

Cambodia On The Eve Of Liberation

25c **ANN ARBOR**



SUN

March 14 - 28, 1975

Volume 3, Issue 5

Community News Service

An Exclusive Interview With
HERBIE HANCOCK

Gil Scott-Heron
A New Voice Fusing
Music And Politics

**The Greening Of
The Record Biz**

**CAROL
ERNST: Lesbian-
Feminist in Mayor's Race**

Complete CALENDAR



Help Spread The SUN Around; Buy A Coinbox

Several weeks ago the SUN declared a campaign to raise money from the community for 30 additional coinbox vending units for distribution. Happy to report, we have already been delivered money for 11 boxes with prospects for another five in the works. The response has been very gratifying.

Coinboxes enable us to reach more people plus increase the SUN's income flow, which means we have more money for additional pages, staff and a better rounded newspaper.

Coinboxes pay for themselves in a few months through increased sales. You can help us achieve the rest of our goal if you have a spare \$100 in the bank. Loan it to us for one year, and get back \$110 on your investment. We can negotiate terms to include monthly payment plans starting sooner for sums larger than \$100.

Right now we have 15 of these handy machines on the streets. Every box was purchased with short-term loans from supporters. All those who've lent us money so far have been paid back in full, or are in the process of being repaid.

Most newspapers start out with a three or four year supply of capital to help weather losses and build up mass distribution. The SUN, however, was started with nothing more than several people's determination that an alternative media was needed in southeastern Michigan. The paper is doing better now than ever before, but we need investment capital to help better secure and expand our operation.

If you are able or willing to support the SUN by lending us money for one or more coinboxes, contact David Fenton or Dianne Ripley at 761-7148.

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"Jamaicans caught possessing guns, or even one bullet, are whisked off to a concentration camp where they can be detained indefinitely, have no rights, and are fed bread and water. One does not have to be overly paranoid to believe the police would plant "evidence."

Dear SUN:

Jamaica: a tropical respite from the winter drabness of the frozen north. But the sun-drenched days cannot blind one to the fundamental conflict that is developing in this island nation.

Negril, for several years a mecca for American hippies, is succumbing to the developers. An airport, \$60 a night resort hotels, and expensive condominiums are springing up along the once unspoiled seven mile beach. Nice for rich Americans. But what about the poor Jamaicans who used to eat the breadfruit from the trees that used to grow where condominiums now bruise the eye? The police, obviously trying to "clean up the area," strip search and harass Jamaicans on the beach. They frequently visit the small guesthouses where many American hippies stay, looking for ganja, producing an unhealthy state of paranoia. The people who live there are not pleased; I was told "They fucking it up, mon!" by many a disgruntled local.

*This morning I woke up in a curfew
oh God, I was a prisoner too - yeah
could not recognize the faces standing over me
they were all dressed in uniforms of brutality**

Kingston, the capital is a rough, violent city. It was ostensibly to curtail the violence that a concentration camp, euphemistically called Gun Court, was constructed there. Jamaicans caught possessing guns, or even one bullet, are whisked off to Gun Court, which is surrounded by a barbed wire fence and guard towers, where they can be detained indefinitely, have no rights, and are fed bread and water. The Jamaican police can search anyone suspected of possessing firearms without any warrant, and one does not have to be overly paranoid to believe that the police would plant "evidence" (a bullet) on a person they wanted to remove from circulation.

*If you are a big tree
we are the small axe
sharpened to cut you down
ready to cut you down, oh yeah**

Pot smokers know about the decreased availability of Jamaican weed. The American and Jamaican governments are cooperating to cut off the trade, but why? Many of the large ganja wholesalers do not want money anymore. They want guns. Obviously this frightens the regime. I was told by one Rasta that "if the present Prime Minister is reelected next year there will be war in Jamaica." The repressive maneuvers of the Manley administration (the present Prime Minister's father was Prime Minister before him - one family has held the office since independence in 1962) are too much for many and preparations are under way for civil war. There are areas in the mountains over which the government has little or no control: the people in the "Cockpit Country," for example, are, for all practical purposes, considered to be independent. These areas provide a secure base from which an armed rebellion could easily begin, much like the relatively inaccessible mountain areas from which Castro began the successful liberation of Cuba. But who knows?

*you can fool some people sometimes
but you can't fool all the people all the time
and now we've seen the light (What you gonna do)
we gonna stand up for our rights**

Rich Drouillard
Ann Arbor

*copyright by the Wailers, 1973 Tuff Gong Music LTD.

The Prisoners' Progress Association assists inmates with various lawsuits.

Letter to the Editors:

With the recent surge of information written about prisons and their inmates, I feel it important to discuss the ultimate crest of that wave - prisoner's rights.

Concentrated here in Michigan, is an organization of inmates, ex-offenders, and free world individuals devoted to the legal enactment of prisoners' rights, that group appropriately named, The Prisoners' Progress Association (PPA).

The president, Mr. Claude Williams and the legal advis-

ory consultant, Mr. Ronald Jordan (both doing time at SPSM-Jackson) have diligently worked to assist inmates with their legal cases and with various suits against the prison, some of which have 'affectationately' become known within the Department of Correction as "The Lights Out Policy" and "The Plastic Spoons Issue."

But PPA does more! We free world members believe in "communication" - yes, correspondence and personal contacts with prisoners, their family and friends. Caring about the lives of others is a major part of our work.

We need more free world 'carers.' Our "oasis" is located at 4245 State Road (across from the Ann Arbor airport) where our free world secretary, Ms. Anna Wehagen is located. Interested people are always welcome. For more information you can call 769-2185 and ask for Claudia.

In Progress,
Claudia Cines
c/o PPA

"I have not committed any crime of violence or inflicted injury on society as a whole, but am serving 10-20 years for possession of two and a half pounds of Colombian weed."

Dear SUN:

I am a reader of your paper and I enjoy all of your articles that tend to stimulate my intellectual capacity. I am incarcerated at the Marion Correctional Institute in Marion, Ohio. I am serving 10-20 years for possession of 2½ lbs. of Columbian weed. I have not committed any crime of violence or inflicted any injury upon society as a whole, this was not for sales only due to quantity, it was my own personal "stash."

I would like to correspond with anyone who would enjoy hearing about the inside view of the "depersonalization," "Brutality," "dehumanization," complete "degradation" and "mental deterioration" one suffers for smoking "weed" and getting "caught up" in the "Jaws" of the legal system. I feel that correspondence can help eliminate "men" "mental deterioration" due to receiving some "feed back" from the "outside" world and thus serving as stimulus. I thank you for your help and close by saying - Keep on, Keeping on. Very devoted to reading the SUN.

-Tony Aloï, No. 139-801

"We think women should have suitable birth control means available to them without having to pay exhorbitant fees."

Dear Editor:

The Women's Counseling Center of Detroit wishes to announce the recent opening of its Pregnancy Prevention Clinic. We have become very aware of the increasing number of problem pregnancies through our free pregnancy testing program and through counseling. We, consequently, feel that women need to become more aware of what is available to them for birth control.

With the increasing problems that the economic situation is presenting we are trying to do our part as "Women Helping Women." We truly feel that it is our responsibility as women to make available our experience and knowledge to other women. We also think that women should have suitable birth control means available to them without having to pay exhorbitant fees.

The Pregnancy Prevention Clinic offers free pregnancy testing, pap tests, gonorrhea screening, birth control pills, intrauterine devices, pelvic and breast examinations. The Center is staffed by empathetic, understanding women. The physicians are skilled and understanding. They are MDs with considerable experience.

Fees can be adjusted as necessary and Medicaid is accepted to cover all costs. All fees are very nominal.

We as a staff of concerned women would appreciate your help in reaching other women. If I can answer any questions please feel free to contact us at any time. The Center is open Tuesday through Friday from 9:30a.m. to 5:00p.m., until 7:00p.m. on Mondays and on Saturday from 8:00a.m. until 3:00p.m. A variety of free literature is available through the Center for the asking.

In all efforts for women,
S. Elaine McIntosh, Ad. Director
Nancy A. Piatt, Ad. Director
13040 W. Seven Mile Road
Detroit, Michigan 48235
(313) 861-3939

"Music is the healing force of the universe" said pioneer jazz saxophonist **Albert Ayler**. Music is a spiritual force for communication, maintains keyboardist **Herbie Hancock** in our featured interview inside. Music can be a political tool for raising consciousness, says black poet and vocalist **Gil Scott-Heron** on the centerfold of this issue of the SUN.

Music is also big business, as can be seen in the workings of the major record companies which determine what kind of culture we have access to on disc, and the radio stations which commercially decide what we get to hear.

Music is the focus of this issue of the SUN. We look inside at new books on the growth of **Columbia and Atlantic records**, include an extra load of record reviews, 2 feature interviews and two differing views on the controversial **Roxy Music**. We have attempted to treat our subject seriously, and hopefully go beyond the usual shallowness of the pop world to provide coverage of some value.

On other fronts, this larger than usual SUN continues our coverage of the upcoming Ann Arbor city election. In only three weeks, on April 7, the Republican majority currently strangle-holding City Council can be sent back to the Barton Hills golf course for good. This time we interview HRP Mayoral candidate **Carol Ernst**, who is running not so much to win (she can't) but to bring up radical issues in the cam-

paign. If the new Preferential Voting system is utilized properly, even those committed to voting for Carol first can make a second choice for Democrat Wheeler, thereby avoiding a vote-split which would keep the Repubs in power.

The United States is about to lose its hold on the resources of **Cambodia** once and for all, as liberation forces encircle and prepare to take Phnom Penh. At the same time, Vietnamese fighters are stepping up their effort to finally pull the rug out from under the corrupt Thieu regime. The US, which in the past would have rushed in with troops to protect the empire, has its hands tied by Congress and the public. Media distortion and confusion on Southeast Asia continues, however. Notice that you never see any visualization of or interviews with the other side.

Media distortion also plagues the most volatile world situation, the Middle East conflict. With a lack of readily available and reliable information, emotional confusion reigns on the subject. In Ann Arbor this week a group of pro-Palestinians were forcibly removed from a University building after making it impossible for the President of Israel to speak. Protest, yes, disrupt -- perhaps, but these days such confrontations tend to block the communication of pro-Palestinian views. What is needed is coherence and the projection of a responsible alternate point of view. We

think the protestors should have let the man speak after vocally making their point.

The boiler at **Ozone House/Drug Help** exploded this week, causing a bad fire after people from the local oil company left their lube job all over the floor... Here at the SUN we were without heat for a week after our own boiler just stopped working in the dead of winter. As a result, certain features intended for this issue had to be held, or the paper would have been longer. In the weeks to come we are planning interviews with **LaBelle, Frances Lappé of "Diet for a Small Planet" and Congressman Ronald Dellums**. Look also for a SUN series on the history of the music scene in Ann Arbor. The very next issue will be devoted largely to the city election, with overviews of the candidates and the ballot issues... Our apologies for the absence of Gary Kell's "Oatmeal Man" cartoon strip. Be back with it March 28... We want your letters and comments as always... Don't forget the Hash Bash on the Diag April 1st.

Oftentimes Ann Arbor's most interesting and creative radio station, offering a decent variety of styles and sounds, **WCBN-FM** returns to its original spot of 89.5 on your FM dial this week after a brief stint at 88.3. CBN features some of the best rhythm and blues and jazz programming in the United States at times, and that's no jive.

WHAT'S HAPPENING



LUCIA

March 19: MLB 3

in MLB3 on campus. Admission \$1.50... The closing days of the **Thirteenth Annual Ann Arbor Film Fest** are upon us. Shows: Friday, March 17 at 7, 9, & 11PM; Saturday at 1, 7, & 9PM; and the winners on Sunday at 7, 9, & 11PM.

LEROI JONES, now known as Imana Amiro Baraka, will speak as part of **EMU's Black Solidarity Days** on March 17, at 7:30pm in Roosevelt Auditorium. The poet and author's address is entitled "Black Liberation: A Struggle for Socialism." Other events connected with the Solidarity Days include seminars, lectures, films, and a dance at Pease Aud. to finish up the week. See the calendar in the back for specifics...

ANN ARBOR MUSIC: These next two weeks are a good time for you to check out all that local talent you've never heard. There's **Big Daddy G & his Nighttrain** at Mr. Flood's Sunday March 16, then at the Blind Pig March 21 & 22... **The Rabbits**, hip-shakin' band from Ypsi is at the Ypsi Bimbo's March 19 & 30... **Meledosio**, a new jazz ensemble is at Flood's Sunday afternoon, March 16... **Luther Allison** comes to Chances Are on Mar. 24... **The Austin Moro Big Rock Jazz Band** will perform at the A2 Bimbo's Sunday afternoon March 16... For an eye-opening experience there's **Laserium**, a live laser light show at the Power Center the 25th-27th... And a benefit for the SUN at the Blind Pig featuring **Scrambled Sweet** on March 25, Tuesday.

DETROIT MUSIC: **Leon Thomas**, powerful jazz vocalist, wraps up a gig at Baker's March 14-16. Leon has performed and recorded with saxophonists Pharoah Sanders and Archie Shepp, as well as a more recent venture in-



Leon Thomas at Baker's

to the fusion of rock and jazz with Santana... The Savoy Club brings you jazz guitarists **Larry Coryell and Steve Kahn**, March 14 & 15... **Commander Cody and the Airmen** touch down in southern Michigan March 15 at the Michigan Palace with the **Spencer Davis** group, and March 17 in Kalamazoo... **Tim Buckley** is at the Savoy March 25-28... **The Average White Band**, a fast-selling funky sounding group from Scotland comes to Ford Aud. Friday the 28th... And **Robin Trower** will play Masonic the same night.

FOOD WEEK 1975 finishes up with a lecture on what you eat, "Old Habits: A New Change in the American Diet" featuring speakers Frances (Diet for a Small Planet) Lappe, Doug Zwerdling and Robert Seymour, March 15 at 10am in MLB4. Next is a costume Party later that evening in the Union Ballroom, called the VegetaBall, or the Non Meat Ball, featuring the delectable Friends Road Show.

COLLOQUIUM: LATIN AMERICANS IN STRUGGLE begins March 17 and continues through mid-April. It's a month long undertaking of presentations, speakers, workshops with Latin American political scientists, ambassadors, and government officials, designed to stress the need for Latin America's independence from U.S. economic domination and imperialism. See the calendar for information on all the activities, but as some are still unsettled location-wise, check with Community Switchboard later in the week for confirmation.

TUBE TITILLATIONS: An ABC in-depth report on the IRS should be of interest on Channel 7 March 21 at 10pm... Cable 3 has an exclusive 50 minute interview with blues guitarist **Luther Allison** on March 20.

LOCAL MOTION is sponsoring a free community potluck dinner and candidates night March 23 at 6:30pm. Bring a dish and come meet the candidates or just have a good time. Place to be announced--call 994-0370...and if you'd rather check out the ballot issues, see calendar for Sat., Mar. 16 about public forum.

--Compiled by Dianne Ripley and Elaine Wright



Latin Americans in Struggle

INSIDE

PAPER RADIO--Local news this issue includes a look at the mal-functioning Ann Arbor Cable TV system, the partial victory of GEO, the recent Gay Conference, Landlords Against Rent Control, the police attack on pro-Palestinian demonstrators, and Ann Arbor's newest radio station. . . . Pages 4-5.

AN INTERVIEW WITH CAROL ERNST--The HRP's "blue-collar feminist" candidate for Mayor of Ann Arbor speaks her mind candidly on Democrats, Republicans, rent control and day care. Interviewed by David Fenton, Ellen Hoffman and Barbara Weinberg. . . . Pages 6-7.

INFORMED SOURCES--The CIA and the Godfather, the fall of Phnom Penh to liberation forces, a fungus which attacks only marijuana plants, and other items of national/international news as viewed by Pun Plamondon. . . . Pages 9-10.

BOOKS: THE BIRTH OF A CULTURE AND THE GREENING OF THE RECORD BUSINESS--Music Editor Billy Adler reviews a book by ex-Columbia Records Prez Clive Davis and another on the history of Atlantic Records. . . . Page 12.

RECORDS--Reviews of new albums by Charles Mingus, Ann Arbor's own Sky King, Led Zeppelin, Phoebe Snow, John Lennon, Dewey Redman, and others. . . . Page 15 & 17.

HERBIE HANCOCK ON BUDDHIST CHANTING AND THE HIGH ROAD TO SUCCESS--In this interview with Bill Adler and David Fenton, the world's top-selling jazz musician speaks of the popularization of his own special brand of cosmic funk. . . . Page 18.

MUSIC AND POLITICS WITH GIL SCOTT HERON--A highly talented and socially conscious musician, currently gaining attention through the efforts of Clive Davis' new record company, speaks his mind on Nixon, critics, repression and the movements of the sixties. . . . Page 18.

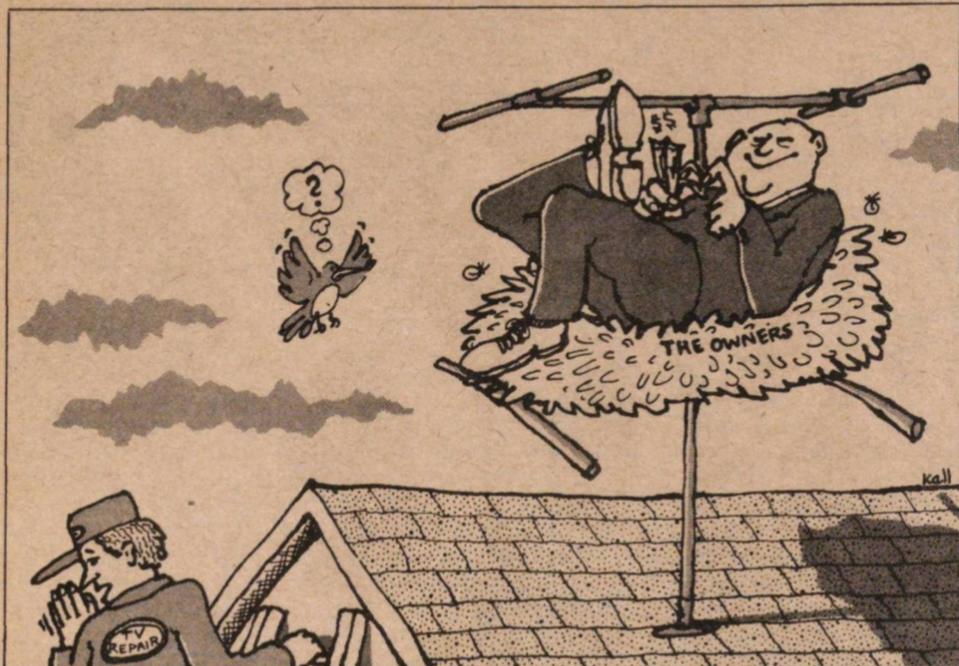
CONCERTS--Two views on the controversial Roxy Music, by Chris McCabe of WIOT-FM and Barbara Weinberg of the SUN. . . . Page 23.

MUSIC NOTES--New releases, changes at WABX, happenings at the Savoy, and the A2 School of Creative Music are discussed in the SUN's new music column. . . . Page 23.

MOVIES--The Ann Arbor Film Festival and a preview of Lucia. . . . Page 26.

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COMMUNITY CALENDAR--Page 28-35.



"I think I've found the problem with your Cable TV reception, folks!"

California Cablevision Gets Cool Reception In A2

Cable television has been cited as the media of the future, but as Ann Arbor residents are all too aware, its present reality is far from innovative or exciting. Current negotiations for a franchise transfer from the local cable company to a firm in far-away California have intensified complaints about the system.

The problems center on whether an outside citizen board, Ann Arbor's Cablecasting Commission, can exercise any control over the private corporation. Established by city ordinance to keep Michigan CATV Associates responsive to public interests, the Commission is finding it has little power over the company's operations. In fact, the sale to the west coast company Intertie was completed before the Commission even heard about it.

"The company has never obeyed certain features of the ordinance," said commissioner Jay Farr. "We've had to drag them along kicking and screaming."

Now, with a question of whether the new firm will be granted the Ann Arbor franchise, the Cablecasting Commission is exploring means of increasing its ability to control local cable television. The franchise transfer is being slowed while the Commission looks into abuses by the present company in hopes of preventing similar headaches in the future.

"The relations with the old company are coloring the new negotiations," said a cautious Brian Connelly, the advertising man who was elected chairman of the commission in January. Connelly has promised "to move along as rapidly as possible" on the franchise transfer and has been scheduling numerous meetings and public hearings to deal with it.

Among the problems which must be resolved before the franchise is transferred are:

- * **Public Access:** While CATV currently spends \$1500 a month to support Ann Arbor's public access channel C, it is balking at continuing or increasing the subsidy when public access comes under the control of the Commission as planned. The company says it is currently paying about \$16,000 a month in property taxes and franchise fees, and wants to discontinue public access subsidy when the equipment moves from company facilities at 403 S. Fourth to the commission's larger space at 208 W. Liberty. CATV general manager Chet Parks insists the company is "not decreasing our effort in public access."

- * **Completion of the Ann Arbor cable**

network: While Parks claims 95 percent of the wiring job is done in Ann Arbor, (235 miles of it), critics question that figure, complaining that a number of subdivisions have yet to be wired, as well as downtown including city hall and the county building.

- * **Technical quality:** The latest cable issue has been raised by two part-time managers at the cable Channel 3 studio. They've sent a letter to the commission charging the company has purchased inferior equipment and failed to maintain its equipment properly, leading to poorer quality pictures.

- * **Financial complications:** While Michigan CATV has arranged the deal with Intertie in order to bail itself out of an increasingly untenable financial position, at least up until last week, commissioners knew little about Intertie's financial status. The complexity is magnified by the far flung nature of Intertie's operations, as well as by the intricate sales and lease agreements by which CATV will transfer its holdings. According to the proposed arrangement, Michigan CATV will be transformed into an entity called Ann Arbor Cablevision, a wholly owned subsidiary of Intertie. The current management of the system will continue unchanged. Although the sale — \$4.2 million for the Ann Arbor system and \$1.6 million for the budding Saline and Ypsilanti systems — is already accomplished for tax purposes, the transfer is contingent upon approval by each of the three governments.

All these problems follow continuing complaints of poor programming and unresponsive service. The Cable Commission is now looking carefully at the ordinance to revise it and give it teeth.

Part of the problem has been that the only existing sanction the Commission has over the private firm is complete revocation of the franchise, a step probably too drastic to ever come up for real consideration. Commissioners hope to strengthen the current ordinance before approving the cable transfer. Included would be more flexible police power, perhaps in the form of a fine schedule and bond as high as a quarter of a million dollars posted with the city.

"I hope they don't throttle us," said general manager Parks of the commission's current efforts, adding that the company means potential revenues of \$250,000 to \$300,000 for the city, that is if it ever gets straightened out financially.

GEO Strike Ends

The strike of the Graduate Employees Organization (GEO) against the University of Michigan came to an end this week, with membership approval of a contract expected by Thursday night.

The settlement comes after a month long strike — the longest in the University's history — in which the University had sixty strikers arrested by Ann Arbor police, mostly for "trespassing" on its property.

Included in the settlement are:

- * a 5.6% pay increase effective this coming September, plus an 8% increase retroactive to September, 1974.
- * a tuition freeze at \$440 per semester, plus a 10% rebate on this semester's tuition.
- * an agency shop, which requires all 2,200 graduate assistants, not just the 1,200 GEO members, to pay either union dues or a service fee in lieu of them.
- * affirmative action in the hiring of women and minorities.
- * non-discrimination in hiring and firing, with reference to the usual race, creed, color and sex but also to sexual preference and physical or mental handicaps.

- * "grievability of fractions," which allows graduate assistants to win more pay for the hours they work in excess of their official appointment.

On demands for class size limits and a role in departmental decision making, however, the union washed out, with the University agreeing only to "consult" on such matters.

Although the economic settlement fell short of the union's original demands for a 20% pay increase and a \$200 tuition rate, net compensation for graduate assistants will increase substantially. In fall, 1974 GSAs with quarter time appointments earned \$724 after paying tuition; next fall they will make \$1176. Half the appointees made \$2,544 last fall; next fall the figure will be \$3232.

GEO leaders stressed the hard-won agency shop, which they said was the foundation of a strong union.

In its first week the strike reduced class attendance in the Literature, Science and the Arts (LS&A) college as much as two-thirds, but as time wore on increasing numbers of students and faculty crossed picket lines to resume classes. GEO dissidents blame the early withering of the general strike on the union's failure to broaden its struggle to include other groups. However, the strike did help create the climate which led to a three day occupation of the Administration Building by minority students.

As the failure of the classroom building picketing became more and more apparent, GEO turned to increased picketing of service buildings. Although the tactic slowed crucial deliveries, it also led to University retaliation in the form of a mass arrest of picketers by Ann Arbor police.

Final settlement became likely over the weekend, after state-appointed factfinder Patrick McDonald split down the middle on the last outstanding issues, agency shop and grievability of fractions.

To the surprise of the GEO, which had previously cited McDonald's pro-management record, the factfinder ruled in favor of GEO on the agency shop issue. The only qualification is that it won't take effect for a year. Up until that time, graduate assistants who refuse to pay dues or a service fee can be taken to small claims court by the union but can't lose their jobs.

On the grievance issue, McDonald sided with the University so that the

clause will not go into effect until the end of this semester.

The last obstacle to a settlement was the GEO's fear of University reprisals against its members and supporters. While the University soon agreed not to take disciplinary action against strikers as employees, it balked at guaranteeing against academic reprisals until Tuesday, when angry GEO strikers met and declared their intention to keep on striking until the threat to their academic careers was ended.

WIOB On The Air

"Good afternoon. It's 3:03 on 103, WIOB Ann Arbor."

With words similar to those, Ann Arbor's newest radio station was inaugurated on Saturday, March 1st. Actually, the station is the latest incarnation of WNRZ-FM, once this community's most creative spot on the FM dial until the entire staff was thrown off the air by owner Thomas Boodell in April of 1973.

Now Jim Trayhern of Rochester, N.Y. is the new owner, with Stuart Goldberg, formerly of WCBN/WRCN Ann Arbor, as the new station manager. Stu and Trayhern have chosen to severely restrict the range of musical content and programming WIOB will offer, as is clearly evident from even a few hour's listening to 103.

The music on the station is tightly formatted, which means there is a specific playlist disc jockies must follow. The playlist is highly hit-oriented, and apparently specifies only particular cuts on albums which may be played. The result is yet another station on the dial where you can hear the same song several times daily, with a range of music largely restricted to the Top 100 of currently commercial music. In other words, you'll hear very few artifacts of the rich musical past (even jams of only 4 year ago), almost no jazz to speak of, and very little rhythm and blues. This is particularly unfortunate when you consider that r and b and jazz sell very well in Ann Arbor record stores.

Additionally, the disc jockies are mostly juke-box announcers. There is a paucity of relevant information even about the music being offered on the air. The only national news is the "Mutual Progressive" news, which features short takes on murders and catastrophes, one liners on significant national events with no in-depth reporting, all mixed in with ads for the likes of the Ladies Home Journal and hemorrhoid preparations. There is some local news and info, but not nearly enough.

To sum up, although it may be too early to tell for sure, it looks like WIOB will be a big disappointment to a community with far more sophisticated taste and intelligence than the station is catering to at present. With 5 better "programmed progressive" stations similar to it already on the dial, WIOB may very well fail to gain an audience if it continues to take this approach. For an in-depth account of the state of WIOB, it's past, present, and potential future, look to the SUN in weeks to come.

Rent Survey Fraud

Rent control is getting ever closer to reality in Ann Arbor, and the city's landlords are less than pleased. Sources within the real estate industry have suggested the landlords are afraid the ballot proposal sponsored by the Human Rights Party may actually pass this April, and are gearing up for an even more intense, and more expensive campaign than last year.

A year ago, the city's landlords managed to raise over \$35,000 (compared to

about \$2,000 spent by the HRP) towards the successful defeat of rent control. City voters, influenced by the media blitz scare campaigns rejected the charter amendment by a large margin.

HRP cleaned up the proposal this year, removing many of the areas to which voters had objected. Landlords are looking for new horrors to bring out against a proposal which is guaranteed to lower profits along with rent. One weapon in their current arsenal is a survey done by the American Chamber of Commerce Research Association. As reported in the Ann Arbor News, the survey shows Ann Arbor only ranks 50th out of 161 cities in the housing area. If you accept the survey, housing costs just aren't that high (although no one renting in the city is likely to find that too believable). According to Chamber of Commerce executive director Jack Makeefer, some myths are going to be destroyed by this survey. He pointed to the argument used by rent control supporters that rents are the second highest in the country in the Washtenaw county area, taken from the federal census.

However, what both Makeefer and the Ann Arbor News failed to mention was the costs applied to housing, not specifically to rent. Even more important, according to the survey itself, figures are "keyed to the concept of a middle management executive family of four with an annual income of \$18,000 to \$20,000." That's not exactly a typical Ann Arbor renter.

While landlords may try to use the survey, the facts do not support the contention that rents aren't high. And after the landlords spend another fortune to defeat rent control, the expense will once again be borne by the renter who will pay for the campaign through increased rent next year, unless rent control passes. If you want to know more about the proposal, or day care and voter registration, there's a public forum Sat., Mar. 16; City Hall, 10 AM.

Police Shut Out UM Shout Out

Riot-equipped police came to the defense of academic freedom at the University of Michigan March 12, pushing pro-Palestinian demonstrators out of the Rackham Auditorium where they were disrupting a speech by the President of Israel, Ephraim Katzir.

In what may be a first for the University, the arrival of the twelve burly, helmeted and billyclub-wielding Ann Arbor police and Washtenaw County Sheriff's deputies was applauded by the audience. During the police charge which followed, one man was arrested.

The purpose of the convocation was to award Katzir an honorary doctor of law degree. A noted biophysicist in his own right, Kazir taught at the University in 1969 as a visiting scholar. Guarded yesterday by U.S. Secret Service and Israeli plainclothes police, Katzir is in the country on a private tour.

The riot police arrived after repeated warnings from University President Robben Fleming that demonstrators had to let Katzir speak or be removed from the building.

While the protestors shouted "Free Palestine" and "Down With Zionism," the audience broke into gales of clapping to indicate their disapproval of the disruption, then sang the Israel National Anthem.

Don Alexander, a member of the Revolutionary Student Brigade, was wrestled to the ground and arrested when police

pressed into the departing crowd. The three officers who jumped on Alexander had to be restrained by a plainclothes Sheriff's Deputy, who told them to "cool it." Alexander was later charged with resisting a lawful order by police and released on \$25 bond.

