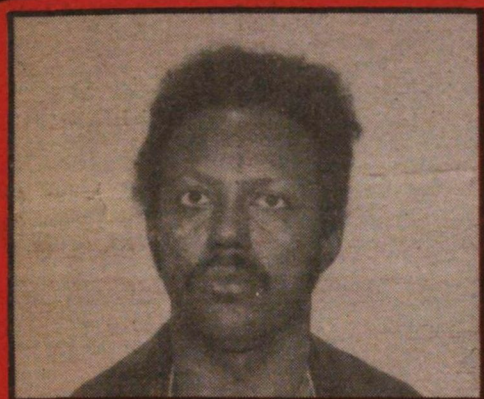


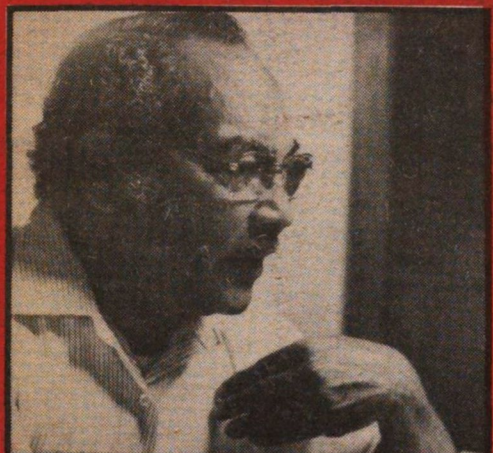
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COPS & HEROIN—Find out why Happy Battle is concerned about his health and whether narcotics come only in "water form," in another thrilling installment from Pamela Johnson on the 10th Precinct conspiracy Trial. [p. 3]



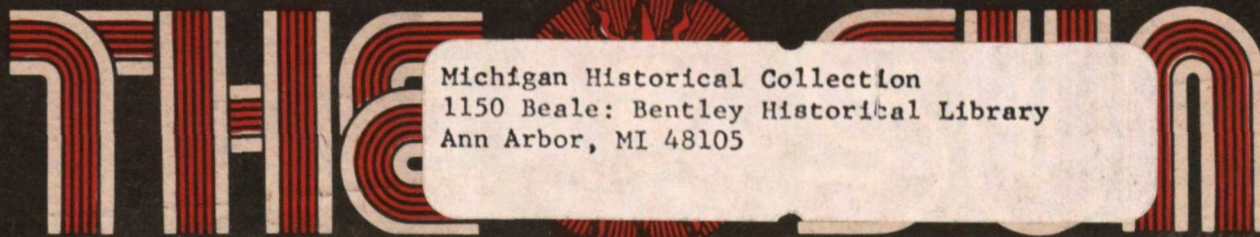
CIA SUBVERSION—Mrs. Hortensia Allende, wife of the murdered president of Chile, tells how it happened to her country. Read about it in SUN Consulting Editor Ken Kelley's interview. *Informed Sources*, [p.6-7]



SPENDING THE MONEY—Ann Arbor's embattled black mayor, Al Wheeler, takes on mud-slinging Republicans and quasi-socialists on City Council in his fight for the city's first Human Services Department. [p. 3]



RADICAL POP STARS—Now she's an urban guerrilla, now the pearl of the ruling class! She's the new Patty doll! Ken Cockrel analyzes the latest revolutionary marketing trends. [p. 4]



Serving Greater Michigan

Volume 3, Issue 19

October 15-29, 1975

Big 3 & Friends Plot "Regional" Empire

By Maureen McDonald and Derek VanPelt

The major commercial, industrial, and financial interests in southeastern Michigan, led by the Big Three (General Motors, Ford, and Chrysler), have come forward in recent weeks with a sophisticated scheme to legally take over political control of the Detroit metropolitan area and its five million residents.

The scheme is called "regional government," and the latest version comes in a Bicentennial red-white-and-blue package, couched in the facile language of "progressive liberalism" and served up by a white knight named Kent Mathewson, president of a corporate-backed Troy think-tank called the Metropolitan Fund.

Even as the dailies gave generously of their space to help Mathewson launch the campaign to sell the new regionalism to the public, former Michigan House Speaker William D. Ryan, the dean of the state legislature, was proffering the required legal support in H.B. 5527.

Regional government is the perfect "non-partisan" issue. To question it is to appear to oppose progress, co-operation, efficiency, and economy. And with half a million suburbanites commuting daily to the city to work, shop, and eat, plus 170,000 Motor City residents commuting in the other direction, planning of many essential services can obviously benefit by regional coordination. The question is who would control the massive new apparatus, in whose interests it would be used, and what impact it would have on Detroit and the 249 other communities that would be compelled by law to participate.

If approved, the plan would return Detroit's black majority, only now beginning to take control of the city, to their former minority status, and could ride roughshod over independent-minded suburban governments as well. It would

create a vast new bureaucracy more elitist and inaccessible—and probably more cumbersome and inefficient—than anything Michigan has seen before. Power to determine the destinies of the region, and its various communities and populations, would be vested in a 41-member regional council, twenty of whom would be appointed by the governor.

Elected members' constituencies could be as large as half a million people, compared to 200,000 for a state senator.

The new economic and political base of the region would be the so-called

"Midtown Ring," the big white donut of suburban commercial, industrial, and residential development encircling the city—leaving the hole for blacks, deprived of their political power and their tax base.

The regional agency would have zoning powers over the corporate-owned land in the suburbs and would

control federal funds flowing into the city. The Big Three and their colleagues—among them other huge corporate concerns, the banks, and the utilities—would in fact gain through the regional council a virtual monopoly on services in the region. The council's chairperson, hardly an independent figure at \$10,000 a year, would have final say on regional police and fire protection, parks and recreation funding, road maintenance, waste elimination systems, and the water supply. As a federally-designated regional planning agency, the new authority would control where new residential and commercial projects were built and how federal funds were doled out to its communities.

