. Most of the ten Ann Arbor theatres follow the general national pattern of corporate ownership by large conglomerates. Bookings are made by agents at central offices, rather than the local manager.

The smaller the chain, naturally the more influence a local manager might have in swaying the booking agent towards a given movie. And of course, the large national firms have a tendency to book with a sense often alien to the local variations of taste. The Movies at Briarwood are booked out of an Eastern office which has little awareness of what we want to see -- and they consequently are prone to make mistakes, like the lulu of four months of *The Exorcist*, which was hot in Boston and New York but dribbled out of interest shortly after it got here.

Of the ten local theatres only one, the Fifth Forum, is owned by a small corporation. That theatre is one of six around the state managed by Harvey Farber Enterprises, a Southfield-based corporation under the control of the firm's namesake. The small size of the chain allows Forum manager Maris Michelson to have more than the usual say over the choice of movies, though the two Farber booking agents make the ultimate decision. Maris has succeeded in bringing in several independent and foreign films that otherwise would not have made it to town. *La Grande Bouffe* and *Mean Streets* are two of his fine recent choices. It was apparently Maris' idea to bring in *The Three Musketeers*, which is now holding on through its seventh highly lucrative week.

The other theatres are locked up in huge conglomerates. *The Movies* at Briarwood are owned by United Artists, the enormous company which produces and distributes records, distributes films, and owns many theatres around the country. United Artists in turn is one of dozens of corporations owned by the Transamerica Corporation, which also holds insurance, lending, mutual fund, real estate, computer, market research, airlines, rent-a-car, and manufacturing firms. Transamerica has assets of more than \$3 billion, 24,000 employees and an annual rate of growth of 15% per share of common stock. Briarwood's bookings are made out of an Eastern office, and the strange pattern of film showings



there indicates the style of absentee ownership. It is rumored that Butterfield is attempting to buy the four theatres from United Artists.

The W. S. Butterfield Theatres, Inc. is a Michigan-based group with approximately 55 theatres around the state. Locally they own the State, Michigan, Campus and Wayside theatres. The University of Michigan owns some portion of stock, given to them by Paramount Pictures when anti-trust action demanded the break-up of Paramount's empire of both production of movies and ownership of theatre chains.

The Fox Village is part of the large Mann Theatre group, which recently bought out the hundreds of theatres owned by the National General Cinema Corporation.

The four corporations who own these ten theatres compete in booking the films through large national distribution companies. The corporation, through its booking agent, that offers the most money gets the movie -- so obviously the smaller chains with less capital are bound to lose out.

Rental fees are on a percentage basis, and most films start out their local run with somewhere between sixty and eighty percent of the box office receipts going back to the distributor. The percentage drops as the weeks go by, which explains why movies stick around here so long in the summer. With a relatively small potential summer audience, it is cheaper to hold onto a movie for weeks, or show re-runs, than to face the expense of competitive bidding for a new film.

With the occasional exception of unusual movies at the Fifth Forum, Ann Arbor's theatres are essentially conservative in their bookings. There are literally dozens of films shown in New York, Boston, or any large city that never make it out here to the sticks. Larger populations naturally can support more specialized forms of theatres, including the delightful bonus of theatres which show only older films. Here in Ann Arbor the Butterfield theatres have a very generalized form of specialization -- according to Fred Caryl, manager of the Michigan Theatre, "The State is the action-house, the Campus the art-house, and we handle the musical comedy and romance types." He explained that the Campus has gone more commercial lately because there are fewer "art" films, and the line between "skin" and "art" is becoming increasingly fine. The Campus, which avoids sex like the plague, has filled in with showings of re-runs and "semi-art", whatever that is.

But if you've seen all the movies in town and are looking for something new, the University's Audio-Visual Center offers a free summer series of short films from their library. The series runs at the Modern Language Building's Auditorium 3, Monday through Friday nights until August. Nightly showings are gathered under topic headings that can guide you towards your interests. The SUN calendar will be listing the free showings, and you can easily pick up a schedule at the auditorium.

A fine commercial offering is *Chinatown*, out at the Fox Village. Roman Polanski, master of terror at first hand, directed this up-dated interpretation of the classic forties style detective thriller. Jack Nicholson, as the hard-boiled dick, and Faye Dunaway, as the hardened aristocratic woman, star in this bewildering maze of murder and incest among Los Angeles' corporate ruling class. The color film is finely shot, a saga of corruption over the control of Los Angeles' public supply of water.

Thanks to the film societies, Ann Arborites are able to see an enormous variety of movies. The film groups New World, Film Co-op and Friends of Newsreel show recent films, the overwhelming majority of which have not been shown in Ann Arbor before. Cinema II and Cinema Guild both show the so-called "classics" which are lately getting far more distribution and interest all over the country. With the commercial theatres offering such limited fare, it is a real relief that the University has lifted, under pressure, its moratorium on auditorium rentals to these essential film groups.

--Ellen Frank

SUPPORT SUN ADVERTISERS

**New World
Summer Cinema**

presents
Wed. July 17

Two English Girls (Truffaut)
7:30&9:30 pm MLB-4

Thurs. July 18

Belle DeJour (Bunuel)
7:30&9:30pm MLB-4

Wed. & Thurs. July 24 & 25

Romeo & Juliet (Zeffirelli)
7:30&9:45pm MLB-4

New World Film Info -- 994-0770

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AND OTHER
**ART FAIR
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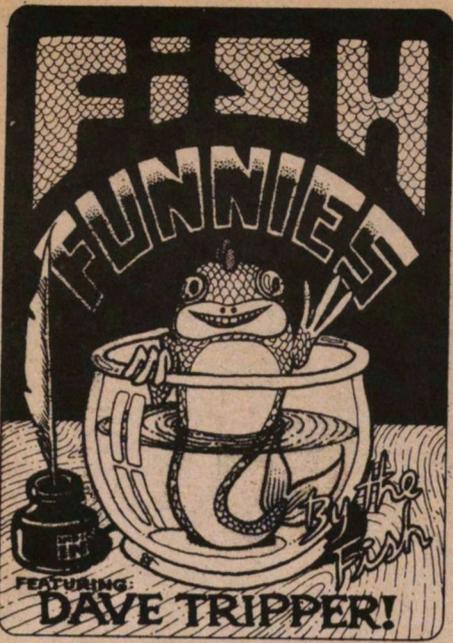
Mon.-Fri.: 10-9 Sat.: 10-6 Sun.: 12-5

**union
gallery**

GRAPHICS--PAINTING
SCULPTURE--POTTERY

1st Floor Michigan Union
530 S. State
Ann Arbor, Michigan 48104

submit work to juries by
the end of each month



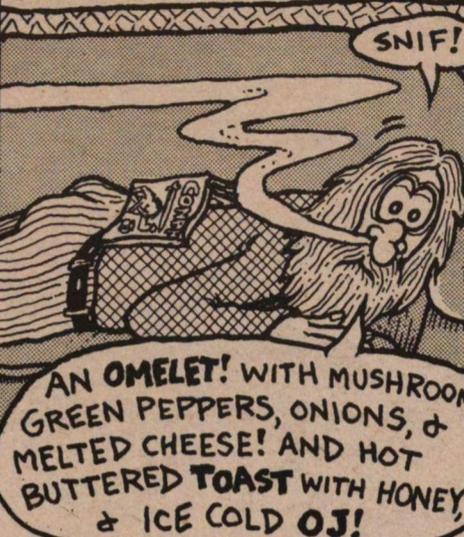
DAVE, LAID BACK ON GOOD HASH & CONAN THE BARBARIAN, NODS OUT ON CINDY'S COUCH!



WANT ANOTHER HIT OFF THIS, DAVE?... DAVE?

ZZZ.

HE AWAKES THE NEXT A.M. TO THE ENTICING AROMA OF..



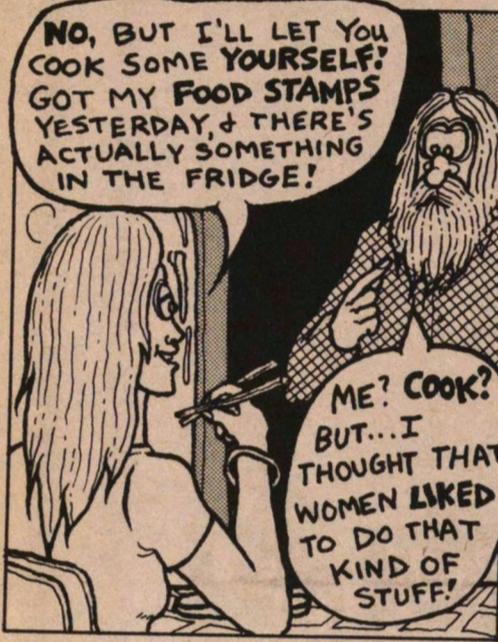
SNIF!

AN OMELET! WITH MUSHROOMS, GREEN PEPPERS, ONIONS, & MELTED CHEESE! AND HOT BUTTERED TOAST WITH HONEY, & ICE COLD OJ!



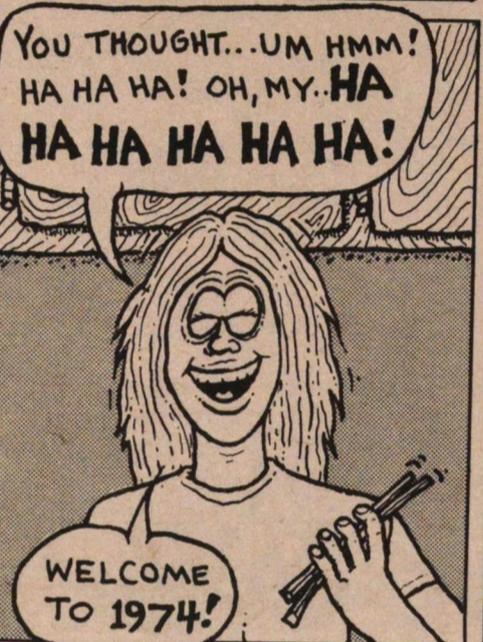
GOOD MORNING!

MORNIN! OH, WOW! SAY, YOU COULDN'T WHIP UP A BATCH OF THAT FOR ME, COULDJA?



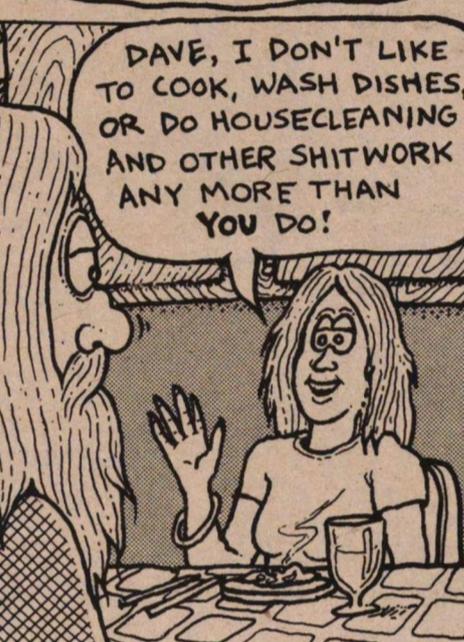
NO, BUT I'LL LET YOU COOK SOME YOURSELF! GOT MY FOOD STAMPS YESTERDAY, & THERE'S ACTUALLY SOMETHING IN THE FRIDGE!

ME? COOK? BUT... I THOUGHT THAT WOMEN LIKED TO DO THAT KIND OF STUFF!