The protestors were called together by the Middle East Liberation Committee on the Diag. They then marched to Rackham where they were confronted by approximately 75 pro-Israeli demonstrators massed on the steps.

As the audience came out of the building following the convocation, scuffles broke out between Palestinian and Israeli sympathizers. After the incident, spokespersons for both Palestinian and Israeli groups compared each other to Nazis.

Fed Building Gets Go-Ahead

The U.S. Federal Building along with its 90 surface parking spaces is about to become a reality. Ann Arbor City Council approved the site plan at Monday's meeting, thus clearing the final hurdles slowing up the development. The parking lot comes at the expense of the historic Masonic Temple.

Following a public hearing, Council approved the building plan by a vote of six to four, with only the Republicans in support. But when it came to vacating an alleyway which could have held up construction, Council Democrats joined in the vote to make up the necessary eight votes needed for such an action. Only HRP Councilmember Kathy Kozachenko voted against the vacation.

Dick Ahern, a local architect and member of the People's Bicentennial Committee of Correspondence, said at the public hearing that court action against the development was still a possibility.

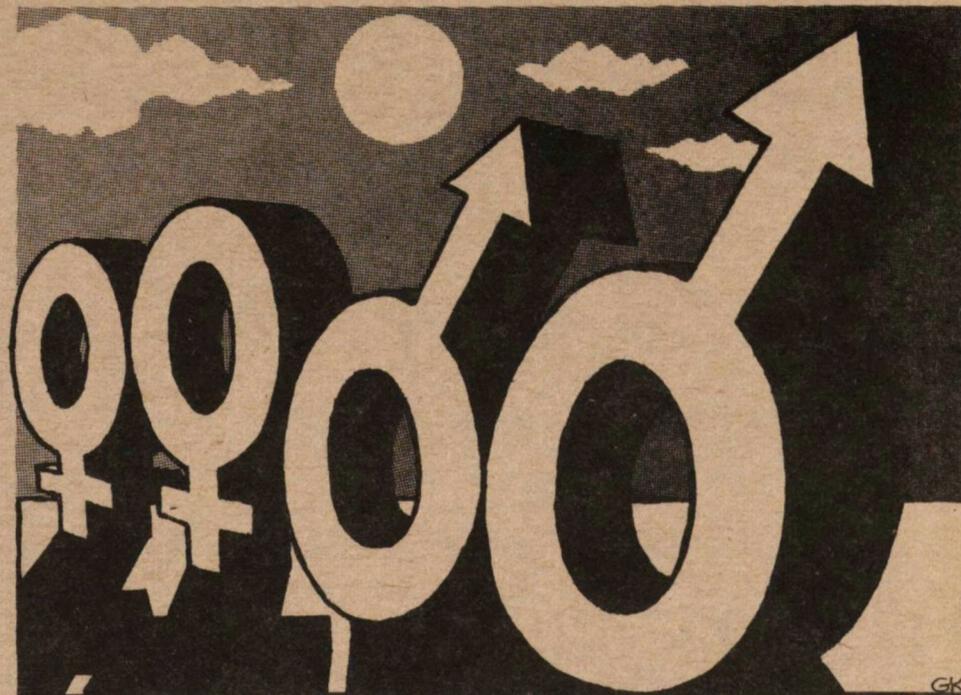
(Ahern authored the article on the building plan for the last issue of the SUN). Ahern said the environmental impact statement submitted by the feds was insufficient, and other buildings had been successfully challenged on this basis in the past. But unless the suit now becomes a reality, the federal building on Liberty and Fifth will.

Anarchy In Schools

Ann Arborites have come to know the Friends Road Show through a year of street shows and bar gigs. Friends have recently broken through the limitations of these show environments with a fantastic series of shows for elementary schools. A grant of the Plymouth Arts Council allowed fifteen shows for kids at the Plymouth Schools, and there have been several Ann Arbor performances at private nursery schools.

In the words of Michael Novotny (perhaps better known as the clown Alfie), these shows "are more in the tradition of lunatic traveling actors, as opposed to so-called night club entertainment." The Plymouth shows were done with a cast of ten, including a three piece acoustic band that performed theatre as well as music. Tailoring to a kids' audience, most sexual jokes were left out, as well as the dancing. Instead there were five or six skits that flowed into each other without a break, and no single performer demanded a central place. The kids went absolutely wild, and along with their rather straight-laced teachers, broke through the traditional quasi-militaristic elementary school state of mind to a liberating hilarious anarchy. Mime, juggling, and raucous verbal clown

continued on page 28



Views Aired At Gay Conference

"You just haven't met the right penis yet," they consoled her. "What a waste," others lamented. "My lover, she doesn't think so!" retorted Massachusetts State Representative Elaine Noble to her colleagues. Noble, an outspoken feminist helped kick off the Midwest Spring Gay Conference last Friday, March 7th along with Minnesota State Senator Allen Spear, who discussed the state of the gay movement and its direction.

When Spear first announced his affiliation with the gay movement some two years ago, he was met with a suggestion from another senator that the Senate appropriate \$300 for psychiatric care for their gay colleagues. "What a cheap bastard!" responded Spear, who realizes that people's anti-gay attitudes are deeply ingrained, but remains optimistic that they can be changed.

Spear admires the flamboyant pioneers of the gay pride movement, who unabashedly demonstrated to society via the "zap" (or confrontative) method, but he feels that additional measures for consciousness-raising must now be utilized. While donning a dress and makeup and flaunting sexual stereotypes draws attention to homosexuals who want to express their oppression and strength, it is also alienating and downright confusing to most people. To folks like Spear, it is essential to present mass education about sexual discrimination, by organizing and lobbying for legal change. Amidst scattered "hisses," Spear emphasized that legislation, such as the "Petition for Sanity" that was recently printed in *her-self* and *Ms.*, can be a focal point for consciousness-raising both on a national and community level. Signers of this petition for gay rights pledge themselves to work for an end to all discrimination based on sexual preference and for the creation of a social climate open to all lifestyles. Signers include prominent political figures including Representative Bella Abzug, National Farm Workers Vice President Dolores Huerta, Anais Nin, Elaine Noble and many others.

It is not selling out, Spear insisted, to unify with other groups working for social change. The gay movement is part of a general struggle for human rights. "Our goal is to end the divisions between gays and straights," to work with the feminist movement and other sympathetic groups to eliminate sex roles and the oppression suffered by those not part of the privileged white straight male class.

Spear concluded his talk with this suggestion, "I believe we need to throw out the term 'closet cases.' We need to broad-

en our base in our own community by encouraging people to 'come out' in a non-pressured, nonhostile atmosphere, he explained. It is difficult to come out and express unity with other gay brothers and sisters, especially if you are held in disdain because you are not as outspoken as they are, or out there demonstrating in a certain way. Elaine Noble, by presenting a positive example of how a person can live an openly gay life and use his or her position to change people's attitudes, gave Spear the courage to announce his gayness and organize the Minnesota Committee of Gay Rights.

Elaine Noble was elected to the Massachusetts State House of Representatives in November, 1974. She campaigned as an open lesbian and (surprisingly to many people) as a Democrat.

"I wanted to deliver services," she explained. Noble's district is lower income and in great need of food, health care, quality child care and education. She needed power to create some of these changes and decided to get elected immediately she had to join the Democrats. Noble also talked about the importance of an alternative economic base and has participated in developing clinics and food cooperatives in Boston.

Both Spear and Noble set a strong and inspirational tone to the rest of the weekend, which followed with educational and social events sponsored by the Gay Academic Union.

The theme of the weekend was "A CALL TO ACTION" and the content of the workshops helped to carry this out. The workshops included: the legal aspects of employment for the homosexual, using the media, dynamics of gay organizations, gay bill of rights, an impromptu discussion on drag and many more. It was a weekend which brought together gay people from 10 states in the midwest to exchange ideas, create new ideas and benefit from each other's experiences and expertise.

The Gay Academic Union is a national organization created some 2½ years ago on the East Coast. It is made up of students and other interested people who are concerned with educating themselves and others about gayness. They are mostly campus based and are concentrating on areas such as eliminating sexual discrimination in universities, organizing classes and gay studies programs, arranging for faculty and graduate students to do research in gay related areas, counseling gays, and creating an atmosphere where professors, students and anyone can feel free to live alternative lifestyles.

—Barbara Weinberg

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"We have to find new Carol Ernst Focuses

Carol Ernst, a 31-year-old dispatcher and union steward for the Ann Arbor Transportation Authority, is running on the Human Rights Party for mayor. Ernst, a radical feminist and lesbian, will be facing Democrat Al Wheeler and current Republican mayor James Stephenson in the April election.

During the SUN's interview with her, Ernst backed up an expressed long-term interest in Ann Arbor with a series of innovative programs and restructuring for City Hall. With preferential voting operating for the first time in April, voters could now express preference for a radical alternative without fear of vote-splitting. But, if they accept Ernst's analysis of not casting a second choice vote for a Democrat, the problems of a Republican minority controlling Council could again become a reality. However, preferential may give HRP a sense of its real strength in the city, as Ernst's votes can show where support really is.

SUN: What made you decide to run for mayor?

ERNST: It's one thing for a radical activist to say the kind of things that are true, but it's very different when a worker starts saying those things. You have all the credentials and credibility behind you. We thought it was important for the kind of person I am—a blue collar worker, a feminist, a lesbian—to stand up and say what needs to be said about all kinds of issues, particularly labor issues with the economic situation. We're in a grave economic crisis and this American, multi-national, capitalist system has got to change.

Remote as it is, there is an extremely slim possibility that I could be elected. I would like to see the kinds of changes that would happen if there were an HRP mayor. At the very least, I want to make people start thinking about what it would mean to have a radical mayor.

SUN: One of the issues in this year's election is preferential voting, which will be used for the first time in the mayoral election. How are you dealing with that in your campaign?

ERNST: We would like to explain to people what preferential voting is, that is making a first choice for the person you most desire by placing the number one in that candidate's box. If you want to vote for a second choice, you can put a number two in that person's box. It isn't necessary to make a second choice. Every individual has to make up her own mind whether she wants a second choice or not.

There are different views within the party now. Most HRP activists believe there is no difference between voting for a Democrat or Republican. So most HRP workers will not be making a second choice, or will be making an alternative second choice—a write-in of some kind. The party probably won't recommend to its constituency that it not vote a second choice, although that's a possibility. The HRP recognizes most of its constituency will make a second choice.

SUN: What's your position?

ERNST: I don't know yet, I'm still thinking. Personally, I think writing in an alternative second choice is perhaps a good idea.

SUN: You don't think the party will recommend voting for Al Wheeler, but may suggest considering a second choice?

ERNST: That decision has not been made, but I can tell you they won't recommend that people vote for the Democrat.

This is kind of basic for a lot of things. There are different functions for different kinds of individuals and different kinds of groups in any political process. You have the radical fringe—the avant garde, the people who are making a pure, extreme statement. Then you have the

other people who are making more pragmatic, more compromised, more realistic stands. You can use any set of words you want, depending on how you want to color it. All I'm trying to say is that's the kind of process that goes on, and all those functions are necessary.

It is necessary for some people to say, "OK, we think it would be good to vote for Al Wheeler as a second choice." It is also necessary, and perhaps more important for a radical statement to be made for that other viewpoint, for that leading edge to make it's extreme statement: there is no difference between voting for a Democrat or Republican. In many ways ways, that's absolutely true.

SUN: But in many ways that's not true in Ann Arbor. There are realistic differences between having Al Wheeler as mayor or James Stephenson as Mayor. People are going to be deeply affected by the government that has influence over their lives. Wasn't there a difference when Democrats were in office with HRP two years ago?

ERNST: First of all, that's a set of beliefs that's somewhere in the spectrum of what's going on. But there is certainly just as much validity to the other statement, that there is no difference.

Secondly, the difference wasn't that there were Democrats on Council. The difference was that HRP had the swing vote, and there was not a majority of either Democrats or Republicans. So, it was necessary for there to be a coalition of HRP with one or the other for anything much to happen. With HRP pushing the Democrats, that is the reason you saw such a difference between the Republicans now and the Democrats back then. If the HRP had not been there, don't kid yourself, the record would not have been what it was.

SUN: So you will only be talking about the way preferential works and not deal with the effects of what happens if people don't make a second choice?

ERNST: The statement has already been made that the people don't have to worry about vote-splitting anymore. If you really feel that the most valid and honest choice to make is to vote for me first, but you still want to exercise your second choice vote for Al Wheeler, that option is open to you. The Democrats can no longer say you're splitting the vote, you're destroying this town.

Now I personally don't think that the fact HRP split the vote was such a horrible thing. It was necessary. You have to make a choice, either you have a third alternative and those things are going to happen, or you say we don't want a radical third alternative. If one doesn't feel that there's such a major difference between Republicans and Democrats, then why should I feel it was so horrible the Republicans got elected? What the Dem-

ways to deal with human needs"

Campaign on Rent Control, Day Care



"We thought it was important for the kind of person I am—a blue collar worker, a feminist, a lesbian—to stand up and say what needs to be said. We're in a grave economic crisis and this American, multi-national, capitalist system has got to change."

ocrats would have done if they were in power would have been slightly different, but not extremely different.

SUN: So you don't think it's so necessary for the Republicans to lose their majority this April?

ERNST: Oh, it's important that they lose their majority. But what is absolutely necessary is that HRP have the swing vote in this political situation.

SUN: What other issues have you been raising in your campaign?

ERNST: Much of what I'm doing is talking about the ballot issues. You have to understand that the mayor's race is somewhat different from the ward races in that there is a lot of potential media, a lot of interest and a lot of potential for talking to people.

On the day care charter amendment, charges have been made by Democrats and Republicans the 1.7 percent of the the city budget was improperly calculated by HRP. It wouldn't work out to somewhere around \$300,000 as we have been saying, but it would actually work out to a around \$700,000 or \$800,000. There's an argument about the interpretation of a clause in the proposed charter amendment which refers to all city revenues.

The city attorney and others have been consulted about it, and at the furthest stretch of the imagination, up to \$400,000 to \$450,000 could be calculated to be included as a day care percentage.

SUN: What about the rent control proposal?

ERNST: Everybody, I think, is aware of the rental situation in Ann Arbor. Washtenaw County is a metropolitan area as defined by the Federal Census Bureau. That metropolitan area has the second highest rents in the country.

Second, as a national average, about 20-25 percent of a person's income would go to rent. In Ann Arbor, it runs 30-35 percent overall, and in the downtown area, it runs 40-45 percent. Now those are considered crisis situations by federal standards. Also, by federal standards, less than five to ten percent of the available housing market open at one time is a crisis situation and you have a closed market. We have only 2-1 percent, essentially a closed market. It's a landlord's market, so they can do whatever they want.

Add to that facts about speculation; we're in a capitalistic game. If you make \$50,000 or \$75,000 as a lawyer or doctor, you normally would pay a lot of tax on it. Instead, you find loopholes, tax shelters. So you buy rental property and you depreciate it. That's just an arbitrary game the federal government allows where if you buy something for a certain amount, over a period of years you depreciate the cost—you write that off, deduct it from anything you have to pay taxes on. You protect your income and you end up not having to pay taxes. Then you sell the property at a higher

cost. So it's an escalating market, constantly inflating, and the renter pays for it all.

The cash flow, the profit on top of all the expenses is very small. That's not where landlords make their profit. They make their profit by using property as a tax shelter and by reselling it at continually inflating costs.

SUN: How does the proposal work? What will prevent landlords from this kind of speculation?

ERNST: If you're doing that, it's not in your interest to make a lot of long term improvements or to keep the property up, because you're going to keep it for a relatively short period of time. The rent control proposal makes all kinds of provisions about allowing rental increases only for certain things, like capital improvements, like keeping the housing up to code. If the landlord is in violation of any code ordinance, then they can not raise rents. What it would do is put teeth into housing code enforcement, which has none right now.

Another thing landlords do if they don't pay their taxes. In terms of delinquent taxes, the two largest landlords owe over \$60,000 as of last year.

Interest on delinquent taxes is never more than five percent, and you have three years before the city can touch your property. If you have money available to you and put it in the market, you can get anywhere up to fifteen percent a year. So people are not paying their taxes and are investing this money which should be used for tax purposes. They are using the taxpayers money to make a personal profit. Under the proposal, if there are any delinquent taxes, landlords don't get a raise in rent.

The proposal is different from last year in that it is shorter and much less specific. It allows the Rent Control Board which is to be set up much broader discretionary powers. What the charter amendment does in effect is to make the Board a new political arena in which we can all participate.

One more thing, this year more exceptions are made for small landowners. If it's owner-occupied, it's up to three rental units, it will be exempt from the Board. Those aren't the landlords we're interested in as a community. The violators are the big people.

SUN: One of the major charges has been against the idea of putting either rent control or day care into the city charter. The Democrats claim it would be better to do it through Council.

ERNST: Both Democrats and Republicans are going around and charging that this is a charter amendment, and what they're implying by what they say is that this is a mysterious process, too complicated for you poor voters to understand.

I just want to state that a charter amendment means that everybody votes directly on the issue, and the majority decides yes or no on the proposal. It is quite true it cannot be changed unless you go through that whole process again, that is by having a ballot proposal.

That's exactly why we want it to be a charter amendment. We feel it's good, it will be there and it can't be changed by eleven politicians, or six politicians, which is a majority of council.

The more issues people can vote on, and the more involved they become, the better. In this country, we have a very strange attitude towards elections and the

electoral process. We try to keep it simple and as simple-minded as we can. I think that politicians and the ruling people have really done a trip on us. In Europe, the ballots are incredibly complicated, but people are much more active and close to the whole process. They want to be able to consider things in detail; they want to be involved. Here, we simply rely on headlines and media flashes. We are taught from the beginning that we're not supposed to get involved. That's got to change.

SUN: The Republicans have centered this campaign on city finances, charging HRP and Democrats with irresponsibility in driving the city deep into debt.

ERNST: I think deficits of budget are not the responsibility of individual Council people or parties. They're a fact that we're in a shitty system and we have to find other ways of dealing with human needs. The solution obviously isn't more taxes. The ultimate solution is a new system.

SUN: Of course, but what about more immediately?

ERNST: We can deal with what we've got now, but let me point out that these are short term, bandage kinds of solutions.

For one, lobbying for money, not only federal and state money but foundation money, all kinds of sources. Ann Arbor is incredibly wealthy in terms of skills, resources of people and incredibly backward in city hall administration.

For example, what are they doing about garbage, refuse and sewage? They're not doing anything innovative. They're not even dealing with the basic problem—the flush system of our society. You can't continue to live in a place and flush waste away; you have to compost it and return it to the soil. The problem isn't high density population. China was much more dense, but didn't have the problems we do. It's because they dealt with waste in a way that worked with the environment. But with all the resources of the University and the academic elite, we're flushing it away. Ann Arbor is talking about super sewer, or a new, improved sewage plant for Ann Arbor and a few neighboring townships. That's full of shit!

Another thing is cutting administrative salaries, and making operations of city hall more efficient overall. The main way of doing this is to get worker control. People sitting behind desks usually make the wrong decisions because they're not out there doing the work.

SUN: How did you get involved with the Human Rights Party?

ERNST: In terms of experience with HRP, I'm not one of the party regulars. I've worked on and off with HRP, mostly in terms of coalitions. As an AATA employee who had input to give when HRP was working on transportation issues. Probably the major involvement with HRP was a group of us a couple of years ago were involved in getting adopted a more radical, more definitive sexism and ageism plank. I think it's something we can be proud of as a group. It did a lot not only for HRP, but for the community in terms of sexism and ageism issues.

SUN: What kinds of things are included in those planks?

ERNST: The sexism plank dealt for the first time in a strong way with the issue of gayness, and in a way gay people es-

continued on page 33



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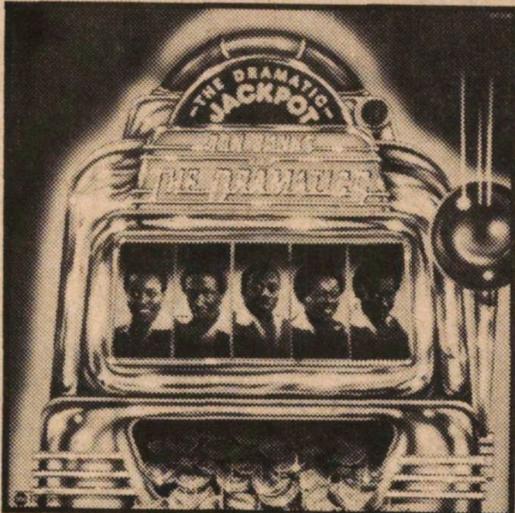
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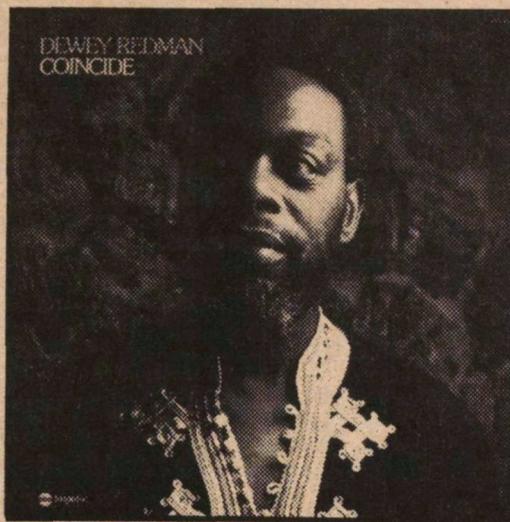
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The Godfather And The CIA

Jerry Ford, Nelson Rockefeller and Henry Kissinger have got some fast talking to do to clean up the mess unraveling from the various CIA investigations.

TIME magazine reports that the Central Intelligence Agency "enlisted the hired-gun help of US mafia figures in several unsuccessful attempts to kill Cuban Premier Fidel Castro both before and shortly after the CIA planned Bay of Pigs invasion of Cuba in 1961."

TIME sources say the agency got help from big time Mafia heavies Sam Giancana and John Roselli in plots to kill Fidel by poison, shooting or bombs

The TIME story comes on the heels of charges that the CIA had a direct hand in the assassinations of Dominican Republic dictator Rafael Trujillo in 1961, South Vietnam's former President Ngo Dinh Diem in 1963 and Patrice Lumumba in the Congo in 1961.

CBS news correspondent Daniel Schorr states that the CIA involvement in the assassinations were uncovered by James Schlesinger, the current secretary of Defense, when Schlesinger was heading the CIA in 1973. Schorr further claims that President Ford was informed by Schlesinger of the CIA's role in the killings. Ford was also briefed by William Colby in December of '74 of the CIA's involvement in the assassinations.

Ford has voiced alarm about the operations being made public during the current investigations into the CIA and is "deeply worried about explosive leaks." Kissinger is biting his nails because the revelations can only hurt America's foreign relations. And Rockefeller is charged with covering the whole thing up.

What Goes Around Comes Around

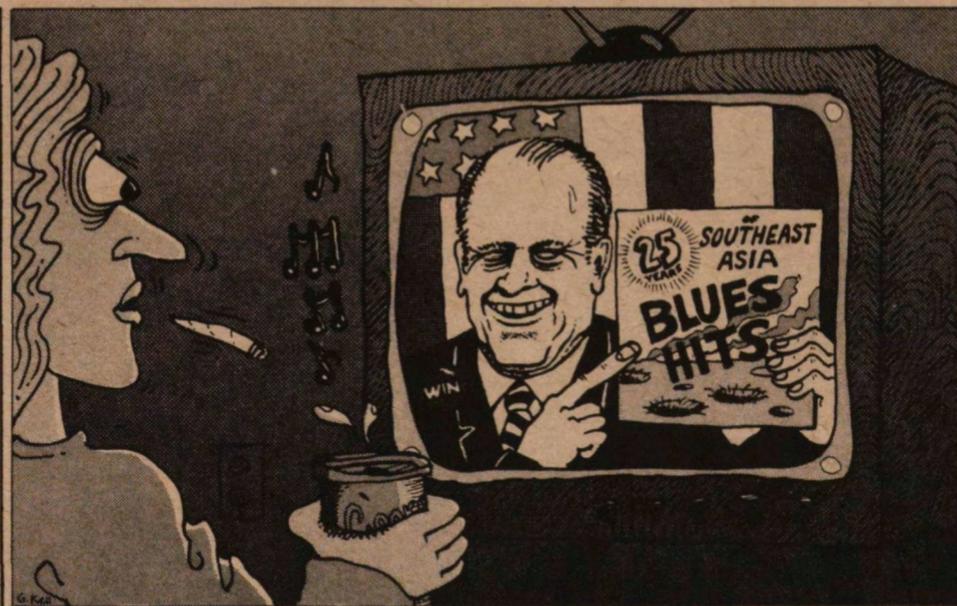
Oscar Bonilla, hated former Minister of the Interior (police) and present Minister of Defense for the military junta of Chile was killed along with 5 others when the helicopter in which he was riding crashed in Chile recently.

Christians Say Gay Rights Are All Right

The National Council of Churches for the first time in its history went on record in support of the civil rights of homosexual men and women. Voting 60 to 42, the council's governing board approved a resolution which said discrimination on the basis of "affectional or sexual preference" is "morally wrong." The resolution went on to say that "many persons including some of the members and pastors of some of our churches, have been deprived of their civil rights and full and equal protection of the law because of their affectional or sexual preference."

In related news, Psychologist Dr. Mark Freedman, writing in the March issue of *Psychology Today* reports that:

"Far from being sick, homosexuals often function better than heterosexuals." Dr. Freedman, staff psychologist at the Northeast Community Mental Health Center in San Francisco, is a founder of the Association of Gay Psychologists.



"Hi, I'm Jerry Ford! Now, you're going to buy 25 great Southeast Asia Blues Oldies! You get *I Can't Stay* by Charles DeGaulle and the Foreign Legion, Dwight Eisenhower's nostalgic *I See Red (When I Look In Your Slanty Eyes)*, JFK's *Containment*, the heart-breaking *Escalation* by LBJ & The Pentagon, Richard Nixon's amazing *It's My War (And I'll Bomb If I Want To!)*, MY latest smash, *We're Only Buying Time!*, and more! Send just \$220 million to Lon Nol, Phnom Penh, Cambodia!"

Cambodia On The Eve Of Liberation

By David Stoll

The "Nixon Doctrine" of our diseased and former President is finally coming to fruition in the battle for the city of Phnom Penh. As the SUN went to press, Marshall Lon Nol was trying to form a new government, but it appeared unlikely to stave off for long the greatest victory for Indochinese liberation forces since Dienbienphu.

Cut off and encircled by the Khmer Rouge, the Lon Nol regime is no longer in possession of a supply line let alone an airport where supply flights can land in safety. The only question surrounding its demise is when and how bloody it will be.

In Washington President Gerald Ford mentioned the blood but tried not to get any on his hands. On March 6 he told Americans that if only Congress would appropriate \$222 million in emergency aid to Cambodia, then Lon Nol's regime could survive, a negotiated settlement achieved and a "bloodbath" avoided. The hopeful assessment contradicted reports from the United States' own embassy in Phnom Penh, which judges the city will soon fall with or without the aid.

What Ford and other high American officials carefully avoided mentioning is that the United States bears sole responsibility for all the blood that has already been shed. Before Lon Nol ousted the neutralist Prince Norodom Sihanouk from power and allowed American forces to attack Communist sanctuaries in Cambodia in 1970, Cambodia was a comparative island of peace. Since then, the return on the American investment of \$3 billion in aid and 14 months of secret bombing has been pitiful indeed. According to State Department figures during this period of American-sponsored war an estimated 700,000 Cambodians have been killed and five times that number, or half the country's population, made refugees.

Hospitals inside Phnom Penh are now full to bursting with maimed people, with at least 200 more wounded brought into the main military hospital every day. Thousands of refugees are living on boulevards in lean-tos made of trash. Most of the U.S.-supported army's forces lack even boots, while their commanders live

luxuriously and even — it was revealed this week — may be selling ammunition to the Khmer Rouge.

Khmer Rouge strategy is to surround the capitol and strangle it, cutting off its life line to the outside world. By doing this the rebels can avoid the much costlier and deadly method of taking the city by storm and the house to house fighting that would follow.

"We come away with such a sense of guilt because this is an American created war," Republican Congressman Paul McCloskey admitted after returning from an emergency junket in the direction of the fighting.

One typical compromise view is that American aid will allow the city to hold out until the rainy season, at which time an orderly surrender can be arranged with a minimum of bloodletting. Others, more accurately in this paper's view, suggest that more military aid will only keep Lon Nol's corrupt generals fighting a little longer before they flee to their secret bank accounts abroad.

The State Department claims the Khmer Rouge have rebuffed four separate American peace initiatives, but from the embassy in Phnom Penh it has been learned that Kissinger rejected an attempt to meet with a key Khmer Rouge leader last year, on the grounds there was no point in pursuing negotiations as long as rebel forces have the upper hand. Kissinger is also thought not to want to identify himself with a defeat and human disaster of Cambodia's magnitude.

Weak and ineffectual prior to the 1970 American invasion, since 1970 the Cambodian rebels have developed into a disciplined, well-armed organization that has liberated most of the country's territory and population. The government in the liberated areas is called the Royal Government of National Union of Cambodia (in French, the acronym reads GRUNC); it is based on a coalition of communists, leftists and Sihanouk supporters under the banner of the National United Front of Cambodia (FUNK). Besides a logistics base, GRUNC has also set up medical, education and production facilities in the liberated territories.

Dr. Freedman reports that he found gay women scored higher than heterosexual women in autonomy, spontaneity, orientation toward the present and sensitivity to their own needs and feelings. He cited studies by others which showed gay people to be more independent, resilient, self-sufficient, goal-directed and self-accepting. In his report Dr. Freedman cited the work of Dr. Evelyn Hooker, a psychologist at the University of California in Los Angeles, who in 1957 found that homosexual and heterosexual men rated the same in terms of normal personalities.

According to Dr. Freedman gay people are not bound by same socially defined roles — that gentleness, for example, is feminine and that aggressiveness is masculine. Many homosexuals therefore have a wider range of emotional expression because they are not confined by the standard roles.

The American Psychiatric Association in December of 1973 removed homosexuality from its list of mental disorders, and the American Psychological Association took similar action in January of this year.

Rhodesia Blows It

Peace talks between Rhodesia's white minority government and a united front of black liberation organizations in that country are bound to collapse after the Rhodesian security police arrested the Rev. Ndabaningi Sithole, leader of the largest and most militant organization in the united front.

Sithole was arrested for allegedly conspiring to murder fellow black nationalist leaders.