With the advent of the present plan, the interests behind the Metro Fund would have the simplified task of having to influence only 41 people (half of them appointments), rather than the often balky network of 250 governments they must deal with now. The trouble with locally elected officials, from the Big Three's point of view, is that they may see their first responsibility as being to their constituencies, with giant financial interests coming second. Ford

continued on page 5



• THE INSIDE DOPE •

• **CONSPIRACY?** — An impressive array of experts on assassinations, intelligence agencies and right-wing subversion converge on Ann Arbor Nov. 2-4 for a three-day teach-in on "The Bi-Centennial Dilemma: Who's In Control?" For a complete rundown, check [pgs. 6-7].

• **ABOVE & BELOW GRADE** — Sooner or later, it appears, Detroit will have a regional mass transportation system. What chance for SEMTA subways and rapid transit in the near future? Dennis Rosenblum looks at the current prospects on [p.5].

• **IFFY SEZ** — Did Sara Jane Moore's bullet actually pass through the cavity between Ford's ears? Will the South End behave itself following a visit from the Pres' bodyguards? Will Jack Ford turn daddy on? Iffy the Dopester tells all, [p.2].



• **MUSICAL RENAISSANCE** — The live scene is enjoying a new boom in Detroit — and John Salvador's Showcase Theatre and Chuck Lowman's Westside Club are right in the middle of it all. Kulchur Editor John Sinclair recounts their "long, hard road" to, hopefully, lasting success. [p.11].

• **PEOPLE'S SYMPHONY** — the musicians of the Detroit Symphony, struggling to gain control of their creative environment and at an impasse with management, are running their own show now. See [p.10].

• **WHAT'S GOING ON?** — If it's halfway hip, you'll find it in The SUN's carefully culled compilation of cultural happenings all over the Detroit-Ann Arbor area, starting on [p. 16].

Regionalism: The Hidden Agenda

THE SUN

For the better part of this century, Detroit's economic life, and the physical character of the city, have been determined by the needs of the automobile industry. Because of the need to sell cars, industry used up the lives of millions of workers on the lines, fouled the air and the river, and criss-crossed the city with highways. The auto industry ruled Detroit's destiny through its wealth, its jobs, and its influence over politicians.

In the past twenty years, the car has become even more crucial to the life of the area as whites consumed by racism ran from blacks in the city. Deserting with their businesses and tax dollars, they left behind an urban wasteland which they dealt with as little as possible. At the same time, they threw up a vast suburban sprawl studded with shopping centers, office complexes, and industrial parks.

Until the most recent mayoral elections, the Big Three and other white corporate interests managed to maintain political control of the city while building a new power base in the "Midtown Ring" encircling Detroit. The election of Coleman Young as mayor posed the most serious threat to that control since the rebellion of 1967. It became apparent that blacks were willing and completely able to take charge of the ravaged city they were stuck with, and the Young administration has now begun to demonstrate that they are quite capable of making it liveable again.

But the Big Three and their colleagues aren't ready to turn the city over yet. They have benefited greatly from its labor force, its services, and its consumer market. Control of the city is still essential to their control of the region. So they have come up with a clever plan to get it back.

A corporate-funded think tank called the Metropolitan Fund has proposed a plan for a regional government that would again make blacks a political minority and give over to the corporate giants effective political control over all of southeastern Michigan. They have put forth a personable, "progressive"-sounding young man named Kent Mathewson to begin the job of selling their program to the public, and they have introduced the necessary legislation in Lansing to turn their scheme into reality.

Regional government, to a significant degree, is an inevitability. But it matters very much who runs it and how accountable its decision-makers are to people who live here. Judging from past performance, it would be a serious mistake to allow the Big Three to plan the region the way they "planned" the city. The metro area doesn't need another distant bureaucracy to usurp the functions of locally elected governments. Mayor Young's administration deserves the chance to continue its efforts to turn the city around—efforts that would be severely hampered by the proposed new structure.

The Metropolitan Fund and its backers seem quite willing to sacri-

fice what's left of democracy for what they call "efficiency." The existing plan would simply place more power in the hands of those who have too much power already, while taking it away from those who are just beginning to gain it after a long struggle. If this outlook is "uncooperative" or "provincial," so be it. Thanks, but no thanks, fellas.

Next: Natural Gas "Shortage"

Remember the gasoline/energy crisis? It turned out to be more of a profit crisis for the giant oil multinationals. The mass public media mind was successfully manipulated to accept a doubling of the price of gasoline due to what has now been documented as a mythical shortage.

Well, the test-proven strategy is once again being spread on the public by the natural gas companies. *Voila*—there's a natural gas shortage. Get ready, folks, we're going to have to double the price of the stuff. After all, why should home heating oil bring twice the price of natural gas? It's time for a little equality.

Already the "gas shortage" commercials are popping up on the tube, showing romping children stopped deadpan: "What will Johnnie do when the heat runs out?" Stories are spreading across newspapers: "More Layoffs Feared Due to Gas Shortage." Whitey Ford, our beloved puppet-commander, is naturally pushing for—what else?—decontrol of natural gas prices.

Haven't we seen this movie before, Virginia?

NARC:

This is Dennis of Toledo. He's been identified positively to The SUN as a "freelance" informant who works a variety of undercover drug cases. Most recently, Dennis was a key informant in the federal roundup of small-time dealers in the Ann Arbor area, working with another narc named Jerry Mateoli. If Dennis spent most of his time busting large-scale heroin dealers, we would never think to run his photograph. Instead, he spends his time arranging for the harassment of marijuana and other small-time dealers whose activities should not be the subject of covert overkill by the police.



Ladies & Gemmen:

Well, I must say that it does this old heart good to be back in print again. The perils of fame, however, have made their intrusion into my life for the first time in a score o' years—since the last SUN, I can hardly walk down the street without being accosted by admiring fans. Anyhow...