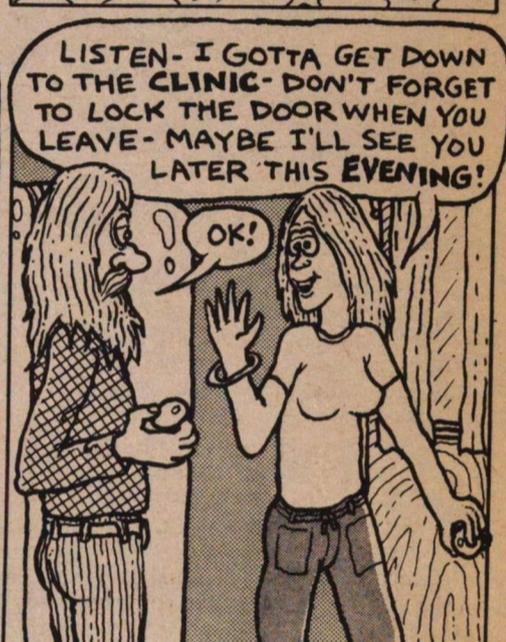


YOU THOUGHT... UM HMM! HA HA HA! OH, MY.. HA HA HA HA HA HA!

WELCOME TO 1974!

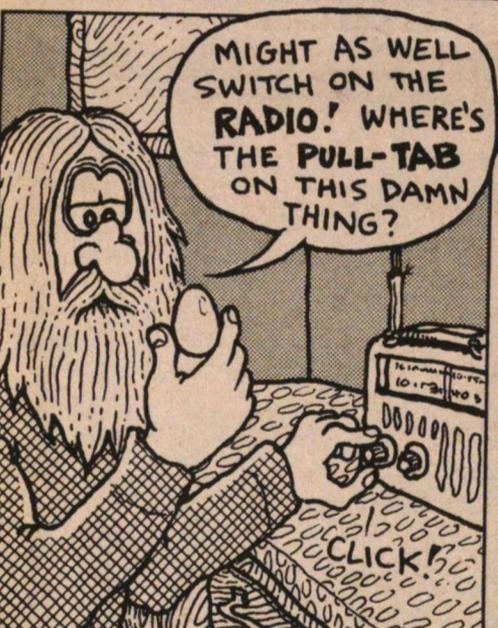


DAVE, I DON'T LIKE TO COOK, WASH DISHES, OR DO HOUSECLEANING AND OTHER SHITWORK ANY MORE THAN YOU DO!



LISTEN- I GOTTA GET DOWN TO THE CLINIC- DON'T FORGET TO LOCK THE DOOR WHEN YOU LEAVE- MAYBE I'LL SEE YOU LATER THIS EVENING!

OK!

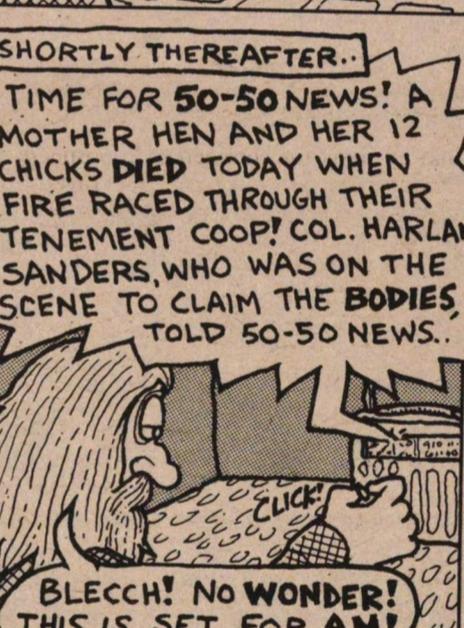


MIGHT AS WELL SWITCH ON THE RADIO! WHERE'S THE PULL-TAB ON THIS DAMN THING?

CLICK!



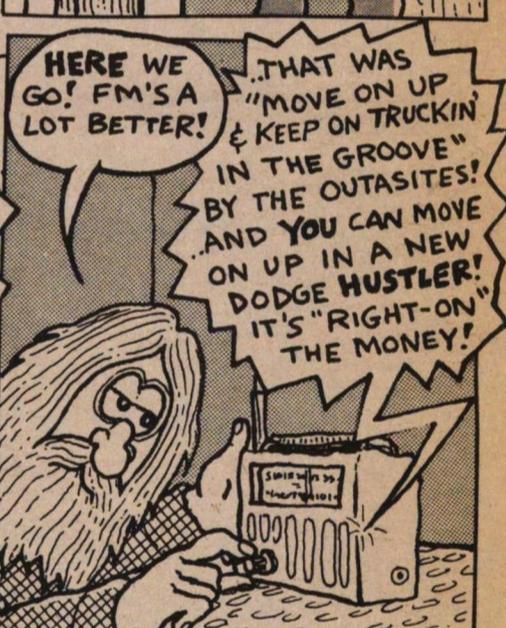
NOW, MUCH MORE MUSIC! MORE MU-SIC! NUMBER FOUR ON TOP 40 RADIO - THE OSMONDS' LATEST SMASH HIT, "LET'S CHEW BUBBLEGUM TOGETHER, BABY."



SHORTLY THEREAFTER..

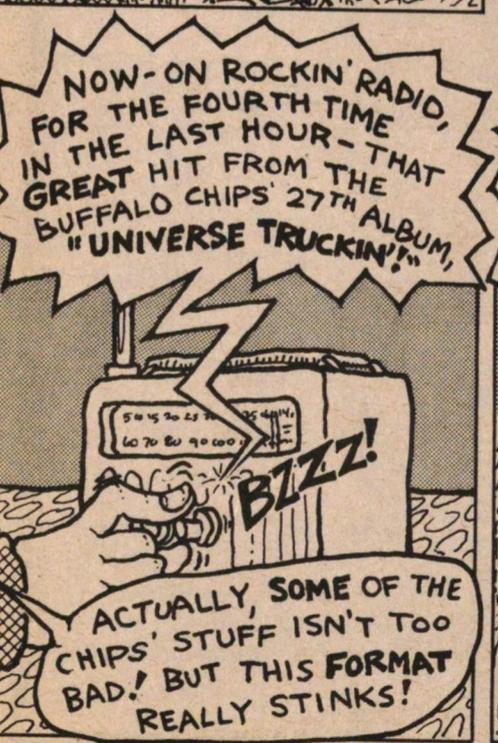
TIME FOR 50-50 NEWS! A MOTHER HEN AND HER 12 CHICKS DIED TODAY WHEN FIRE RACED THROUGH THEIR TENEMENT COOP! COL. HARLAN SANDERS, WHO WAS ON THE SCENE TO CLAIM THE BODIES, TOLD 50-50 NEWS.

BLECCH! NO WONDER! THIS IS SET FOR AM!



HERE WE GO! FM'S A LOT BETTER!

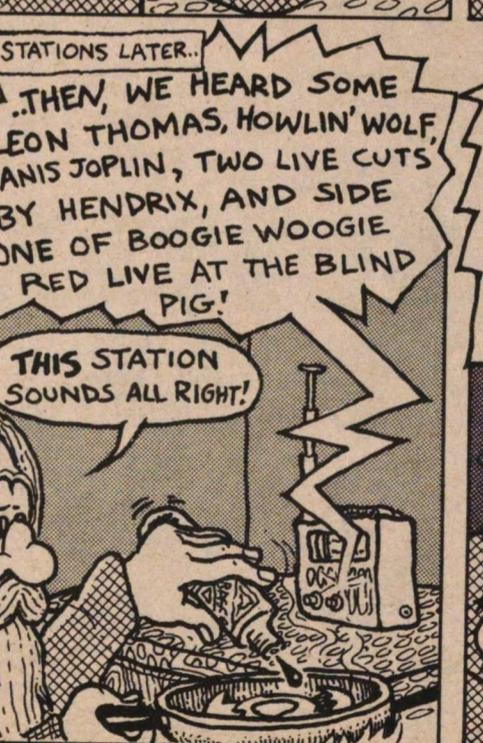
..THAT WAS "MOVE ON UP & KEEP ON TRUCKIN' IN THE GROOVE" BY THE OUTASITES! ..AND YOU CAN MOVE ON UP IN A NEW DODGE HUSTLER! IT'S "RIGHT-ON" THE MONEY!



NOW- ON ROCKIN' RADIO, FOR THE FOURTH TIME IN THE LAST HOUR - THAT GREAT HIT FROM THE BUFFALO CHIPS' 27TH ALBUM, "UNIVERSE TRUCKIN'!"

BIZZ!

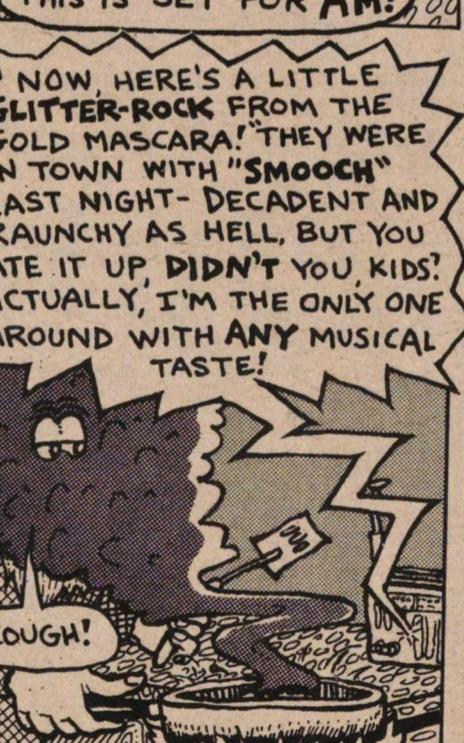
ACTUALLY, SOME OF THE CHIPS' STUFF ISN'T TOO BAD! BUT THIS FORMAT REALLY STINKS!



2 STATIONS LATER..

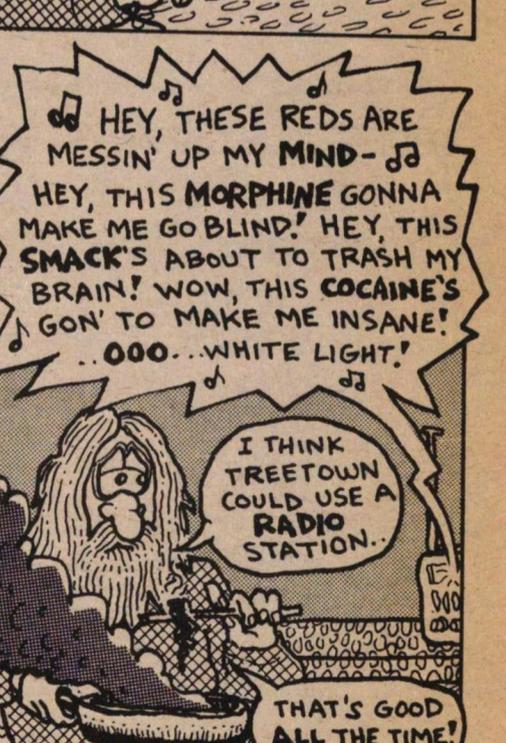
..THEN, WE HEARD SOME LEON THOMAS, HOWLIN' WOLF, JANIS JOPLIN, TWO LIVE CUTS BY HENDRIX, AND SIDE ONE OF BOOGIE WOOGIE RED LIVE AT THE BLIND PIG!

THIS STATION SOUNDS ALL RIGHT!



NOW, HERE'S A LITTLE GLITTER-ROCK FROM THE "GOLD MASCARA!" THEY WERE IN TOWN WITH "SMOOCH" LAST NIGHT- DECADENT AND RAUNCHY AS HELL, BUT YOU ATE IT UP, DIDN'T YOU, KIDS? ACTUALLY, I'M THE ONLY ONE AROUND WITH ANY MUSICAL TASTE!

COUGH!



HEY, THESE REDS ARE MESSIN' UP MY MIND- HEY, THIS MORPHINE GONNA MAKE ME GO BLIND! HEY, THIS SMACK'S ABOUT TO TRASH MY BRAIN! WOW, THIS COCAINE'S GON' TO MAKE ME INSANE! ..OOO... WHITE LIGHT!

I THINK TREETOWN COULD USE A RADIO STATION..