Sithole's counterparts in the united front have reacted with anger to his arrest and have taken up the slogan "struggle to the bitter end!" The prospect of stepped up guerilla warfare is inevitable as the arrest is believed to wipe out any hope to a peaceful solution to the Rhodesian time bomb.

Rhodesia intends to "try" Sithole in a special court closed to the public. Witnesses are to remain anonymous and the proceedings will be kept secret.

There's A Fungus Among Us

A secret government research project at the University of California at Berkeley has developed a fungus which attacks and kills marijuana plants while leaving all other plants unharmed.

High Times magazine reports that the government project was carried out by Dr. Arthur McCain, a specialist in plant pathology. Dr. McCain claims to have already isolated the pot-killing fungus — a type known scientifically as "Fusarium Orisporan."

Movement Infiltrators Uncovered

Two leaders of the political left have been identified by the Organizing Committee for the Fifth Estate, a Washington based research group monitoring intelligence agencies, as being undercover informants for the FBI.

The Committee reports that Gi and Jill Schaefer of New Orleans had, until recently, been assigned by the FBI to infiltrate and disrupt left-wing groups such

continued on page 10



Russell Means

Defense attorney Ken Tilsen, Gi attempted to foster splits between the American Indian Movement and the local Oglala Sioux.

The Schaefers reportedly also participated in foreign visits to such countries as China and then reported back to the FBI.

Aim Under Fire

The American Indian Movement has charged that Federal and State police officials have launched a coordinated campaign in the past two weeks to destroy the militant Indian movement.

Since February 26th, at least 20 leaders of AIM have been arrested in three states — and charged with nearly a dozen different unrelated crimes.

The most serious charges involve AIM leader Russell Means who has been arraigned on murder charges in Rapid City, South Dakota.

Means is being charged with the murder of a man who was shot to death in an apparent bar room brawl March 8th. The American Indian Movement and attorneys for Means insist that he was not in any way involved in the shooting — stating that he was arrested many hours after simply because he "had been in the vicinity of the bar."

Twenty other AIM members, arrested on charges ranging from allegedly possessing marijuana to possessing fire arms, are being held on bail in jails in three states — bail that totals in excess of \$450,000.

In addition to the legal frame-ups, AIM attorneys and legal defense workers report that they have been beaten by "hired goons" directed by Pine Ridge Tribal Council President Richard Wilson. Wilson is the arch-enemy of AIM and led his sniper squad against the occupation of Wounded Knee and its supporters.

The Heavy Metal Kids & The Hard Sell

Alaskan Senator Mike Gravel has published in the Congressional Record the complete text of a secret memorandum being circulated nationwide by the Atomic Industrial Forum.

The memo outlines a covert \$1 million campaign in which the Forum would saturate the public with articles and viewpoints in favor of nuclear power plants.

The memo calls for nuclear energy proponents to "ghost write" articles for "well-known experts" in favor of atomic plants. It also tells how nuclear advocates can directly place articles favoring nuclear energy in newspapers and magazines by bypassing most editors and reporters. The memo complains that most "reporters and editors cannot be relied on to publish a full and balanced account of nuclear power."

Gravel stated that he believed it was improper for a "non-profit educational corporation to engage in secret lobbying activities."

Let A Thousand Flowers Bloom

"Letting a hundred flowers blossom and a hundred schools of thought contend is the policy for promoting the progress of the arts and the sciences and a flourishing socialist culture in our land."

—Mao tse-Tung

The Corcoran Gallery of Art in Washington DC was all-a-tizzy two weeks ago for fear that a visiting delegation of Chinese art experts would see Andy War-



Mao Tse-Tung

hol's painting of Chairman Mao tse-Tung. Warhol's painting of Mao is 15 feet high and 12 feet wide, and dominates the atrium at the front entrance.

A memorandum went out, telling the Corcoran staff that the visiting Chinese should be let in through the back door and escorted in such a way that they would miss the huge painting. "Important," said the memo. "They will never enter the atrium . . . no mention can be made of the Warhol work. It does not exist."

Actually, the Warhol work is a quite accurate rendition of Mao's official portrait, except that his face is painted gray-green.

In his famous essay on culture Mao went on to say ". . . We think that it is harmful to the growth of art and science if administrative measures are used to impose one particular style of art or school of thought and to ban another."

Informed Sources

continued from page 9

as the Mayday Collective in 1971, the Miami Convention Coalition in 1972, the Vietnam Veterans Against the War and the Wounded Knee Defense Committee.

Jill was such a trusted member of anti-war groups that she was specifically assigned during the Miami conventions in 1972 to keep tabs on possible provocateurs and infiltrators.

Gi, according to members of the Wounded Knee Defense Committee, urged people to let him drop ammunition and weapons from an airplane into the besieged village. Later, according to

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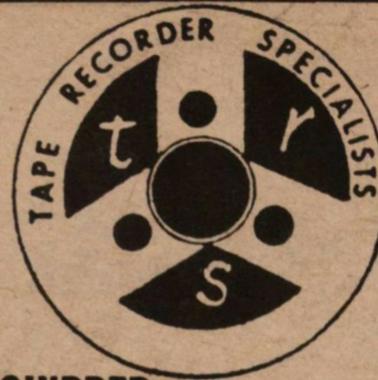
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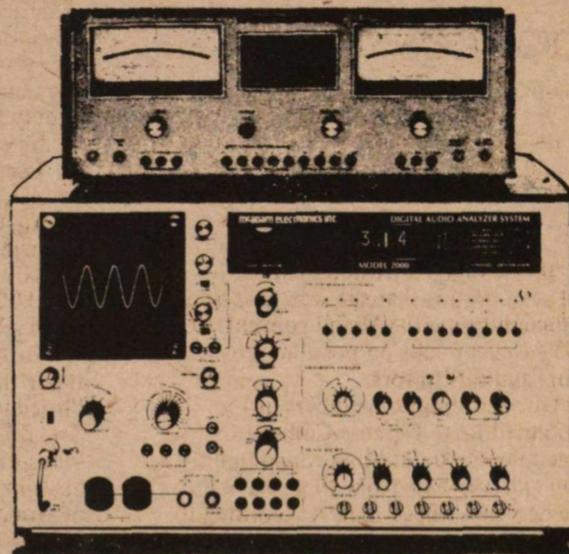
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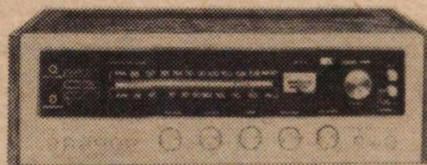
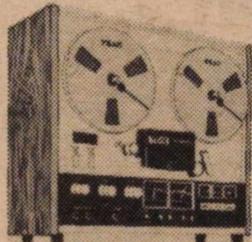


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The History of Columbia & Atlantic

The Birth of a Culture & the Greening of

By Bill Adler

Book Review: Making Tracks—Atlantic Records and the Growth of a Multi-Billion-Dollar Industry by Charlie Gillett; E.P. Dutton & Co., Inc.

Clive—Inside The Record Business by Clive Davis with James Willwerth; Wm. Morrow & Co., Inc.

The emergence and success of publications like Rolling Stone reflected the growing awareness amongst large numbers of people that there was, indeed, a distinct sub- or alternate culture to which we belonged, flourishing in the stagnant midst of mid-Sixties American society. The particular audacity of the people who started such publications was in their belief that there was a readership "out there" that would support a magazine which focused on rock music. That fact was that the music was the primary term—a daily source of inspiration, instruction, and energy—in the lives of the members of this new culture and was certainly important enough to be written about seriously and with the respect which it never received from the establishment press.

Simultaneously, necessarily, with the rise of rock criticism there arose rock history; the discovery of the roots of rock music (and the new culture) in "rhythm and blues" which was the product and distillation of Black American life. Since that time there have been any number of books written about individual rock artists or groups; obsessive, loving discographies of blues and r & b artists; rock encyclopedias; sociological analyses of Black culture and of the music it produced, etc. However, it is only in the past year or two that anything has been written about the music business itself and of the people in its thrall. There are now two books available which brilliantly illuminate the heretofore shadowy workings of the soft machine which serves up our daily spiritual bread—*Making Tracks: Atlantic Records and the Growth of a Multi-Billion-Dollar Industry* and *Clive: Inside The Record Business*.

A young Briton named Charlie Gillett is responsible for "Making Tracks." The inspiration for his work grew directly out of the anger and curiosity he felt when he first discovered, in 1963, the original versions of the tunes he'd only heard "covered" by white imitators before. "In every case the 'original' sounded much better than the copies I had heard over the radio. I felt outraged and cheated by a system which had kept these hidden from me. The piano introduction to Joe Turner's 'Shake, Rattle, and Roll' was the perfect set-up for Joe's opening, shouted command: 'Get out of that bed, and wash you face and hands.' Get out of bed? Bill

Haley had never sung that line."

Rock and roll was brought screaming and kicking into the world via small, independent record companies (the 60-year-old giants CBS and RCA simply didn't have the ears). These included Sun, which had Elvis, Jerry Lee Lewis, Carl Perkins, and Johnny Cash; Specialty, which had Little Richard; Chess, which had Chuck Berry and Bo Diddley; Imperial, which had Fats Domino; and Atlantic, which had LaVern Baker, Joe Turner, Ray Charles and the Coasters. Today only Atlantic continues to thrive and under essentially the same management that founded and developed it. Gillett talked to each of the 4 founders — Ahmet Ertegun, the son of Turkey's ambassador to the U.S., who was a philosophy student who'd pruned his credo down thus, "I didn't want to go in the army, and I didn't want to work." He figured making records would satisfy his requirements; Herb Abramson, who left dentistry to concentrate on recording music; and Jerry Wexler, a jazz fanatic who worked writing biographies of contemporary music stars for *Billboard*, an industry magazine, before filling in, permanently as it turned out, for Herb when he went into the Army in 1953. Ertegun and Wexler run Atlantic to this day.

A most instructive part of this book is its description of the operation of the early "indies." These companies were run, for the most part, by white men who disliked the music, despised the audience, and consequently treated the performers like shit. They rarely survived. The usual procedure in those days was to hold pir-

ate recording sessions, pay musicians below the union rates, and to rarely cough up royalties. (Not that the indies had any monopoly on bad practice. Ahmet Ertegun recalled this moral fable: "I'll never forget, after we'd been going a year or two, a senior staff man came to me from Columbia Records. He said, 'Listen, we've been watching you, and we think you're making some pretty good product. And we'd like to take you over.' I said, 'Really? On what basis?' He said, 'How about if we give you a two percent royalty, out of which you can take care of the artists.' I said, 'Take care of the artists? We're giving them three to five percent.' And he said, 'So it's you that's been spoiling it for everybody.'")

Atlantic Records was different from the start. The men who ran it loved the music, took pains to record it cleanly, stood by and developed their artists and regularly paid royalty checks.

Besides etching in Wexler and Ertegun, Gillett digs up accounts concerning the creation of what most historians agree are the very first rock and roll tunes. If for

roll — we didn't call it rock & roll then — and it wasn't something that I could do easily at first. I considered it backward, musically, and I didn't like it, until I started to learn that the rhythm content was the important thing. Then I started to like it, and finally I started writing tunes. And I think I was one of the first people to write in a bass pattern, which was important for dancing — and I had always been a dancer."

Stone wrote and arranged Ruth Brown's "Teardrops From My Eyes" in 1950, the Drifters' "Money Honey" in 1953, and later, Joe Turner's breakthrough hit "Shake, Rattle, and Roll" in 1954, which was immediately covered by and sold 2 million copies for Bill Haley and the Comets. Meanwhile, Ahmet was working with the Clovers and together they came up with "Don't You Know I Love You" in 1951 which included, for the first time and almost by chance, a sax player on what was supposed to be a pure vocal group record.

Gillett goes on to do a great job describing the formation and rise of the

"The quest for artistic excellence is, bluntly stated, a search for profit. This is somewhat camouflaged by music's emotional lure, it's compelling excitement, the industry's glamour, and the challenge of 'breaking out' new talent." —Clive Davis

no other reason this book is invaluable. Jesse Stone, a black musician and songwriter who had done a stint with Duke Ellington's band and had later led his own, was engaged as an arranger for Atlantic by Herb Abramson. He accompanied Herb and Ahmet down South in 1950 on what was to become an annual company search for new artists and new sounds. Ahmet had been especially intrigued for years by the boogie piano of people like Albert Ammons, Meade Lux Lewis, Pete Johnson, and Jimmy Yancey — a style which emphasized a repetitive bass figure in the left hand. As Jesse tells it, "When we got back from that first trip I started writing. I had to learn rock &

Coasters, Ray Charles, the Drifters, and of Jerry Leiber and Mike Stoller, 17-year-old whiz kids when they began writing tunes like "Hound Dog," "Riot in Cell Block #9," "Poison Ivy," "Yakety Yak," and dozens more. He gives us the musical story of Otis Redding, Wilson Pickett, and Aretha Franklin, as Atlantic grew into the Sixties and continues through the beginning of the Seventies with descriptions of the launching of the careers of Cream, and Dr. John, Led Zeppelin, John Prine, and of the successful wooing of the Rolling Stones.

"Making Tracks" is lovingly written and enthusiastic throughout. It is an indispensable look at the development and

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Records

the Record Industry

promotion of rock and the music industry. "Clive" is a first-person account of the operation of Columbia Records during Clive Davis' tenure there from 1960 until his scandalous dismissal in 1973. He served as Columbia's chief administrative officer from 1965 on.

Before we go any further, it is important to know something about the size and influence of Columbia Records. They control every aspect of the creation, production and distribution of their product. They have writers and studio musicians and engineers on salary. They have their own publishing company, recording studios and pressing plants (they also press, for a fee, all the records for Warner Bros., Elektra, A&M, Vanguard and Buddah). They even own their own retail outlets, Discount Records. The word was, a year or so ago, that Columbia Records makes one dollar clear profit per album on the wholesale level.

Clive came to power at a crucial period during the development of the alternative culture and, consequently, of the record industry. What made him unique was that he was among the first record executives to sense this revolutionary change in consciousness and music in 1967, and to begin to mobilize the huge, staid, and sagging company for whom he worked so that they could begin to capitalize on it.

Clive's narrative is personal and apparently forthright — "The quest for artistic excellence is . . . bluntly stated, a search for profit. This is somewhat camouflaged by music's emotional lure, its compelling excitement, the industry's glamour, and the challenge of "breaking out" new talent. Yet corporate management can shock happy executives back to reality in a hurry; they want profits, more and more every year."

Although this book is fascinating and useful straight through, it really begins for most of us at Chapter 5, with Clive's account of his experiences at the Monterey Pop Festival in 1967. Clive reports that "The Festival exuded love, brotherly love, the idea that love could cure ills and solve problems . . . and I was a believer that week." But it was Janis Joplin who particularly floored Clive and he knew he (Columbia) had to have her at any cost. He did get her after awhile and, later, the Electric Flag, Spirit, Blood, Sweat & Tears, Chicago, Laura Nyro, the Chambers

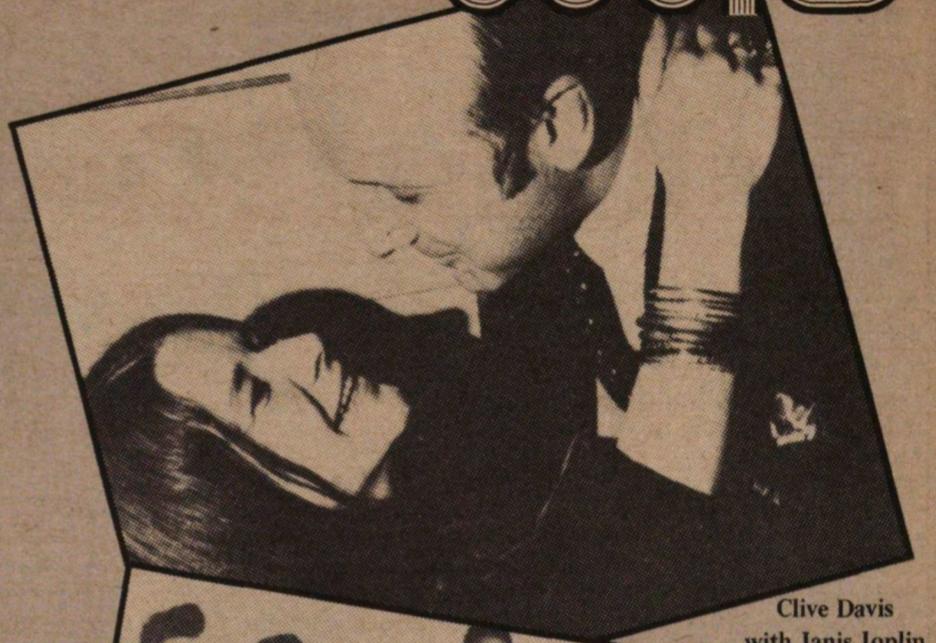
Brothers, Sly & the Family Stone, Santana, Johnny Winter, Edgar Winter, and It's A Beautiful Day.

Columbia's profits had soared 600 percent in the four years of Clive's reign but Clive foresaw that it wouldn't be enough to keep them on top. New artists simply weren't generating the sales they once did so Clive decided to embark "on the heaviest talent-raiding campaign ever conducted in the history of the music business." When the dust had settled Columbia had signed Ten Years After, Neil Diamond, Mott The Hoople, Dave Mason, Earth, Wind & Fire, West, Bruce & Laing, Kris Kristofferson, the Isley Bros., Herbie Hancock and Pink Floyd. New artists — or artists yet to break — included Loggins and Messina, the Mahavishnu Orchestra, New Riders of the Purple Sage, Aerosmith, Loudon Wainwright III, Bruce Springsteen and David Bromberg. They acquired the Philadelphia International label and producers Gamble and Huff brought Columbia success with Billy Paul, the O'Jays, MFSB, and Harold Melvin & the Blue Notes — in sum, a staggering roster of talent. Clive details most of the individual negotiations involved and the inter-company squabbles that accompanied them. His book is a rare, relatively revealing look inside the record business.

But what is really striking about "Clive" was that this one man made all these decisions himself. Even given what amounts to a genius for sensing what he calls "that indefinable electricity" in artists and for knowing precisely how to market that talent in the most successful way, this man, whose first love was Broadway show music, had the absolute power to decide, effectively, who our culture heroes were to be and what information we were to receive. And remember his major concern, as he saw it, was the Bottom Line, that is, the final profit or loss figure. "It is dangerous to be too progressive or too far ahead of your time," he declared.

The so-called Young Turks at Atlantic Records, the just-past-30-year-olds in executive positions there, were feeling creatively stifled and not a little resentful because, until just recently Ahmet and Jerry made all the decisions concerning which artists were signed, how they were produced and promoted. Don't we all

continued on page 25



Clive Davis with Janis Joplin.



The Fabulous Coasters.



Laverne Baker in 1957.

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One of the best known of the sixties music circles, Brown explores his alto saxophone to the fullest with the sympathetic and spirited support of just bass and drums. Brown draws upon his most earthly influences in his explorations.

**GATO BARBIERI &
DOLLAR BRAND**



CONFLUENCE

This intimate duet comes from two major jazz figures whose origins lie in South America and Africa respectively. Well known as leaders in their own right, Barbieri and Brand interact to create a beautiful music of the Third World.

CHARLES TOLLIVER

With Gary Bartz Herbie Hancock
Ron Carter & Joe Chambers



PAPER MAN

Tolliver is a leading trumpeter and composer in contemporary jazz circles. His bristling, fluid style is complimented on this special album by Herbie Hancock, Gary Bartz, Ron Carter and Joe Chambers—a spectacular cast to say the least.

ROSWELL RUDD

Featuring Hod O'Brien & Sheila Jordan



FLEXIBLE FLYER

With his working quintet that includes the unusual talents of singer Sheila Jordan, this trombonist combines his interests in the new music, bop and older jazz traditions for an album that will satisfy his fans and win him a new following. This is Rudd's first album in six years.

RANDY WESTON

LIVE AT MONTREUX 1974



CARNIVAL

Recorded live at Montreux 1974, Weston and his quintet set down a driving rhythmic jazz of West Indian and African influence with some impressive soloing from Billy Harper. Randy's solo piano tribute to Duke Ellington was a highlight of the festival.

CECIL TAYLOR

LIVE AT MONTREUX 1974



SILENT TONGUES

This solo piano tour de force, recorded live at Montreux 1974, consists of a five movement suite plus two encores demanded by an astounded and enthusiastic crowd. Taylor's stature as a major musical innovator is clearly set out in this exciting and moving piece.

ALBERT AYLER

Don Cherry Gary Peacock
Sonny Murray



VIBRATIONS

This album captured the music of a great jazz innovator at the peak of his creativity. With his working trio of bassist Gary Peacock and drummer Sonny Murray and guest artist trumpeter Don Cherry, the unique tenor saxophonist laid down a wholly new music that is simultaneously very appealing and very powerful. Included in his anthem of the new music "Ghosts."

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Phoebe Snow

PHOEBE SNOW *Phoebe Snow Shelter* SR 2109

One look at the credits on *Phoebe Snow's* first album is enough to tell you that this is a big league album unveiling what could be a major new singing-song-writing talent in the city-folk-rock-jazz-blues world: guitar work by Dave Mason and David Bromberg, back-up vocals by the Persuasions and saxophone by jazz great Zoot Sims.

The first time through listening to the album confirms some of those hopes for Ms. Snow: solid acoustic guitar playing reminiscent of Bonnie Raitt; sensitive, personal, melancholy songs about vulnerability, ambivalence and lost love reminiscent of Joni Mitchell; delicate vibrato singing reminiscent of Roberta Flack. Also noteworthy is the fact that the musical arrangements are tasteful, and that all of the big-name talent highlights rather than drowns out Ms. Snow's personality. Neither does it overburden her delicate melodies, as so often happens on a first album like this one.

However, with all these things going for it, the total effect of this album is somehow less than the sum of its parts. No cut on the album clearly establishes enough of a feeling or mood to take this listener outside of himself to the places where the words and tunes seem to be pointing.

However, she has talent, and hopefully she will gain the confidence to express more openly the feelings she writes about and develop the technical polish to realize and sustain the musical visions she is capable of conceiving.

On the other hand, twelve years ago I didn't think too much of Bob Dylan's singing style either.

—Ed Reckford

Dewey Redman & Keith Jarrett

DEWEY REDMAN *Coincide* ABC-Impulse ASD-9300. KEITH JARRET *Death and the Flower* ABC-Impulse ASD-9301

Dewey Redman has said, "I don't think you have to be stylized... Music represents a person's total experience, so why should he limit himself to composing or performing in one style?" This attitude of openness to mixture, of acceptance of a wide variety of styles, is central to the philosophies of today's most creative musicians; Dewey Redman and Keith Jarrett are prime examples.

Yet despite the range of their conceptions, both have maintained strongly individual musical personalities. Dewey's records as a band-leader represent a very gradual, natural growth from his roots in the San Francisco new music scene of the early sixties (which included Pharoah Sanders and Sonny Simmons among others) and his work with Ornette Coleman and most recently Keith Jarrett, to his present very distinctive artistic maturity. His tenor playing on *Coincide* is more extended, more thoroughly developed than on any previous recording.

Several ideas relating to concept and composition are carried over from previous efforts, most notably in the choice of players. Of particular interest are the contributions of bassist Sirone and violinist Leroy Jenkins (both from the Revolutionary Ensemble). Dewey has used strings on his last two albums, and the presence



Charles Mingus

CHARLES MINGUS *Mingus at Carnegie Hall* Atlantic SD 1667

It's not often musicians blow the roof off a joint but the carpenters were up on Carnegie Hall after this Charles Mingus session. Mingus' demolition crew brought a powerful agent: live jazz in the tradition of Charlie Parker's concerts of the late 40's and early 50's. Mingus was on the stand with Bird and knows how to make the thing work.

The shame is that it can happen in New York once a year but that the cash ain't there to push it to Detroit or St. Louis. The excitement of it is there to be felt in good supply on this album though. This music would have been enough to blow Columbus back to Spain and leave America undiscovered. I don't even think Ponce de Leon could have dealt with it.

Mingus chose for this concert a couple of songs associated with Duke Ellington's untouchable band: Duke's own "C Jam Blues" and the familiar standard, "Perdido." That was all that Charles did do, apparently. His distinctive arranging is conspicuously absent from this album and all that seems planned is the order of the solos.

The blowing was handled by a diverse crew of veterans and rookies. Unquestionably, the younger players sounded like babies in comparison to Rahsaan Roland Kirk, who has got to be the most

versatile and swingiest tenor saxophonist anywhere. The cat's ideas are more abundant and profound than Hegel's, though Hegel never had the benefit of hearing Bird play. The album is worth having just to hear Rahsaan.

John Handy and Charles McPherson both contributed their learned alto sax styles. Handy, the indefatigable futurist, used the upper reaches of the horn masterfully and McPherson brought his familiar Parker-like fluidity to his soloing.

Hamiet Bluiett played baritone sax with a lot of energy but with little development or line in his solos. George Adams on tenor sax was quoting like a college professor, from Coltrane to "Caravan," in the midst of some interesting work. Trumpeter Jon Faddis was mindful of Dizzy in his accompaniment and soloing.

The rhythm section was held down steadfastly by Mingus on bass and his long time counterpart Dannie Richmond on drums. Their playing isn't flashy but it is solid workmanship. Don Pullen is *Mingus'* current pianist and he's nothing to write a footnote about.

The recording leaves something to be desired but so did the quality of the television broadcasts from the moon. When the shit cooks, who gives a good goddam whether you use gas or electricity? I'll drink my Johnnie Walker Red out of a Coke bottle if I ever have to.

—David Weiss

here of Jenkins and Sirone, the ensemble textures made possible by their sounds, the muscle of their improvised statements, is significant.

Dewey's contribution as a tenor saxophonist is also growing. Texas-bred, his sound reflects its origins in the broad, husky, R&B drenched style of many Mid- and Southwest players—Red Connor, Earl Bostic, Illinois Jacquet, Stanley Turrentine. The Coltrane influence is there too, as is the time with Pharoah in San Francisco, and the time with Ornette. On *Coincide*, Dewey plays both "in"—straight ahead, up-tempo swing, a sinewy blues ballad—and "out"—scale sheets, extended sound possibilities afforded by split-tones and overblown harmonics.

About the only constant in Keith Jarrett's records over the past couple of

years are their consistent fineness. One solo piano release, one duo with Jack DeJohnette, one record composed by Keith in the European classical style, one with Keith on a variety of instruments backed by a string quartet, a couple of piano trio records with Charlie Haden and Paul Motian, and finally a couple of the same trio with the addition of Dewey Redman.

This last unit is probably the most permanent of Keith's myriad ventures, if a tour last year and several records are any indication. *Death and the Flower* is closer to their live sound than anything else to date, and for those of you who caught their performance at Hill Auditorium last year, this should bring back some pleasant memories. Beautiful players, beautiful conception, beautiful music.

—Steve Wood

Emmylou Harris

EMMYLOU HARRIS *Pieces of the Sky* Reprise MS 2213

Emmylou Harris is not just another country blues singer. She is the single brightest new voice of the past three years, and a positive joy on this, her first album. Those of you who are Linda Ronstadt fans know that she predicted big things for Emmylou. They've come true.

Emmylou does a spectrum that stretches from Dolly Parton to Lennon/McCartney and makes it all sound incurably right. "Coat of Many Colors," the Dolly Parton tune, is pure showcase cornpone, dripping with sincerity and musical integrity. "For No One," off of *Revolver*, is another polished gem, set against Bill Payne (of Little Feat) on piano. My favorite cuts are "Boulder to Birmingham" and "Queen of the Silver Dollar." But get a hold of this album, listen to *Ms. Harris'* clear, confident voice and soon you'll be picking out your favorite cuts as well. It's an enjoyable dilemma.

—Paul Grant

Led Zeppelin

LED ZEPPELIN *Physical Graffiti* Swan Song SS 2-200

Latch onto this, just for a self-indulgent second. The scene is a chromium plated office somewhere in the old U.S. of A. "Let's get a big expensive album to coincide with the big American tour. A double package, with a fun cover like *Led Zep III*. Gotcha." And the result, *Led Zeppelin* fans, is the overblown vinyl waffle that is *Physical Graffiti*.

Two record sets have the infuriating habit of resolving themselves into one record's worth of choice material, and one record's worth of filler. *Physical Graffiti* avoids that trap, by breaking down into two sides of crap and two sides of filler. And it's right down the middle, sides one and two are suitable for burning, three and four are suitable for skimming, the cover is suitable for framing.

I was not a Blimp fan, and still only enjoy one of their albums unreservedly, the fourth album with the runic title. Everybody loves "Stairway to Heaven," especially me. But while that song showed tremendous creative promise, *Physical Graffiti* shows that the group had their fingers crossed all the time. There are four extended cuts (over six minutes) that are nothing but bores. "In The Light" and "Ten Years Gone" have the kernels of good musical ideas, but they're flabby. "In My Time of Dying" an old spiritual that Messrs. Page, Plant, Jones and Bonham have chosen to claim as their own composition, is eleven minutes long and improves greatly if played at 78 rpm. "Kashmir," however, doesn't. It sounds like it was recorded underwater.

I liked the acoustic bit on "Bron-Yr-Aur," but that is all it is — a shtick. "Down by the Seaside" is probably the cutest song they've ever done. "Night Flight" is the only authoritative rocker around, but nothing when compared to "Living Loving Maid," "Rock and Roll" or "Black Dog." "Boogie with Stu," featuring the Stones' third-string keyboards man, Ian Stewart, on piano is reminiscent of the midpoints on *Jamming with Edward*. Same level of recording quality.

It took Led Zep four albums to catch up with their legend, and only two to lose it again. "Trampled Under Foot" says it all.

—Paul J. Grant

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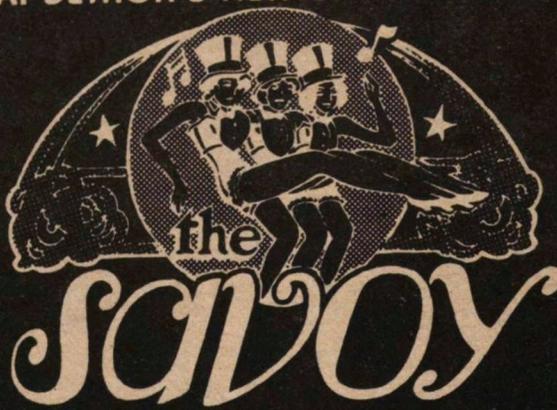
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John Lennon

JOHN LENNON *Rock 'N' Roll Apple*
SK 3419

Fuck Primal Therapy! This album is surely the most therapeutic thing John's done since he smashed that photographer in the face a year or so ago. He stands before us exposed to his beautiful roots—Sam Cooke, Fats Domino, and Gene Vincent; Peggy Sue, Bony Moronie, and Sweet Little Sixteen—14, count 'em, 14 smash hits from the so-called Golden Age of Rock 'N' Roll. "Why resurrect these dinosaurs?" you ask. Because he has nothing better to say or do himself, and because this stuff obviously, audibly, still feels so good.