Had the occasion to visit with our president, **Whitey Ford**, last Friday when he stopped by Cobo Hall. I wuz concerned about his health—as y'all recall, I revealed in the last column both his lobotomy and the fact that in the last assassination attempt in San Francisco, the bullet had actually entered his body, passing in from one ear to out the other, and I noticed that as he got on the helicopter in Washington he bumped his noggin on the door. I wanted to know if it was the effect of the operation, or whether it was the breeze from the passing bullet titillating his inner ear that caused the dizziness. So after the press conference at Cobo—an affair, I might remark, that was notable for the usual obsequious vapidness of reporters' questions surpassed only by the knuckleheaded answers from The Chief—I caught up with The Prez at the intimate tete-a-tete with millionaire socialites at the Ponchartrain afterwards. "Whitey," I sez, "I got some questions fer ya." "Iffy," sez Whitey, "It's been a long time"—he wuz interrupted by his wife **Betty** who up and put her hand in his pocket right about that moment—"Anything you want, shoot." At that moment, hearing that word, a phalanx of secret service agents swarmed about the presidential personage, and in obvious emulation of the First Lady, they had their hands in each others' pockets too... so I made my way back to the Shelby to write this up. If ya ask me, I say Whitey is a perfect president to have in the year 1976, in the historical tradition of Benjamin Harrison, Millard Fillmore, and Calvin Coolidge, and we all oughta be grateful that, even with his injuries, he is serving his country—serving it right up on a silver platter to his buddy Rocky.

Speakin' of the Secret Service, those fellas in their dark goggles paid a little visit to the publishin' offices of the *South End*, which is put out every day down at the Wayne campus. Seems they were a

tad concerned about a contest the paper run which asked the pointed question, "Where will Jerry get it?" Wellsir, if they didn't take the poor editor and the paper's adviser into an office and shut the door, may my whiskers fall out. After throwin' a good scare into everybody, and most likely tellin' 'em not to ever do that again, the feds attempted to slip away unseen. But before they could melt back into the anonymity from which they came, one of Iffy's inconspicuous but ever-present agents snapped the picture here. Must be a better way to make a livin', huh, guys?

Ol' If I can understand why you get so worked up, though. It's been a tryin' year for our chief exec, no denyin' it. When he's not gettin' shot at by some riled-up citizen, some member of his immediate family is puttin' him in a compromised position with a chance remark. Why, no sooner had Jerry recovered from wifey's lettin' it slip it might be OK with her if young **Susan** kicked up her heels a bit, than young **Jack** came right out and admitted messin' around with hemp. Don't take it so hard, Jerry, he coulda joined the SLA, y'know? Heard it's good for headaches, too, yer honor. Hope Jack brings some extra next time he comes through. Even Iffy's had



President's men exiting South End

photo: Chuck Macdonald

trouble makin' a score lately. Thought the "dope capital of the Midwest" was supposed to be around here someplace.

Until next time, this is Iffy the Dopester leavin' ya with this thought: What ambitious young *Free Press* reporters, known in the copy department as "the power whores" have been seen lately in the company of a former defendant in the 10th Precinct Conspiracy Trial? Iffy won't tell.

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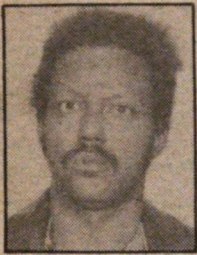
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Writers Wanted

The SUN is looking for competent journalists, particularly individuals with a strong social consciousness and a grasp of present-day urban issues and realities, to take on free-lance assignments on a commission basis. We also need capable, diligent researchers. All will receive decent remuneration for their work. Submit resume and samples of your work to Derek VanPelt, Editor, The SUN, P.O. Box 7217, North End Station, Detroit, MI 48202.



10th Precinct Conspiracy Trial Why Happy Battle Is Insecure

By Pamela Johnson

One day in August 1969, a good-looking 30-year-old black man named Milton Battle drove his stake-bed truck up to a lawn mower and engine repair shop in Farmington and made the acquaintance of the proprietor—a shuffling, sleepy-eyed little man with heavily greased black and grey hair named Guido Iaconelli. Battle said he'd been looking everywhere between Lansing and Detroit for someone who could fix the concrete saw that he needed for the construction work he was doing on a country road job.

Guido said he could fix it. Battle said he didn't have enough money on him at the moment to pay for the repair job. Guido said he would trust him for it. Two weeks later the black man returned to pay his bill.

And so was born a "very nice friendship" between Battle and Iaconelli, according to Guido's wife Julie, who testified last week in behalf of her husband at the 10th Precinct conspiracy trial in Recorder's Court—where nine Detroit policemen and seven civilians, including Iaconelli, stand accused of conspiring to sell narcotics and obstruct justice.

The prosecution had finally rested after three months of testimony, and the defense had opened with Iaconelli. He was scheduled to be followed in turn by each of the 15 other defendants who choose to offer a case in their own defense.

According to Julie Iaconelli, a large, pleasant-faced mother of four, she really ran things at the lawn mower shop. The complexities of business were simply beyond her husband—who, she says, can read and write only his name, her name, and the words "hi," "hello," and "I love you."

The prosecution contends Guido, nevertheless, soon became Milton Battle's cocaine supplier. Battle decided that selling illicit drugs might be considerably more lucrative than cutting lines (to be filled with tar) in the county's newly-poured cement roads. The Iaconellis maintain that Battle was nothing more than a regular customer at the lawn mower shop and a good friend who frequently visited their Farmington home and attended family parties.

Yes, said Julie, Guido often took off for an afternoon or an evening with Battle and once made an overnight plane trip with him to Philadelphia. But her husband, she admitted, had a "weakness" for the attractive women in Battle's social circle, and the trip to Philly was for the purpose of buying Milton some shoes. "Greedo," as earlier witnesses often called him, has been driving a series of brand new Cadillacs for the past several years, even though Julie says their financial situation has often been unpleasant.

The prosecution suggests that Battle used the Iaconellis' business to launder some of his ill-gotten gain. Julie and Guido say the \$20,000 Battle loaned them (listed in the company records under someone else's name because Battle "didn't want the IRS to know") was needed because their creditors were angry and impatient.

Only the jury, of course, will officially decide where the truth resides. But if spectator reaction is any measure, then Guido's performance upon taking the stand in his own defense certainly did nothing to hurt his chances for acquittal. Indeed most of those present felt the little man's earnestly projected image of a naive, impoverished and contrite philanderer might well have turned the tide for him.