THAT'S GOOD ALL THE TIME!

Friends Road Show continued from page 19

sterdam. There was a festival in Montparnasse and they met a lot of people at the show who said "OOoh, Friends, Friends." And one of them was Salvador Dali, who liked them and booked them. Another was the nephew of the King of Tunisia and he set up the Paris Friends Road Show that's still going on. They also run a cool booking agency -- the Aquarius Agency. Another group got based in Amsterdam and stayed on, they're still there. Jango goes over and performs with all three -- the London group got a base too. Jango and Davey -- our piano player -- are over there now, and they just played a festival in Tunisia, booked by this Aquarius Agency.

SUN: Where did you current entourage come from?

Mark: London, the U.S., Amsterdam... some of them are native Americans, some aren't. There are a bunch of people coming over from Friends in London -- some will be on our summer tour and a few more will come in the fall. London Friends will keep going of course.

SUN: How did you come to join Friends, Mike?

Mike: Well, I was sitting at my big desk in Cornwall, feet on the desk in Cornwall, feet on the desk, a big cigar in my mouth, looking out over the sheep fields. I was thinking, "Mike, where has it all gotten you? Here it is, all established, you got an arts council grant, a beautiful farm, a company that's running smoothly, living well together, and the shows go on." I couldn't write any more material, there was simply not enough conflict. I started implementing more communal programs in the administration of the company, and when the time was right I told them I was leaving. This was last fall, and Jango was leaving London Friends to start the U.S. Friends over here. He told me about the plans and I came over a few months later, after time with Footh Barn to implement the changeover.

SUN: Where did he get the other people you started with here?

Mike: Some he talked to when he was in Amsterdam, some he invited from London, and some were performing over here.

SUN: What had you been doing, Mark, native American that you are?

Mark: Oh, working here and there, in and out of school, going through changes and I was looking for something more stimulating.

SUN: Fellas, I've been wondering why there are so few women in the company;

Mike: There are about four out of fourteen.

Mark: It's hard to find a woman who's willing to be laughed at...

Mike: There was a simple first step by Jango, who did the asking, and we started with an imbalance. Now we are looking for strong women. But look at the people he was asking. I was the director of the Footh Barn Company in England, a position not held by many women there... it's a very paternalistic country. And Rick, he was roking as the stage manager at the Milky Way in Amsterdam -- that's like a bouncer. And Peter, he was doing street theatre in England, with a company that had only one woman.

SUN: Do you think women stay away from physical comedy?

Mark: Yeah, physical comedy, that's true; but I don't think they are any less theatrical.

SUN: Where do you get your gags, guys?

Mike: We get our gags from life -- right, Mark?

Mark: That's right -- the University of Life.

Mike: Circle of Life. Sometimes I'm out there killing chickens and I think, you know it's all one big atomic structure -- macro, micro, mini, maxi,...it all goes around and keeps kissing head to tail, head to tail. And I say to myself "this is too cosmic." Suddenly I say, "Sit down and rest." And I sit down on a log, and there it is -- a skit. It just comes. (Snaps fingers)

SUN: Are you trying to tell me you just sit around and get gags?

Mike: Well, my Alfie skits come from a heart-felt desire to do practical jokes -- I especially love practical jokes that you implement and they don't come off until days later. Another source of inspiration is graffiti -- not the graffiti that's clever and smart and educated. I like the stuff like "REETO HATES CHERYL."

Mark: I take pictures of Mike reading the graffiti on bathroom walls. You know it's the living situation that tends to give us good ideas...there's always something springing up, and we're performing twenty-four hours a day.

SUN: Who else in this country does theatre with your rules, or lack of them?

Mike: We do theatre that has no division between the actor and the director, or the writer and the performer. There's a group down in Antioch, and the Two Penny Circus in Vermont. But you usually don't hear about groups like this...they are trying alternative things and by definition they don't go through the normal media processes to make themselves known. But this kind of theatre has probably been happening more in the United States in the past ten years than ever -- or since vaudeville died and TV took over.

Mark: That's why we want to move around this summer -- to find other groups, and encourage new ones.

SUN: Do you think discouragement kills a lot of theatre in the U.S.?

Mike: I think the commercial atmosphere discourages -- very much so. Here theatre is television, Broadway, and off-Broadway -- theatre is inevitably controlled -- through something, and you can never quite say what it is. Isn't that shown by the fact that people are so surprised by what we do? Do you think we're doing anything so miraculous in terms of organization?

SUN: Did the theatre seminar in May at Art Worlds provide local encouragement?

Mark: A lot of good things came out of it, from the very beginning of the planning stages where a lot of people who didn't know each other got together. There's a lot more theatre going on here now than a year ago - like the Extension down at the Rubaiyat. And the Medieval Festival is coming up again soon.

SUN: Where does Friends get its energy?

Mike: The concept of Friends is just a tremendous energy level directed in a positive force - we're making a lifestyle out of what we've always loved doing. The thing that's different about Friends from other US companies is its European origins...there's a surge ahead and whole theatrical temperament there - we started in a very fertile atmosphere for theatre. Because we did it there we can come here and hit a few bumps and not get discouraged, because we know what it's like to do something well and have it feel great.

Be sure to catch these maniacs before they leave town for the summer. At 8:30 on July 17, 18 and 19 they'll be doing Michael Spaghetti's Half Ring Circus at Schwaben Hall, 217 S. Ashley, above the old Primo Showbar. Admission is \$2.50, and for a little more you get spaghetti and beer. They'll also do street theatre in the afternoons during the Art Fair.

THE FRIENDS ROAD SHOW



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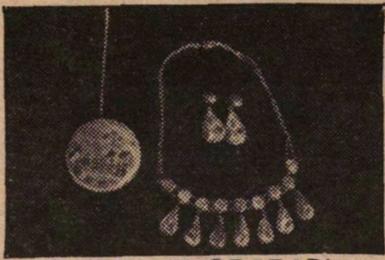
Just Come And Listen to:

FREE

FRIDAY		SATURDAY	
Howard Roberts	3:30	Madusa	11:30
Maurice Anderson	2:00	Uprising	12:30
Iris Bell	5:00	Chopper	2:00
also		Lightnin'	3:30
Rockets	6:30	Sky King	5:00
RFD Boys	12:30		
Cruiser	11:00		
Fast Eddie	8:00		
Common People	9:30		

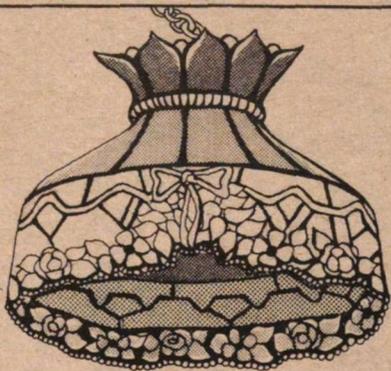
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A-200 PYRINATE

Fri 12

Moon in Aries

MOVIES

*Cinema Guild: "The Wild One", Dir. by Lasio Beredek; Architecture Aud, 7:30 & 9:30, \$1, 662-8871
*Cinema II: "Paper Moon", Dir. by Peter Bogdonovich; Angell Hall, 7:00, 9:00, & 11:00, \$1.25
*Summer Film Showcase: "Autobiography of Miss Jane Pittman"; MLB Aud 3, 7:00 & 9:15, Free
*New World Film Coop: "Trash", Dir. by Andy Warhol, 9:30; "Sounder", Dir. by Martin Ritt, 7:30; both shows \$2.00, 994-0770

MUSIC

ANN ARBOR
*Blind Pig: Son Seals Blues Band, 208 S. First, 9:30, \$1.00, 769-1849 (Blues)
*Flood's: Bill Hyde; 120 W. Liberty, \$.50, 994-9824 (Blues)
*Rubaiyat: Theatrical Revue, "The Extension" 102 S. First, 9:30pm-2am, \$1.50 general, \$1.00 with dinner
YPSILANTI
*Suds Factory: TRH; Huron River Drive, 9:30, \$.50 (Rock and Roll)
*Underground: Woorleybird; 2655 Washtenaw, 9:30, 434-3130 (Rock and Roll)
DETROIT
*Dirty Helen's Saloon: Johnny Spense, 962-9500 (Jazz)
*Rappa House: After-hours jazz & creole food, 2:00-6:00am; on service drive off Fisher between Woodward & John R.
*Rock and Roll Farm: White Heat, 721-9864
*Masonic Auditorium: The Crusaders
*Union Street: Folk, no cover, 331-0018
*Moby Dick: Lorio
*Raven Gallery: Gove Scrivenor & Mike Borecki; 29101 Greenfield, 557-2622
*Surf Side: The Good Time Band; Van Dyke & Jefferson
*Rainbow Room, Shelby Hotel: Luther Allison; 1st & Layfayette, 963-2460

EVENTS

*Telescopic Observation of Sky, open to public; Angell Hall Aud B, 8:30pm, 764-3440
*Women's Cultural Center: Contemporary pop & folk; Poor Women's Paradise Coffeehouse, 926 7 Mile, 9:00pm, Information call Penny at 543-9046
*Feiffer I, presented by Flint City Stage, St. Andrew's Episcopal Church (AA), 7:30 & 9:30 pm, \$2.00, 1-537-6215

Sat 13

Moon in Aries, then in Taurus 5:20am

MOVIES

*Cinema II: "Paper Moon", Dir. by Peter Bogdonovich; Angell Hall, 7:00, 9:00, & 11:00, \$1.25
*Cinema Guild: "LaStrada", Dir. by Fellini; Architecture Aud, 7:30 & 9:30, \$1.00

MUSIC

ANN ARBOR
*Blind Pig: Son Seals Blues Band; 208 S. First, 9:30, \$1.00, 769-1849 (Blues)
*Flood's: Bill Hyde & His Band; 120 W. Liberty, 10:00pm-2:00am, \$.50, 994-9824 (Blues)
*Rubaiyat: Theatrical Revue, "The Extension" 102 S. First, 9:30pm-2:00am, \$1.50 general, \$1.00 with dinner
YPSILANTI
*Suds Factory: TRH; Big red building on Huron River Drive, one block east of EMU campus, 9:30, \$.50 (Rock and Roll)
*Underground: Woorleybird; 2655 Washtenaw, 9:30, 434-3130 (Rock and Roll)
DETROIT
*Moby Dick: Lorio
*Rappa House: After-hours jazz & creole food, 2:00-6:00am; on service drive off Fisher between Woodward & John R.
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*Dirty Helen's Saloon: Johnny Spense, 962-9500 (Jazz)
*Rock and Roll Farm: White Heat, 721-9864
*Rainbow Room, Shelby Hotel: Luther Allison; 1st & Layfayette, 963-2460
TORONTO
*Blues Festival: Olympic Festivals, 6 Church St., 1 day-\$6, 2 days-\$10, 416-867-0221

TV

*Channel 56, 4:00pm: Folk Guitar Plus
*Channel 56, 4:30pm: Consumer Game

EVENTS

*West Park Co-ops Care Festival; with Mime, Poetry, Karate, Pot Luck; walk together from Huron and Main, 2:00pm
*Monroe Michigan Rally to Support Wounded Knee, Sioux Falls & Custer Defendants, 313-761-5432

CALE

Art & Music Festival Schedule

Again this year thousands of people, young and old will take to the streets for the annual Free Arts Festival and the Ann Arbor Street Art Fair. This year's festivities will run from 10 in the morning until 10 at night, from Wed. to Sat., July 17-20.

Along with the hundreds of arts and crafts exhibits on display, there will be 4 days full of entertainment. On 3 stages set up around town there will be a full spectrum of sound and a variety of performing arts, as well as a circus for children and much, much more.

To help find your way around to the various entertainment areas, we've compiled a schedule of events for each of the

3 stages.