Unfortunately the old fool still feels compelled to give employment to Phil Spector who does his predictable best to overstuff everything he touches. But, goddammit, that Lennon can sing.

I overheard one guy in a record store say of *Rock 'N' Roll*, "I like hearing it on the radio but I wouldn't buy the album." Now he might have something there. Jumpin' John himself tells us, "You should have been there." What *he* should do is get himself together a regular, all-the-time band, write a few originals in his classic style, and tour behind this album. I'd love to be *there*, and not out of some jive nostalgic rush either. Then again, I'm convinced that the time is ripe for the re-release of *Meet The Beatles* . . .

—Bill Adler



Sky King

SKY KING *Secret Sauce Columbia KC*
33367

Often acknowledged as a hotbed of talent and energy in the past, Ann Arbor has delivered up a number of musical treats to the national recording industry. You might not know it from the present live music scene, but it's true, nonetheless. Bob Seger hails from our fair city, so does the Brownsville Station and Commander Cody. Who can forget the truly notorious Iggy and the Stooges got their start here? Or that the equally legendary MC5 were based in the city at the peak of their career. Nowadays, primo guitarist Jim McCarty (Detroit Wheels, Cactus, Rockets) is still around town, along with a whole school of struggling young bands. It's been quiet, as most of the locals scrape for enough paying gigs to make ends meet.

And now, out of the blue, comes Sky King. A few of the band members were previously with the New Heavenly Blue, some have toured with the "Two Generations of Brubeck" ensemble (bassist Chris is Dave's son). Other than that, it's been low-profile all the way. No brag, just fact. And not only do they snag a contract with CBS, but they grab off a sizeable chunk of advance money. The big break, a real "local boys make good" story. Before you know it, they've moved to New York and put the finishing touches on their debut album. Which explains the purpose of all this foreplay. *Secret Sauce* has landed in the local record racks. And it sounds great!

The album opens with the title cut, "Secret Sauce." It turns out to be a tight,

fast-paced and James Brown flavored jam. It's red hot and sho' nuff funky. Very enthusiastic, they're smoking, not about to let up. At least, not until the final fade of "Special Place," which closes the LP. If you're looking for roots, you'll find lots of them in this vibrant all-original synthesis of jazz, rock, latin and funk.

The musicians come from varied musical backgrounds, but "when it comes to Sky King's music we're of one mind; we like to cook." That's exactly what they do through the ten tracks of *Secret Sauce*. It's a rich, contemporary sound that's consistently tight and moves nicely throughout. A number of cuts have good potential for FM airplay. Examples? "Don't Be Afraid," "Hot Mustard," "Still In Love,"—just about the whole LP, actually. If you want to get right down to it, who can overlook a gem like "Why Don't You Take Us," which features the Tower of Power horn section and a female trio assisting with lead and background vocals? Time will tell, but I think this album is going to go places.

Dave Mason, Rick Jacobi, Chris Brubeck, Richie Morales, and Chris Coan wanted to make an album "that you not only listen to but that would make you want to get up and dance." And they've certainly been successful at that. You'll have a hard time sitting on this one. It's an excellent first album which with CBS's help, could put Sky King well on their way to a very successful career. And And, believe me, it couldn't happen to a nicer bunch of guys.

—Freddie Brooks

A children's album?

7) Literature and music for children is slowly changing for the better. (Witness "Free to be You and Me", Marlo Thomas'

extremely successful album, book, and TV show). This is another step in the right direction. Free of the standard sex-role stereotypes (I needed one cliché in the review) as these recent releases are, they

can be a big step in the process this whole society must go through before we can approach each other, at any age, as real people.

8) This album won't be a big seller, unfortunately. After all, it lacks the two most essential elements for that. It has no hit single and you won't want to get high and listen to it. This is music to raise kids by and in *that* endeavor all of us need all the help we can get.

—Bruce Weinberg

Passport & Can

PASSPORT *Cross-Collateral, Atco 36-107*

CAN *Soon Over Babaluma, United Artists*
UA-La 343

In post-war Germany there was an overwhelming resistance to anything American. The contention was, if it was American it was "stupid." In most areas this was sound thinking, but unfortunately it also included jazz and later r&b, as well as rock & roll. The musical backgrounds of young German musicians became primarily classical; German avant-garde music evolved from the classical school (Stockhausen, for example).

Now a couple of generations have passed since WW II and there is a fresh and exciting new wave of music coming out of Germany. The name of Passport's new album sums it up perfectly: "Cross-Collateral." Klaus Doldinger and company are a group of musicians with superlative backgrounds and complete technical knowledge of their instruments. It is this background that allows them the freedom to indulge in the musical expansion and electronic experimentation in evidence on their records.

"Cross-Collateral" is an accumulation of past musical experience on a group level. This makes it a free flowing and accessible album without losing any of the stimulation of personal expression, which is the basic idea of this type of music. Repeated listening will not dilute the musical experience for the listener. It is this allusive timeless quality which is lacking in the bulk of contemporary music. Passport have it, and use it.

Can, however, is a horse with a different collar. Coming from the same place, Can's approach is somewhat unique and may take more getting used to.

Formed in 1968 by Irmin Schmidt, a 25 year old orchestral conductor and pianist, Can is a totally improvisational group. Utilizing the openness and freedom of rock, Can's music is non electronic and deceptively simple. Can record in their own studio in a castle in Koln on two track recorders. Playing as a group, rather than featuring extended solos, the ensuing interaction is uncanny and truly telepathic.

"Soon over Babaluma" marks the first Can album (they total 8 or 9; 2 others have been released in the U.S.) which has no separate vocalist. The first was an American black, Malcolm Mooney; the second, Damo Suzuki, a Japanese. (A German band with a Japanese lead singer?) The band is now down to the original quartet: Micheal Karoli, violin and guitar; Irmin Schmidt, keyboards; Jaki Liebezeit, percussion; Holger Czukay, bass.

All of the selections are part and parcel of the whole, with each section building off the previous part almost in suite fashion totally improvised. There are vocals, but not in the song lyric tradition. They are likewise improvised with the voice used as an instrument concerned with tone rather than mere words.

Both of these albums feature music for music's sake, but are of a quality that allows even the uninitiated easy access. Who could ask for more?

—Dick Thyne

Carole King

CAROLE KING *Really Rosie (Soundtrack)*
Ode SP-77027

Some thoughts on a "children's album":

1) A record released as a 'children's album' will pretty much keep us older sophisticates from listening to it. That's our mistake. When I was a child, people weren't as concerned that our music was this intelligently written.

2) The lyrics on this record are incredibly inventive and interesting, not just for children either. By the way, if you're thinking that Carole King hasn't written a decent lyric in four years, rest easy, she didn't write these either. The lyrics are by Maurice Sendak from his Nutshell Library for children.

3) The music on this record is incredibly inventive and King did write and perform it on the TV special last month from which this is the soundtrack. The piano playing is amusing and playful and the back-up vocals are provided by Carole King's daughters and it is obvious that this was a labor of love.

4) The story concerns Rosie, a very individual and strong-minded girl who sings "I'm really Rosie/And I'm Rosie real. You better believe me/I'm a great big deal." And later "It takes personality, a lot of personality to turn twelve boring hours into a fascinating day! I CAN DO IT!"

5) There are songs here that teach counting, the alphabet, and the months of the year. Now, I already know these things but "Chicken Soup With Rice" (the calendar song) is a great tune, definitely hummable.

6) The song "Such Sufferin'" has some of the best lyrics on any album. It taught me a thing or two.

*My days are full of sufferin' and
Bufferin. I've really learned the hard
way*

*That pastas and cakes, and french fries
and steaks*

*Are not such great shakes,
That castles in Spain are just a big pain,
That life is inane, if you're sufferin'.*

Interview With Herbie Hancock Buddhist Chanting And The High Road To Success

Interviewed by Bill Adler and David Fenton. Written and edited by Bill Adler.

Composer/keyboard wizard Herbie Hancock is currently the number one selling jazz artist in the world. His Columbia album "Head Hunters" was the first jazz album in the history of the music business to be awarded a gold album, that is, sell \$1 million worth of records at the retail level. The album that followed it, "Thrust" is doing equally well. However, things weren't always quite so plush for Herb.

His professional career began in 1960 when the then-20-year-old pianist joined trumpeter Donald Byrd's group. He began to record with other established jazz luminaries including altoist Jackie McLean and genius composer/multi-reedist Eric Dolphy. In 1962 Hancock recorded his first album as a leader for Blue Note Records which included a tune he wrote entitled "Watermelon Man" which "Was just something I felt I had to do to sell my album. I didn't respect that tune until about a year after that." Nevertheless, "Watermelon Man" did, in fact, become a smash r&b hit for percussionist Mongo Santamaría who recorded it soon after Herbie.

Hancock's talent and fame grew throughout the jazz world in the Sixties. He was a member of Miles Davis' units from 1964 until 1969, including a performance on the epochal "In a Silent Way." During that time he was in constant demand as a sideman on other folk's dates, and he began to write numerous movie soundtrack scores including the one for Antonioni's "Blow-Up." His dates as a leader showcased an ever more colorful and inventive ensemble arranger.

In 1970 Hancock left Blue Note for Warner Bros. whose roster is comprised almost exclusively of rock artists. Herbie's music became increasingly electronic and more demanding of the listener. Although his critical and popular acclaim had never been greater, Herbie, in 1972, was still finding it difficult to keep his head above water financially.

The next time we heard from our man it was 1974. He was playing distinctive, outrageously funky, jazz-rock with a new band on a new album entitled "Head Hunters." The rest is history.

Herbie stopped in Detroit during a regional promotional tour on February 18, four days before he and his group were to perform in Ann Arbor at Hill Auditorium. The SUN was interested in the events that led

up to Herbie's taking the particular musical direction he chose three years ago, which has resulted in his astounding success. We discovered, somewhat to our surprise, that Herbie was pleased, even eager, to let us in on the secret and, in fact, is intent on telling just about anyone who'll listen. We travelled with him to one of a seemingly endless number of stops on his promotional blitz—the Wayne County Jail in Detroit.

"War" was on the box in the day room at the jail when we entered. The sixty or so male, uniformed inmates were ordered into their seats and Herbie was introduced to the group. Most of the faces looking up at the musician were black and very young and though it was apparent that they knew who he was, a queer type of embarrassed silence fell over most of them. Herbie felt it and gamely opened by plowing through an interesting, if pat, account of his musical origins.

Everyone was pretty still until Herbie ran down an account of his getting ripped off by a major jazz record company and one of the slyer inmates piped up with "Why don't you take some of your money and buy the sucker out who owns the company?" The prisoners laughed and the atmosphere began to warm up. In response to a question asking him how he compared himself to other pianists, for example, Oscar Peterson or McCoy Tyner, Herbie said,

"Most of the time I'm not trying to put my head in a space where I'm trying to compare artists, cause artisty is not supposed to be on that level. I try to put everything into everything I do, all the time, not only music, every word that I say, every step that I take. I think it's important for human beings to put everything into everything that they do. Of course you

gotta draw a line. Sometimes some things are more important than others and you might have to not go into so many details here cause there's something more important over there. There's only so many hours in a day. That's another thing that human beings have to learn to do, to get their list of priorities together, to find out what's important, what's valuable and what isn't, to say I know how much time to spend on this and how much time to spend on that. That's some heavy philosophical stuff. We can get into that too, cause I love that."

One ingenuous inmate chose that moment to ask Herbie about the synthesizers he played these days and it wasn't until five minutes or more later that Mr. H. was able to unfold a story it was increasingly apparent he'd been saving up since before we'd arrived. He began talking about a concert his previous group, the Sextet, had done in 1972.

"So Friday night came around, we had had two hours sleep the night before, the club was packed, they wanted to hear music. I didn't feel like playing, I was tired. We dragged ourselves up on the bandstand. And I figured, I don't want to set the pace for the evening. So I started with a tune that called for a bass introduction. That's called passing the buck! Anyway, so Buster Williams started playing. And usually on that tune he played for two or three minutes and then the band comes in. And the way he played it that night was so incredible. It was impossible the things that he was doing. Now the bass has four strings, right? and normally he would play one at a time or maybe two at a time. Well, this time his thumb was sliding up, while the whole hand was sliding down. He had about three or four different things going on at the same time. And the audience, they were mesmerized. It was fantastic! So I let him play for about twenty minutes. When we'd first come on to the bandstand we were dragged out but little by little he just completely woke us up,

"What makes music valuable is the effect that it has on the lives of people who listen to it. If nobody hears it, I don't care how great it is, it ain't great until it has a positive effect on people."

and we BURNED on that first set, it was like magic.

"When we got through, I saw people with tears in their eyes. And I knew that somehow Buster . . . something had come from him or through him that completely affected everybody in the club that night, the musicians and all the people. As soon as we finished that set, I pulled him into the dressing room and . . . I had heard that he was into some kind of philosophy or something, so I said, 'I know that you're into something. Whatever it is, that's what made you play the bass like that. I've got to know what it is.' He had a smile on his face and said, 'I've been trying to figure out a way to tell you about this for two weeks. I've been chanting.' And he said four words, 'Nam Myoho Renge Kyo.' And I said, 'What! You say four words and make all that happen!?' He said, 'Man, I've been trying to figure out a way to tell you this because I knew that if I just told you you'd say, 'Man, that's really out of sight,' pat me on my back, and walk away. And I chanted for a way to communicate this with you in a way that you would really be interested in it. It happened tonight. I got what I chanted for. You chant for the things you want and they happen.' I said, 'That sounds great, but that can't work for me because

I don't believe in it.' He said, 'It works whether you believe in it or not.'

"I had nothing to lose to try it, if I didn't have to believe in it. If it didn't work, I hadn't lost anything. If it worked I had that much more to gain. That was two and a half years ago and I've been doing it ever since. It worked. It's fantastic. The things that have been happening in my life since then! My income completely changed, my record sales went up twenty times what they were. Everything's working out. "Chanting works in all kinds of ways. It affects everything in your life. It protects you, too. It's just four words, 'Nam Myoho Renge Kyo' with six syllables. You do it 15 or 20 minutes in the morning and 15-20 minutes in the evening. Chant for the things you want, no matter what they are, and just watch what happens. You'll get that and more than you were chanting for. In Japanese it means 'Devotion to the Mystic Law of Cause and Effect Through Sound.' Cause and effect is like the universal law. Everything functions off of that. We're all in this place at this moment

continued on page 20



Herbie with inmates at the Wayne County Jail

photo: David Fenton

"The First Minute Of A New Day" Music And Politics With Gil Scott Heron

Edited by David Fenton

Biting political monologist, social critic and vocalist Gil Scott-Heron is a man you should be hearing from increasingly in the months ahead.

He's been around for a long time, but recently Clive Davis' new Arista record label decided to put the big push behind Gil, having decided that the public is ripe for a poignant synthesis of music and politics. If record sales are any indication, Clive was correct, as Gil's new album is rising rapidly up the charts. Perhaps such a phenomenon will teach the music industry that the public isn't always as stupid as they would suppose.

Gil began working on his unique vocal/musical approach in the late sixties, when he recorded for Bob Thiele's excellent but little noticed Flying Dutchman label, which has spawned the likes of Leon Thomas and Gato Barbieri in the past. From there he moved on to produce an album entitled "Winter in America" for the artist-controlled label known as Strata-East. "Winter" sold 100,000 copies, unheard of for an independent small label with severely limited distribution. Due to Strata's inability to keep up with demand, Gil went to Arista, where he apparently is able to maintain significant control over content, packaging, and other aspects of recording which attracts artists to labels like Strata-East.

The entertaining Savoy Club in Detroit hosted Gil's first Detroit appearance several weeks ago, where he appeared with the complete Midnight Band, featuring acoustic and electric piano, drums, sax, and a multitude of percussionists playing authentic African instruments. It was an invigorating performance. Several hours before, Gil spoke at a

press conference attended by media representatives from throughout the area. The remarks that follow were excerpted from that talk.

Q: Could you explain the concept behind the phrase "Winter in America," the title of one of your most recent records?

Gil: Winter in America is a period we feel was brought about by the assassinations of Martin Luther King and Robert Kennedy; plus the head-whipping experience demonstrators went through in Chicago that seemed to close the door on the progressive change which has been the political foundation of the first 8 years of the sixties. The forces that in the '60s were drawing people together were assassinated and repressed. A climate was brought in which was receptive to law and order and phone-bugging — the kind of thing that Richard Nixon and Spiro Agnew were all about. Ever since then it's been Winter in America. And Gerald Ford, he's part and parcel of the same trip. But you go through winter to get to a new springtime. We believe in

karma, which means that as you sow, so shall you reap; what goes around, comes around. When you accost and attack people, you have to understand that you are eventually gonna be attacked in the same fashion. So we relate to winter as the final season before people get their heads together, get their weapons and shit together to deal with the future.

Q: The last line of the winter piece is "we shall see you in the spring." What will be the conditions of the spring?

Gil: In a song we do called "Western Sunrise," we take a line from the Koran, which says that on judgement day, the sun is going to rise up in the west and set in the east. Metaphoric indications are that a light will rise from the western hemisphere, from western society, which will indicate the path people should take towards peace. But there are a lot of things we need to deal with before we get to that. Cause there's a lot of people who don't want peace, and they happen to be the people in control right now. They say, we don't want to have people worrying about eating, or about making cars, or gasoline, or building houses. But they still send a hundred billion dollars to the Pentagon for "defense," in a year when everything is supposed to be cut back cause we have such a powerful recession and terrible inflation. There always is a sacrifice on the part of the have-nots for the people who have. Things will have to shift before there's peace here or anywhere else, as the United States perpetuates unrest and discomfort all over the world.

Q: What's the primary drive behind your music?
Gil: One thing that we try and deal with specifically is the fact that although there were a lot of battles in the late '60s, those were not necessarily the whole war. When we do a piece like

"The forces that in the sixties were drawing people together were assassinated and repressed. Ever since then it's been Winter in America. But you go through winter to get a new springtime. We believe in karma, which means what goes around, comes around."

bars never reached the ninth grade, not having had \$50 when they got busted. The poor and the ignorant go to jail, while the rich and affluent go to places like San Clemente. As long as there are inconsistencies like these, there will be me, or people like me, saying something about it. And we try and bring up some of the background of these situations, so people can see that they are not isolated incidents, just a microcosm of things that are happening all the time.

Now you can try and ignore these problems if you want to, Republicans, Democrats — you can say that shit just doesn't exist, I'm not going to vote, I'm not going to respond to none of it. . . . But nevertheless, every time they pass a law, have a debate, every time they relate to giving this money here and this

money there, we as individuals are affected. And the people who have the least, the underprivileged, the poor, are the people that the hammer falls down on directly. We feel that people who have not been treated fairly are those most susceptible to change. Right now, that's in the black communities of America. Most of the people in the white communities still haven't realized what a tremendous game has been run on them. Until that revelation comes to them, we'll relate to the people who are the most susceptible to change. Plus that's where we live. If the man next door gets his head whipped, then that could be me. So somebody has to say something before I get my head whipped or before he does. Now black

you subversive, you're always trying to make trouble." This is a fine American. But then they got his ass.

Q: Why did you choose to use so many percussionists in your band?

Gil: Well, in Africa they have two words that are very important. One is called "um-jumbe," it means messenger. Another is "greet," meaning man who carries a message. In African society many of the messengers and much of the communication was based on use of the drum, so consequently we decided to emphasize that in order to communicate.

Q: Are you still writing poetry and novels?

Gil: I've done some, but haven't organized it for publication. You see, we are in a position dealing with a lot of people who can't read. America is a place where education is plentiful, but miseducation seems to be almost as plentiful. A lot of people in high school nowadays don't have reading levels sufficient to really get into interpretive poetry. So we deal in the oral tradition, the African tradition — they had music before they had a written language. There were messengers who did poems with drums, horns and dancers — a whole combination of art forms. You see, in poetry a lot of times people who fancy themselves intellectuals, academically oriented people, make things more complicated, instead of making them more simple. A poet's function should not be to make things more complicated — anybody can do that. A poet's function should be to take and distill thoughts, making them as simple as possible. When I write, it's to make sure that everybody can understand it.

Q: Do you see the possibility for you and other progressive black artists to revive some of the musical energy that existed in the past?

Gil: I think for the most part progressive music is now at a new height in terms of acceptance. College and some other radio stations are playing more progressive music, so people can learn to understand things that they would otherwise not be brought into regular contact with. A lot of stations have continued on page 21



Gil Scott-Heron and friend

Herbie Hancock

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"In Japanese the chant Nam Myoho Renge Kyo means 'devotion to the mystic law of cause and effect through sound.' Since I've been chanting, my record sales went up twenty times, and everything is finally working out."

because of cause and effect, or karma.

It was nothing less than a testimonial and Herbie spent the next hour explaining the method in detail and scoring points with illustrative tales of people saved from cancer and such by chanting. Before he left he had the whole room vibrating as the prisoners repeated the chant in unison several times after Herbie. As time ran out Herbie sat down at the funky upright piano in that grim, gray room and played a transcendent ten-minute version of what has become a Hancock standard, "Maiden Voyage." The only sour note sounded that whole morning occurred when one unimpressed soul asked Herbie, "Stead of a song, why don't you recommend a good lawyer?"

Those of us allowed to leave went out to lunch. The SUN was intrigued by the chanting but we weren't quite clear on what Herbie meant by "karma." We suggested that most of the inmates at the Wayne County Jail were there simply because they'd been born poor and black in capitalist, racist America and that wasn't their fault. Herbie insisted that it was—that their physical circumstances in this life were the direct result of their actions in their previous lives. We kicked it back and forth awhile and still nobody agreed. Although we were certainly intrigued by the possibilities of chanting, as outlined by Herbie, we just couldn't accept the surpassingly mystical extent to which he applied it. He remained adamant and we moved on to other topics.

SUN: A lot of people were disappointed when they saw you going to jazz rock. They think it was abrupt and mercenary. However, as far back as your album *Speak Like A Child*, released in 1968, you were talking about combining elements of both jazz and rock in your music. Was there a

particular person or group or incident that turned you on back then to some of the jazz-rock things, some of the rock possibilities?

HH: James Brown with "Papa's got a Brand New Bag." That was the first one I liked. I didn't like jazz rock. I liked James Brown, soul music. And then when I heard Sly Stone's "Thank You For Letting Me Be Myself Again" that blew me away. That completely wiped me out. That was the best thing I had ever heard, funkier thing. I said, "Damn! Where does that come from! How can he conceive that kind of thing."

SUN: What did you listen to while you were growing up?

HH: On one hand I was listening to Mozart, Beethoven, and on the other hand I was listening to The Ravens and The Five Thrills, The Parrots and The Orioles.

SUN: But you didn't think so much of incorporating that into your music until you heard James Brown?

HH: Right. Well you see, after I got into jazz, I didn't listen to rhythm and blues anymore.

SUN: And you still hadn't incorporated any rock elements into your music by 1972 or so, the time of *Crossings* and *Sextet*. At that point it's not clear what happened. I've heard many stories—you disbanded the Sextet, and you said another time, that financially it just wasn't working.

HH: That's right. It wasn't working because we weren't making any money. I couldn't meet my bills. I was always losing money. I started out with enough money to support the band for awhile. A little while later it got down and I was hoping, my gross was increasing, but not fast enough to meet the expenses. I knew I

needed to have two concerts every three weeks. We didn't get enough concerts. We were working clubs, and clubs we always lost on because we had seven people. Here I had a whole band of master musicians and they were making pennies because I couldn't afford to pay anymore.

SUN: So did you turn to the new conception strictly because of economic considerations? You said you'd dug Sly. Why did it take you three years from the time you heard "Thank You" until you got to *Head Hunters*?

HH: Well, as I said, when I had the other band, I needed two concerts every three weeks. I needed to have an agent to get the concerts for us. I needed to have more exposure for the music. You have to have all those things in order for it to work. I don't believe in miracles. You got to have all those conditions right. I also wanted to have the music develop in such a way that more people could get into it. I had been trying to do that for many many years, even since "Maiden Voyage." You know what my idea of what "Maiden Voyage" was supposed to be? I got tired of hearing people playing a backbeat on two and four. So I figured maybe I can figure out some kind of backbeat that nobody ever heard of. That's what "Maiden Voyage" was supposed to be. But it didn't turn out that way. It's too far removed from rock to be in that category. It just turned out to be another rhythm. Anyway, I was chanting for all these things I mentioned to happen, and somehow it just got worse. I saw the handwriting on the wall. It was not going to get better. So I figured I've got to pull out now so I have enough to get another band together. I told the guys in the Sextet "This is going to be it." And we broke up.

Then I was faced with one choice of playing the same kind of music as on *Sextet*, using fewer people. I knew I had to have only four people. Me and my manager worked out the economics. I couldn't afford anymore than four. I also knew that if I played the same music, it still wasn't going to get any better. The time was not right for that kind of music and I wouldn't be able to reach the kind of numbers that I needed to reach. Another choice was that I could start trying to get movie scores, concentrate on writing and not even try and have a band. And the third choice was having a band, but changing the music a little. And I'm chanting, trying to figure out what I'm going to do.

The thought crossed my mind of making a record with Sly Stone. And my immediate response was, "No. I wouldn't want to do that." So I stopped chanting and said, "Wait a minute. I wouldn't want to do that? Why not?" I realized that the reason was because I really thought the music wasn't good enough.

SUN: Jazz snobbery.

HH: Exactly. Once I saw that snobbery in myself, I asked myself, "Do you like that kind of music?" And I answered, "Yeah." And I said, "Are you curious about doing that kind of music yourself?" And I said, "Yes." So I asked myself, "Why don't you try and do that on your next album?" So I said, "Okay." And that was the end of my snobbishness. I just had to recognize myself. I saw something in myself that I didn't like and I changed it right away. It wasn't hard to do.

I also began to think about the value of music. What was determining the value of my music before? Was it valuable? And I realized that the effect that it has on the lives of the people is what makes it valuable. If it makes a positive effect on their lives, it is valuable. If nobody hears it, I don't care how great it could be, it ain't great until it has an effect. That's cause and effect again. Then I started thinking about when I go over to people's houses, and I'll see my record in the record stack, they never pulled that out to play. They'd pull out Weather Report or a

couple of other things. But they never played my album *Sextant*. And I realized that if you play *Sextant* you have to listen to it and not do anything else, or you have to take it off. It will interfere with any other kind of activity, conversation or anything. So I found out that as functional music it was limited. People had it, but they rarely played it. So I started thinking, wait a minute, let me put that back in here, and weigh that too. Why can't I make some music that people can play while they're going through the rest of life's activities, that doesn't interfere with what they have to do?

See, before I was concentrating on the music and trying to say, "Well, how can I make this music in such a way that people could get into it?" I was putting the music up on the pedestal, and then trying to figure out a way that people could get into it. I was making *that* the thing. And I changed my whole idea, making the people the thing first and figuring out what music is going to do them the best and then start the music from there. That makes a big difference. That way you start it from the bottom. You're starting from the basis of the importance of anything. When you talk about music, you're talking about values anyway.

SUN: You wanted it to be functional to people. What particular function did you want it to have?

HH: So it could have a positive effect on their lives. But, not just a handful of people, but millions of people. But I also didn't want to disregard anything I had learned in the past either. So anyway, I got a bass player and a drummer that had been doing hit records, and playing soul music, but also played jazz. Harvey Mason is a great jazz drummer but he also played with the Blackbyrds. So I knew he was the kind of drummer I could have. He'd understand what I had been doing and be able to help steer me in this other direction. And the same thing with the bass player, Paul Jackson. And I thought about who I should get for the other man. I figured the most flexible instrumentalist was Bennie Maupin cause he played bass clarinet, flute, and saxophone. And those are all different quality instruments, whereas the trombonists play trombones and bass or tenor trombones are different pitches, but they all sound the same. Bennie was the logical choice. And I didn't want to keep Williams, the bass player, and Billy Hart, the drummer, because I wanted somebody that had this other kind of experience, that could turn me on. Cause I didn't know what I was doing. And I got just the right people. And that led to doing *Head Hunters*. I was chanting all during that time. And *Head Hunters* took off like a shot. My record sales went from averaging 40,000-45,000 albums to 800,000 copies with *Head Hunters*.

Once *Head Hunters* had made it I realized that all the things I had chanted for to happen with the other band, they're all happening now. I got an agent. As a matter of fact I could get any agent I want just about now. We not only do two concerts every three weeks, we do four and five concerts a week—the exposure is incredible. The other thing was developing the music so more people could get into it. What it needed was for me to change my concept of from where the music should spring. And it should spring from the lives of the people first. Once I did that, the music developed the way it should be. And the final thing is I'm finding out that I can relate to this music with more of my self than the music I was playing before.

As time ran out we asked Herbie if he found the constant touring and interviews a burden. "Oh no," he said. "I love to do interviews because it gives me a chance to shakabuku [proselytize]. I get to tell the people about chanting and Buddhism." We nodded back at this smiling musician with a mission.

Gil Scott Heron

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"I think that Nixon's getting busted has given people like ourselves a lot more credibility than we would have gotten otherwise. Because if you called Nixon out in 1970 people would say, 'you radical, you subversive.' But then they got his ass."

been playing tunes that have previously been regarded as non-commercial, whereas until recently radio's been just like tv, aimed at a 7th grade mentality. Radio was even 4th or 5th grade. But some people in the media are re-evaluating the American intellect with a new understanding — that people are ready for anything. After all, the people programming on the radio are part of the audience and similar to them most of the time. The response to previously "non-commercial" music has been tremendous — look at Herbie Hancock, Chick Corea, Stanley Clark . . .

Q: Now that you are becoming a popular voice in the mass audience, how will you deal with national attention and commercialization?

Gil: It's not in front of me in those terms. The bigger question would be whether the focus of our idea and philosophy has or will change. All I can say is make sure you buy our next album. We've been doing this now together for a long time, which is an indication of how thoroughly we're convinced that there's some things that need to be said. See before, when we were on Strata East, we couldn't reach a wide audience. So now I feel that we're in a position businesswise which we've wanted

to be in for some time. Our records are promoted, advertised and widely available. We're now stable businesswise, which you need to be, whereas before we were unstable businesswise.

Q: What about playing benefits?