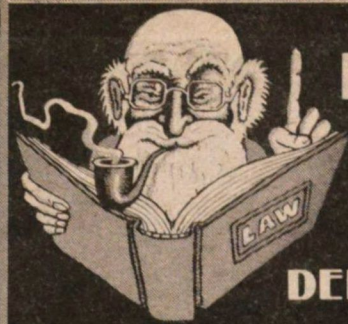
Dressed as he invariably has been for the past several weeks in baggy plaid trousers, a rumpled mustard sport coat and a yellow tie that reached only half-way to his waist, Guido said he's always thought that narcotics only came in "water form." He ducked his head in comic embarrassment when describing a scene in which he came upon Battle in bed with a couple of girls "with only bras and panties on."

When asked about Wiley Reed, his primary accuser during prosecution testimony, Guido said quickly, "I never seen the man in my life."

"Are you sure about that?" asked his court-appointed attorney Michael Sapala.

Said Guido: "I hope to die right where I'm sitting if I'm lying."

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IFFY ON THE DEFENSE

Last week the Ol' Iffster meandered his way down to G-1, the courtroom in the basement of the Frank Murphy Hall of Justice where the 10th Precinct Trial is holdin' forth, just in time to see the defense startin' its case. No soon had I got there than I noticed this official-looking statement posted to the door of the courtroom:

OFFICIAL DOCUMENT

By Order of: The People of the State of Michigan

A Motion is hereby submitted, and granted, on this eighth day of October, 1975, to wit:

That a directed verdict of "not guilty" shall be offered any civilian defendant in "The State of Michigan vs. Iaconelli et al." [editor's note: the official designation of the 10th Precinct Trial] whosever shall take it upon himself to dispose, in a manner deemed permanent, and fitting, of one Lee DeChamps (a.k.a. "Da Chump") for the crime of criminal boredom.

Suggested means of disposal: Drowning in a vat of warm spit.

THIS IS A TRUE BILL

Signed, John Doe, For the People of the State of Michigan.

Wellsir, no sooner had I got myself into the proceedings, than I realized the reason for such a notice. Lee DeChamps, who is the defense attorney for Harold "Boo" Turner, one of the civilian defendants charged in the case, was rantin' and ravin' in all sorts of picayune tangents about this and that, all in a most pompous style, such that any observer couldn't help but think that he should either be charged with the crime of criminal negligence to his client, or at the very least he should be deputized by the prosecution, whose interests he wuz servin' down to the letter. Not that he is in the company, in his fellow defense attorneys, of such sterling counselors—many of 'em seemed more like they belonged in the trial of Alice in Wonderland. Now, I've seen bad lawyers in my time—seen some o' the worse of 'em, in fact—but these guys really take the cake, if ya know what I mean. I can only surmise that the state bar exam is a whole lot easier to pass than in my day, or that these guys paid off the bar examiner enough to retire to

continued on page 23



Kathy Kozachenko

The Great CDRS Hassle, Continued

By Joe Davis

The Ann Arbor City Council, torn for almost six months by a protracted political blood-feud, is still deadlocked over how to spend \$2.1 million in federal Community Development Revenue Sharing (CDRS) money this year.

They may not break the deadlock before they confront a larger issue: black Democratic Mayor Albert Wheeler's proposal for a showcase city Human Services program that could attract more than \$12 million in federal funds over the next three years.

Wheeler, a veteran of 25 years of civil rights campaigning, was elected Ann Arbor's first black Mayor in April—largely on the strength of his promise to give the city an innovative department-level nerve-center for "human services" like job training, health care, neighborhood youth groups, legal aid for the poor, anti-discrimination efforts, minority business loans, and special aid to groups like the elderly and handicapped.

If approved, it could be the first time in the city's history that a separate department devoted to a coordinated approach to essential human services had as large a budget as the untouchable Police Department.

Wheeler's election victory seemed to have swept in a

six-vote "new majority" of five Democrats and Human Rights Party member Kathy Kozachenko. Ann Arborites thought that Kozachenko, a quasi-socialist, could be counted on to join the rock-solid Democratic bloc to defeat five hard-core Republicans on progressive social issues.

But late this September, when it came time to vote on CDRS money, Kozachenko proved to be a capricious swing-voter.

As a warm-up exercise, each of the three parties tried to pass its own program and was perfunctorily voted down by the other two.

Then Kozachenko, for reasons known only to herself, cut a desperate deal with the Republicans, voting for a CDRS budget that included about 10 Republican dollars for every one proposed by the HRP. The audience in the Council Chamber gasped audibly at this feat of political acrobatics.

Kozachenko publicly justified the bargain by claiming it was the only way to get immediate funding for a number of small community projects that would face bankruptcy without it. Yet she had voted against an earlier Democratic

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Mayor Al Wheeler

[EDITOR'S NOTE: The Community Development Revenue Sharing (CDRS) program is the most recent version of the federal government's "revenue sharing" concept, first introduced by the Nixon administration. As Nixon's domestic lieutenants hacked away at what remained of the "Great Society" anti-poverty programs initiated under Kennedy and Johnson—including the Office of Economic Opportunity, Model Cities, Legal Aid, and so forth—they offered to make up for the lost funds by returning a share of federal tax dollars to the local communities who originally paid them. The concept was billed by Nixon as part of his "new federalism," supposedly returning "power to the people," as Dick put it at the time. The hoped-for effect, of course, was that the federal government would back off from its commitment to poor people and that conservative local agencies would use the money for other purposes.]

Patty Dolls, Squeaky Guns & Cleavers

By Ken Cockrel



Former President Nixon will hold a press conference, during which he will declare Squeaky and Patty "guilty as charged" and demand certainty of punishment.

Winter steps out of autumn's closet, chasing away the last vapors of a radiant summer and forcing us to seek diversions inside our home.

The old standby, the TV set, is ready with a "new" season of "police stories" interspersed with situation comedies that show life in our land as it really is.