The Main Street Stage will be in front of Art World's (between Liberty and Washington). The Main Street Stage is part of the Free Arts Festival and will be presenting shows everyday of the Festival from 1-10 pm.

The South University Stage is on East University (near SU), and is part of the Ann Arbor Street Art Fair and will be presenting a galaxy of performing arts everyday of the Festival.

On Friday and Saturday of the Festival, the State Street Stage will be rockin' with music. Music starts at 11am and goes to 10:00 on Fri., and 11am to 5pm on Sat.

FREE ARTS FESTIVAL - MAIN ST. ENTERTAINMENT

1-10 PM July 17-20 Stage will be set up in front of Art World's, at 213 1/2 S. Main Street.

WEDNESDAY

*1 pm Michael the Mime
*3 pm Your Heritage House Puppeteers
*4 pm Gemini
*5 pm Rachael Gladstone - folk singer
*6 pm Sherry & John - mountain music
*7 pm Sherry & John - mountain music
*8-10 pm Spencer Brooks Ensemble

THURSDAY

*1 pm Michael the Mime
*2:15pm - Ann Arbor Medieval Festival
*3 pm Your Heritage House Puppeteers
*4 pm Your Heritage House Puppeteers
*6 pm Gemini
*7 pm Rachael Gladstone - folk singer
*8-10 pm Okra

FRIDAY

*1pm - Rachael Gladstone, Folksinger
*2pm - El Teatro de Iof Estudiontef (Chicano Theatre Group)
*3 pm Your Heritage House Puppeteers
*4 pm Your Heritage House Puppeteers
*5 pm Square Dancing (tentative)
*6 pm Gemini
*7 pm Rachel Gladstone - folk singer
*7:30pm - Ann Arbor Medieval Festival
*8-10 pm Ars Nova

SATURDAY

*1pm - Ann Arbor Medieval Festival
*2pm - Rachael Gladstone, Folksinger
*3 pm The Extension Circus for Children
*4 pm Strolling Players
*5 pm Square Dancing (tentative)
*6pm - El Teatro de Iof Estudiontef
*7pm - Sally Ryan, Belly Dancing
*7:15pm - Rachael Gladstone, Folksinger
*8-10 pm Mixed Bag

OUTDOOR MUSIC FESTIVAL Sponsored by Ann Arbor Music Mart

July 19 & 20 Stage in front of Ann Arbor Music Mart, 336 S. State; 11am-10pm Fri; 11am-6pm Sat.

FRI July 19th

*11 am Cruiser
*12:30 pm RFD Boys
*2 pm Maurice Anderson
*3:30 pm Howard Roberts
*5 pm Iris Bell
*6:30 pm Rockets
*8 pm Fast Eddie
*9:30 pm Common People

SAT July 20th

*11 am Madusa
*12:30 pm Uprising
*2 pm Chopper
*3:30 pm Lightnin'
*5 pm Skyking

Besides those scheduled, there will be 2 BIG ACTS (one each day) which will not be announced till the beginning of each concert.



ANN ARBOR STREET ART FAIR - ENTERTAINMENT

The stage will be set up in front of the U of M P&A Bldg., on E. University; 12 noon-10P.M.

* Ann Arbor Summer Civic Band; Wed 7pm (Lawn in front of P&A Bldg; E. University)
* Ann Arbor Summer Symphony; Thurs 7pm (Lawn in front of P&A Bldg; E. University)
* Art World's Children's Festival; Wed & Thurs 5pm; Pantomime, Mime, Beledi dancers, and more
* Theater Comp. of Ann Arbor: Selections from Extentaneous Body; Wed & Thurs 7pm
* Junior Theatre: Strolling Players (1870 type melodrama); Thurs & Fri 2pm
* Junior Light Opera: Musical Review featuring "Pippin Co.", "Godspell", and others; Wed 4pm & Sat 2pm
* Comic Opera Guild: Cock & Bach (3 person opera); Sat 12 noon
* U Players: Preview Excerpts from "The Boy-friend"; Thurs & Fri 4:30pm
* Dance Theatre: Improvisation; Fri 7:30pm
* Abbott School Kids: Preview excerpt from "This Is The Town That Was" by Carol Duffee; Thurs 12 noon & Fri 8:30 pm
* Dianne Baker: Sing-a-long; Fri 12 noon
* Rachel Gladstone: folksinger & composer; Thurs, Fri, & Sat 11am
* Sneefler: Puppeteers; Wed & Fri 1pm
* Gemini: music; Thurs & Fri 3pm

AFTER HOURS

* Jazz/Rock; Wed 8:30pm
* Sine Nomine: Baroque Music; Thurs 6pm
* Hoot-e-Nanny w/ ARC people; Thurs 8pm
* RFD Boys; Fri 5pm
* Israeli Dancers; Sat 1pm
* Ma Davis: Jazz/Rock; Sat 3pm
* Driving Sideways: Folk/Rock; Sat 4:30pm

NDAR

*Women's Cultural Center: Feminist songs in the pop & folk genres; Poor Women's Paradise Coffeehouse, 926 7 Mile, 9:00pm, For information call Penny at 543-9046
 *Feiffer I, presented by Flint City Stage, St. Andrew's Episcopal Church (AA), 7:30 & 9:30 pm, \$2.00, 1-537-6215



*On this day in 1767: The Northwest Territorial Ordinance adopted the provisions of the Royal Proclamation of 1763 as the policy of the U.S. "The utmost good faith shall always be observed toward the Indians; their land and property shall never be taken from them without their consent and in their property rights and liberty, they shall never be invaded or disturbed."

Sun 14

Moon in Taurus

MUSIC

ANN ARBOR
 *Blind Pig: Goliard Brass Ensemble; 208 S. First, 10:00pm-2:00am, \$.50 (Classical)
 *Flood's: Bourbon Street; 120 W. Liberty, 10:00pm-2:00am, \$.50
 *Trotter House: Ars Nova; 1443 Washtenaw Ave, 5:00-9:00, \$.75 (Jazz)
 *Del Rio; 122 W. Washington, 5:30, Free, 761-2530, (Jazz)
 *Golden Falcon: Mojo is DJ; 314 S. 4th Ave, 9:30pm-2:00am, Free, 761-3848
 *Free Concert: Chicago Seed, Muskadine Blues Band, Scott Morgan, and Azmolee Songster; Otis Spann Memorial Field, 2:00-6:00pm
 YPSILANTI
 *Suds Factory: TRH; Corner of Lowell & N. Huron, 9:30, \$.50
 *Underground: Woorleybird; 2655 Washtenaw, 9:30, Free
 DETROIT
 *Baker's Keyboard Lounge: Pharoah Sanders; Livernois at W 8 Mile, 864-1200 (Jazz)
 *Side Door: Jive Five & Little Reuben; 2101 S. Telegraph, 9:00pm-2:00am, Free, 274-5700
 *Raven Gallery: Gove & Mike Gorecki; 9:30
 *Rainbow Room, Shelby Hotel: Motor City Mutations, w/ the Eddie Nuccilli Big Band, 4:00-7:00
 *Remick Shell, Belle Isle: Free Concert, 8:30 (Classical)
 *Surf Side: Good Times Band; Jefferson & Van Dyke, 9:00pm-2:00am, Free (Rock and Roll)
 *Watts Mozambique Lounge: Jack McDuff; 8406 Fenkell, \$3.50, 10:30, 864-0240 (Jazz)
 TORONTO
 *Blues Festival; Olympic Festivals, 6 Church St, 1 day-\$6, 2 days-\$10, 416-867-0221

Mon 15

Moon in Taurus, then in Gemini 10:53am

MOVIES

*Cinema Guild: "The Wind", Dir. by Victor Sjostrom; Architecture Aud, 8:00, Free

MUSIC

ANN ARBOR
 *Blind Pig: Blue Monday with Boogie Woogie Red; 10:00pm-2:00am, \$1.00
 *Flood's: Eric Glatz; 10:00pm-2:00am, \$1.00
 *Golden Falcon: Okra; 9:30pm-2:00am, \$1.00 (Jazz)

DETROIT

*Baker's Keyboard Lounge: Pharoah Sanders
 *Side Door: Taped musicians, 9:00pm-2:00am Free
 *Raven Gallery: Gove & Mike Gorecki; 9:30
 *Surf Side: Good Times Band; 9:00pm-2:00 am, Free

TV

*Channel 7, 6:30am: A History of Jazz, 1950 to the present
 *Channel 7, 10:45pm: Americans All (Special) Sickle cell disease

Tues 16

Moon in Gemini

MOVIES

*Ann Arbor Film Coop: "The Fugitive Kind", Dir. by Furie; Angell Hall, 7:15 & 9:30, \$1.25

MUSIC

ANN ARBOR
 *Blind Pig: Cirrus; 10:00pm-2:00am, \$1.00 (Jazz)
 *Flood's: Eric Glatz
 *Golden Falcon: Okra; 9:30pm-2:00am, \$1.00
 DETROIT
 *Baker's Keyboard Lounge: Pharoah Sanders
 *Side Door: Jive Five & Little Rueben, Free
 *Raven Gallery: Gove & Mike Gorecki; 9:30
 *Surf Side: Good Times Band; Free
 *Pine Knob: Melanie; I-75 at Sashawaw Rd, 8:00, \$6 pavillion, \$4 lawn, 647-7790 (Folk)

TV

*Channel 7, 6:30am: A History of Jazz, 1950 to the present

Wed 17

Moon in Gemini, then in Cancer 12:56pm

MOVIES

*Ann Arbor Film Coop: "Last Year at Marienbad", Dir. by Resnais; Angell Hall, 7:30 & 9:30, \$1.25
 *Cinema Guild: "Il Posto (The Job)", Dir. by Oimi; Architecture Aud, 7:30 & 9:30, \$1.00
 YPSILANTI
 *Mud Cinema: "The Candidate"; Strong Aud, 7:00 & 9:00, \$.50, 487-2460

MUSIC

ANN ARBOR
 *Blind Pig: The Other Side; 10:00pm-2:00am, \$1.00 (Jazz)
 *Flood's: Jawbone; 10:00pm-2:00am
 *Golden Falcon: Agent 00 Soul is DJ; 9:30pm-2:00am
 *Maynard St. 1930's Dance Marathon; 10:00am-9:00pm; 1st Prize \$400, 2nd Prize \$200, 3rd Prize \$100, plus gift certificates; 761-9841 for information
 YPSILANTI
 *Suds Factory: Capitol City Boys; 9:30pm-2:00am, \$.50
 *Underground: Briscoe Band; 9:30pm-2:00am Free
 DETROIT
 *Baker's Keyboard Lounge: Pharoah Sanders
 *Side Door: Jive Five & Little Reuben, Free
 *Raven Gallery: Gove & Mike Gorecki; 9:30, \$3.00
 *Surf Side: Good Times Band; 9:00pm-2:00 am, Free
 *Rainbow Room, Shelby Hotel: Luther Allison

TV

Channel 7, 6:30am: History of Jazz, 1950 to the present
 Channel 7, 10:00pm: ABC News Closeup, an investigation of health services for children whose families find it difficult to pay

EVENTS

*Free Arts Festival & Ann Arbor Street Fair; Main St., E U., & South U.; 10:00am-10:00pm See page 30 for more information
 *Friends Roadshow - Michael Spaghetti's Half-Ring Circus; Schwaben Hall (above the old Primo Showbar) 217 S. Ashley; \$2.50, 8:30-11:30pm

Thurs 18

Moon in Cancer

MOVIES

ANN ARBOR
 *New World: "Two English Girls", Dir. by Truffaut; MLB Aud 4, 7:30 & 9:30, \$1.25
 *Ann Arbor Film Coop: "Cat Ballou", Dir. by Silverstein; Angell Hall, 7:30 & 9:30, \$1.00

"Cop a Glow With Us"