Gil: For the last five or six years we have been very receptive to playing for people who need money. A good example would be a concert we played for sister Joanne Little last month in Washington, raising \$2500 for her defense. We're receptive; it's a question of working with organizations that have some record of stability and consistency for helping the community, and not those that just spring up on the spur of the moment.

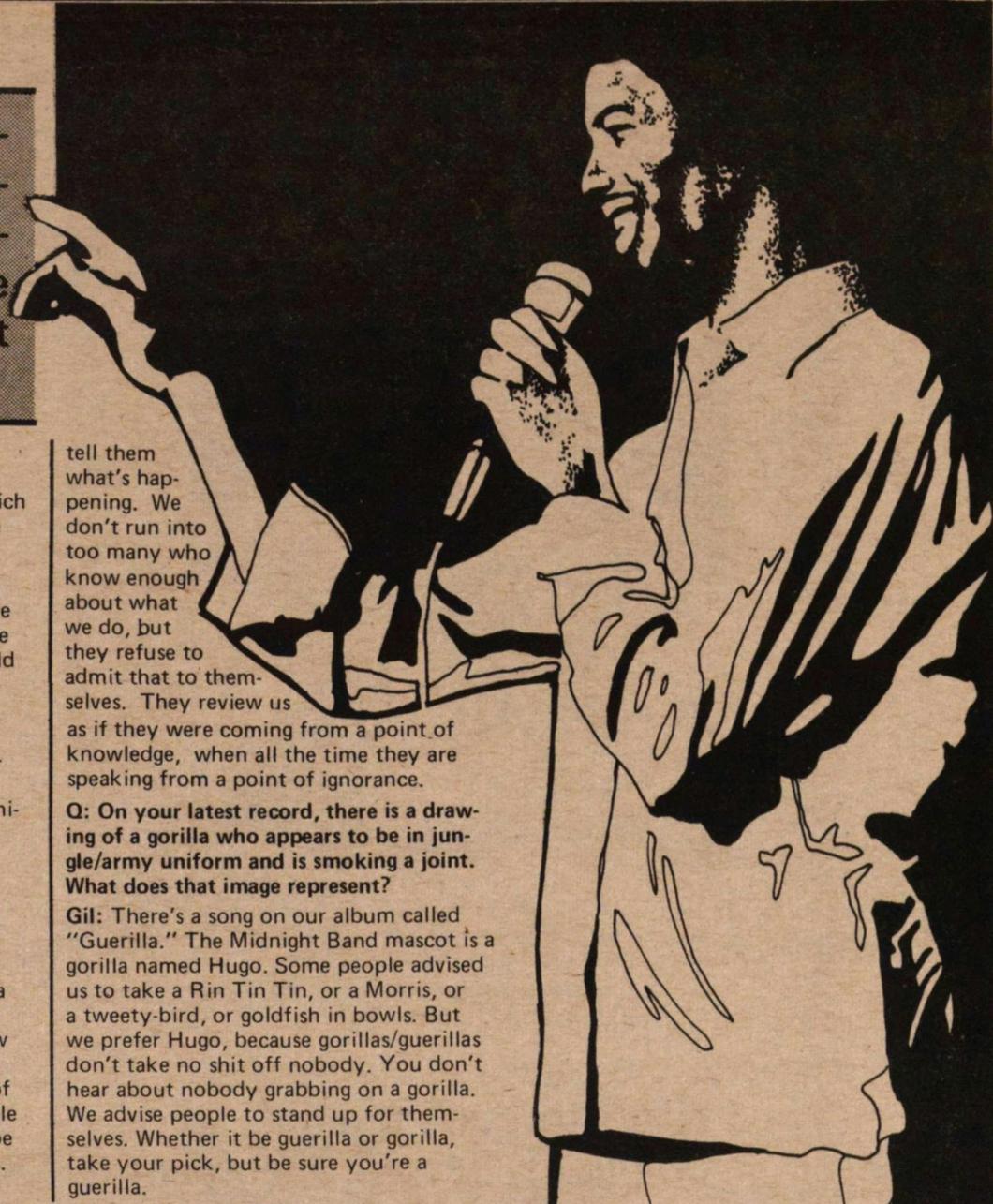
Q: How have you been received by the "critics"?

Gil: Well, because of our percussion emphasis, a lot of white critics have come away saying it sounded like voodoo, or a bunch of niggers beating on Budweiser cans in the park on Sunday. Now I know the people I'm hiring have 35 combined years of experience, and play a variety of drum-related instruments with discernible tones and qualities. The critics have to be educated so they can properly review us. In America people depend on critics to

tell them what's happening. We don't run into too many who know enough about what we do, but they refuse to admit that to themselves. They review us as if they were coming from a point of knowledge, when all the time they are speaking from a point of ignorance.

Q: On your latest record, there is a drawing of a gorilla who appears to be in jungle/army uniform and is smoking a joint. What does that image represent?

Gil: There's a song on our album called "Guerilla." The Midnight Band mascot is a gorilla named Hugo. Some people advised us to take a Rin Tin Tin, or a Morris, or a tweety-bird, or goldfish in bowls. But we prefer Hugo, because gorillas/guerillas don't take no shit off nobody. You don't hear about nobody grabbing on a gorilla. We advise people to stand up for themselves. Whether it be guerilla or gorilla, take your pick, but be sure you're a guerilla.



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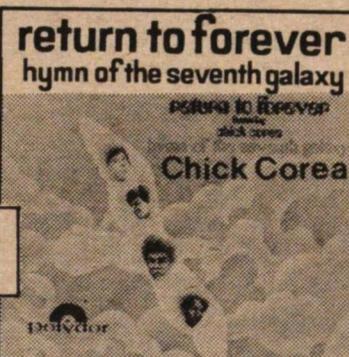
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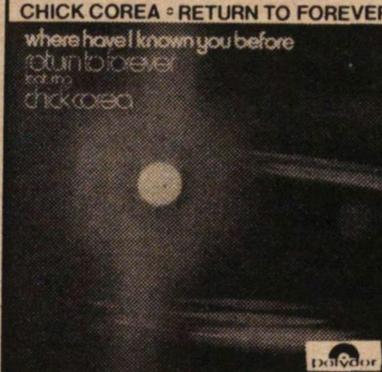
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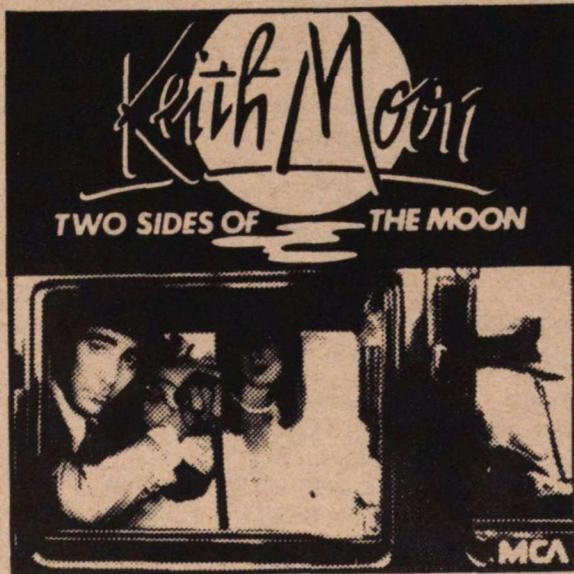
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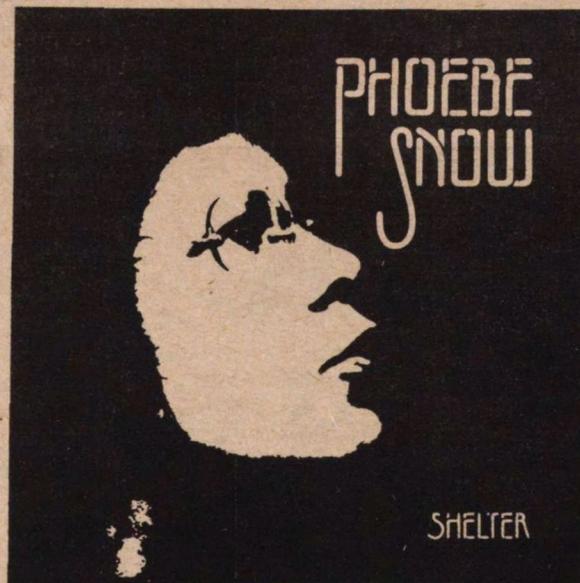
Keith Moon - Two Sides of the Moon—The Who's drummer makes his solo album debut. John Lennon wrote one cut, as did Peter Townshend, Harry Nilsson and Beach-boys Wilson and Christian.



Buffy Sainte Marie - Changing Woman—on this LP Buffy continues her category-defying exploration of varied musical styles. Buffy wrote eight of the ten songs on the LP, and even designed her own album cover.



*Average White Band - Put It Where You Want It—This is AWB's first LP, originally entitled *Show Your Hand*, just re-released. The same group that recorded the smash gold LP for Atlantic, the same dynamite funk.*



Phoebe Snow - This is Phoebe's first Shelter LP, currently climbing up the charts, including her exquisitely melodic hit, "Poetry Man." David Bromberg, Dave Mason, The Persuasions, Bob James, and Zoot Sims all pitch in.

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Two Views On Roxy Music

At Ford Auditorium

How does a fag-fad, fop-rock band of questionable musicianship, with no hits, manage to sell out Ford Auditorium not once, but twice within one week? Well I went, and fuck if I know. However, I will hazard some guesses.

The Detroit rock & roll community has a tendency to attach itself to the more eclectic expressions of the rock culture. I mean, Detroit was hip to Zappa, Alice Cooper, and Bowie well ahead of the rest of the country. I'm of the opinion that this is because FM rock & roll radio in Detroit is far looser and, pardon the expression, hipper than anywhere else around.

Not only does Roxy Music qualify as eclectic, but somehow seems to fit right in with the likes of Frank, Alice and David. That is, the overall "feel" of their music relies heavily on absurdity, obscurity, the bizarre, the crazed; and the last two years have found me increasingly enjoying Cooper, Bowie et. al. Anyway, it turns out that Roxy ain't bad neither. From the moment that the boys in the band sauntered onstage, you could feel they were just weird enough.

Since I am by and large unfamiliar with Roxy's records, I found myself a little bored once the novelty of their appearance wore off and I started really listening to the jams. (No thanks to the person mixing the sound for the PA system). But for their third or fourth song, they played one from *Country Life*, their newest album, called "Out Of The Blue." Before this the members of the band seemed to be kinda disappointed with their own sloppiness and would cast occasionally reproachful glares at each other and the audience. But during "Out Of The Blue" they seemed to find a groove and could be seen grinning slyly at one another and beginning to move with the music. The audience, friendly from the outset, started greeting the conclusion of almost every jam with little mini-ovations.

Roxy's leader-singer, Bryan Ferry, is apparently also the group's main creative ingredient. His singing might be called a kind of avant-garde crooning, but his tenor voice rarely left that central octave. The musical overlay was actually a

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Why does a so-called rock and roll band, whose lead singer sounds like a macabre announcer for a late night horror show, gain such a huge demand that you can turn on almost any of the Detroit area's several "progressive" FM stations these days and hear them 4, 5 even 6 times a day?

Bryan Ferry, Roxy Music's lead singer, answered part of this question in a recent interview with EXIT magazine: "I'm a great escapist, which is possibly why the things we do are most popular in depressed areas like the one I come from which is in an industrial area in the Northeast. It was a hard town. It's very similar to Cleveland and Detroit. I sort of trade in fantasy perhaps and escapism and I find people identify with that quite a bit."

People all too often delve in fantasy to escape their confusing and negative reality of economic instability, violent crime, polluted air, etc. The commercial media and the record industry, who frequently try to catch people's attention more by theatrics (the bizarre, the absurd, gimmicks, glitter) than by genuine music, feeds this along. A disc

jockey who feels bitter, cynical about the audience and the world, and sees no farther than the smog outside the window, latches on to musicians who express that viewpoint. So the dj's play it, and play it more, and end up playing it far beyond what the music itself deserves. As a result of their preoccupation, Roxy Music builds a following.

Roxy's music was draining and droning when I experienced them last week in Detroit. The blaring mis-mash of guitar, drums, piano, electric violin and sax, with slurs of downed-out vocals, certainly could have been a bit more palatable if it had been mixed so that each element did not have the same intensity. The atmosphere emanated negativity. Ferry was dressed in a militaristic trooper-type uniform, his face cold, stern, angular, his hair slicked down Nazi-style. He seemed straight-jacketed and agonized. I was surprised the few times he danced—the most adrenalin I saw was from the sax player, who occasionally jumped out from the 1950's rock and roll era.

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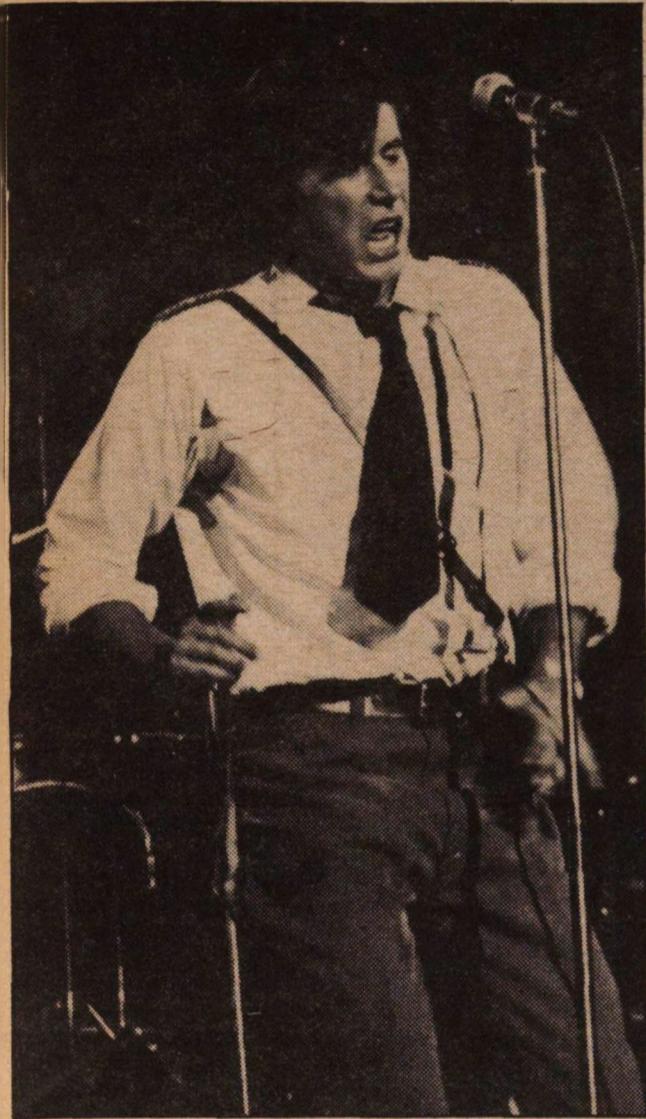


Photo by Barb Weinberg

Bryan Ferry of Roxy Music

Music Notes

The new headquarters for the Ann Arbor School of Creative Music will be open and operating in about two weeks, at 120½ W. Washington, upstairs from the Del Rio Bar. The School offers a unique opportunity for people interested in learning free blowing, improvised ensemble jazz music.

The new space includes practice and classrooms, a recording studio, and a video room for taping "In Concert" type programs for placement on community access cablevision. Classes at the school stress jazz theory and composition, history, and group playing. The program costs a base \$5 registration fee and then class costs are flexible between students and teachers. Scheduled jam sessions are open free for participation.

Faculty at the Creative School come from the better jazz bands around town, including Mixed Bag, Synergy, the Other Side, and what was once Okra. The group also plans to use the new space to promote and book jazz bands in the area. A great idea.

A special word of commendation is due here for the excellent acts that have been booked of late at the Savoy Room in the Shelby Hotel. Thanks largely to Lisa Gottlieb,

who books the Savoy and formerly did the same at the late, lamented King Pleasure, Detroit has hosted the likes of Larry Coryell, Billy Cobham, Gil Scott-Heron, Sun Ra, Radio King and Tim Buckley recently, with more of such stature expected. Well worth the trip to Murder City.

Big Changes at WABX: Detroit's only free-form radio station now has a format, albeit a limited one. The jocks are instructed to play a certain number of hits and new tunes per hour. The format comes after management apparently got scared by personal excesses on the part of some dj's, which it was felt turned off a substantial chunk of the all-important audience. Hopefully the limited format won't interfere too extensively with ABX's trademark of creativity and variety, but only time will tell. Why couldn't they just reason with the jocks, or pick others with more taste and popular awareness, thereby avoiding a mechanistic format? It still sounds a lot better than the 103-W4-RIF axis much of the time. Dennis Frawley's show remains good, and ABX has recently hired 3 women disc jockies. Look for a detailed account of the radio scene in a future SUN.

Drugs, musicians and the law made the news in three major instances recently. First, U.S. Customs Agents confiscated the private jet of Jerry Lee Lewis after they found a stash of cocaine aboard the singer's plane. Then Linda

McCartney was busted in Los Angeles for marijuana, after her car was stopped for running a red light. Arresting officers claim reefer was exuding from the car, which included Paul and their three children. And lastly, jazz singer Flora Purim recently broadcast a live concert from inside the Terminal Island Federal Penitentiary. Flora is an inmate in the prison, serving a sentence for possession of cocaine in 1971. Flora was voted number one female singer in Downbeat's Reader Poll last year. And if you really like gossip, take note that John and Yoko are back together, the dears.

New Releases: include the great Arista jazz series of Gato Barbieri, Cecil Taylor, Marion Brown, Charles Tolliver, Randy Weston, Roswell Rudd and others. David Bowie's new LP features soul music and a black back-up band. John McLaughlin's latest, entreatingly entitled *Visions of the Emerald Beyond* is aptly out there. Beautiful, searing guitar and violin work, but still a bit too preachy. A nicer trip than decadence though, to be sure. New LPs are out by Bob Marley and the Wailers and a re-release of old Jimi Hendrix unfinished takes. Alice Cooper's latest features the work of local musicians Johnny Bedanjek (ex-Rockets and Detroit Wheels), Steve Hunter (lead guitar for Detroit), and Dick Wagner (formerly of Frost).

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<p>Join the WHISTLE STOP Anti-Rape effort, and help the Women's Crisis Center—buy a whistle for \$1.. Get whistles and more information at the Center—994-9100 [3/14]</p>	<p>Children's Community Center has opening for half-time teaching position full-time starting August 1 for child-care, alternative education. Call Annie, 663-4392 [3/28]</p>	<p>Drum set, good condition, \$250. Call 663-5539 ask for Chuck</p>	<p>Newly returned to Ann Arbor area. Looking for a woman who loves nature and wants a growing relationship to share this joy of living. If so write me: Ron Nabozny, 1220 Carson; Jackson MI 49203 [3/14]</p>	<p>Leaving for Colorado April 1st—need 2-3 riders, preferably female. Call before March 28, 754-9684 [3/14]</p>
<p>Children's Community Center, 317 N 7th, alternative child care center is expanding its program to include an accredited elementary school program. We would appreciate donations of the following: Rugs, non-sexist books for ages 2½-10, small furniture, curtains or material for them, little desks, wall hangings, posters charts, etc. Educational supplies especially number and letter things, activity books, games, thing like Cuisinart Rod-Shapes, broom and dust pan, art supplies (paper, glue, scissors, etc.), office supplies (tape, ditto-masters, etc.), sewing machine, record player, typewriters, cushions, clock, waste-baskets. Whatcha got!!! Time and money to get the undonatables and keep the place running. Give us a call at 663-4392 and we will try to arrange to pick it up if necessary. [3/28]</p>	<p>Children's Community Center has openings for children 2½-10. Tuition rate dependent on involvement. Social service reimbursement available for those who qualify. Half-time or full-time. Call Annie, 663-4392 [3/28]</p>	<p>1970 Gold Cougar with matching houndstooth vinyl hood. Brown leather interior, AM/FM stereo, air conditioner, clock, under 34,000 miles. Call Richard for information at 763-1740 [3/14]</p>	<p>Oriental Ladies want to write to you. 100+ names, addresses. \$1. Rainbow Ridge Stehikin WA 98852 [3/28]</p>	<p>Cash for new and used Oriental rugs—Persian House of Imports, 769-8555, 320 E. Liberty, A2 [3/14]</p>
<p>Children's Community Center, 317 N 7th, alternative child care center is expanding its program to include an accredited elementary school program. We would appreciate donations of the following: Rugs, non-sexist books for ages 2½-10, small furniture, curtains or material for them, little desks, wall hangings, posters charts, etc. Educational supplies especially number and letter things, activity books, games, thing like Cuisinart Rod-Shapes, broom and dust pan, art supplies (paper, glue, scissors, etc.), office supplies (tape, ditto-masters, etc.), sewing machine, record player, typewriters, cushions, clock, waste-baskets. Whatcha got!!! Time and money to get the undonatables and keep the place running. Give us a call at 663-4392 and we will try to arrange to pick it up if necessary. [3/28]</p>	<p>Female Models Needed For Photographic Nude Studies. Portfolio Exchange Basis. 383-6824 [3/14]</p>	<p>Stereo Equipment consisting of Fisher Tuner, Dual Turntable, with new Shure cartridge, two 15" three-way speakers. Call 665-5093 [3/14]</p>	<p>Lightning Red is in dire need of a top-notch BLUES drummer, any number of horn men, and a manager with a huge energy reserve. Have recording session coming up. 994-0126 or 663-7622</p>	<p>WANTED TO BUY</p>
<p>DON'T MISS IT! For the last time this year, the FABULOUS LUTHER ALLISON returns to Chances Are for a one-night-only performance on Monday, March 24th. \$3 admission includes all three shows. [3/14]</p>	<p>Women: Excellent Opportunity For A Dynamic Home Demonstrator To Help Expand The Sales Area of an established multi-million dollar company. No collecting, No deliveries, No investment. Call 278-2173 [3/14]</p>	<p>Desk & Miscellaneous furniture for Sale. Call Leni or Frank at 761-1707 [3/14]</p>	<p>Progressive Guitarist seeks musicians who are musically and spiritually together to jam and/or gig with. I have my own equipment. Call Mike 764-8689 [3/14]</p>	<p>PENNEDED PALS</p>
<p>ANYONE INTERESTED in adopting a Vietnamese orphan call 481-0070 after 6:30pm, or write Lilian, 7 W Ainsworth, Ypsilanti.</p>	<p>Experienced Typesetter to work on IBM composer. Some flexibility of hours desired. Mon.-Thurs. schedule. Call Kathy Kelley, 761-7148 [3/14]</p>	<p>Hawaiian Steel Guitar for sale: Vega 6-string with case, \$100, phone 487-9105 [3/14]</p>	<p>Experienced Guitarist and Bassist needs group to join forces with. Can get into almost anything, initiative & potential. Kevin, (517) 536-8343 (Brooklyn MI) [3/14]</p>	<p>Want to write a Prisoner? Gary at the SUN office has numerous prisoner letters with personal histories, interests and other information to help you. Letters from brothers and sisters on the street keeps prisoners in touch with reality and makes the time easier. The SUN will send subscriptions to prisoners and military personnel at half price. If you want to subscribe for a prisoner write to the SUN and we'll make arrangements.</p>
<p>FOURTH ANNUAL ANN ARBOR HASH FESTIVAL: Tuesday April First, 1975. Noon, on the Diag. A Consciousness Raising Experience; See You There! [3/14]</p>	<p>FOR SALE</p>	<p>ROOMMATES WANTED</p>	<p>BUSINESS OPPORTUNITIES</p>	<p>Johnny Brown 138-343; PO Box 69; London OH 43140</p>
<p>ASTROLOGER—Bill Albertson, 483-1954 [3/28]</p>	<p>SONY 252D reel-to-reel tape deck—complete with 2 mikes, 2 speakers, dust cover, headphones. \$125 firm; call Matt at 994-5716 [3/28]</p>	<p>Need roommate in Ann Arbor to share apt. or house—seeking woman with child or without. Call Darlene at 1-419-246-0045 (Toledo)</p>	<p>WANTED: Investors to buy stock in small-budget feature production. \$100 per share. Inquire: Bill Sandusky Productions, 2200 Fuller Rd., Suite 415A, Ann Arbor MI 48104. Attention: Michael Martin. (Phone 313-663-5310.) [3/14]</p>	<p>Curtis Pratt 140-223; PO Box 69; London OH 43140</p>
<p>Stereo and TV Repair work done by experienced repairman, reasonable prices. Call Ken at 668-6975 [3/14]</p>	<p>Shure Reverb Mixer—Four Channel Electrovoice RE11 Low Impedance Mike, Ampeg VT40 Guitar Amp, 4-10's 75 RMS. Call 665-0409 [3/14]</p>	<p>Two women and two children seek another woman with child to share home, friendship, and child-care. Call Rachel, 426-8912 or Ruby 761-4579 [3/14]</p>	<p>Jim McCarty, ex-Rockets guitar player looking for gigs or session work. Blues & straight out rock 'n' roll music only—call 994-0841</p>	<p>Dave Pennell 31167-138; Box 1000; Milan MI 48160</p>
<p>I will do housework or babysitting in your home at reasonable rates. Call 663-1941 mornings until noon or weekends. [3/14]</p>	<p>"Star Trek Lives" T-Shirts, white, 100% cotton, white Enterprise against blue background. Children's sizes 10-12, 14-16. Adults S, M, L, XL. \$3 + 50¢ postage. Check or money order to Dunn Graphic, Box 19279, Detroit MI 48219</p>	<p>FOR RENT</p>	<p>Everett Hunt, Jr., S/N 125-268; PO Box 69; London OH 43140</p>	<p>Herman Glasio 132296; PO Box 69; London OH 43140</p>
<p>Children's Community Center has regular Fri. and Sat. nite child care for ages 2½ to 7. Hours 7 PM to 1 AM, Rates: 75¢ per hr., 50¢ per hr. second child. Movies, games and other children to play with. Would be appreciated if you brought snack and a blanket. Parents: have a night out—the kids will! For reservations call 663-4392</p>	<p>Fender jazz bass with fretless Precision neck, 3 months old. Best offer, Call 994-0637 [3/14]</p>	<p>1,600 square foot building formerly used for People's Wherehouse with 220 and 3 phase electricity. Available immediately, rent negotiable. Downtown area. Call 761-4642</p>	<p>William Ray Dove, No. 124544; PO Box E; Jackson MI 48204</p>	<p>Vincent Heath, No. 135-687; PO Box 787; Lucasville OH 45648</p>
<p>SUN CLASSIFIEDS 761-7148</p>	<p>Homemade pipes, roach clips, reefer recipes and hints...Plans, instructions and information, \$1. Pine's Plans, PO Box 395; Saline MI 48176 [3/28]</p>	<p>FOR RENT</p>	<p>Wanted: One female roommate to share a spacious, furnished, luxury apartment in the EMU area. Prefer vegetarian. \$90/month. Call Peggy, 482-4795 [3/14]</p>	<p>●Prisoners: We've still got free Jail-house Lawyer's Manuals. Write us.</p>
<p>Head Items</p>	<p>King-size waterbed including liner, pad, and wood frame, \$45, call 761-3718 [3/14]</p>	<p>FREEBIES & SWAPS</p>	<p>FOUND—young male adult, buff color, looks like a mutt, terrier-type. Found at Main & Madison; choke collar on. 761-8804</p>	<p>Lovable dog to good home, Free. Call evenings 483-5389</p>

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Books

continued from page 13

share their resentment? Both of these books are about the intense personal excitement that having this power brings. Clive Davis turned down the chance to be Executive Vice-President of the CBS-Columbia group simply because he'd have had to spend all his time administrating and necessarily leave "the creative wars" behind him.

Thus, it's critical to keep a broad perspective in mind as one reads these books. The music industry is represented as glamorous, exciting, and creatively fulfilling, even if it is hard work. All that is true. But that one universe isn't the whole story, it's simply another chapter of the old capitalist story — that story of a few men, even a few sensitive men, at the top, deciding what's right for everyone else. Ultimately, of course, what they decide is "right" is whatever perpetuates their profits.

Radio program directors and record company heads agree that hit tunes must fit an established formula mold in order to appeal to as wide an audience as possible and thereby insure their investment. If it weren't for books like Gillett's and the exceptional programming of radio stations like WDET-FM, Detroit and WCBN-FM, here in Ann Arbor, most people would never have the slightest chance to discover that they're heir to a musical tradition that dates back through mindblowing artists like Chuck Berry and Fats Domino, and on to John Coltrane, Miles Davis, Charlie Parker, Duke Ellington and Bessie Smith. Programmers today have only to overcome their timidity in order to discover the continued commerciality of these artists.

Jazz musicians since the Sixties especially have borne the brunt of the commercial crunch. Some have responded by taking matters into their own hands and producing and distributing their own records as has the Jazz Composers Orchestra, or locally, the musicians involved with Strata Records in Detroit.

Perhaps the most revealing and prophetic thing written by Davis in his book is his response to the Grateful Dead's recent attempts to control all the aspects of the production and distribution of their music by way of Rounder Records — "I found this a very threatening idea. If this system works for them, the precedent will strike at the very heart of the record business. . . it could restructure everything drastically."

The incredible postscript, still being written ten months after he completed his book, is that Clive Davis is heading up Arista Records, which is an independent, if not artist-controlled, effort. Much of the new Arista release is remarkable for the extremely high musical and political integrity of the artists represented — Gato Barbieri, Ornette Coleman, Charles Tolliver, Gil Scott-Heron, Cecil Taylor — and for their traditionally low commercial profile.

I was unable to reach Clive for comment on his plans but did talk to Cecil Taylor in New York. Pianist/composer Taylor, unquestionably one of the two or three major innovators in jazz for the last decade and a half, is known industry-wide for his uncompromising attitude towards his music, especially as it relates to the music business. (For much more on this remarkable man get a hold of A.B. Spellman's "Four Lives".) He formed his own label, Unit Core Records, in 1973 and released the brilliant "Spring Of Two Blue J's" which features his own quartet. It was consequently surprising to see his music being distributed by Arista. Could Clive Davis be so very persuasive? What did he mean to get out of Cecil?

Cecil explained that he had never signed with Arista. That his 1974 Montreaux Jazz Festival performance, "Silent Tongues" was contracted to be recorded by Black Lion Records, a small European

company. He agreed to do it for what he thought was a "very acceptable wage" from a company of that size. However, he instructed his lawyer to write a provision into his contract protecting him in the event of his performance being sold to an American company. Cecil's lawyer "who doesn't understand the position that (he) holds" fucked up. Clive wound up with the disc and Cecil has yet to be additionally compensated. Cecil has learned by rude experience that "unless

you cooperate with the establishment, they make it damned impossible for you to operate successfully in the economic sphere" and although he could distribute "Silent Tongues" on Unit Core he is admittedly intrigued enough, at this point, by the distribution possibilities of Arista to withhold action, legal or otherwise and wait to see what happens. The whole world, the whole of the music world, anyway, is watching with him.