The "Jeffersons" are back, with new coiffures for the women and the same zombie humor that kept us in stitches last year. "Christie Love" ran afoul of the rocky shores of religious conversion, leaving a vast gaping void in our lives which is only barely filled by "That's My Mama."

The need for scathing social commentary will be met by "Good Times." Pay particular attention to the incisive asides of young Michael, the pre-pubescent kid militant.

The subversives among us can watch Mel Brooks' zany new comedy, "When Things Were Rotten," for clues as to the direction of the "New Populism" that is sweeping the political horizon. Twitter with excitement as the evil "establishment," in the person of the sheriff of Nottingham, is shafted by the irrepressible Robin Hood and his merry band of proletarian revolutionaries.

Arm yourself with aerosol cans to slay the encephalitis-carrying mosquitoes who hover about your heads as you try to concentrate on the heroics of the S.W.A.T. crew.

Those of us who seek to comprehend the origins of class privilege in the "Great Society" can tune in on "Beacon Hill," thus getting a first hand perspective on the corrosive effect that great wealth has on the genteel nobility that charts the nation's destiny.

If the regularly scheduled fare is not to your liking, do not despair. The capture of Patty Hearst should carry us through the fall and winter months with suspense and drama galore. Already Patty Hearst dolls are being

readied for marketing. The dolls will be available with two changes of clothing. One outfit will be a gray camouflage combat outfit, cut in the current ultra-chic Chinese fashion. Our children will be instructed to dress their Patty Hearst dolls thusly so as to play urban guerrilla.

Gray was chosen as the color—the instructions inform us—so as to conform to the pollution-laden air and soot-streaked skyscrapers that constitute our urban terrain.

When Patty goes to court, the doll can shed her martial attire and appear as the rosy-cheeked daughter of America's ruling class.

The doll will be outfitted in the latest sweater-skirt-boot combination, with one "kinky" touch—a T-shirt boldly emblazoned with a multi-colored likeness of Charles Manson on the front.

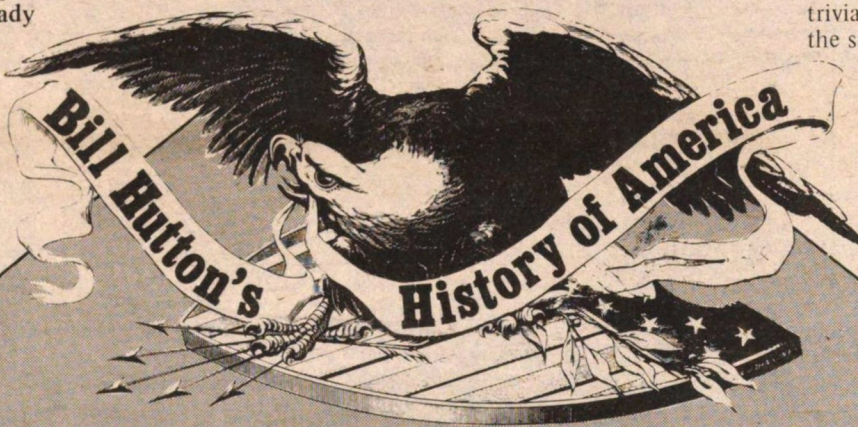
If America's fascination with exotic trivia overdoes it on the Patty Hearst caper, change channels and check in on Lynnette "Squeaky" Fromme.

If it is the squeaky wheel that gets the oil, then prepare for America's newest pop slogan, "Oil Squeaky."

Imagine the turmoil in our shopping centers as Christmas approaches. TV-inspired children dragging their parents down the aisle of J.C. Penney's, as the shelves sag beneath the weight of red-robed Squeaky dolls on one side with Jerry Ford dolls garbed in bullet-proof vests on the other side.

Featured in the toy department, one row over from the "Jaws" T-shirts, will be toy replicas of Squeaky's .45 calibre automatic with a permanently inoperable slide mechanism to allay the concerns of those who oppose violent toys.

Talk show interviewers will lament their inability to compete with CBS News executives as Patty and Squeaky receive huge checks in return for exclusive interviews with Mike Wallace.



The Eisenhower Years

Eisenhower spent Sundays in the attic of defunct seltzer bottling factory trying on old hats & whistle Army songs. He was happy. He found a old map of Madagascar and wondered if it'll be worth anything. The he heard the nightwatchman coming up the stairs and he hid behind a mandolin.

"Who's in here?" said the guard beaming his light around the room. "I heard a little noise up here. Come on out."

"Here I am," said Ike standing up.

"Why it's Ike Easyhower," said the man take his light away from President's eyes. "What are you doing here?"

"Sherman Adams and me well we just come up here actually for ideas some times. It's O.K."

"Sherman Adams drives a Buick, don't he?"

The two men moved over and sat on a dusty trunk.

"I've decided," said Ike, "that we need well we really need less government in business and more business in government."

"Give the people what they want, Pres!"

"We gotta tighten our control on the Communists actually."

"Here here!"

"And we finally got to face the Negro I think."

"We gotta face him."

"It's time to give your Negro an even crack I'm pretty certain in that regard."

The guard laughed and said he sure enjoyed being next to the President. The President brought a bottle of green juice from his pocket and the men shared it. They became very small. Eisenhower led the guard to a small mousehole and the two men entered.

They passed gleaming rows of new cars with big price tags say \$\$\$\$\$\$\$ tied to bumper. They walked through rooms of square boxy furniture and men with slick hair advertise products of TV. They passed a giant size poster of Marilyn Monroe. They watched the Sputnik go up. They watched Bobby Thompson hit a homerun against the Dodgers. They ate snow cones. They saw Norman Mailer and Jack Kerouac Indian wrestle in crummy old bar. They saw the Cisco Kid eating a box of Fab Soap.

"I like Ike," said the guard as the men walked through the rooms. "I've always said that. I've always contended—"

"Shadup!"

Ahead, Mamie sat on white leather bar stool. She wore combat boots and thick belt; nothing else.