Primo Music At The *Rainbow Room*

NOW THROUGH SATURDAY

LUTHER ALLISON

and his band

Doors open 9:00 p.m.
cover 3.00

SUNDAY JULY 14

the **EDDIE NUCCILLI**

Big Band

4-7 p.m. cover \$2.00
A Motor City Mutations presentation

COMING NEXT WEEK!
JULY 17 • 18 • 19 • 20

JAMES COTTON

BLUES BAND

SUNDAY July 21st 9-2am

BOB McDONALD GROUP

a benefit for the Willis Gallery
cover 2.00

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THE SHELBY HOTEL
First & Lafayette - Detroit

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AGORA

presents

SUNDAY JULY 14

SPOOKY TOOTH

&

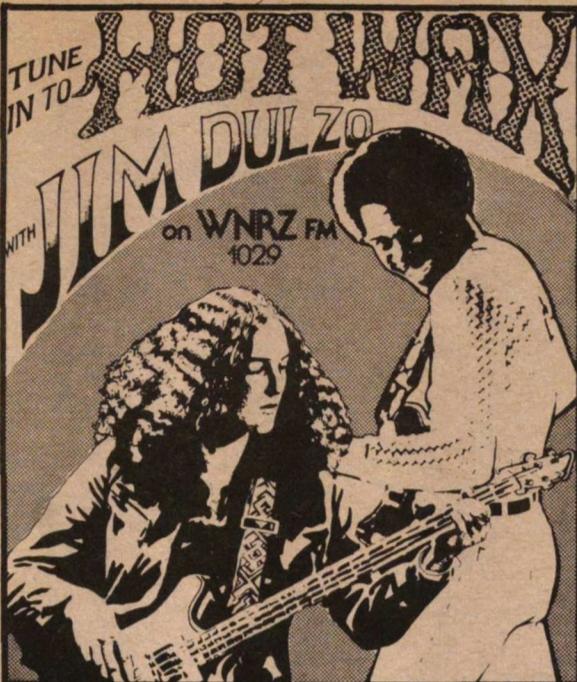
ETHOS ARDOUR

\$3.50 at the Door
Show Starts at 9:00pm
Doors open at 8:30pm

3415 DORR ST.

TOLEDO

TUNE IN TO **HOT WAX**
WITH **JIM DULZO**
on **WNRZ FM 102.9**



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

YPSILANTI
*Mud Cinema: "The Candidate"; Strong Aud, 7:00 & 9:00, \$.50

MUSIC
ANN ARBOR
*Blind Pig: Bill Heid Group; 10:00pm-2:00am, \$1.00
*Flood's: Jawbone
*Golden Falcon: Soulmates
*Rubiayat: The Extension; 9:30pm-2am \$1.50 general, \$1.00 with dinner
*Dance Marathon (see Wednesday)

DETROIT
*Baker's Keyboard Lounge: Pharoah Sanders; No cover before 9:30
*Side Door: Jive Five & Little Reuben; 9:00pm-2:00am, Free
*Raven Gallery: Gove & Mike Gorecki; 9:30
*Surf Side: Good Times Band; 9:00-2:00am Free
*Rainbow Room, Shelby Hotel: Luther Allison

TV
*Channel 7, 6:30am: History of Jazz, 1950 to the present
*Channel 7, 11:30pm: "Geraldo Rivera", Good-night America (emmy award winning tv news journalist)

EVENTS
*Free Arts Festival & Ann Arbor Street Art Fair Main St., East U, & South U; 10:00am-10:00pm, see page 30 for more information
*Friends Roadshow: Michael Spaghetti's Half-Ring Circus; Schwaben Hall; 8:30-11:30pm, \$2.50

Fri 19

Moon in Cancer, then in Leo 12:43pm

MOVIES
*Cinema Guild: "Taming of the Shrew", Dir. by Samuel Taylor; Architecture Aud, 7:30 & 9:30, \$1.00
*New World: "Belle De Jour", Dir. by Luis Bunuel; MLB Aud 4, 7:30 & 9:30, \$1.25
*Cinema II: "The Confession", Dir. by Costagavias; Angell Hall, 7:30 & 9:30, \$1.25

MUSIC
ANN ARBOR
*Blind Pig: Dave Workman Blues Band; 10:00pm-2:00am, \$1.00 (Blues)
*Flood's: Jawbone; 10:00pm-2:00am
*Rubiayat: The Extension; 9:30pm-2:00am, \$2.00 general, \$1.50 w/ dinner; plus Free Flight
*Bimbo's: Gaslighters; 114 Washtenaw, 9:30pm-2:00am, \$.50 (Jazz)
*Dance Marathon (see Wednesday)
*American Legion Hall: Uprising; Main & Pauline, 9:00pm-2:00am, \$2.00; Harold Moon, Heinekens and beer on tap
*Outdoor Music Festival, sponsored by Ann Arbor Music Mart, 336 S. State, 11:00am-10:00pm; See page 30 for information on bands playing.

YPSILANTI
*Suds Factory: Capitol City Boys; 9:30
*Underground: Briscoe Band; 9:30, \$1.00
*Bimbo's: Rabbits; 9:00pm-2:00am, \$1.00

DETROIT
*Baker's Keyboard Lounge: Pharoah Sanders
*Side Door: Jive Five & Little Reuben; 9:00pm-2:00am, \$1.00
*Raven Gallery: Gove & Mike Gorecki; 9:30, \$3.00
*Surf Side: Good Times Band; 9:00pm-2:00am, Free
*Rainbow Room, Shelby Hotel: Luther Allison
*Meadowbrook, Oakland University: Al Hirt; 8:30, 377-2010 (Jazz)
*Masonic Auditorium: Dave Mason & Golden Earing; 500 Temple, \$6.50, \$5.50, & \$4.50, 7:30
*Watts Mozambique Lounge: Walter Jackson; 10:30, \$3.50

MIDLAND
*Michigan Bluegrass Festival, City Fairgrounds, July 19, 20, & 21

TV
*Channel 7, 6:30am: History of Jazz, 1950 to the present
*Channel 7, 7:00am: Detroit Representatives from the Afro-American Ethnic Festival
*Channel 7, 11:30pm: In Concert, with Rod Stewart, Maggie Bell, Electric Light Orchestra, Jim Stafford, and Locomotive GT.
*Channel 7, 1:00am: Rock Concert, with Johnny Winter and Argent

EVENTS
*Free Arts Festival & Ann Arbor Street Art Fair Main St., E. U., & S. U.; 10:00am-10:00pm, see page 30 for more information

CALE



*Friends Roadshow: last night of Michael Spaghetti's Half Ring Circus; Schwaben Hall, \$2.50, 8:30-11:30pm

*Telescopic Observation of the Sky (last of a series); Angell Hall Aud B, 8:30pm
*Women's Cultural Center: Daybreak, Contemporary Folk; Poor Women's Paradise Coffeehouse 9:00pm

Sat 20

Moon in Leo
MOVIES
*Cinema Guild: "Hamlet", Dir. by Lawrence Olivier; Architecture Aud, 7:00 & 9:00, \$1.00
*Cinema II: "Conformist", Dir. by Bertolucci; Angell Hall, 7:30 & 9:30, \$1.00

MUSIC
ANN ARBOR
*Blind Pig: Dave Workman Blues Band; 10:00pm-2:00am, \$1.00
*Flood's: Jawbone; 10:00pm-2:00am
*Rubiayat: The Extension; 9:30pm-2:00am, \$2.00 general, \$1.50 w/ dinner; plus Free Flight
*Bimbo's: Gaslighters; 9:30pm-2:00am, \$.50
*Dance Marathon (see Wednesday)
*Outdoor Music Festival, sponsored by Ann Arbor Music Mart, 336 S. State; 11:00am-6:00pm, see page 30 for info on bands playing

YPSILANTI
*Suds Factory: Capitol City Boys; 9:30pm-2:00am, \$.50
*Underground: Briscoe Band, 9:30pm-2:00am \$1.00
*Bimbo's: Rabbits; 9:30pm-2:00am, \$1.00

DETROIT
*Baker's Keyboard Lounge: Pharoah Sanders
*Side Door: Jive Five & Little Reuben; 9:00-2:00am, \$1.00
*Raven Gallery: Gove & Mike Gorecki; 9:30, \$3.00
*Surf Side: Good Times Band; 9:00pm-2:00am, Free
*Rainbow Room, Shelby Hotel: Luther Allison
*Watts Mozambique Lounge: Walter Jackson; 10:30, \$3.50

MIDLAND
*Michigan Bluegrass Festival, City Fairgrounds, July 19, 20, & 21

EVENTS
*Free Arts Festival & Ann Arbor Street Fair Main St., East U, & South U; 10:00am-10:00pm, see page 30 for more information
*Women's Cultural Center: Blues Singer; 9:00
*Women's Liberation in China, put on by US-China People's Friendship Association; Assembly Hall, Basement of Michigan Union, 8:00pm

Sun 21

Moon in Leo, then in Virgo 12:11pm

MUSIC
ANN ARBOR
*Blind Pig: Golliard Brass Ensemble; 208 S. First, 10:00pm-2:00am, \$.50, 769-1849 (classical)
*Flood's: Bourbon Street; 120 W. Liberty, 10:00pm-2:00am, \$.50, 994-9824
*Golden Falcon: Mojo is DJ; 314 S. 4th Ave, 9:30pm-2:00am, Free, 761-3848
*Trotter House: Ars Nova; 1443 Washtenaw Ave, 5:00-9:00, \$.75 (Jazz)
*Del Rio; 122 W. Washington, 5:30, Free, 761-2530 (Jazz)
*Free Concert: Sky King, Sojourner Wolf's Cat-house Band, Mixed Bag, and Pegasus; Otis Spann Memorial Field, 2:00-6:00pm

YPSILANTI
*Suds Factory: Capitol City Boys; Corner of Lowell & N. Huron, 9:30pm-2:00am, 485-0240 (Rock and Roll)
*Underground: Briscoe Band; 2655 Washtenaw, 9:30pm-2:00am, Free, 434-3130 (Rock and Roll)

DETROIT
*Baker's Keyboard Lounge: Pharoah Sanders; Livernois at W. 8 Mile, 864-1200 (Jazz)

*Side Door: Jive Five & Little Reuben; 2101 S. Telegraph, 9:00pm-2:00am, Free, 274-5700
*Raven Gallery: Gove & Mike Gorecki; 29101 Greenfield, 9:30pm, \$3.00, 557-2622 (Folk)
*Surf Side: Good Times Band; Jefferson & Van Dyke, 9:00pm-2:00am, Free, 822-2628 (Rock and Roll)
*Rainbow Room, Shelby Hotel: Bob McDonald Group; benefit for Willis Gallery, 1st & Lafayette, 9:00-2:00am, 963-4260
*Remick Shell, Belle Isle: Free Concert; 8:30pm (Classical)
*Watts Mozambique Lounge: Walter Jackson; 8406 Fenkell, \$3.50, 10:30, 864-0240 (Jazz)

MIDLAND
*Michigan Bluegrass Festival, City Fairgrounds; July 19, 20, & 21

TV
*Channel 56, 7:00pm: Newport Jazz Festival, New York Tribute to Louis Armstrong

Mon 22

Moon in Virgo

MOVIES
*Cinema Guild: "Hearts of the World", Dir. by Griffith; Architecture Aud, 8:00, Free

MUSIC
ANN ARBOR
*Blind Pig: Boogie Woogie Red; 10pm, \$1
*Flood's: Stonehouse; 10pm
*Golden Falcon: Okra; 9:30pm, \$1

YPSILANTI
*Suds Factory: Capitol City Boys, 9:30pm

DETROIT
*Side Door: taped bands; 9pm, Free
*Raven Gallery: Gove & Mike Gorecki, 9:30pm \$3
*Surf Side: Good Times Band; 9pm, Free
*Pine Knob: Poco; 7:30pm, \$6 pavillion, \$4 lawn
*Watts Mozambique Lounge: Walter Jackson; 10:30pm, \$3.50