—Bill Adler

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"GHOSTS" STORIES:

STRAWBS

Ghosts

Ghosts

"Ghosts," the title track, was written on the road in Indianapolis where the hotel window looked down on a war memorial. With its victory column and simulated old church, the small square took on the appearance of a provincial English town which put Dave Cousins in a strange mood for writing.

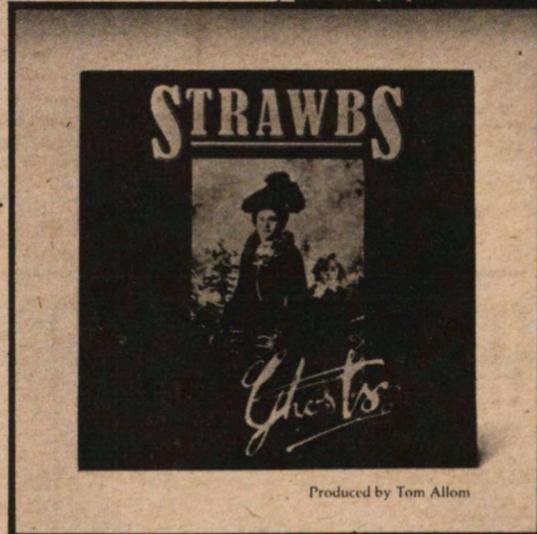
Lemon Pie

"Lemon Pie" is one in a series of Strawb songs which addresses the meaninglessness of meaning and other eternal contradictions like shallow & deep and sour & sweet. Am I, or am I not — that is the question.



Starshine/Angel Wine

While "Ghosts" was being recorded, bassist Chas Cronk and his wife had their first child, Saffron. The birth gave Strawbs a good reason to celebrate. And it also gave the album a new song, which Chas wrote in honor of the event.



Produced by Tom Allom

HEAR "GHOSTS" ON A&M RECORDS.

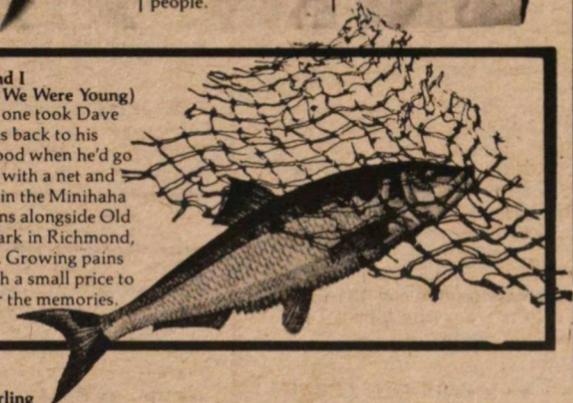
Where Do You Go (When You Need A Hole To Crawl In)
"Where Do You Go" is a bitter appraisal of a universal problem. The song supplies no answers, but provides an intense articulation of the pain. It's a long road that has no turning.

The Life Auction
"The Life Auction" has two sections which are linked by events rather than themes. One summarizes the impressions of greed at a West Country auction of an old lady's estate. The other describes London's backside on the train approach from the West Country. The two together present a powerful and bleak picture of a 'civilized' people.

Don't Try To Change Me
This is Dashing Dave Lambert's warning to the world, and on it his solo work has never been more fluid or melodic. Who would try to change a man who knows how to flow?

You And I (When We Were Young)

This one took Dave Cousins back to his childhood when he'd go fishing with a net and jamjar in the Minihaha that runs alongside Old Deer Park in Richmond, Surrey. Growing pains are such a small price to pay for the memories.



Grace Darling

The last track was inspired by Grace Darling, one of the most heroic Englishwomen of all time. Grace was a lighthouse keeper's daughter who saved five shipwreck survivors by rowing into the teeth of a raging gale. That was in 1838 and she has been a legend ever since. The song has a dual purpose: its both an elegy to Grace and a way of saying "thank you" to a current day rescuer.



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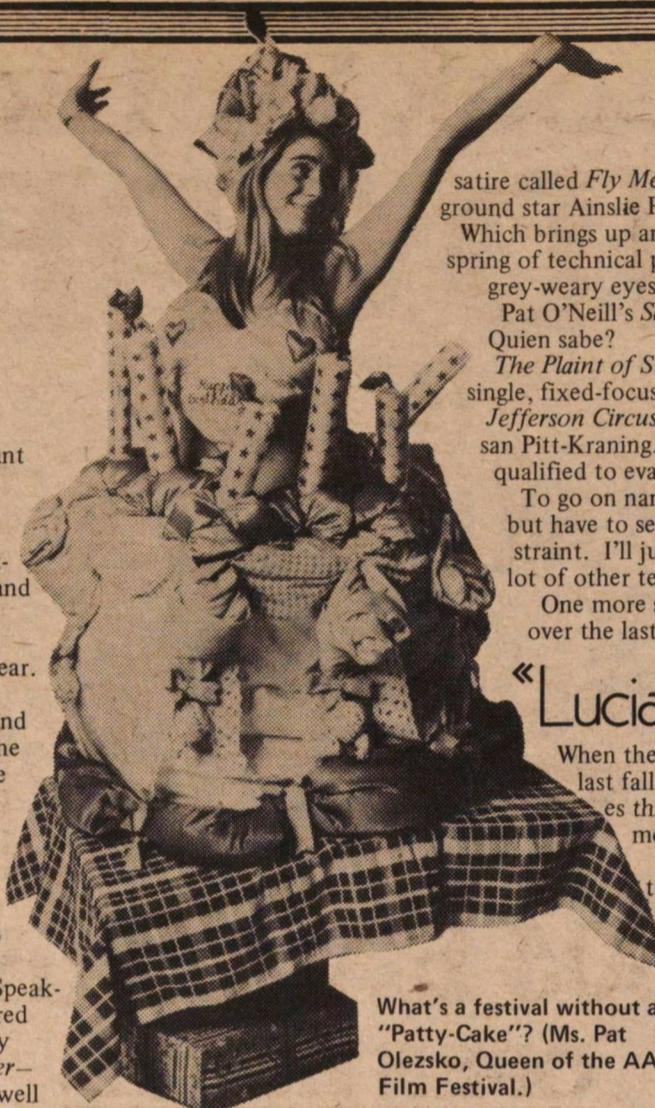
13th Annual Ann Arbor Film Festival

By Woody Sempliner

What's significant about the 13th Ann Arbor Film Festival? The film festival is happening this year. And this is significant in a town where the life span of most big deals is measured in semesters. For thirteen years this festival has attracted the attention of a phenomenal portion of the artists working in 16mm film in this country, Canada and Europe. Due, evidently, to the festival's reputation for sound aesthetic judgement and selectivity, as well as to the careful style with which films are handled.

This year 270 films were entered. About 50 less than last year. (And this is significant, if you're looking for the more arcane manifestations of economic depression.) Out of the 270 around 90 have been chosen to be viewed by the festival judges and the public. And, when this issue of the SUN hits the streets, more than half of those films will have been screened. But, the Friday and Saturday screenings still wait with pendulous allure of ripe apples.

On Friday Andrew Lugg and Vince Scilla (both formerly of Ann Arbor) are represented by *Dusk* and *Thunder in the Afternoon* respectively—both strong visual pieces. Those who stick it out to the end that night will catch a glimpse of Jerry 'Leave It to Beaver' Mathers, as he lives and breathes today. Speaking of which, the ever unrestrained Curt McDowell has showered the festival with still another prolific salvo of his work. Friday night's offering from Curt being the heart-rending *Beaver Fever*—a tale of romance in Indiana featuring sister: Melinda. McDowell re-emerges on Saturday with proof of his versatility—a very successful critical



satire called *Fly Me to the Moon*, in which he himself appears with S.F. underground star Ainslie Pryor.

Which brings up another point of significance—California. The state's a well-spring of technical perfection and explosive, colorful art that just plain dazzles our grey-weary eyes. See Phil Makanna's *With Enough Bananas* (Fri. 9:00) and Pat O'Neill's *Saugus Series* (Sat. 9:00). Sunshine? Earthquakes? Reagen? Quien sabe?

The Plaint of Steve Kreines is an exquisite B & W documentary all shot with a single, fixed-focus lens. (Sat. 7:00) (not from California).

Jefferson Circus Songs is dynamite submitted by one of this year's judges: Susan Pitt-Kraning. Something to see, if you wonder what makes some people qualified to evaluate other peoples' films. (Sat. 9:00) (also N.F.C.).

To go on naming all of the films which ought to be shown in every school but have to settle for the Ann Arbor Film Festival would show a lack of restraint. I'll just say . . . uh . . . *Shim* and *Abandoned Children* mingle with a lot of other terrific things during these remaining two days.

One more significance: a lot of animals, cows in particular, were filmed over the last year or so . . .

"Lucia" Returns To Ann Arbor

When the post-revolutionary Cuban epic LUCIA debuted in Ann Arbor last fall, it opened to rave reviews and a sold-out house. LUCIA traces three generations of Cuban women, and likewise, the role of women in the liberation of the Carribean island.

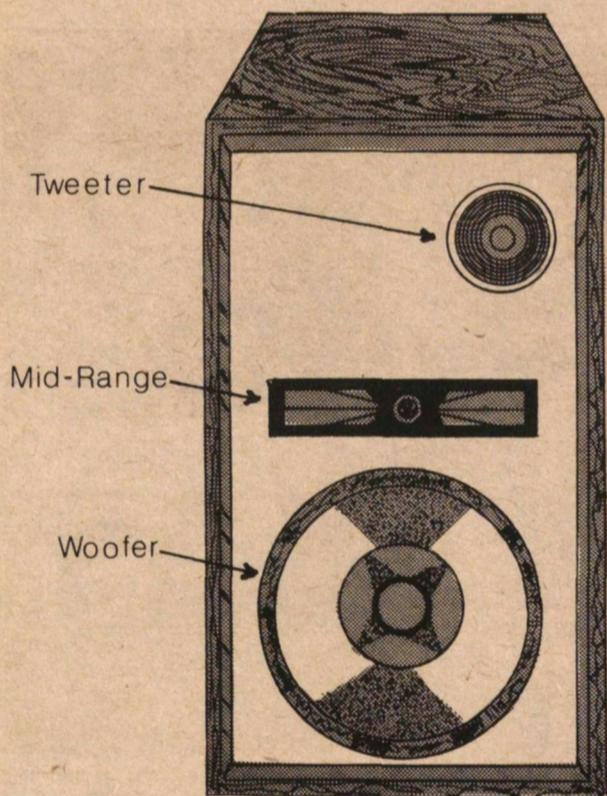
The film opens with the first generation Lucia, caught in the turmoils of the rebellion by Cuban nationalists against oppressive Spanish rule. The scenario then moves to a new Lucia and a new time, 1933, when again the country is caught up in war. This time, a band of revolutionaries are fighting to overthrow Cuban dictator Gerardo Machada. The final episode of LUCIA is set in the early Sixties, after the successful revolution of 1959.

LUCIA will again be in Ann Arbor next week, one performance only, on March 19, MLB3 at 8 PM. If you missed it the last time, be sure you catch it now.

What's a festival without a "Patty-Cake"? (Ms. Pat Olezsko, Queen of the AA Film Festival.)

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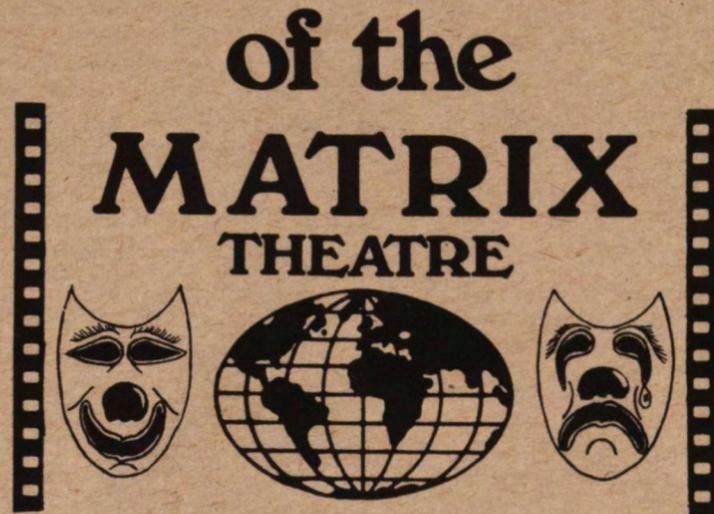


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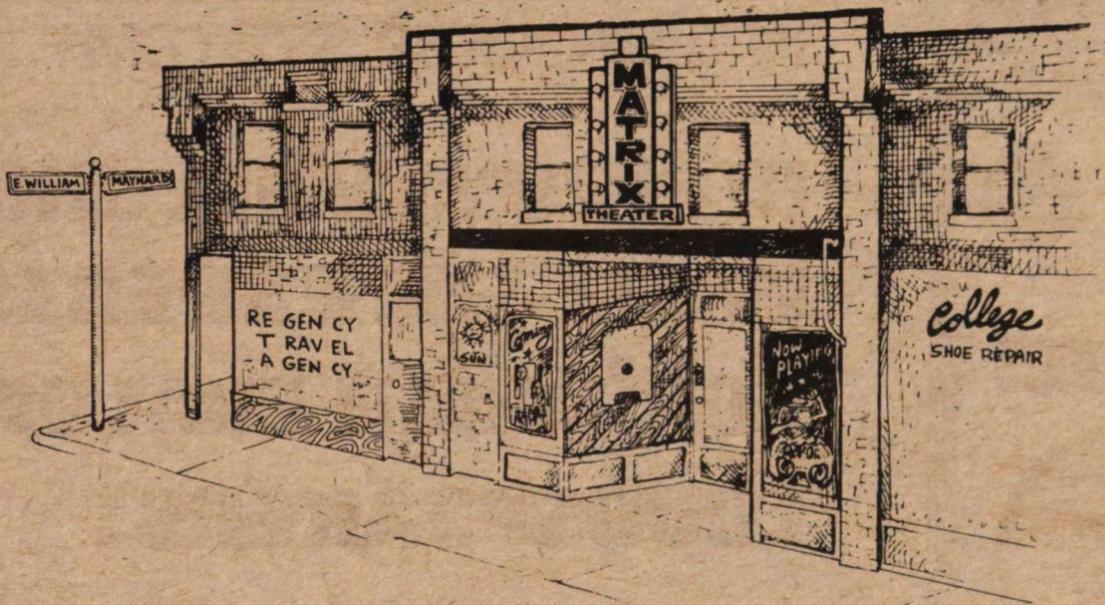


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FEATURING THE FINEST IN CONTEMPORARY CINEMA, THEATRE AND COMMUNITY PROGRAMS

We would like to extend our deepest thanks to the many people whose moral support made the community theatre project possible, and whose financial contributions made the actual construction a reality.

— The Staff of the New World Media Project

Paper Radio

continued from page 5

comedy filled the show and the audiences of five hundred or more kids responded not only with enthusiasm, but with imagination and participation as well. Hopefully, the Ann Arbor public schools, as well as other districts, can dig up funding for these extremely well-received children's shows.

Fest Flowers In Arb

The Ann Arbor Spiritual Community has the opportunity to participate in the Spring Festival of Life being held on the Main Meadow in Nichol's Arboretum and in various buildings on campus, April 11-13.

This celebration includes a Mini Film Festival and a song and dance fest. It also encompasses a sunrise meditation, Sufi dancing for all, and workshops spanning as diverse interests as Western traditional religions, social service organizations, Eastern religions and philosophies and local artists communicating their spiritual

involvement in the act of creation. Such interest groups include a Windsor Hindu Temple Dancer, Hassidic Dancers, the Lichtenstein Circus (A Jesuit Priest and cohorts improvising age-old street theater), Mr. R.R. Ayyangar, a veena master (a 3000 year old Indian devotional instrument). A feast and other centering events emphasize the importance to our community of individual spiritual growth, serve as a resource for the curious and those searching for values and ethics outside the material and temporal world and show that through the diversity of the many paths to our spiritual being there is a universality common to all.

This is the fifth Festival of Life which has been largely supported and organized through the Offices of Ethics and Religion. It becomes vital for the continuation of the event to become aware of the fact that the office acts as a sounding board for community needs. After donating the money and the experience of its staff some ideas must become established, the office gives the ongoing operation over to the interest group it generated.

To this end we solicit the interest of all persons seeking to sustain this annual eclectic gathering which enriches our culture. Please call us at the Office of Ethics and Religion (764-7442) if you can contribute ideas, energy and contacts for the organization of a truly communally spirited event. In behalf of the Festival of Life People.

—Ritchie Greene and
Charlie Nelson

CALENDAR

FRIDAY 14

Moon in Aries

MAR. 14, 1825: Potawatomi people drive off surveyors, giving Battle Creek, Mich. its name.

MAR. 14, 1974: Massachusetts Supreme Judicial Court rules that a woman may have an abortion against the wishes of her estranged husband.

MOVIES

ANN ARBOR

A2 Film Coop: "Sleeper" [Woody Allen] 7, 8:45&10:30 (MLB3) \$1.25; "Everything You Always Wanted to Know About Sex" [Woody Allen] 6:45, 8:30&10:15 (MLB4) \$1.25

Cinema II: "Reed: Insurgent Mexico" [Paul Leduc] 7&9, \$1

Cinema Guild: Ann Arbor Film Festival—Three different shows nightly; 7,9&11, single tickets \$1.25

Mediatrics: "Monkey Business" & "Duck Soup"—Marx Bros.: Complete shows at 7:30 & 9:45, \$1

African Film Series: "White Africa, Food and People"; 8pm, MLB-1

YPSILANTI

Mud Cinema: "Last Tango In Paris"; 7&9:15, \$1

DETROIT

Cass City Cinema: "One Day In the Life of Ivan Denisovich" [Casper Wrede] 7&9:30, \$1.50

Detroit Film Theatre: "Boy" [Nagisa Oshima] 7&9, \$2 (\$1.50/students)

MUSIC

ANN ARBOR

The Ark Coffee House—Glenn Orlin, 9, \$2.50, folk

Bimbo's-A2—Gaslighters, 9, no cover, ragtime

Bimbo's on the Hill—Tryst, 9, no cover, r&r

Blind Pig—John Nicholas, 9:30, \$1, blues guitar

Chances Are—Star Castle, 9:30, \$2 (\$1.50/students), r&r

Golden Falcon—Iris Bell, 9:30, r&r

Hill Lounge—Tate Blues Band, 9:30, no cover

Heidelberg—David Tamulevich, 9pm-1am, in the Rathskeller, folk music

Mr. Flood's Party—Old Buck, 9:30, \$1, c&w

Pretzel Bell—RFD Boys, 9:30, \$1.50, bluegrass

Rubaiyat—We the People, 9:30, no cover

YPSILANTI

Huron Hotel & Lounge—Live entertainment every night, as well as a new discotheque

The Suds Factory—Knotts, 9:30, r&r

The Underground—Swiss Kick, 9:30, r&r

Roosevelt Auditorium—A Jazz Concert w/ Monte Alexander, opening the week-long celebration of EMU Black Solidarity Days, 8pm, \$2

Pease Auditorium—EMU Percussion Ensemble, directed by Clifford Chapman, will present a program of contemporary music, 8pm, free.

Ypsi Armory—Ypsi HRP Benefit—Music by Scramble Suite, 8pm, \$2.50, all the beer you can drink. I-94 at Whittaker Rd. (EMU Exit)

DETROIT

Baker's Keyboard Lounge—Leon Thomas, 9:30, 11:15&1, \$3.50, jazz

Earth Center Ballroom—Maruga & "Friends" in a "Cosmic Concert", plus cartoons & films w/ Popeye, Mae West, W.C. Fields, Charlie Chaplin & the Marx Bros. 2 shows, 8&11pm, \$2

Poor Women's Paradise Coffeehouse—Harmony Grits, 9-12M, \$1.50, bluegrass

Raven Gallery—Josh White Jr., 9:30&11:30, \$3.50, folk singer & comic

The Savoy-Shelby Hotel—Larry Coryell & Steve Kahn, also Secret Life, 10&12, jazz guitarists; Ticket info: 963-7100

The Underground Express—The Soulful Sonics, 10:45&12:45, \$2, soul

Watts Club Mozambique—Walter Jackson, 9:30, \$3.50, jazz

Music Hall—Gerry Mulligan & his sextet "The Age of Steam" One Night Only, 8:30; Tickets \$8.50, 7.50, 5.50&3.50 at Hudson's, Grinnell's, Sears & Music Hall BO; 963-7680. The greatest baritone saxophonist in contemporary jazz.

Masonic Auditorium—Labelle, 8:30; Tickets: \$6.50, 5.50, 4.50 at Masonic BO, 500 Temple 48202, Hudson's & Grinnell's.



Don't Miss LABELLE at Masonic, Fri. night—8:30pm. Wear something silver.

HAMBURG

Hamburg Pub—Diamond Rio, 9:30, no cover, c&w

EAST LANSING

Lizards—Keg Belly Blues Band, 9:30, blues

The Stables—Oregon, 10&12, jazz

GRAND RAPIDS

Aquinas College—Sha-Na-Na and special guest stars Commander Cody & His Lost Planet Airmen, 8pm; Tickets: \$5, call (616) 459-8281 for info

TV

8:30pm—"Soundstage: The Pointer Sisters"—56

9:30pm—"An Hour With Joan Baez"—56

1:00am—Rock Concert: Jay Gruska, Honk, Roger McGuinn, Fania All-Stars—7

EVENTS

ANN ARBOR

FOOD WEEK 1975 presents: "Food, Population & Overconsumption"; panel by Science for the People, 10am in Room 170, P&A Bldg.; "Food, Corporate Power and the Consumer" Ralph Nader, 1pm, Hill Auditorium;

"Energy & the Food System" Wilson Clark & Jerry Goldstein, 3pm, Rm 182 P&A Bldg.;

"Politics, Poverty & Food" Ron Dellums, Maryanne Mahaffery & Jim Hightower, 8pm, Hill Auditorium

Help Celebrate International Women's Day: movie "Salt of the Earth," 7:30pm, discussion of women & labor, entertainment, 9pm, Kunsel Rm. Mich. Union

Ann Arbor Civic Theatre presents "Fiorello" (Pulitzer Prize Winning Musical), 7pm in Mendelssohn Theatre, Tickets: \$4.50 at Box Office, 763-1085

Huron High School Theatre Guild presents "Exit the Body" 8pm in HHS Auditorium, \$1.25

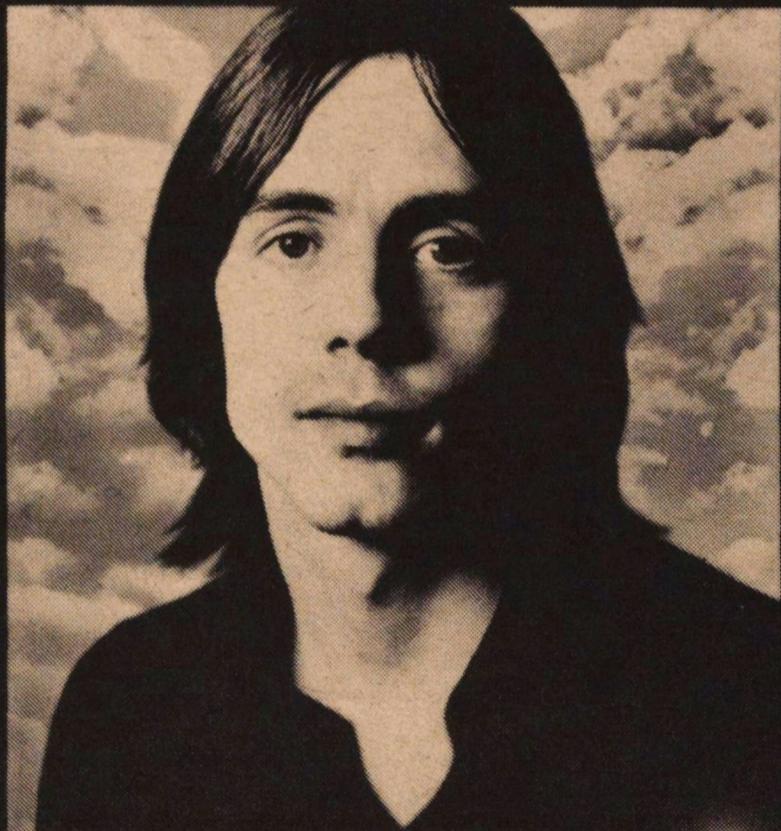
The Law School presents Gilbert & Sullivan's "Trial by Jury" 8pm, East Quad Aud.

Babysitting available at the Children's Community Center (CCC) 7pm-1am, 75¢ per hr., 663-4392

YPSILANTI

Native American Heritage Week will be celebrated at EMU with many special American Indian performers of the Great Lakes area. Highlight of the week features American Indian dancers, singers, storytellers, craftspeople and speakers. Two programs—3pm & 8pm

JACKSON BROWNE



IN CONCERT
WITH

PHOEBE SNOW



HILL AUD. 8PM
SATURDAY APRIL 19

Reserved Seats \$6.00, \$5.50, \$5.00, \$4.50



Tickets go on sale this Wed., Mar. 19 at U-M Union 10:30-5:30 daily (763-4553). Sorry no personal checks.

Smoking & beverages not permitted in auditorium.

UAC Concert Co-op

CLUB LOCATIONS

ANN ARBOR

The Ark Coffee House—1421 Hill, 761-1451

Bimbo's-A2—114 E. Washington, 665-3231

Bimbo's on the Hill—3411 Washtenaw, 973-2100

Blind Pig—208 S. First, 668-9449

Chances Are—516 E. Liberty, 994-5350

Del Rio—122 W. Washington, 761-2530

Dooley's—310 Maynard, 994-6500

Golden Falcon—314 S. Fourth, 761-3548

Heidelberg—215 N. Main, 663-7758

Mr. Flood's Party—120 W. Liberty

Pretzel Bell—120 E. Liberty, 761-1460

Rubaiyat—102 S. First, 663-2401

Trotter House—1443 Washtenaw, 763-4692

YPSILANTI

Bimbo's—327 E. Michigan, 482-7130

Huron Hotel & Lounge—124 Pearl St., 483-1771

Suds Factory—737 N. Huron, 485-0240

The Underground—2655 Washtenaw

DETROIT & SUBURBS

Baker's Keyboard Lounge—Livernois at W 8 Mi, 864-1200

Earth Center—11464 Mitchell (Hamtramck), 891-9746

Michigan Concert Palace—220 Bagley, 963-4624

Poor Women's Paradise Coffeehouse—926 7 Mi, 891-9516 or 546-9381

Raven Gallery—29101 Greenfield (Southfield) 557-2622

Red Carpet Lounge—16427 W. Warren, 885-0570

Rock & Roll Farm—34828 Michigan Ave. (Wayne) 721-9864

The Savoy-Shelby Hotel—1st & Lafayette, 963-7100

Underground Express—13115 W. Jefferson, 331-9543

Watts Mozambique Lounge—8406 Fenkel, 864-0240

in Lecture Hall 201 in Pray Harrold Bldg., EMU campus

SUNDAY 15

Moon in Aries, then in Taurus 10:53pm

MAR. 15, 1869: First federal woman suffrage amendment ever proposed in U.S. Congress.
MAR. 15, 1974: Calif. Gov. Ronald Reagan signs legislation permitting women to use "Ms." when registering to vote in the state.

MOVIES

ANN ARBOR

Cinema II: "The Green Wall" [Armando Robes Goday] the most honored Latin American film ever made; 7&9, \$1
Cinema Guild: Ann Arbor Film Festival see Fri. 3/14
Mediatrics: "Monkey Business" & "Duck Soup"; see Fri. 3/14
New World Film Coop: "The Damned (X)" [Visconti] 7&9:45, \$1.25

YPSILANTI

Mud Cinema: "Magical Mystery Tour" & "The Magic Christian"; 7&9:30, \$1

DETROIT

Cass City Cinema: "8½" [Federico Fellini] 7&9:30, \$1.50
Detroit Film Theatre: "The Baker's Wife" [Marcel Pagnol] 7&9, \$2 (\$1.50/students)

MUSIC



COMMANDER CODY & his Lost Planet Airmen will make an appearance Sat. night at the Michigan Palace in Detroit.

ANN ARBOR

The Ark Coffee House—Glenn Orlin, see Fri. 3/14
Bimbo's-A2—Gaslighters, see Fri. 3/14
Bimbo's on the Hill—Tryst, see Fri. 3/14
Blind Pig—John Nicholas, see Fri. 3/14
Chances Are—Star Castle, see Fri. 3/14
Clinic Restaurant—DiDi Palazola, 9, \$.50
Del Rio—Folk music, 2-4pm
Golden Falcon—Iris Bell, 9:30pm, r&r
Hill Lounge—Tate Blues Band, see Fri. 3/14
Heidelberg—David Tamulevich, see Fri. 3/14
Mr. Flood's Party—Old Buck, see Fri. 3/14
Pretzel Bell—RFD Boys, see Fri. 3/14
Rubaiyat—We the People, see Fri. 3/14
Trotter House—Aldebaran, 9:30, \$1, jazz
Rackham Auditorium—Contemporary Directions, Uri Mayer, conductor; 8pm.