"Gives me a hard-on every time I see her like that," said Ike. Ike went over and gave Mamie some head. The nightwatchman turned away saying, "Oh dear, Oh dear. . . ."

"Now, where were we?" ask the President returning and whipping his mouth with starched napkin from Betsy Ross linen chest old mothball smell pine chest woman see through lacy curtains.

"These are important years," say the guard blinking.

"That's what I say."

Earl Warren became Chief Justice.

"That's what I say," Eisenhower repeated. "These are important times. It is within our power to help or hinder this country at this point like it is. I mean what I mean is about, well, is about your Communists. Certainly there is a system of which many have undoubtedly found themselves victims. However, all is not as bad as it sometimes appears here. Oh, I mean, well," scratches head, perplexed. "Well, it's like this. You have two countries. One's this way and the other is that. Shit, let's go get something to eat."

They chewed some crystals. They turned down a purple hallway and entered a room with ATOMIC BOMB written on the door. Forty insect-looking men in white coats and with electric penises were piling bombs against a wall. One of them approached Ike.

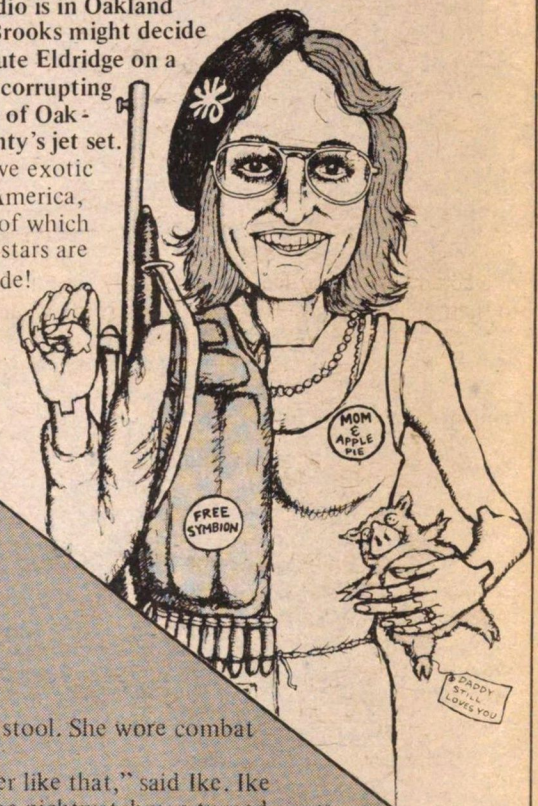
"We have more than anyone now," he said. "We got, shit, we must have a couple thousand of those babies."

"Good," said Ike "I brought the guard here down to see the operation we got going." "It's a cold war going on out there," said the scientist. "We got A bombs for you. We got H bombs. Whatya need?"

"Well," said the guard, "I'd love to see an H bomb. I mean I'd appreciate it. You know the kids and all. What they'd think. . . ."

"Set one off for the man," said the President joking, and then the men went into sterile room for instant coffee and hard buns.

The men ate their buns in the sterile room. Each bun had a center of GL 70 in it. They ate the GL 70 and then Ike and the guard left the rooms through the mousehole and sat on the attic floor. They drank red syrup and got back to regular size. They went to a show and after the show to a pitch 'n putt golf course where Ike scored a hole in one.



"Regional" Empire Scheme

continued from cover

and GM can choose and finance candidates, but they can't vote them in. The Metro plan would reverse the priorities, putting "the interests of the entire region," as determined by its most powerful institutions, first. City and suburbs alike could be easily steamrollered on any given issue.

The Metropolitan Fund, which brought Mathewson here from Salem, Oregon twelve years ago, has also spawned New Detroit, Inc. (through its former chairman, Joseph L. Hudson of department store fame); the present regional structure, the Southeastern Michigan Council of Governments (SEMCOG); and the Southeastern Michigan Transportation Authority (SEMTA). Just as many of the same interests organized New Detroit after the 1967 rebellion to ameliorate racial tensions in the city, the new regional government proposal offers a more sophisticated and comprehensive response to an even more serious "crisis"—the taking of political power in Detroit by its majority black population.

Despite massive postwar flight from the city, first by white residents, then by their businesses and industries, the corporate powers managed to retain political control of Detroit until the election of Coleman Young in 1973. Meanwhile, they had built a new power base in the so-called "Midtown Ring," circling the city from the downriver area to the Grosse Pointes.

Included in the ring are the gargantuan Fairlane Town Center, the Ford-owned city within the city of Dearborn; the Chrysler-owned Northfield development; Prudential Insurance's Southfield megastore; Town Center; and the GM Technical Center in Warren. Other "midtown" institutions include the super shopping centers of Southland, Livonia Mall, Universal Mall, Northland, Tel-Twelve, Somerset, Lakeside, Macomb Mall, and Eastland.

All these malls and mini-cities are presently regulated by elected mayors and councilpeople in dozens of small cities. SEMCOG, too, is comprised of elected officials at least theoretically responsible to their electorate. So the "civic leaders" have designed a new layer of government with power vested in a few officials, half of them appointed.

The "Midtown Ring" also suffers from the consequences of having built up too fast and too thick in its haste to escape Detroit's blacks. Fleeing industries have helped provide the tax base to pay for epidemic residential construction in the suburbs. But when the new cities, closed to non-whites, found they were still having trouble paying for essential services, they decided black dollars would be just as good as white.

Instead of taking the bait, however, blacks began

YOUR REGIONAL PLANNERS:

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"...for all of us, the problem of having to live in megalopolis will have to be solved in spiritual terms. The town planner cannot do our spiritual work for us..." — Arnold Toynbee, *Cities of Destiny*, 1967.

moving into stately old Detroit homes, developing loyalties to Detroit businesses, and running for important political offices. Their essential response to SEMCOG has been, "We'll sit down and discuss regional issues with you, but don't expect us to serve your meals." Now blacks run the city which includes the Art Centre, the Renaissance Center, the Fisher Building, the GM Building, and Wayne State University. They represent an increasingly powerful political and economic force, and proved it by electing Coleman Young.