TV
Channel 56, 2:30pm: Liliias, yoga, & you

*Channel 56, 2:30pm: Liliias, Yoga, & You
*Cable 3, 6:00pm: Community Announcements
*Cable 3, 7:00pm: Community Dialogue, host Bruce Warshal with guests Joan Chesler, James Bolin (amnesty), and Frank Beaver (movies)
*Cable 3, 8:00pm: Community Programs

Tues 23

Moon in Virgo, then in Libra 1:20pm

MOVIES
*Ann Arbor Film Coop: "The Wild Child", Dir. by Truffaut; Angell Hall, 7:30 & 9:30, \$1.25

MUSIC
ANN ARBOR
*Blind Pig: Cirrus; 10pm, \$1
*Flood's: Stonehouse; 10pm
*Golden Falcon: Okra; 9:30pm, \$1

DETROIT
*Side Door: Jive Five & Little Reuben; 9pm, Free
*Raven Gallery: The Muledeer & Moondog Medicine Show; 9:30pm, \$3
*Surf Side: Good Times Band; 9pm, Free
*Pine Knob: James Taylor; 8pm, \$7 pavillion, \$5 lawn
*Watts Mozambique Lounge: Walter Jackson; 10:30pm, \$3.50

TV
*Channel 56, 9:00pm: Americans Like Authority-civil disobedience, amnesty, conscientious objection, women's liberation, civil rights and labor unions are discussed
*Cable 3, 6:00pm: Community Announcements
*Cable 3, 7:00pm: Community Dialogue, host Bruce Warshal with guests-Ann Arbor City Council members
*Cable 3, 8:00pm: Ann Arbor City Council Meeting (videotape coverage)

Wed 24

Moon in Libra

MOVIES
ANN ARBOR
*Ann Arbor Film Coop: "Murmur of the Heart" Dir. by Malle; Angell Hall, 7:30 & 9:30, \$1.25

The Raven Gallery



presents

JULY 23 THRU AUGUST 4
THE "TOPS" IN
MUSICAL COMEDY

The Muledeer & Moondog MEDICINE SHOW

AS SEEN ON "IN CONCERT" AND "MIDNIGHT SPECIAL"

◆

AUGUST 6 THRU 11
THE FIRST LADY
OF FOLK SONG

ODETTA

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Phone: 557-2622 for Reservations

NDAR

*New World: "Romeo & Juliet", Dir. by Zeffirelli; MLB Aud 4, 7:30 & 9:45, \$1.25
 *Cinema Guild: "Nayak—the Hero", Dir. by Satyajit Ray; Architecture Aud, 7:30 & 9:30, \$1.00
YPSILANTI
 *Mud Cinema: "Billy Jack"; Strong Aud, 7:00 & 9:00, \$.50

MUSIC

ANN ARBOR
 *Blind Pig: The Other Side; 10pm, \$1
 *Flood's: Mojo Boogie Band; 10pm
 *Golden Falcon: Mojo is DJ; 9:30pm, Free
 *Rubaiyat: The Extension; 9:30pm, \$1.50 general, \$1.00 w/ dinner
YPSILANTI
 *Suds Factory: Possum Kreak; 9:30pm, \$.50
 *Underground: Driving Sideways; 9:30pm, Free
DETROIT
 *Side Door: Jive Five & Little Rueben; 9pm, Free
 *Raven Gallery: The Muledeer & Moondog Medicine Show; 9:30pm, \$3
 *Surf Side: Good Times Band; 9:00pm, Free
 *Rainbow Room, Shelby Hotel: The Rockets
 *Pine Knob: James Taylor; 8pm, \$7 pavillion, \$5 lawn
 *Watts Mozambique Lounge: Walter Jackson, 10:30pm, \$3.50

TV

*Channel 56, 8:30pm: "Boboquivara", folk singer Odetta
 *Cable 3, 6:00pm: Community Announcements
 *Cable 3, 7:30pm: Ann Arbor School Board Meeting, live from the public library

Thurs 25

Moon in Libra, then in Scorpio 5:47pm

MOVIES

ANN ARBOR
 *Ann Arbor Film Coop: "Death in Venice" Dir. by Visconti; Angell Hall, 7:15 & 9:30, \$1.25
 *New World: "Romeo & Juliet"; Dir. by Zeffirelli; MLB Aud 4, 7:30 & 9:45, \$1.25
YPSILANTI
 *Mud Cinema: "Billy Jack"; Strong Aud, 7:00 & 9:00, \$.50

MUSIC

ANN ARBOR
 *Blind Pig: Ann Marie's Group; 10pm, \$1
 *Flood's: Mojo Boogie Band; 10pm
 *Golden Falcon: Soulmates; 9:30pm
 *Rubaiyat: The Extension; 9:30pm, \$1.50 general, \$1.00 w/ dinner
YPSILANTI
 *Suds Factory: Possum Kreak; 9:30, \$.50
 *Underground: Driving Sideways; 9:30pm, Free
 *Bimbo's: Rabbits; 9pm, \$1
DETROIT
 *Side Door: Jive Five * Little Rueben; 9pm, Free
 *Raven Gallery: The Muledeer & Moondog Medicine Show; 9:30pm, \$3
 *Surf Side: Good Times Band; 9pm, Free

*Cable 3, 7:00: Community Dialogue, host Bruce Warshal with guests Don VanCurler, Brad Taylor, E. Chapman (conservatives) — Look At Politics

Fri 26

Moon in Scorpio

MOVIES

*Cinema II: "Hombre", Dir. by Ritt; Angell Hall, 7:30 & 9:30, \$1
 *Cinema Guild: "Duck Soup", Dir. by Leo McCarey; Architecture Aud; 7:00, 8:30, & 10:00
 *Summer Film Showcase: "Crime & the Criminal", "Titticut Follies"; MLB Aud 3, 7:00 & 9:15, Free

MUSIC

ANN ARBOR
 *Blind Pig: Muskadine Blues Band; 10pm, \$1
 *Flood's: Okra; 10pm
 *Rubaiyat: The Extension; 9:30pm, \$2.00 general, \$1.50 w/ dinner, plus Free Flight (free)
 *Bimbo's: Gaslighters; 9:30pm, \$.50
YPSILANTI
 *Bimbo's: Rabbits; 9pm, \$1
 *Underground: Briscoe Band; 9:30pm, \$1
 *Suds Factory: Possum Kreak; \$.50
DETROIT
 *Side Door: Jive Five & Little Reuben; 9pm, \$1
 *Raven Gallery: Muledeer & Moondog Medicine Show; 9:30pm, \$3
 *Surf Side: Good Times Band, 9pm, Free
 *Rainbow Room, Shelby Hotel: The Rockets
 *Meadowbrook, Oakland University: "Glenn Miller Music", Paula Kelley, Ray Eberle & The Modernaires, and Ray McKinley; 8:30pm (Jazz)
 *Watts Mozambique Lounge: Walter Jackson; 10:30pm, \$3.50

TV

*Cable 3, 6:00pm: Community Announcements
 *Cable 3, 7:00pm: Community Dialogue, host Bruce Warshal with guests Henry Johnson (social worker of the year), Donald Kersten (urban graphics), and Ann Arbor Civic Theatre

EVENTS

*Women's Cultural Center: Blues and Pop Guitarists & Singers; Poor Women's Paradise Coffeehouse, 926 7 Mile (Detroit), 9pm; for more information call Penny, 543-9046

Sat 27

Moon in Scorpio

MOVIES

*Cinema Guild: "American Madness", Dir. by Frank Capra; Architecture Aud, 7:30 & 9:30, \$1.00
 *Cinema II: "WUSA", Dir. by Stuart Rosenberg; Angell Hall, 7:30 & 9:30, \$1.00

MUSIC

ANN ARBOR
 *Blind Pig: Muskadine Blues Band; 10pm, \$1
 *Flood's: Okra; 10pm
 *Bimbo's: Gaslighters; 9:30pm, \$.50
 *Rubaiyat: The Extension; 9:30pm, \$2.00 general, \$1.50 w/ dinner, plus Free Flight (free)
YPSILANTI
 *Underground: Briscoe Band; 9:30pm, \$1
 *Suds Factory: Possum Kreak; 9:30pm, \$.50
 *Bimbo's: Rabbits; 9pm, \$1
DETROIT
 *Side Door: Jive Five & Little Reuben; 9pm, \$1
 *Raven Gallery: Muledeer & Moondog Medicine Show; 9:30, \$3
 *Surf Side: Good Times Band; 9pm, Free
 *Rainbow Room, Shelby Hotel: The Rockets
 *Pine Knob: Gladys Knight & the Pips; 8pm, \$7 pavillion, \$5 lawn
 *Masonic Auditorium: Black Oak Arkansas; 7:30pm, \$6.50, \$5.50, & \$4.50
 *Watts Mozambique Lounge: Walter Jackson; 10:30pm, \$3.50

EVENTS

*Women's Cultural Center: Trilliam, dance to the music of a women's Rock Band; Poor Woman's Paradise Coffeehouse, 9pm



*Rainbow Room, Shelby Hotel: The Rockets

*Pine Knob: Sha Na Na; 7:30pm, \$7 pavillion, \$5 lawn
 *Cobo Arena: Uriah Heep & Manfred Mann; Washington Blvd, 7:30pm, \$4.50 & \$5.50, 224-1000 (Rock and Roll)
 *Watts Mozambique Lounge: Walter Jackson; 10:30pm, \$3.50

TV

*Channel 56, 2:30pm: Lilia, Yoga and You
 *Channel 56, 7:00pm: "You Owe It To Yourself", banks and savings and loan associations
 *Channel 56, 10:00pm: "Boboquivari", Sir Douglas Quintet
 *Cable 3, 6:00: Community Announcements

FOREIGN MATTER

ANNOUNCES

THE GRAND OPENING OF A UNIQUE CULTURAL EXPERIENCE. COME TO OUR TOUCH OF CENTRAL AMERICA IN ANN ARBOR AT OUR NEW LOCATION:

215 S. State
(upstairs)

Featuring the finest in textile arts, clothing of the people's, jewelry, leather bags, hammocks and art work.

Where a learning and buying experience are brought together.