YPSILANTI

Huron Hotel & Lounge—live entertainment & discotheque
The Suds Factory—Knotts, see Fri. 3/14
The Underground—Swiss Kick, see Fri. 3/14

DETROIT

Baker's Keyboard Lounge—Leon Thomas, see Fri. 3/14
Earth Center Ballroom—Maruga & "Freinds" in a "Cosmic Concert"; see Fri. 3/24

Michigan Concert Palace—Spencer Davis Group, Leo Thayer & Thin Lizzy, with special guest stars Commander Cody & His Lost Planet Airmen; Tickets at Hudsons or at the door
Poor Women's Paradise Coffehouse—Marilyn Devore, 9pm-12M, \$1.50, jazz piano
Raven Gallery—Josh White Jr., see Fri. 3/14
The Savoy-Shelby Hotel—Larry Coryell & Steve Kahn, see Fri. 3/14
The Underground Express—The Soulful Sonics, see Fri. 3/14
Watts Club Mozambique—Walter Jackson, see Fri. 3/14
Palace Theatre—Commander Cody & His Lost Planet Airmen

HAMBURG

Hamburg Pub—Diamond Rio, see Fri. 3/14

EAST LANSING

Lizards—Keg Belly Blues Band, see Fri. 3/14
The Stables—Oregon, see Fri. 3/14

TV

2:30pm—Secrets of the Deep: "Under the Mediterranean." Film showing underwater cities, temples carved inside natural grottos, sumptuous imperial villas and intimations of a weird and mysterious cult, the worship of the moray eel— 7

EVENTS

ANN ARBOR

FOOD WEEK 1975 presents: "Old Habits, New Changes in the American Diet: Who's in Control?" panel discussion w/ Frances Lappe, Danny Zwerdling & Robert Seymour, 10am in MLB4; "Changing Structure of American Agriculture" panel discussion, 1pm, MLB4; "Consumerism & Advertising: Impact on Food Choice & Avail." panel discussion, 3pm, MLB4; "African Dinner" 6pm at Memorial Christian Church, Hill & Tappan; VEGETA-BALL or a NON-MEAT-BALL, costume party & benefit with the FRIEND'S ROAD-SHOW, 9pm in the Union Ballroom. Come in costume.

Help Celebrate International Women's Day:

Felix Green's movie "Women in China"; "Viva Frelimo" Third World panel discussion 1pm; IPC "Women in Vietnam" slides & discussion, 3pm; Discussion & music, 7:30pm. All at Kunsel Rm. Mich. Union

Public session on proposed charter amendments (rent control, day care, voter registration); Council Chambers, City Hall (5th & Huron), 10am-12N.

Art Auction: 2pm at Slusser Gallery, Art & Architecture Bldg. North Campus, U-M
Ann Arbor Civic Theatre presents "Fiorello" 7&10, see Fri. 3/14

Huron High School Theatre Guild presents "Exit the Body", see Fri. 3/14

The Law School presents "Trial by Jury", see Fri. 3/14

Babysitting at the CCC, 7pm-1am, 75¢ per hr., 663-4392

YPSILANTI

American Indian POW WOW: final event of Native American Heritage Week. Noon-10pm in McKenny Union ballroom, EMU. \$1 charge for all not participating in the actual ceremony will go to the American Indian Student Association scholarship fund at EMU.

Foreign Language Day with 400 high school students giving programs in German, French & Spanish. 11am in Pray Harrold Lecture Halls, EMU campus. Free.

Black Businesspersons & Professionals Career Night. 3-8pm in Dining Commons No. 2, EMU campus. Featured speakers: State Rep. Jackie Vaughn & Detroit Corporate Lawyer Nansi Rowe. Free. Co-sponsored by the Office of Minority Affairs & RHECC.

Seminar on U.S. Relations with the Third World, 9:30am-4pm, in Holy Trinity Chapel on EMU campus. Free.

continued on page 30

SUNDAY JAZZ AT ANN ARBOR BIMBO'S

114 E. WASHINGTON ST., DOWNTOWN
1 block south of Huron St., 1 block east of Main St.

DOORS OPEN at 1PM

ALL CONCERTS: 2 to 5:30 PM

MARCH 16

Austin-Moro Big Rock Jazz Band

Played in Switzerland last year at the Montreaux Jazz Festival
18 piece CONTEMPORARY BIG BAND JAZZ/ROCK SOUNDS

ADVANCE TICKETS at Bimbo's \$3.50 AT THE DOOR - \$4.00

a master bluesman's most personal brew.

JUNIOR WELLS • ON TAP

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Chicago, Ill.

FILM GROUPS

ANN ARBOR

A2 Film Coop—Angell Hall Aud. A 769-7787
Cinema Guild—Architecture Aud. 662-8871
Cinema II—Angell Hall Aud. A 764-1817
IPC Film Series—NatSci Aud., MLB 994-9041
International Film Series—MLB3,4 761-7148
Mediatrics—NatSci Aud.
New World Film Coop—MLB3,4 994-0770
Women's Studies Film Series—MLB1 763-2047

YPSILANTI

Mud Cinema—Strong Auditorium 487-2460
Classic Film Series—Strong Aud. 487-2460

DETROIT

Cass City Cinema—1st Unitarian Universalist Church (SW corner of Cass & Forest)
Detroit Film Theatre—Det. Institute of Arts (5200 Woodward)

COMMERCIAL THEATRES

Briarwood Movies (Briarwood Mall, 769-8780)

—NOW SHOWING: I. "Murder on the Orient Express"; II. "The Stepford Wives"; III. "Raferty and the Gold Dust Twins"; IV. "Alice Doesn't Live Here Anymore."

Campus (1214 S. University, 668-6416)—NOW SHOWING: "Stravinsky"

Fifth Forum (210 S. Fifth Ave., 761-9700)—NOW SHOWING: "Lenny"

Fox Village (Westgate Shopping Center, 769-1300)—NOW SHOWING: "Impulse"

Michigan (603 E. Liberty, 665-6290)—NOW SHOWING: "The Man With the Golden Gun"

State (213 S. State, 662-6264)—NOW SHOWING: "Young Frankenstein"

The Blind Pig

OPEN 7 DAZE WITH 7 NITES OF LIVE ENTERTAINMENT

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*A COUCH, COT OR EXTRA FLOOR SPACE IS ALL YOU NEED.

All crashers are screened.

OZONE respects your privacy

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CALNDAR

continued from page 29

SUNDAY 16

Moon in Taurus

MAR. 16, 1867: FREEDOM'S JOURNAL; 1st Black newspaper

MOVIES

ANN ARBOR

New World Film Coop: "Death in Venice" [Visconti] 7&9:30 (NatSci), \$1.25; "The Stranger" [Visconti] 7:15&9:30 (MLB4), \$1.25

YPSILANTI

Mud Cinema: "Magical Mystery Tour" & "The Magic Christian"; see Sat. 3/15

MUSIC

ANN ARBOR

The Ark Coffee House-Bill Steele, 9, \$2.50, folk

Bimbo's-A2-Austin-Moro Big Rock Jazz Band, 2-5:30pm, \$3.50

Blind Pig-The Silk Purse, 9pm-12M, \$1 (downstairs), classical

Chances Are-Star Castle, 9:30, \$1, r&r

Del Rio-Live jazz, 4pm, no cover

Dooley's-Live music, 8, no cover

Golden Falcon-Iris Bell, 9:30, r&r

Mr. Flood's Party-Meliodioso, 4:30pm-7:30, Latin jazz band; Daddy G & the Night Train, 9:30, \$7.5

Hill Auditorium-University Symphony Orchestra: Concertos, 8pm

YPSILANTI

Huron Hotel & Lounge: Live entertainment & new discotheque

Bowen Field House-Wet Willie & Argent, call EMU for more info

DETROIT

Baker's Keyboard Lounge-Leon Thomas, see Fri. 3/14

Poor Women's Paradise Coffeeshouse-Live jazz, 2-5pm, \$1.50

Raven Gallery-Josh White, see Fri. 3/14

The Savoy-Shelby Hotel-Secret Life, 10&12;

Tickets info: 963-7100, rock

The Underground Express-The Soulful Sonics, see Fri. 3/14

Watts Club Mozambique-Walter Jackson, see Fri. 3/14

EAST LANSING

Lizards-Keg Belly Blues Band, see Fri. 3/14

TV

3:30pm-Movie Greats: "The Scarlet Claw" w/ Sherlock Holmes & Dr. Watson-50
7pm-Wild Kingdom: "World of the Sea Otter"-7

EVENTS

ANN ARBOR

The Detroit Severo Ballet will perform at 3:30 pm in Ann Arbor Pioneer H.S. Auditorium. One Performance Only. Admission \$2.50. Advance tickets at Hudson's & Grinnell's (Det.), Briarwood (A2)

Ann Arbor Civic Theatre presents "Fiorello"; see Fri. 3/14

Law School presents "Trial By Jury"; see Fri. 3/14

University Musical Society presents Pakistani Qawwali Music, 2:30pm at Rackham Aud.

Help celebrate International Women's Day. Joan Little skit and presentation; demonstration of self-defense; Women's Crisis Center speaks on rape in Ann Arbor. 1pm at Kunsel Rm. Michigan Union

YPSILANTI

A multi-media presentation will be given by EMU minority students at 8pm in Roosevelt Auditorium, in celebration of EMU Black Solidarity Days.

MONDAY 17

Moon in Taurus

MAR. 17, 1974: 3,000 Ethiopian women workers march for equal pay and better labor conditions, presenting their demands to Emperor Haile Selassie at his palace.

MAR. 17 - Zimbabwe Day

MOVIES

ANN ARBOR

A2 Film Coop: "Bonnie & Clyde" [Arthur Penn] 9, \$1.25

MUSIC

ANN ARBOR

Blind Pig-Blue Monday w/Boogie Woogie Red, 9:30, \$1 (downstairs), blues piano

Chances Are-Whiz Kids, 9:30, \$1.50, r&r

Pretzel Bell-Diamond Rio, 9:30, \$1, c&w

YPSILANTI

Huron Hotel & Lounge-Live entertainment & new discotheque

The Suds Factory-Theatre, 9:30, r&r

DETROIT

Watts Club Mozambique-Walter Jackson, see Fri. 3/14

EAST LANSING

Lizards-Friends Road Show, 9:30, mime, magic, r&r

KALAMAZOO

Read Fieldhouse, Western Michigan Univ.-Commander Cody & His Lost Planet Airmen

TV

2pm-Woman: "A Conversation with Gloria Steinem" Recollections of the early days of the women's movement and a discussion of job discrimination against women-56

4:30pm-Movie: "A Night at the Opera" Marx Bros.-7

8pm-"Of Pure Blood"; a French production about Hitler's notorious WWII breeding camps.-56

EVENTS

ANN ARBOR

"Latin Americans In Struggle" Colloquium presents "Issues and Values in Latin American Struggles: The Writer, Literature, and Society." Call 662-6754 for time & location.

WCBN-Women's Hour: interview with HRP Mayoral candidate Carol Ernst, 7pm.

YPSILANTI

Imamu Amira Baraka (LeRoi Jones) will speak on "Black Liberation Is A Struggle for Socialism" for EMU Black Solidarity Days at 7:30pm in Roosevelt Auditorium, sponsored by the Black Student Association & the Black Studies Office.

TUESDAY 18

Moon in Taurus, then in Gemini 8:43am

MOVIES

ANN ARBOR

A2 Film Coop: "The Night Porter" [Liliana Cavani] 7&9:30, \$1.50

Cinema Guild: "The Jazz Singer" [Alan Crossland] 7.8:45&10:30, \$1

New World Film Coop: "Ludwig" [Visconti] 7&9:30 (NatSci), \$1.25

YPSILANTI

Classic Film Series: "Two Seconds" A criminal is seated in the electric chair. His life passes

before his eyes in "two seconds"; 8pm in Strong Aud., 25¢
In Conj. W./ Black Solidarity Days, Sam Greenless will show his film "The Spook Who Sat By The Door" at 8pm in Room 201 Pray-Harold Bldg.

ANN ARBOR

Blind Pig-The Friends Road Show Band, 9:30, \$1 (downstairs)

Chances Are-Snow Blind, 9:30, \$1, r&r
Heidelberg-David Tamulevich, 9pm-1am in the Rathskeller, folk music

YPSILANTI

Huron Hotel & Lounge: Live entertainment & new discotheque

The Suds Factory-Theatre, see Mon. 3/17

DETROIT

Raven Gallery-Eddie Adcock and II Generation, 9:30&10:30, \$3, bluegrass

The Savoy-Shelby Hotel-J.J. Cale, 10&12; ticket info: 963-7100, southwestern funk

Watts Club Mozambique-Walter Jackson, see Fri. 3/14

EAST LANSING

Lizards-Allen Lee & Country Fried, 9:30, c&w

The Stables-Papa John Creech, 8:30&10:30

TV

4:30pm-Movie: "A Day at the Races" Marx Bros.-7

7pm-"At the Psychiatrist's Office with the Friends Road Show" Paranoid schizophrenic: Alfie seeks brain from Dr. Prof.-Cable 3

10pm-Soundstage: "The Book of Chapin"

Harry Chapin is special guest-56

12M-Film Festival, "Freud" The Story of Sigmund Freud-9

EVENTS

ANN ARBOR

"Latin Americans In Struggle" Colloquium presents "Issues & Values in Latin America Struggles: The Writer, Literature, and Society"; see Mon. 3/17

WEDNESDAY 19

Moon in Gemini

MAR. 19, 1954: Books of William Reich burned by government.

MOVIES

ANN ARBOR

AT RECORDLAND



Jimi Hendrix-"Crash Landing"



LIST PRICE
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SALE PRICE
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Earth, Wind & Fire-"That's the Way of the World"

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\$2.59 & UP! **GOOD STUFF!**

RECORDLAND is located in
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Hrs. 9:30-9.30, Mon-Sat 12-5, Sun 662-6030



A2 Film Coop: "The Night Porter"; see Tues. 3/18
 Cinema Guild: "Wagonmaster" [John Ford] 9:05, \$1; "Rio Grande" [John Ford] 7, \$1
 International Film Series: "Lucia" the Cuban epic of love & revolution. 8pm only, MLB3, \$1.50. Presented by Friends of the SUN.

YPSILANTI
 Mud Cinema: "Claudine"; 7&9, \$1

MUSIC

ANN ARBOR
 The Ark Coffee House—Hoot Night, 9, \$.50, folk amateur night
 Bimbo's on the Hill—USS, 9, no cover, r&r
 Blind Pig—The Other Side, 9:30, \$1 (downstairs), jazz
 Chances Are—Snow Blind, see Tue. 3/18
 Golden Falcon—Iris Bell, 9:30, r&r
 Heidelberg—David Tamulevich, see Tue. 3/18
 Mr. Flood's Party—Grievous Angels, 9:30, \$.75, c&w
 Pretzel Bell—Starlight on the Rails (formerly Hesitation), \$1

YPSILANTI
 Huron Hotel & Lounge—Live entertainment & new discotheque
 The Suds Factory—Theatre, see Mon. 3/17

DETROIT
 Poor Women's Paradise Coffeehouse—Open mikes for women, 8-11pm, peasant lunch available
 Raven Gallery—Eddie Adcock & II Generation, see Tue. 3/18
 The Savoy-Shelby Hotel—J.J. Cale, see Tue. 3/18

The Underground Express—Other Bros. Duo, Pamela Valencia, Mable Hunter & Contagious Others, 10:45&12:45, \$2, soul
 Watts Club Mozambique—Walter Jackson, see Fri. 3/14

TV

8:30pm—Jane Goodall & the World of Animal Behavior (special), "The Hyena Story" - the hyena, one of the most misunderstood of all creatures, is studied & explained—7
 11:30pm—Wide World Special - "The Third David Frost Presents the Guinness Book of World Records"—7

EVENTS

ANN ARBOR
 U of M International Center will sponsor a workshop on "Moving On" geared toward pre-

paring prospective travelers for cultural differences they will probably encounter. Films, lectures & discussion, individual advice, and lots more. 2-10pm at the International Center, 603 E. Madison.

Auto emission tune-up clinic: free classroom session on engine components involved in a tune-up and how to adjust & replace them. 7:30pm in Room 182 P&A Bldg.-U of M central campus. Sponsored by the University's Student Chapter of the Society of Automotive Engineers. Some 30 persons attending this session will be eligible to participate in the tune-up workshop Mar. 22nd (cars selected may not be air-conditioned or equipped with dual exhausts).



An Auto Emission Tune-Up Clinic (classroom) for all those interested will take place Wed. night, 7:30pm, Rm. 182 P&A Bldg.

Conference: New Research on Women. 9:30am-5pm in Rackham. Free. Public invited.

YPSILANTI

Reginal Wilson, Pres. of Washtenaw Community College, will speak on "Racism in Education: What Has Happened Since 1967?" 3-5 pm in the Reception Room in McKenny Union, in conj. w/ EMU Black Solidarity Days
 A play, "El Hajj Malik" will be presented at 8pm in Room 201 Pray-Harold Bldg. in conj. w/ Black Solidarity Days

DETROIT

Free Introduction to Arica: a school for higher consciousness, 8pm at the Earth Center, Hamtramck.

THURSDAY 20

Moon in Gemini, then in Cancer 3:48pm

MOVIES

ANN ARBOR
 A2 Film Coop: "Wedding in Blood"; 7&9, \$1.25
 Cinema Guild: "The Seventh Seal" [Ingmar Bergman] 7&9:05, \$1
 Women's Studies Film Series: "The Black Women" & "Lavendar"; 8pm, MLB-1, free

YPSILANTI
 Mud Cinema: "Claudine"; see Wed. 3/19

DETROIT

Poor Women's Paradise Coffeehouse Film Night: "Autobiography of Jane Pittman"; \$1, 891-9516 or 546-9381 for info.

MUSIC

ANN ARBOR
 The Ark Coffee House—Gary Shackelford & Eric Bach, 9, \$1.50, folk
 Bimbo's-A2—Gaslighters, 9, no cover, ragtime
 Bimbo's on the Hill—USS, see Wed. 3/19
 Blind Pig—Ed Sugar's Band, 9:30, \$1 (downstairs), jazz
 Chances Are—Snow Blind, see Tue. 3/18
 Golden Falcon—Iris Bell, see Wed. 3/19
 Heidelberg—David Tamulevich, see Tue. 3/18
 Mr. Flood's Party—Mike Smith & his Country Volunteers, 9:30, \$.75, c&w
 Pretzel Bell—RFD Boys, 9:30, \$1, bluegrass
 Hill Auditorium—University Philharmonia, concertos, 8pm

YPSILANTI
 Huron Hotel & Lounge—Live entertainment & new discotheque
 The Suds Factory—Theatre, see Mon. 3/17

DETROIT

Raven Gallery—Eddie Adcock & II Generation, see Tue. 3/18
 The Savoy-Shelby Hotel—J.J. Cale, see Tue. 3/18
 The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/19
 Watts Club Mozambique—Walter Jackson, see Fri. 3/14

EAST LANSING

The Stables—Josh White Jr., 8:30&10:30, jazz
TV
 9pm—An exclusive, 50-minute interview with bluesman Luther Allison—Cable 3

EVENTS

ANN ARBOR
 UofM Michifish present a Synchronized Swim Show, "ImPROVERBization" 8:15pm in Margaret Bell Pool, \$1.50. Advance tickets at Bell Pool or at the door
 UAC Musket presents "Guys & Dolls" 8pm in the Power Center. Ticket info: 763-1107
 Candidates night (1st, 2nd, 3rd Ward), City Hall, 8pm.

YPSILANTI

EBONY editor, Lerone Bennett Jr., will give a lecture at 8pm in room 201 Pray-Harold in conjunction w/ EMU Black Solidarity Days.

FRIDAY 21

Moon in Cancer Vernal Equinox

MOVIES

ANN ARBOR
 A2 Film Coop: "Carnal Knowledge" [Mike Nichols] 7&9 (MLB4), \$1.25; "Streetcar Named Desire" [Elia Kazan] 7:15&9:30 (MLB3), \$1.25
 Cinema II: "Charles Dead or Alive" [Alain Tanner] 7&9, \$1
 Cinema Guild: "Madeline Est...." [Sylvia Spring] 7&9:30, \$1
 Mediatrics: "Serpico" w/ Al Pacino, 7:30&10, \$1

YPSILANTI

Mud Cinema: "Claudine"; see Wed. 3/19

DETROIT

Cass City Cinema: "Way Out West" [James Horne] w/ Laurel & Hardy; 2 Betty Boop Cartoons; 7&9:30, \$1.50
 Detroit Film Theatre: "Bad Company" [Jean Eustache] 7&9, \$2 (\$1.50/students); to be shown in the Lecture Hall (Woodward entrance) Det. Inst. of Arts

MUSIC

ANN ARBOR
 The Ark Coffee House—New Recovery String Band, 9, \$2.50, folk
 Bimbo's-A2—Gaslighters, see Thr. 3/20
 Bimbo's on the Hill—USS, see Wed. 3/19
 Blind Pig—Big Daddy 'G' & the Night Train, 9:30, \$1, r&b

continued on page 32

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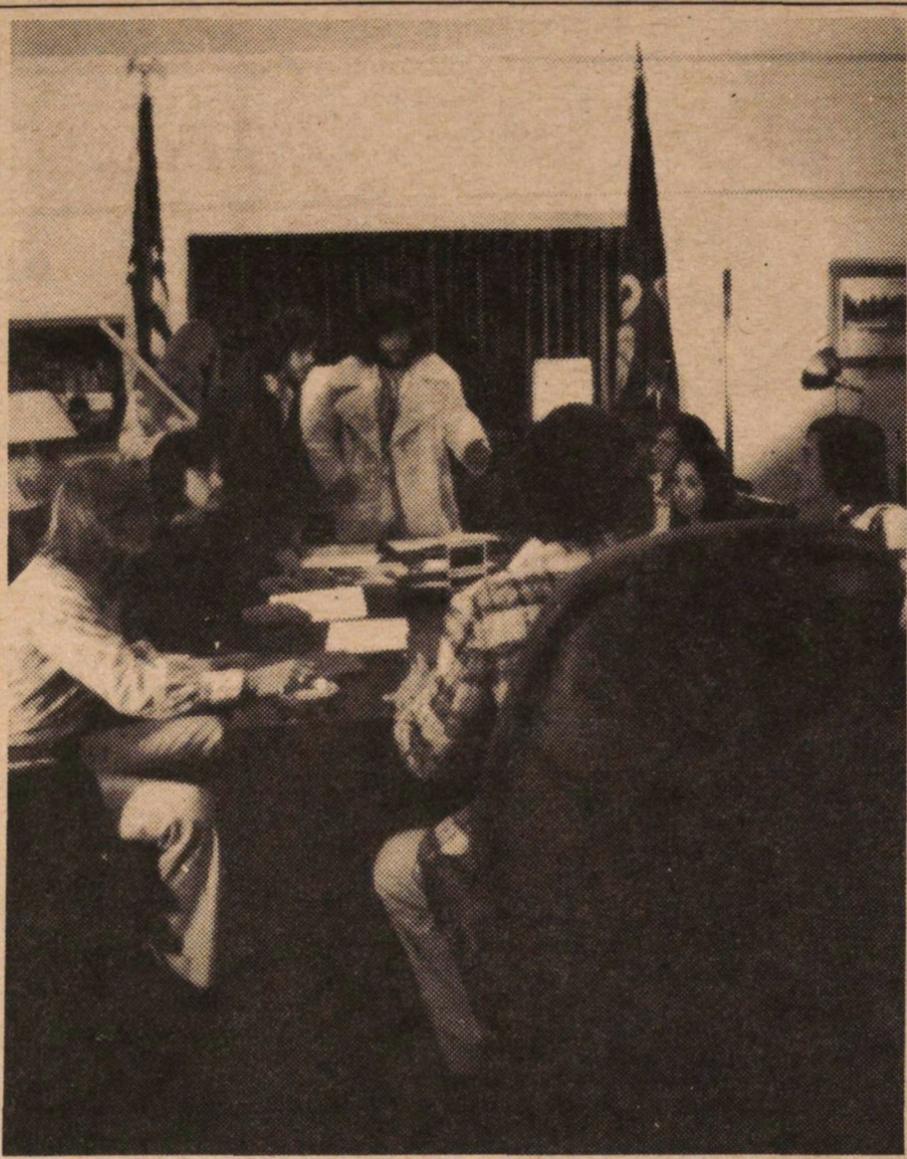
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continued from page 31

Chances Are—Snow Blind, 9:30, \$2 (\$1.50/students), r&r
Golden Falcon—Iris Bell, see Wed. 3/19
Heidelberg—David Tamulevich, see Tue. 3/18
Mr. Flood's Party—Baby Boy Warren Blues Band, 9:30, \$1, blues
Pretzel Bell—RFD Boys, \$1.50, 9:30, bluegrass
Rubaiyat—We the People, 9:30, no cover

YPSILANTI

Huron Hotel & Lounge—Live entertainment & new discotheque

The Suds Factory—Theatre, see Mon. 3/17

DETROIT

Baker's Keyboard Lounge—Hugh Masekela, 9:30, 11:15&1, \$4, jazz

Michigan Concert Palace—Alex Harvey, The Pretty Things, Passport. Tickets at Hudson's or at door

Poor Women's Paradise Coffeehouse—Barb Haggert & Eve Wanda, 9pm-12M, \$1.50, contemp. folk

Raven Gallery—Eddie Adcock & II Generation, see Tue. 3/18

The Savoy-Shelby Hotel—Harvey Mandel, 10&12, ticket info: 963-7100, rock

The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/19

Watts Club Mozambique—Sonny Stitt, 9:30, \$3.50, jazz singer

Masonic Auditorium—B.B. King, 8pm, Tickets: \$7.50, 6.50, 5.50 at Masonic BO, Hudson's & Grinnell's

EAST LANSING

The Stables—Josh White Jr., 10&12, jazz

TV

10pm—ABC News Close-Up on IRS: A Question of Power (special); an in-depth investigative report on the Internal Revenue Service—7
1am—Rock Concert: the Rolling Stones, Jim Croce, Black Oak Arkansas, Maria Muldaur, Johnny Winter, Seals & Crofts, Eagles, Linda Ronstadt, Billy Preston, Ike & Tina Turner—7

EVENTS

ANN ARBOR

Synchronized Swim Show—"ImPROVERBization"; see Thr. 3/20

"La vida es sueno"; a theatrical production of the Dept. of Romance Languages; a classical play adapted to present revolutionary circumstances in Latin America; Power Center

UAC Musket presents "Guys & Dolls"; see Thr. 3/20

Babysitting at the CCC, 7pm-1am, 75¢ per hr., 663-4392

YPSILANTI

A Dance Concert presented by the Rod Rodgers Dance Company will close the EMU Black Solidarity Days events—8pm in Pease Auditorium. Admission, \$3

Benefit for Ypsi Food Coop, 8:30pm at Ypsi Armory. \$2. Free beer. Music by Jessica Spruce, Synergy and Red Eye Express. 485-5332 for info. Whitepost Productions.

EMU Players present "Old Times" by Pinter, directed by Ken Stevens, 8pm in Roosevelt Auditorium. \$1.25 (or season coupon)

DETROIT

SPRING EQUINOX ZHIKR (celebration) at Arica Institute: a school for higher consciousness. After 8pm. for info: 2930 N. Adams; Troy, Mich. 48084 or call 399-2910

SATURDAY 22

Moon in Cancer, then in Leo 7:32pm

MOVIES

ANN ARBOR

Cinema II: "Suspicion" [Alfred Hitchcock] 7&9, \$1

Cinema Guild: "American Animation" [Walt Disney] 7, \$1; "Animation Potpourri"; 8:45 & 10:30, \$1

Mediatrics: "Serpico"; see Fri. 3/21
New World Film Coop: "The Godfather I" 6:45&9:45 (MLB3), \$1.25; "Tell Them Willy Boy Was Here" 7&9 (MLB4), \$1.25

YPSILANTI

Mud Cinema: "Cherry, Harry and Raquel" and "That's Degradation" [Russ Meyer] 8pm, \$1

DETROIT

Cass City Cinema: "Duck Soup" w/ Groucho, Chico, Harpo & Zeppo Marx, 7&9:30, \$1.50
Detroit Film Theatre: "Citizen Kane" [Orson Welles] 7&9:15, \$2 (\$1.50/students)

MUSIC

ANN ARBOR

The Ark Coffee House—New Recovery String Band, see Fri. 3/21

Bimbo's-A2—Gaslighters, see Thr. 3/20

Bimbo's on the Hill—USS, see Wed. 3/19

Blind Pig—Big Daddy 'G' and the Night Train, see Fri. 3/21

Chances Are—Snow Blind, see Fri. 2/21

Del Rio—Folk music, 2-4pm

Golden Falcon—Iris Bell, see Wed. 3/19

Heidelberg—David Tamulevich, see Tue. 3/18

Mr. Flood's Party—Baby Boy Warren Blues Band, see Fri. 3/21

Pretzel Bell—RFD Boys, see Fri. 3/21

Rubaiyat—We the People, see Fri. 3/21

Hill Auditorium—Mstislav Rostropovich, world-reknowned cellist, will participate as both conductor & soloist in a concert w/ the U-M Symphony Orchestra, 8:30pm. Tickets: \$8 (main floor), \$7 (1st Balcony), \$6 & \$4 (2nd Balcony). Available at U of M Musical Society Office, Burton Memorial Tower. A Benefit for the U of M Musical Society & U-M School of Music.

YPSILANTI

Huron Hotel & Lounge—Live entertainment & new discotheque

The Suds Factory—Theatre, see Mon. 3/17

DETROIT

Baker's Keyboard Lounge—Hugh Masekela, see Fri. 3/21

Raven Gallery—Eddie Adcock & II Generation, see Tue. 3/18

The Savoy-Shelby Hotel—Harvey Mandel, see Fri. 3/21

The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/19

Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

EAST LANSING

The Stables—Josh White Jr., see Fri. 3/21

TV

3pm—Animal World: "Kenya's Spring of Life" story of Mzima Springs in arid Southern Kenya where such animals as the elephant, crocodile, hippos and species of the bush find water without which they could not exist—7

8pm—Movie: "The Battle of Britain"; Epic drama of Hitler's desperate effort to bomb England into submission in 1940—7

9pm—"Of Pure Blood"; about Hitler's notorious WWII breeding camps—56

10:45pm—Americans XII (special) "The Puerto Rican Traveling Theatre"—7

EVENTS

ANN ARBOR

Synchronized Swim Show—"ImPROVERBization"; see Thr. 3/20

Car Tune-Up Workshop (for 30 selected cars from the classroom session 3/17) at the Automotive Engineering Laboratory on U-M's North Campus, sponsored by the University's Student Chapter of the Society of Automotive Engineers.

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UAC Musket presents "Guys & Dolls"; see Thr. 3/20
 "La vida es sueno"; see Fri. 3/21
 "Latin Americans In Struggle" Colloquium presents "Panama—United States Relations: The Canal." Marco Gundassequi, Sociologist & Minister of Health with Arturo Hoyos, Director of Panamanian Ministry of Labor. Call 662-6754 for time and location.
 Babysitting at the CCC 7pm-1am, 75¢ per hr., 663-4392

YPSILANTI
 Social Awareness Seminar, at Holy Trinity Chapel.
 EMU Players present "Old Times"; see Fri. 3/21
 EMU's Theatre production of "Our Town" by Thornton Wilder will have a single gala performance in Willow Run High School Auditorium

SUNDAY 23

Moon in Leo
MOVIES

ANN ARBOR
 Cinema II: "Fireman's Ball" [Milas Forman] 7&9, \$1
 Cinema Guild: "Blond Venus" [Josef von Sternberg] 7, \$1; "Spectre of the Rose" [Ben Hecht] 9:05, \$1
 New World Film Coop: "The Big Sleep" w/ Humphrey Bogart, 7&9 (MLB4), \$1.25; "Persona" [Ingmar Bergman] 7&9 (NatSci), \$1.25



"The Big Sleep" with Humphrey Bogart will be showing Sun. night 3/23, 7 & 9 PM.