The financial interests behind the Metropolitan Fund, currently pushing vigorously for a new regional government, would like to have all this back. Neither the city nor the suburban governments, however, are biting so far; the executive committee of SEMCOG has opposed the new plan. SEMCOG, which includes 104 voluntarily participating governments, fears such a "drastic" move and wants to hold on to the power it has now (primarily the power to study issues, make recommendations, and influence the flow of federal dollars to member communities). Urban specialists like John Musil, Director of Wayne State's Division of Urban Studies, aren't convinced the new structure would be either more efficient or more economical than the patchwork of local governments.

"Studies show," says Musil, "that the larger the bureaucracy, the lower the quality of services—as rated by the citizens—and the higher the cost of those services."

"House Bill 5527 would create another layer of government bureaucracy with greater inefficiency than SEMCOG," says William Cilluffo, executive assistant to Mayor Young. Cilluffo also points out that running for regional board chairperson or representative would be a costly proposition, and wonders who would pay for it. "Furthermore," he says, "who would take responsibility for the way the agency shapes up?"

Right now, Metro Fund publicists are likely to be less concerned with winning over local officials than with lobbying the state legislature and selling the general public. These are the people who will decide at some point whether the Big Three, the banks, and their fellow financial interests will succeed in their scheme to gain political and economic hegemony over Detroit and all of southeastern Michigan.

Derek VanPelt is the Editor of this paper.

SEMTA Lurching Toward Regional Transit

By Dennis Rosenblum

Maureen McDonald is a freelance writer who has previously worked for Detroit suburban newspapers.

Mass transportation plans for the Detroit area have always moved slower than even the city buses themselves, but a scheme to regionalize transit for the Detroit area came a step closer to reality in September when city, state and regional government officials reached a shaky agreement.

The deal is that the three-county Detroit region will get some form of improved mass transit if sale of the DOT (Department of Transportation) bus system to the Southwest Michigan Transportation Authority (SEMTA) is approved by Detroit voters (as required by the new city charter) and if the Michigan Legislature approves a plan to raise seed money needed for federal grants.

Planners are now giving priority to the Three Year Transit Action program, the initial stage of a comprehensive 1990 plan consisting of federally-funded express bus and rapid transit systems and state-funded commuter railroad improvements. Many who have heard similar talk in the past say that seeing is believing. And at this point the plan, like its predecessors, is about as certain as a quick exit from the Lodge to the Ford at rush hour.

Detroit Mayor Coleman Young has insisted that a portion of the system consist of subways and above-ground rapid rail systems, and has fought against any further expressway construction—which would encourage suburbanites to zip in and out of the city, while further eroding the city's declining tax base and dividing communities with concrete barriers.

"All plans on the books right now have the downtown portion and a substantial portion of the system in Detroit below grade [underground]," according to SEMTA project planner Jerome Rock. "The first three-year program doesn't even consider going to the city limits. It's a question of what we can start and fund in three years."

The first stage of the area comprehensive plan now includes subway stations downtown, above-ground transit along Woodward, Gratiot and Michigan, a downtown shuttle service and expanded railroad and bus service.

The plans, however, are still dependent on federal funds from an agency called the Urban Mass Transportation Authority (UMTA), which is waiting for the Legislature to approve a local funding plan. Governor Milliken has proposed a \$10 tax on each car sold within the three-county area, although there is already some opposition to this

idea. And UMTA officials have already expressed doubts about extensive transit plans for Detroit.

The city administration, meanwhile, has been hesitant about giving up its bus system until there is evidence that something better will take its place. SEMTA, however, has contended that it is empowered to operate all mass transit systems within its service region.

A regionalized bus system run by SEMTA would consolidate the current jumbled suburban bus routes and eliminate the need to transfer from one bus system to another. And any new "radial" (emanating from downtown) rapid transit lines, those most likely to have subways due to their higher "trip density," are sure to help commuters, mainly suburbanites, get to work in the city.

The issue confronting city residents at this point is how any transportation lines will serve Detroit residents traveling within the city—how they will improve on DOT service.

Spokespersons for the auto industry lobby, most recently American Motors Chairman Roy Chapin, have generally opposed transportation systems that don't require spark plugs. Chapin spoke out against a proposal by President Ford to allow use for rapid transit of some federal highway trust money, which is collected from gasoline taxes and traditionally earmarked for highway construction and maintenance. He also denounced plans for Detroit subways, prompting Mayor Young to suggest that Roy "has a nickel under his shoe."

Some suburbanites even charge that an underground subway would provide the perfect place for young blacks to rob them.

If SEMTA does eventually take over the city bus system, its governing board, according to the three-way deal, will be expanded to have five of 13 members appointed by Young, five by the Southeastern Michigan Council of Governments (SEMCOG) and three by the governor. The city currently has no direct representatives on the SEMTA board; Young has argued that the vast majority of buses run in the city and that the board should be structured accordingly.

But there's still no assurance that rapid transit will markedly improve inner-city travel, except, of course, that a Woodward subway would be faster than a Woodward bus for those who happen to have quick access to a station.

An Interview THE FALL

Reprinted from



On September 11, 1973, Salvador Allende Gossens, the democratically elected president of Chile, perished in a hail of machine-gun fire in the Presidential Palace in Santiago. Later reported as a "suicide" by the triumphant military junta,

Salvador Allende, September 11, 1973

the death of Allende culminated one of the baldest displays of imperial power of recent years. A conspiracy of the CIA, big business, international financial organizations, and right-wing elements in the Chilean military under General Augusto Pinochet (who once portrayed himself as a loyal Allende supporter) culminated in bloody reprisals against men, women, and children who were suspected of being to the left of the newly installed junta. The president's wife, Mrs. Hortensia Bussi de Allende, and her daughters were able to escape death only because they were not in the palace during the coup.

Late last year, Mrs. Allende visited the United States with an entourage of Chilean women, including Mrs. Moy de Toha, wife of the slain Chilean Minister of Defense, Jose de Toha. SUN Consulting Editor Ken Kelley began talking to Mrs. Allende when she paid a visit to the United Nations. "I have constant nightmares," she said. "I imagine my door is being broken down by machine guns. I feel the helicopters hovering over my house. I hear the butts of revolvers and rifles on the door. Such is the reality for thousands of my countrymen."