A DIFFERENT KIND OF PLACE
 LIVE BANDS...DANCING
 -- 7 Days a Week --
BEER and/or WINE

the suds factory

TRH - July 12-14
Springfield - July 15
Salem Witchcraft - July 16 & 23
Capitol City Boys - July 17-22
Possum Kreak - July 24-29

485-0140

...cover charge Mon., Fri., Sat...
 Look for the **BIG RED BUILDING** on Huron River Drive,
 1 block east of EMU Campus
OPEN DAILY AT 4 PM

CALENDAR

THEATRE

ANN ARBOR CIVIC THEATRE SUMMER SEASON
 *July 11-13: Harold Pinter's "A Slight Headache"; Noel Coward's "Hands Across the Sea"
 *July 18-20 & 25-27: "The Fantasticks" by Tom Jones & Harvey Schmidt
 *8pm at AACT building (201 Mulholland Dr) 50 cents donation requested, Call 662-7282 for further information
MICHIGAN REPERTORY SUMMER '74
 *July 16-26: "Taming of the Shrew" by William Shakespeare
 *July 17-27: "Picnic" by William Inge
 *at Power Center for the Performing Arts, 121 Fletcher, 763-3333
SUMMER REPERTORY THEATRE OF ANN ARBOR: Ann Arbor's Alternative Theatre
 *July 11-13, 21, 28: Genet's "The Maids", directed by Denise Koch
 *July 18-20, 27: Buchner's "Woyzeck", directed by Jackson Phippin
 *July 27 - Aug 7: "Transparency No. 3", an ensemble creation by The Undecided, directed by Jackson Phippin
 *at East Quad Auditorium, 701 E. University; Evenings 8pm, Matinees 2pm, \$1.25 donation, information, call 763-1172

PHONES

- American Indian Unlimited.....761-1352
- Ann Arbor People's Food Coop..761-8173
- Ann Arbor SUN.....761-7149
- Black Advocate.....763-4188
- Chicano Advocate.....764-4188
- Children's Community Center.....663-4392
- City Hall.....761-2400
- Community Switchboard.....663-1111
- Crisis Walk-in and 24 hour phone service.....761-9834
- Democrats.....665-6529
- Drug Help.....761-HELP
- Express Teen Clinic.....769-8367
- Fire Department.....663-4138
- Fontana Taylor Ambulance Service.....971-2349
- Free People's Clinic.....761-8952
- Gay Hotline.....761-2044
- Gay Awareness Women's Collective.....763-4186
- Gay Liberation Front.....761-2044
- G.I. & Draft Counseling.....761-2017
- Herself Newspaper.....663-1285
- Human Rights Party.....761-6650
- Legal Aid.....665-6146
- Learning Exchange.....662-5189
- Lettuce Boycott.....763-0285
- Mediatrics.....761-5079
- Michigan Daily.....764-0562
- New World Films.....761-9855
- Octagon House.....662-4587
- Ozone House.....769-6540
- Planned Parenthood.....663-3307
- Police Department.....769-6311
- Problem Pregnancy Help.....769-7283
- Project Community.....763-3548
- Radical Lesbians.....763-4186
- Rainbow Agency.....761-7641
- Student Locator (U of M).....764-2330
- 76-GUIDE.....76-GUIDE
- Superior Ambulance Service.....769-2300
- SOS (Ypsi).....485-3222
- Suicide Prevention Center.....761-9834
- Tenants' Union.....761-1225
- Trotter House.....763-4692
- U of M Hospital.....764-1817
- Women's Community School.....763-4186
- Women's Crisis Center.....761-WISE

PROBLEMS?

QUESTIONS ABOUT DRUGS?

DRUG HELP

**761-HELP
621 E. Williams**

SUNDAY

*Pot Luck Supper & Open Mikes Nites, 6:30pm COME - Bring food & your music to share: Women's Cultural Center, Poor Women's Paradise, 946 7 Mile, 1/2 block east of Woodward, Detroit
 *Learning Exchange Meeting: educational cooperative and resource center; 4pm every 4th Sunday of the month, 802 Monroe St. AA
 *Krishna Yoga Feast & Festival; 4pm, 718 W Madison, AA, 665-6304 Free
 *Museum of Natural History: Planetarium Show; 3pm, 25 cents, Corner of Washtenaw & N. University, AA, 764-0478

MONDAY

*Ann Arbor City Council Meeting; 7:30pm at Ann Arbor City Hall, Huron & 5th Ave
 *HRP Steering Committee; 5:30pm at 516 E William, above Campus Bike Shop
 *Free Legal Aid; 7-10pm at the Free People's Clinic, 761-8592

TUESDAY

*Gay Liberation Front Meeting; 8pm at 3rd floor conference room South Wing, Michigan Union, 761-2044
 *CABLE 3: Ann Arbor City Council Meeting; 8:30pm, Replay of Monday's meeting
 *Free Pap Tests in the morning at St. Joe's, Call 668-8857 for more information

WEDNESDAY

*GAWK: Gay Awareness Women's Collective; 8pm at 3rd floor conference room South Wing, Michigan Union, 763-4186, all women welcome

THURSDAY

*HRP City Committee Meeting; 6:30pm in office at 516 E William, above Campus Bike Shop

FRIDAY

*Picket Wrigley: Lettuce, Grape & Gallo Boycott; 3:30-5:30pm, Rides leave from north side of Michigan Union at 3:15pm

SATURDAY

*Museum of Natural History: Planetarium Show; 3pm, 25 cents, Corner of Washtenaw & N University, AA, 764-0478
 *Picket Wrigley & Village Corner: Lettuce, Grape, & Gallo Boycott; Rides to Wrigley from Village Corner, 11-3pm
 *Poetry in the Park: Scheduled readings & audience participation (continued from Del Rio); 2-5pm

EVERY WEEK

*Lighthouse Coffeehouse: Free music & entertainment; 8-11pm at First Presbyterian Church of Washtenaw

MONDAY-SUNDAY

*Free Food by Ozone House; Mon-Sat Noon at Salvation Army, 220 E Washington
 *Greenfield Village: w/ 52 historic buildings open to public; Village crafts demonstrations operate 7 days / week
 *U of M Natural History Museum: Kachina Doll exhibit of the Southwest Indian; Mon-Sat 9-5 & Sun 1:30-5:30, 1st floor lobby, 764-0478
 *Cranbrook Academy of Art Museum, Birmingham: Student Summer Exhibit thru Sept 15th; Tues-Sun 1-5pm
 *Detroit Science Center; Mon-Fri 9-5 & Sun 12-5, Open to public, free or pay what you will, 883-1892

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: Discoveries in Watercolor, Paul Jenkins; July 14 - August 11 at Alumni Memorial Hall, 9-5 Daily & 2-5 Sunday (Note: the Museum of Art will be closed on WED evenings from July 1 - Sept. For more info, contact Lilli Milder, 763-1231
 *North Campus Commons Gallery: Paintings & Drawings by Elizabeth Hansell; July 15 - August 16, Mon-Fri 8am-5pm, 2101 Bonisteel Boulevard
 *Forsythe Galleries: Ann Arbor Sesquicentennial Drawings & Painting by Milton Kennitz; continuing from June 5 to July 31, 5-9pm, 201 Nickles Arcade, NO3-0918
 *U of M Union Gallery: Photographic Essay on India & Nepal by Michael Weinman; July 14 - July 28, First floor Michigan Union
 *Rackham Art Galleries: Summer Art Convergence Invitational Exhibition; July 8 - August 3 at U of M's Rackham Hall
 *Art-Worlds: Photography by Stuart Abbey, "From My Favorites"; July 8 - August 3 at 213 1/2 S. Main, Mon-Thurs 1:30-9pm, Saturday 1:30-5:30pm, 668-6244

COMMERCIAL THEATRES

Michigan - (603 E. Liberty, 665-6290)
 "Daisy Miller", July 12-26
State - (231 S. State, 662-6264) "Johnny Tough" starting July 12th; "Parallax View" starting July 19th (for two weeks)
Campus - (1214 S. University, 668-6416)
 "Daisy Miller" starting July 12th (for 2 weeks)
Wayside - (3020 Wayside, 434-1782) "Herbie Rides Again" starting July 12th (for 2 weeks)
Fifth Forum - (210 S. Fifth, 761-9700) "The Three Musketeers"
Fox Village - (Maple Village, 769-1300)
 "Chinatown" with Jack Nicholson & Faye Dunaway
Briarwood Movies - (Briarwood Mall, 769-8780) I-"Thunderbolt & Lightfoot", w/ Clint eastwood; II-"The Black Windmill", w/ Michael Caine; III-"Blazing Saddles"; IV-"M*A*S*H"

TUNE IN

WHNE 95 FM

*Nostalgia-oldest station. Good dance program on late Sat. nights.

WABX 99.5 FM (961-5675)

*David Perry Mon.-Fri. 6-10 am
 *Rhonda Tanton Sat., Sun. 7 am-noon
 *Jack Broderick Mon.-Fri. 10 am-2 pm, Sun. noon-5 pm
 *Mark Parenteau Mon.-Fri. 2-6 pm
 *Dennis Frawley Tues.-Fri. 6-10 pm, Sat. noon-5 pm
 *Paul Greiner Mon. 6-10 pm, Thurs.-Sun. 10 pm-2 am
 *Ken Benson Mon. 2-6 pm
 *Dick Tyne Tues.-Fri. 2-6 am, Sat.-Sun. 3-7 pm
 *News with Cindy Felong 7:30 am, 8:30 am and noon Mon.-Fri.
 *Allan Watts Show Mon. 1-2 am
 *BBC Concerts Sun. 9 pm
 *National Lampoon Radio Half Hour, Sun. 10pm
 *Upcoming Concert Listings Mon., Wed., Fri. 5 pm, Sat. 4 pm
 *Rock n' Roll News Thurs 5 pm

WDET 101.9 FM

*Bud Spangler, "Jazz Today" Mon. 9 pm-1 am, repeat Sat. 12 mid-4 am
 *Jim Gallert, "Jazz Yesterday" Thur. 6-8 pm
 *Ken Cox, "Kaleidophone" Sat. 5-8 pm
 *Bombay Bicycle Club-Phil Mendelson, Jerry Stormer, Judy Adams, and Mike McCoy, Mon.-Fri. 4-6 pm

WRIF 101 FM (444-1111)

*Programmed hits from ABC New York. The DJ's all sound the same.

WCBN 89.5 FM (763-3500)

*SUNDAYS: 12-2 - Bruce Bartlett, 2-6 - Free Parks Concert Broadcast with Sparky Schlei, 6-7 - Public Affair, 7-10 Peg Northrup, 10 - lam - Minority Programming - Global Village.
 *MONDAYS: 12-3, Simm Gottesman, 3-6 - Mick Nastos, 6-6:10 - News, 6:10 - 7 - Future Worlds Lecture Series, 7-10 - Tari Fulkerson, 10 - 1 - Sparky Schlei.
 *TUESDAYS: 12-3 - Chris McCabe, 3-6 - David Gales, 6 - 6:10 - News, 6:10-7 - Women's Hour, 7-10 - Jan Ellen Spiegel, 10-1 - Gene Hyman blues.
 *WEDNESDAYS: 12-3 - Lisa Gottlieb, 3-6 - Rosita Mathews, 6-6:10 - News, 6:10 - 7 - Future Worlds Lecture Series, 7-10 - Linda Tracey, 10-lam - Bill Adler.
 *THURSDAYS: 12-3 - JL Hendricks, 3-6 - Dave Schmidt, 6-6:10 - News, 6:10 - 7 - Latino America, 7-10 - Dick Powell, 10-lam - Rob Halvaks.
 *FRIDAYS: 12-3 - John Giese, 3-6 - Ron Humeny, 6-6:10 - News, 6:10 - 7 - Public Affairs, 7-10 -Brad Flynn, 10-lam - Bill Champion.
 *SATURDAYS: 12-3 - Ross Ojeda, 3-4 - Alternative Forum, 4-5 - Third World Concert, 5-6 - What It Is, 6-7 - Radio Drama, 7-10 New Release Show, 10-lam - Mark Lloyd.
 *NEWS throughout the week at 2,4,6,9&11pm.

WNRZ 102.9 FM (663-0569)

*Monday: Jim Dulzo, early; Ann Christ, late.
 *Tuesday: Robin Lee, early; Ann Christ, late.
 *Wednesday: Steve Cornell, early; Joe Tiboni, late
 *Thursday: Ruth Bennett, early; Joe Tiboni, late.
 *Friday: Joe Tiboni, early; Ruth Bennett, late.
 *Saturday: Steve Cornell, early; Ann Christ, late.

WJZZ 105.9FM (871-0590)

Black, mild jazz station with a sampling of light rhythm and blues too.