YPSILANTI
 Mud Cinema: "Cherry, Harry and Raquel" and "That's Degradation"; see Sat. 3/22

MUSIC

ANN ARBOR
 The Ark Coffee House—Open jam session at 2pm, folk
 Bimbo's-A2—Ragtime Charlie & Sister Kate (piano-banjo duo) and Easy Street M.F. Jazz Band, 2-5:30pm, \$3
 Blind Pig—The Silk Purse, 9pm-12M, \$1 (downstairs), classical
 Chances Are—Snow Blind, 9:30, \$1, r&r
 Del Rio—Live jazz, 4pm, no cover
 Dooley's—Live music, 8pm, no cover
 Golden Falcon—Iris Bell, see Wed. 3/19
 Mr. Flood's Party—Melidioso, 4:30-7:30, Latin jazz band; Starlight on the Rails, 9:30, \$.75, c&w
 Hill Auditorium—University Youth Band performance, 3pm
 Rackham Auditorium—School of Music Faculty Recital, 4pm

YPSILANTI
 Huron Hotel & Lounge—Live entertainment & new discotheque

DETROIT
 Baker's Keyboard Lounge—Hugh Masekela, see Fri. 3/21
 Poor Women's Paradise Coffeehouse—Live jazz, 2-5pm, \$1.50
 Raven Gallery—Eddie Adcock & II Generation, see Tue. 3/18
 The Savoy-Shelby Hotel—Harvey Mandel, see Fri. 3/21
 The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/19
 Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

TV
 5pm—Arabs and Israelis: "Golan" conveys the differing perceptions of Syrians and Israelis on the Golan Heights.—56

EVENTS

ANN ARBOR
 "Latin Americans In Struggle" Colloquium presents "Bilingual Education in American Society." Speakers: Josue Gonzalez, Director of Bilingual-Bicultural Institute in Chicago; Alma Flor Ada, Mercy College; Maurice Martinez, Hunter College; and Francisco Gonzales, Educator. Call 662-6754 for time and location.

UAC Musket presents "Guys & Dolls"; see Thr. 3/20

LOCAL MOTION COMMUNITY POTLUCK—come and meet candidates for the city elections, or just to have a fine meal and fun time—6:00, for place, call 994-0370.

MONDAY 24

Moon in Leo, then in Virgo 8:02pm

MAR. 24, 1855: Olive Schreiner, South African novelist and feminist, born.
 MAR. 24, 1974: Coalition of Labor Union Women is organized by more than 3,000 female union members at a meeting in Chicago.

MOVIES

ANN ARBOR
 New World Film Coop: "Key Largo" w/ Humphrey Bogart, 7&9 (NatSci), \$1.25; in conj. w/ RSB
 The Frame-Up Film Festival: "Sambizanga" [Sarah Maldoror] a fictionalized account of the events leading to the formation of the black liberation movement in Angola in 1961. 7:30pm, Aud. C Angell Hall, Free. Presented by the Inmate Project of Project Community in cooperation with 20 co-sponsoring affiliate groups

MUSIC

ANN ARBOR
 Blind Pig—Blue Monday w/ Boogie Woogie Red, 9:30, \$1 (downstairs), blues piano
 Chances Are—Luther Allison, 9:30, \$3 for all 3 shows, r&b blues
 Pretzel Bell—Diamond Rio, \$1, 9:30, c&w
 School of Music Recital Hall—Piano Chamber Concert, 8pm

YPSILANTI
 Huron Hotel & Lounge—Live entertainment & new discotheque

The Suds Factory—Quinn, 9:30, r&r

DETROIT
 Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

continued on page 34

The Group on Latin American Issues Presents: A Program Of Songs & folkore music from Chile, Mexico, Argentina, Venezuela, Puerto Rico, Cuba, Peru, Brazil, Colombia & Chicano culture with



SUNI PAZ

8pm \$2

SUN. March 30

Modern Language Bldg.-Aud.3

U of M Campus—Ann Arbor

Other Events of the Colloquium on

LATIN AMERICANS IN STRUGGLE

March 22—"Panama-United States Relations: The Canal." Marco Gundassequi, Sociologist & Minister of Health, with Arturo Hoyos, Director of Panamanian Ministry of Labor.

Documentary film FIDEL, followed by discussion with its director Saul Landau. Matrix Theatre: 7 and 9 PM.

March 23—"Bilingual Education in American Society." Speakers: Josue González, Director of Bilingual-Bicultural Institute in Chicago; Alma Flor Ada, Mercy College; Maurice Martinez, Hunter College; and Francisco Gonzales, Educator.

March 26—Workshops on Chile with Claire Beauville, French Sociologist involved with workers-run factories in Chile; and Amy Conger, American Historian, imprisoned and tortured by military junta.

March 24 (Afternoon)—"Socialist Transformations in Revolutionary Cuba." Saul Landau, Social Scientist and Cinematographer; (Night)—Filmmaking workshop with Saul Landau.

March 31—Workshop on Latin American Women in Struggle, with Suni Paz, Argentine artist, and active with Chicano and Puerto Rican groups in New York.

March 25 (Afternoon)—Workshops with Saul Landau and others on various aspects of Cuba: Filmmaking, Leadership Style, etc.; (Night)—

April 4-5—"Contemporary Authoritarian & Fascist States." Guillermo O'Donnell, Argentine Political Scientist; Phillippe Schmitter, Political Scientist, Chicago; & Julio Cotler, Peruvian Social Scientist.

*For times & locations for above events, contact Community Switchboard: 663-1111

Music

continued from page 23

little too dense for my liking, but that was partially the sound crew's fault. The band did display some musical originality and ingenuity, particularly saxophonist Andy Mackay and keyboard-violinist Edwin Jobson. The set would flow from moody, macabre numbers like the one about the inflatable love-doll, to rockers like "Real Good Time," with excursions into European classicism, fifties rhythm and blues, and even some electronic jazz. All of these styles emerged from Roxy duly distorted, but therein lies some of their fascination. Plus it's all done with a kind of reverent condescension. Something like being so hip that you know it isn't hip, ya dig? Just weird enough...

—Chris McCabe

continued from page 23

And the lyrics aren't particularly lively

or positive either; a song about blowing up a fantasized, inflatable sex partner is not my idea of inspirational music, and the only vision it turns me on to is Bryan Ferry sucking the blood out of someone's neck. Bizarre just for the shock value, aimed at bland, daily existence—this approach sells records, and makes money.

Some people call Roxy's music avante-garde. If it is avante-garde, or as the phrase means, "ahead of its time," then I may not want to stick around. To me, the music that is ahead of its time is that which informs people's minds and bodies with positive inspiration, music that helps people feel good and face up to their reality. Roxy Music may have some value as a parody of weirdness (Ferry's version of "It's My Party" is indeed funny), but but they certainly do not deserve to be made into superstars by a self-indulgent media.

—Barbara Weinberg

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Ann Arbor School of Creative Music
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Carol Ernst

continued from page 7

entally felt good about. It wasn't a liberal statement as most groups make—well, it's OK if it's your thing. But I don't feel personally, and many gay people don't feel, that's enough. What we feel is necessary is that every individual deal with gayness. Every person is born potentially anything. How you turn out means a lot of things, it means what this culture has done to you. Until everyone starts dealing with their selves—do I have gay feelings, that's what's important.

The same thing with the ageism plank. The issues were put so close to home, you had to start dealing with it. When you start talking about age requirement, like we're going to let people of any age vote, that's very threatening to people. But age shouldn't have anything to do with it. It has to do with desire and ability.

SUN: Sometimes charges are thrown a-

round by the other parties that HRP candidates can't make their own decisions. They are bound by the platform. They are at the control of steering committees. How do you respond to such charges?

ERNST: One obvious answer, you have much more assurance about what you're getting if there's a party position there. If you elect a Democrat where she or he is insisting she can make her own decisions, then you start to wonder what they are going to decide.

In terms of what HRP stands for, if people don't like that, then they vote against HRP and they vote against me too. HRP supports the kind of things I am and I support the kind of things HRP is. If you don't like the fact I'm a lesbian, I'm a worker and chief steward of a union, or I've been involved in radical feminist activities, or if you don't like the fact I'm running on a democratic socialist platform, then you won't vote for me. But if you want those kinds of things, if you want a radical change, they you vote for us.

CAROL

JONES Democrat 2nd Ward



It's time to end the Republican's two-year Reign of Error in City Hall. A new Democratic majority will put people's needs first.

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continued from page 33



Luther Allison makes another one night performance Mon. 3/24 at Chances Are.

EVENTS

ANN ARBOR
U of M Professional Theatre Program presents "Thurber"; played by Windom, One performance only. 8pm in the Power Center. Advance tickets & info: 764-0450
"Latin Americans In Struggle" Colloquium presents "Socialist Transformations in Revolutionary Cuba"; Saul Landau, social scientist & cinematographer. Call 662-6754 for time and location

TUESDAY 25

Moon in Virgo

MAR. 25, 1974: MPLA militants capture the important Caio-Engembo barracks near Gulf Oil plants in the Cabinda district of Angola. Colonialist troops suffer 14 confirmed dead & much equipment destroyed. This action is part of recent MPLA offensive in Cambodia.

MOVIES

ANN ARBOR
A2 Film Coop: Surrealist Festival (w/ Cinema II)
Cinema Guild: "How Green Was My Valley" [John Ford] 7, \$1; "My Darling Clementine" [John Ford] 9:15, \$1
Indochina Peace Campaign Film Series: "Rosemary's Baby" [Polanski] 7&9, \$1.25
New World Film Coop: "The Milky Way" [Bunuel] 7&9 (NatSci), \$1.25
"Latin Americans In Struggle" Colloquium presents a documentary film "Fidel"; followed by discussion with its director, Saul Landau; 7&9, Matrix Theatre

YPSILANTI

Classic Film Series: "Illicit"; a story of 2 young people living in 'sin'; 8pm, Strong Aud., 25¢

MUSIC

ANN ARBOR
Blind Pig—Benefit for the A2 SUN w/ Scrambled Sweet, 9:30, \$1 (downstairs), jazz
Chances Are—Masquerade, 9:30, \$1, r&r
Heidelberg—David Tamulevich, 9pm-1am in the Rathskeller, folk music
Cody Music Room Stearns Bldg.—Music School Woodwind Student Ensemble, 8pm
Hill Auditorium—Music school University Arts Chorale, 8pm
Rackham Auditorium—Music School Faculty Recital, 8pm
YPSILANTI
Huron Hotel & Lounge—Live entertainment & new discotheque
The Suds Factory—Quinn, see Mon. 3/24
DETROIT
Baker's Keyboard Lounge—Hugh Masekela, 9:30, 11:15&1, \$4, jazz
Raven Gallery—Odetta, 9:30&10:30, \$3; the 1st lady of folk song
The Savoy-Shelby Hotel—Tim Buckley, 10&12, ticket info: 963-7100, rock
Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

EAST LANSING

The Stables—Les McCann, 8:30&10:30, jazz

TV

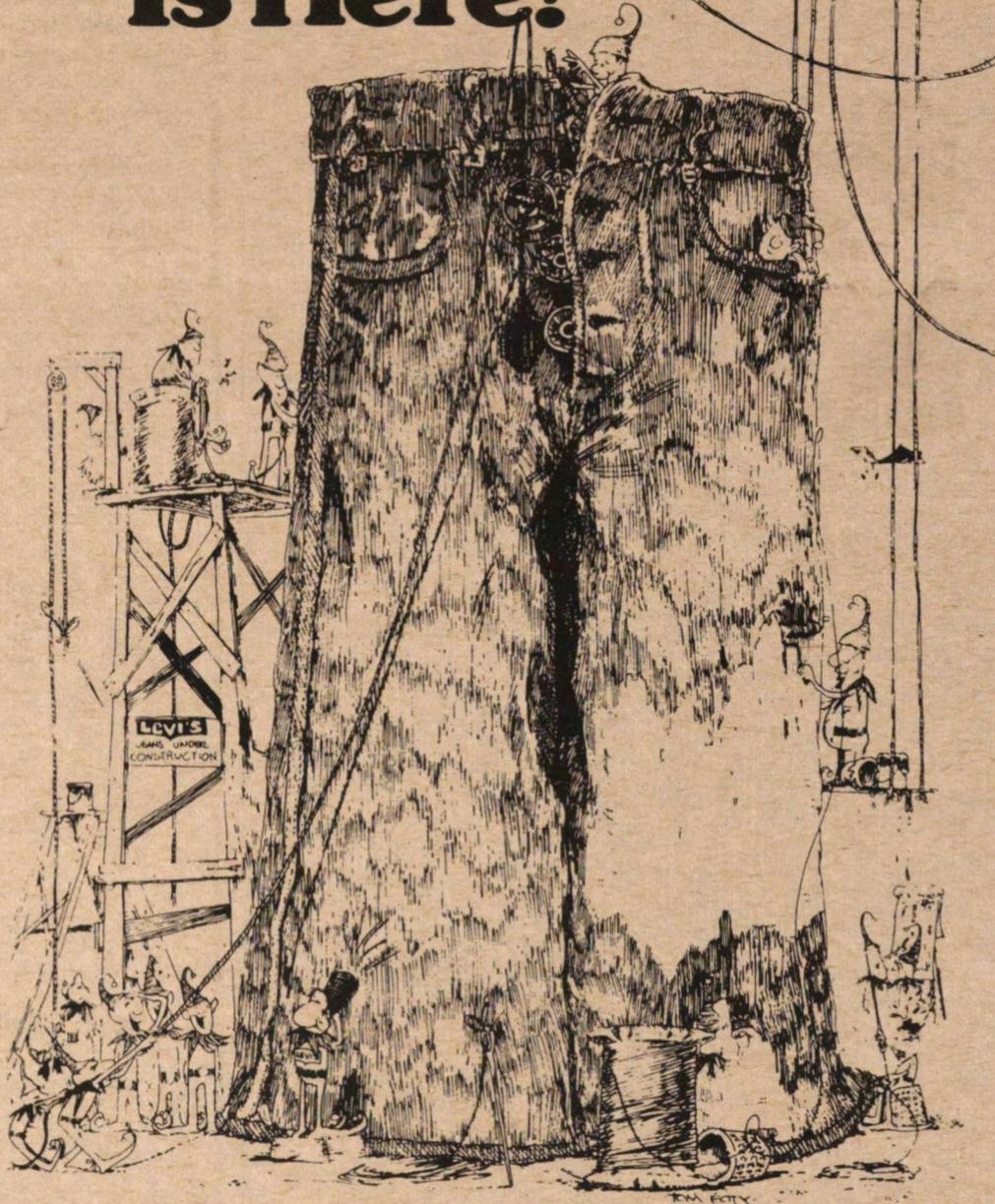
10pm—Soundstage: "The World of Randy Newman"—56

EVENTS

ANN ARBOR
"Latin Americans In Struggle" Colloquium presents Workshops with Saul Landau and others on various aspects of Cuba: film making, leadership style, etc. Call 662-6754 for time and location.

Argonauts present LASERIUM, a live laser light concert. 6, 8 & 10pm in the Power Center—U of M. Tickets \$2.50 students, \$3 general admission—at the door or in advance at Mich. Union and Discount Records (S.University & S.State) 665-3868

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Levi's Jeans announces the new button front jeans! They're fresh from production at Levi's and County Seat now has 'em in all sizes. 100% cotton denim (coming soon in chambray). \$14.50

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SUNDAY 12 NOON-5PM

Briarwood Mall
(near Grand Court)
State Rd. at I-94



CALENDAR

WEDNESDAY 26

Moon in Virgo, then in Libra 7:52pm

MAR. 26, 1877: Kate Richard O'Hare Cunningham, socialist who shared a prison term with Emma Goldman and subsequently devoted her life to release of political prisoners, especially in California, born.

MOVIES

ANN ARBOR
A2 Film Coop: Surrealist Festival Cinema Guild: "How Green Was My Valley"; see Tue. 3/25; "The Man Who Shot Liberty Valence" [John Ford] 9:15, \$1
New World Film Coop: "Belle De Jour" [Bunuel] 7&9 (NatSci), \$1.25

MUSIC

ANN ARBOR
The Ark Coffee House—Hoot Night, 9, \$.50, folk
Blind Pig—Bête Noire (Dave Schreiner-bassoon & Steve LeBaron-guitar) 9:30, \$1 (downstairs)
Chances Are—Masquerade, see Tue. 3/25
Golden Falcon—Iris Bell, 9:30, r&r
Heidelberg—David Tamulevich, see Tue. 3/25
Mr. Flood's Party—Grievous Angels, 9:30, \$.75, c&w
Pretzel Bell—Starlight on the Rails, 9:30, \$1, c&w
School of Music Recital Hall—String Dept. Presents, 8pm
YPSILANTI
Huron Hotel & Lounge—Live entertainment & new discotheque
The Suds Factory—Quinn, see Mon. 3/24

DETROIT

Baker's Keyboard Lounge—Hugh Masekela, see Tue. 3/25
Poor Women's Paradise Coffeehouse—Open mikes for women, 8-11pm, peasant lunch available
Raven Gallery—Odetta, see Tue. 3/25
The Savoy-Shelby Hotel—Tim Buckley, see Tue. 3/25
The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, 10:45&12:45, \$2, soul
Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

EAST LANSING

The Brewery—Heavy Metal Kids, 9:30, r&r
The Stables—Les McCann, see Tue. 3/25

TV

7pm—Woman: "Florence Luscomb, Suffragist" The 88-year-old Ms. Luscomb describes her whistle-stop campaigning days for the 19th amendment—56

EVENTS

ANN ARBOR
University Theatre Showcase presents "No Place to Be Somebody" play by Charles Bordon, 8pm in Mendelssohn Theatre, tickets & info: 764-0450

"Latin Americans In Struggle" Colloquium presents Workshops on Chile with Claire Beauville, French sociologist involved with worker-run factories in Chile; and Amy Conger, American Historian, imprisoned and tortured by military junta. Call 662-6754 for time and location

LASERIUM, live laser light concert, see Tue. 3/25

THURSDAY 27

Full Moon in Libra 5:36am

MAR. 27, 1724: Jane Colden, 1st female botanist in America, born.

MAR. 27, 1973: Wounded knee occupation 1 mo. old. Actor Marlon Brando refuses Oscar in support of occupation of Wounded Knee.

MOVIES

ANN ARBOR
A2 Film Coop: "Great Expectations" [David Lean] 7&9, \$1.25; Surrealist Festival Cinema Guild: "Chapayev" [Sergei & Gregory Vasilier] 7, \$1; "Dr. Glas" [Mai Zetterling] 9:05, \$1
Women's Studies Film Series: "Gertrude Stein: When This You See, Remember Me"; portrait of the author's Paris years. 8pm, MLB-1, Free

DETROIT

Poor Women's Paradise Coffeehouse Film Night: "Female Species"; \$1, 891-9516 or 546-9381 for info

MUSIC

ANN ARBOR
The Ark Coffee House—Todd Kabza & Friends, 9, \$1.50, folk

Bimbo's-A2—Gaslighters, 9, no cover, ragtime
Blind Pig—The Friends Road Show Band, 9:30, \$1 (downstairs)

Chances Are—Masquerade, see Tue. 3/25
Golden Falcon—Iris Bell, see Wed. 3/26
Heidelberg—David Tamulevich, see Tue. 3/25
Mr. Flood's Party—Mike Smith & his Country Volunteers, 9:30, \$.75, c&w
Pretzel Bell—RFD Boys, 9:30, \$1, bluegrass

YPSILANTI

Huron Hotel & Lounge—Live entertainment & new discotheque
The Suds Factory—Quinn, see Mon. 3/24

DETROIT

Baker's Keyboard Lounge—Hugh Masekela, see Tue. 3/25
Raven Gallery—Odetta, see Tue. 3/25
The Savoy-Shelby Hotel—Tim Buckley, see Tue. 3/25

The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/26

Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

EAST LANSING

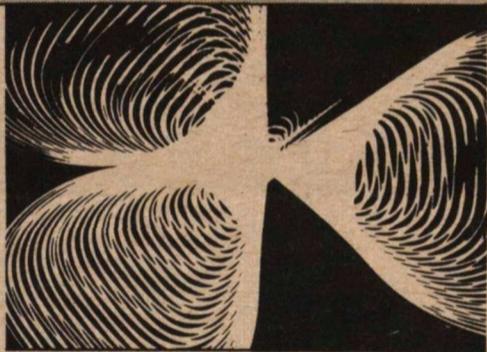
The Stables—Les McCann, see Tue. 3/25

EVENTS

ANN ARBOR
University Theatre Showcase presents "No Place to Be Somebody"; see Wed. 3/26
"Latin Americans In Struggle" Colloquium presents Orlando Letelier, Economist, Minister of Defense, and Ambassador to the United States during Allende's govt.; 4pm in Rackham Lecture Hall

Candidates night (4th, 5th Wards & Mayor), City Hall, 8pm.

LASERIUM, live laser light concert, see Tue. 3/25



Power Center will come alive with color & music 3/25-27 when Argonauts present LASERIUM, a live laser light concert.

FRIDAY 28

Moon In Libra, then in Scorpio 8:09pm

MAR. 28, 1915: Emma Goldman tells the first U.S. audience how to use a contraceptive. She chooses 15 days in jail, instead of paying a \$100 fine.

MOVIES

ANN ARBOR
A2 Film Coop: "Bananas" [Woody Allen] 7, 8:30&10 (MLB3), \$1.25; "Putney Swope" [Robert Downey] 7:15, 8:45&10:15 (MLB4) \$1.25

Cinema II: "Viridiana" [Luis Bunuel] 7&9, \$1
Cinema Guild: "International Animation"; 7, 8:45&10:30, \$1
Mediatrics: "Camelot"; 7&9:30, \$1

DETROIT

Detroit Film Theatre: "Fear Eats the Soul" [Fassbinder] 7&9, \$2 (\$1.50/students)

MUSIC

ANN ARBOR
The Ark Coffee House—Highwood String Band, 9, \$2.50, folk

Bimbo's-A2—Gaslighters, see Thr. 3/27
Blind Pig—Spectrum, 9:30, \$1, jazz
Chances Are—Masquerade, 9:30, \$2 (\$1.50/students)

Golden Falcon—Iris Bell, see Wed. 3/26
Heidelberg—David Tamulevich, see Tue. 3/25
Mr. Flood's Party—Grievous Angels, 9:30, \$1, c&w

Pretzel Bell—RFD Boys, 9:30, \$1.50, bluegrass
Rubaiyat—We the People, 9:30, no cover
Rackham Auditorium—Woodwind Quintet, 8pm

YPSILANTI

Huron Hotel & Lounge—Live entertainment & new discotheque
The Suds Factory—Quinn, see Mon. 3/24

DETROIT

Baker's Keyboard Lounge—Hugh Masekela, see Tue. 3/25
Poor Women's Paradise Coffeehouse—Jessie, 9pm-12M, \$1.50, light folk & rock
Raven Gallery—Odetta, see Tue. 3/25

The Savoy-Shelby Hotel—Tim Buckley, see Tue. 3/25

The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/26

Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

Ford Auditorium—The Average White Band, 8pm, Tickets: \$6.50, 5.50, 4.50 at Hudson's, Grinnell's & Masonic BO

Masonic Auditorium—Robin Trower, 8pm, ticket info: Masonic BO

EAST LANSING

The Stables—Les McCann, 10&12, jazz

SAGINAW

Sullivan's North—Gilmour Bros., Irish & Scottish music

TOLEDO (OHIO)

Toledo Sports Arena—Z.Z. Top; 8pm, Tickets: \$5.50 in advance to: Toledo Sports Arena, 1 Main St., Toledo, Ohio.

EVENTS

ANN ARBOR

University Theatre Showcase presents "No Place to Be Somebody"; see Wed. 3/26
Professional Theatre Program presents "The Sunshine Boys"; 8pm in the Power Center. Tickets & info: 764-0450
Babysitting at the CCC 7pm-1am, 75¢ per hr., 663-4392

SATURDAY 29

Moon in Scorpio

MOVIES

ANN ARBOR

Cinema II: "L'Age D'or" [Luis Bunuel] & "Blood of a Poet" [Jean Cocteau] 7&9, \$1
Cinema Guild: "Children of Paradise" [Marcel Carne] 8 only, \$1
Mediatrics: "Camelot"; see Fri. 3/28

DETROIT

Detroit Film Theatre: "The Childhood of Maxim Gorky" [Mark Donskoi] 7&9, \$2 (\$1.50/students)

MUSIC

ANN ARBOR

The Ark Coffee House—Highwood String Band, see Fri. 3/28

Bimbo's-A2—Gaslighters, see Thr. 3/27
Blind Pig—Spectrum, see Fri. 3/28

Chances Are—Masquerade, see Fri. 3/28

Del Rio—Folk music, 2-4pm

Golden Falcon—Iris Bell, see Wed. 3/26

Heidelberg—David Tamulevich, see Tue. 3/25
Mr. Flood's Party—Grievous Angels, see Fri. 3/28

Pretzel Bell—RFD Boys, see Fri. 3/28

Rubaiyat—We the People, see Fri. 3/28

YPSILANTI

Huron Hotel & Lounge—Live entertainment & new discotheque
The Suds Factory—Quinn, see Mon. 3/24

DETROIT

Baker's Keyboard Lounge—Hugh Masekela, see Tue. 3/25

Poor Women's Paradise Coffeehouse—Jean & Pam, 9pm-12M, \$1.50, contemporary folk

Raven Gallery—Odetta, see Tue. 3/25

The Savoy-Shelby Hotel—Tim Buckley, see Tue. 3/25

The Underground Express—Other Bros., Pam Valencia, Mable Hunter & Contagious Others, see Wed. 3/26

Watts Club Mozambique—Sonny Stitt, see Fri. 3/21

EAST LANSING

The Stables—Les McCann, see Fri. 3/28

SAGINAW

Sullivan's North—Gilmour Bros., see Fri. 3/28
Colonial Inn—John Kohut & Fred Reif, country & Ukranian folk music

TV

1pm—Soul Train: B.B. King, The Younghearts, The People's Choice—2

2pm—Sir Graves Ghastly presents "The Mark of the Vampire" Bela Lugosi—2

9pm—Special of the Week: "Memominee" the story of a Wisconsin Indian tribe's struggle to retain land and tribal identity and their successful fight to restore their land to reservation status. A glimpse into reservation life in the wild northlands of Wisconsin—56

EVENTS

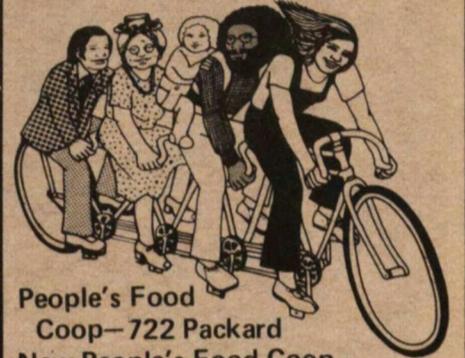
ANN ARBOR

University Theatre Showcase presents "No Place To Be Somebody"; see Wed. 3/26
Professional Theatre Program presents "The Sunshine Boys"; see Fri. 3/28

"Latin Americans In Struggle" Colloquium presents Workshops on Latin American Women in Struggle, with Suni Paz, Argentine artist. Call 662-6754 for time and location.

Babysitting at the CCC 7pm-1am, 75¢ per hr., 663-4392

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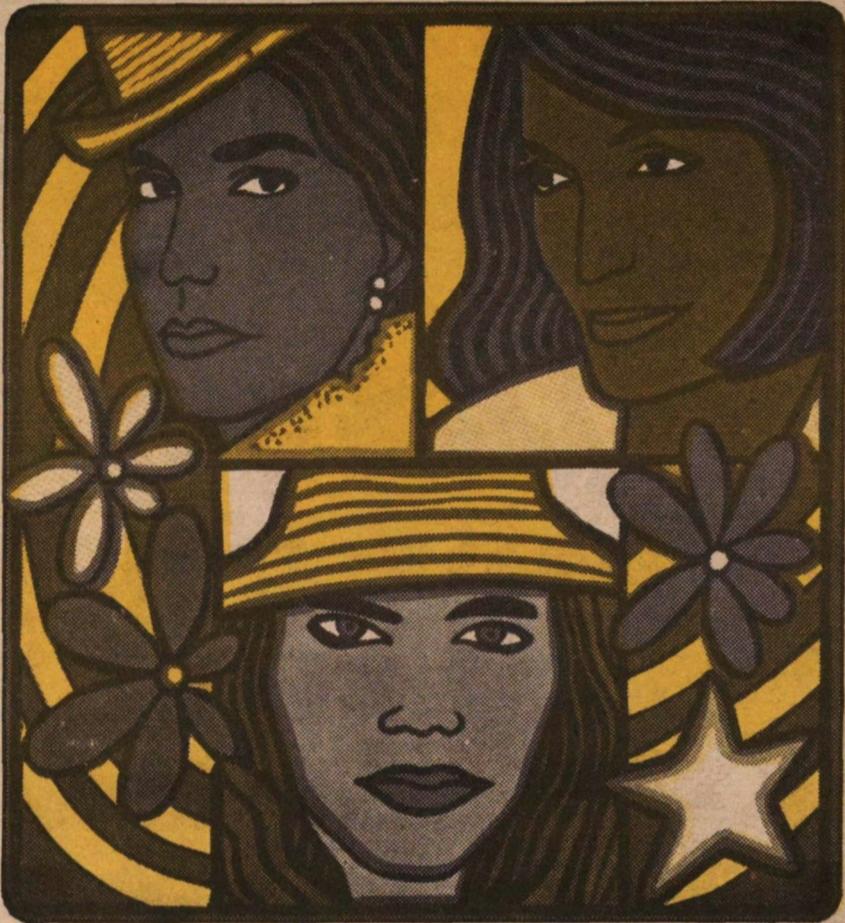
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March 17 to April 16, Colloquium on Latin Americans In Struggle,
U of M, Ann Arbor, call Community Switchboard 663-1111 for details.

Coming Attractions:

Memories Of Underdevelopment, April 16, 7 & 9pm MLB3

Joe Hill, April 30, 7 & 9pm MLB3

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