WIOT 104.7 FM (419-248-3377)

*Dorian Paster Mon.-Fri. 7-11 am
 *Rick Bird Mon.-Fri. 11 am-3 pm
 *Chris Loop Mon.-Fri. 3-7 pm
 *Dave Lonca Mon.-Fri. 7-11 pm
 *Terry Gerbstadt Mon.-Fri. 11 pm-3 am
 *Neil Lasher Mon.-Fri. 3-7 am
 *Realities, News 2:50 & 8:50 pm, 1:50 & 6:50 am, 5:49 Report daily, 10 minute summary of days events with Mark Scheerer and Craig Kopp.
 *Clint Doolittle "4 Way Street" Quadrophonic Hour from 7-8 pm Sun. Feature LP of the week Sun. 6:05 pm and 8:05 pm

WWW 101.9 FM

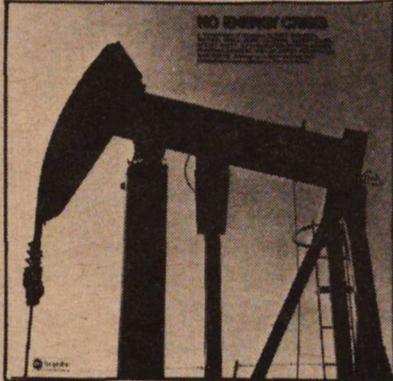
*Jim McKeon Mon.-Fri. 6-10 am
 *Jim Jefferson Mon.-Fri. 10 am-2 pm
 *Mike Benner Mon.-Fri. 2-6 pm
 *Ken Calvert Mon.-Fri. 10 pm-2 am
 *Karen Savelly Mon.-Fri. 10 pm-2 am
 *Brent Wilson Mon.-Fri. 2-6 am.

WEMU 88.1 FM (487-2229)

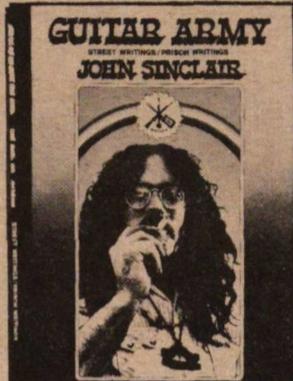
*News - 3,5,7 & 10pm, Mon-Saturdays
 *Composite - light rock music with breaks for features - 3:10-5pm, Mon-Sat.
 *Science Magazine - Reports on the newest development in all sciences and how they affect your life, 5:30 - 6pm, Mondays.
 *Late Nite Show - Rock music till one, 10:30 -1am Mon - Sundays.
 *Jazz Scope - 6-10pm, Saturdays.
 *The Kollector - live performances by progressive musicians in the emu studios, 7-10pm Sundays.
 *Community Calendar - 5:30pm Thursdays.
 *Evening concert - 8-10pm, Mon-Sundays.
 *Speaking on Science Fiction - Wed.6pm.
 *The Week End - summary of the week's top news and sports stories. Fridays 7:15pm.

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JAZZ TOKES! SANTANA'S HITS!



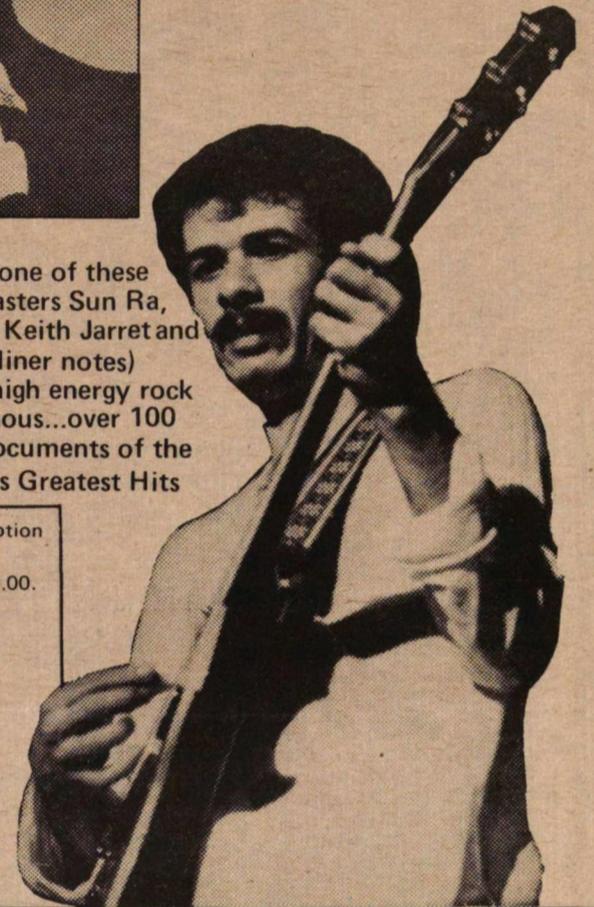
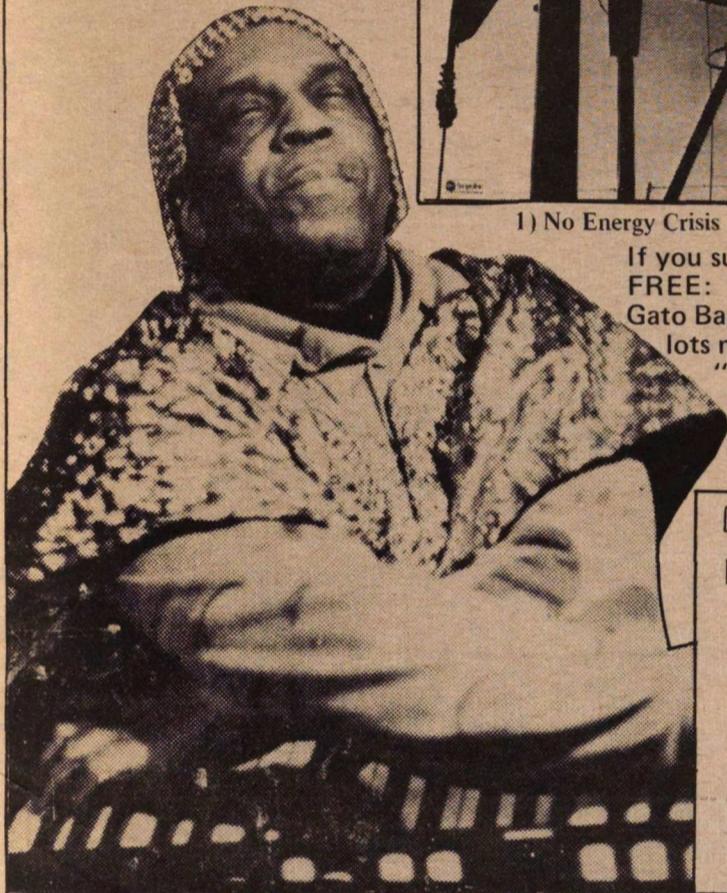
1) No Energy Crisis



2) Guitar Army



3) Santana



If you subscribe now to the Ann Arbor SUN, you can get any one of these FREE: 1) No Energy Crisis, a two-record set featuring jazz masters Sun Ra, Gato Barbieri, Pharoah Sanders, John Coltrane, Archie Shepp, Keith Jarrett and lots more; 2) 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." or Santana's Greatest Hits

- Yes, rush me one of those great albums and start my 26 issue subscription (1 year) to the SUN. Enclosed is \$6.00.
- Give me a free album and 56 issues of the SUN (2 years). Here's \$10.00.

NAME _____

ADDRESS/STREET _____

CITY/STATE _____ ZIP _____

My first choice is record number _____

If you're out send me number _____

Clip and send (and make all checks payable) to Rainbow Trucking Co.
 208 South First Street, Ann Arbor, Michigan, 48108; or ORDER BY
 PHONE by calling 761-7148.

Make \$70 at the Art Fair

Take advantage of the special Sun Seller bonus

We're looking for people (Age 5 to ??) that want to sell the Ann Arbor SUN at the upcoming street/Art Fair (July 17-20) on a scheduled basis. If you want to commit yourself to a 3-hour shift (or longer) at a specific assigned location at the Art Fair, you can make 2 cents more per copy.

That's right, you get 17 cents for every copy you sell (our usual seller rate is 15 cents per copy). So if you sell 100 papers you



make \$17. If you sell 100 papers per day, you're paid a total of

\$68.00 for four days of fun out in the sunshine. Plus we'll give

you a record album worth \$5.98 free (see above) if you sell 100 copies or more.

To get in on the special Sun Seller Bonus, call Frank Bach at the SUN office (761-7148, 208 S. First St. above the Blind Pig) to schedule your time now! (A limited number of shifts are available).

--And if you don't dig selling on a schedule, you can still make \$15.00 per 100 copies selling the Sun ANY-TIME.



You Can Help:

Before putting together this issue, the Ann Arbor SUN editorial board and staff made several important decisions relating to the growth of this newspaper in the next two to six month period. The major effects of the decisions are that:

—The SUN will change from bi-weekly to weekly publication, at a yet-to-be-determined date, early this fall.

—The SUN editorial and production offices will be moved from their present location in downtown Ann Arbor (above the Bling Pig café) to a site more adjacent to the U of M Campus. Office space is now being investigated, with a move planned as soon as possible.

The Ann Arbor SUN newspaper has grown from a point, two years ago, when it was supported mostly by the Rainbow People's Party; to where it sits now -- a totally independent, self-sufficient organization supported by the economic power it generates on its own. And for the first time in three years the paper has been able to sustain the financial "break-even" point for a consistent four issues in a row (without, however, being able to cover wages for our staff).

This is an important step for us, because we no longer have to borrow money (and go in debt) to keep the SUN operating. Our advertising, distribution, and circulation incomes are finally large enough to meet our expenses and repay loans previously made to the SUN. This means our only need to borrow money in the future will be to expand the paper's operation (and to help us establish a payroll account for staff workers).

This also comes at a time when the staff of this newspaper is larger and more stable than it has ever been before. We have just added three new members to the Editorial Board, and in the last two months have filled six new staff positions.

We see the possibility, now, of actually reaching the community that we talk about when we call the SUN a "Rainbow Community News Service." The rainbow we're referring to is a broad spectrum of people, throughout this entire area, that are interested in one way or another in an alternative to the honky, capitalist/competitive life forms that currently hold sway in this country.

We feel that this newspaper has grown to the point where it can effectively speak to, and represent Ann Arbor's Rainbow Community. Now we want to move to the point where we are actually DOING that -- servicing a community that numbers in the tens of thousands in the Ann Arbor / Ypsi area alone.

There are quite a few things that we have to do to reach our goal. We've decided to start on some of them right away.

Effective immediately are new production deadlines which will enable the SUN to publish one day earlier, on every other Thursday night instead of every other Friday. This means that the SUN will be available throughout the entire Ann Arbor / Ypsi area on Friday mornings and will be sent to subscribers three days earlier than before.

We've decided, too, to start getting ready right away for the tremendous expansion our community will undergo in September, with the influx of over 65,000 students at the U of M and EMU campuses for the fall semester. (Which also coincides with the hoped-for 1974 Blues and Jazz Festival, attracting over 10,000 more folks to this area.)

With all this fall-related activity in mind, we hope that reorganization plans recently put into effect will make us able to put out an effective newspaper ONCE EVERY WEEK during the coming school year, beginning in the fall.

We also want to make the SUN even more accessible to that large, active student segment of the community, and for that reason we'll be leaving our somewhat cramped offices on First Street to occupy larger space near the U of M campus. We expect to decide on our new location within the next 60 days. (Information about office space available in the State Street or S. University areas is needed right now. If you know about an office -- of at least 700 square feet -- please call Frank Bach at the SUN right away -- 761-7148.)

We know that these improvements and changes will cost money, but this is entirely necessary if we are to continue our expansion and development. The SUN will need at least \$1,000 to relocate in larger offices on campus (to cover one month's rent, security deposits, renovation, etc.). The SUN staff is initiating a fund-raising campaign so that we can make the move as quickly as possible.

People that want to help the SUN move ahead can contribute money (in any amount) in the form of donations or as loans (with interest, if desired). Individuals or groups that want to support the SUN in this way should contact David Fenton or Dianne Ripley at the SUN offices, 208 South First, Ann Arbor; 761-7148.

Help will also be needed on benefits our staff is currently working on, to be held in local bars and halls during the next two months, with music donated by area musicians. Watch for details of upcoming events as they are solidified. (Bands that want to play at these SUN benefits should contact Kathy at the SUN.)

-- The Staff of the Ann Arbor SUN