At the United Nations, Mrs. Allende was instrumental in getting the General Assembly to condemn the military junta for its violations of human rights and to appeal for the release of all political prisoners. The resolution passed ninety to eight, with twenty-five abstentions, including the United States. "The resolution has great importance for the people of Chile—it marks a great victory for us, and of course, a defeat for the junta," said Mrs. Allende.

The Allende entourage then spent several days in Washington lobbying Congress for a cutoff in U.S. aid to the junta and for help in discovering the whereabouts of the more than 20,000 Chilean political prisoners. Capitol Hill was far less receptive than the UN. Pat Holt, the chief of staff for the Senate Foreign Relations Committee, who had previously urged normalization of U.S.-Cuban relations, told Mrs. Allende that he could do nothing about the Chilean situation because "it is not U.S. policy to interfere in the internal affairs of another country."

"In our visit this time we haven't come to denounce, but rather to complain and demand," Mrs. Allende told interviewer Kelley. "Now we are not only speaking of our 20,000 imprisoned, but about the open intervention of the CIA and ITT, about the international plot confessed to by Colby, Kissinger, and President Ford."

SUN: Referring to Chile, Henry Kissinger once said, "I don't see why we have to stand by and watch a government go communist because of the irresponsibility of its own people." What is your reaction to this?

Allende: Besides its stupidity, it is very honest. Mr. Kissinger's words reflect not only his opinions, but those of the rulers of this "democracy." They reflect what he thinks of international treaties and a country's right to self-determination.

SUN: Do you think the Chilean people hold the American people responsible for the actions of the CIA and the United States government in Chile? And do you think that the people of the United States fully realize and understand just what happened in Chile in 1973?

Allende: I believe the Chilean people distinguish very clearly between the policies which led to the overthrow of President Allende and the opinions of the American people. But you must understand that the Chilean people don't really have any information. They only know what the government wants them to read in the newspapers. But the people of North America now know that a lot of money was spent by this country to overthrow President Allende's government. They know that, in addition to the \$8 million spent by the CIA, there were the \$400 million assets of ITT and other multinational corporations. Senator Kennedy has revealed Kissinger's approval of this intervention—which Kissinger had denied under oath to Congress. On September 12, 1974, Kennedy accused Kissinger of perjury, and of having acted, along with other members of the State Department, in a tendentious and deceitful manner in swearing that the United States had maintained an attitude of nonintervention in Chilean affairs.

It is interesting to note that, as a direct result of this "nonintervention," the junta returned to private ownership all the United States companies which had been nationalized by Allende's government. This list included Anaconda, organized in 1899 by Rockefeller Standard Oil interests and presently dominated by the Rockefeller family banks. And Nelson Rockefeller was appointed to head the administration's "investigation" of the CIA! It is ridiculous.

SUN: If you had been fully aware of the CIA's plans or of the extent of what the CIA was doing beforehand, could there have been a way to avert what happened?

Allende: I don't know if you can completely understand the tremendous power of the CIA. Its strength is so great that it would have been very difficult to defend ourselves from the avalanche that was approaching. Perhaps the only thing we could have done was to have a struggle that lasted years instead of a coup that lasted four hours. And I can't tell you what the outcome of that struggle might have been. You must realize that all the arms the CIA had given to modernize the military were suddenly turned against the Chilean people—to kill us.

SUN: Last September, President Ford said that \$8 million had been given to Chile because an effort was made by the Allende regime to destroy opposition political parties and opposition media. At the same time, CIA Director William Colby stated, "The CIA had no connection with the military coup in Chile in 1973. We did look forward to a change in government, but in the elections of 1976, by democratic political forces." What is your reaction to these statements?

Allende: The assertions of the president of the United States and the director of the CIA are absolutely false. Our Popular Unity government never limited liberties or the activities of political parties. Very few countries have had as much freedom of the press as we had in Chile, and the government wasn't even supported by a majority of the newspapers. We were a multiparty government and never thought of establishing a one-party state. So the pretext of the CIA for intervening in Chile—to defend democracy—is absolutely false. I wonder if Mr. Kissinger and Mr. Ford are concerned by the lack of liberty in Chile now that there is a military dictatorship there. There is no liberty in Chile now—the congress is closed and there are no unions. The coup was brought off by the most reactionary forces in the country, mainly the upper bourgeoisie and the armed forces. Many of the military men were trained in the United States, in the Pentagon and the Panama Canal Zone.

SUN: Who do you think received the CIA's \$8 million?

Allende: According to Mr. Colby, the

money financed the radio stations and press, especially *El Mercurio*, of the opposition. *El Mercurio* is the leading right-wing newspaper in Chile. Its owner, Augustin "Donny" Edwards, took up residence in Miami, where he was vice-president of Pepsi-Cola, during the Allende years. Its editor in chief, Rene Silva Espejo, was one of the leaders of the Chilean Nazi Party [Movimiento Nacional Socialista] in the 1930's; and its business manager, Fernando Leniz, has been made the junta's Minister of Economics. Much money also went to finance the truck owners' and businessmen's strikes. They paid the businessmen and truck owners, not the drivers, because otherwise, the strikes couldn't have lasted two months. What's more, the CIA money was multiplied several times over by being sold on the black market. But it wasn't just the CIA—there was also the economic blockade. This was when the international banks—the World Bank, the Inter-American Development Bank, the International Monetary Fund, etc., on which the dependent countries depend—cut Chile's credit so that we couldn't count on sufficient means to develop a normal economic policy.

SUN: There have been some charges that your government's mishandling of the ultraleft Movement of the Revolutionary Left [Movimiento Instituciones Revolucionarias, MIR], rather than the CIA, was responsible for the fall of the Allende government.

Allende: The problem of the MIR is a problem that any democratic country which allows all political forces to express themselves would face. This would never have led to

The Bicentennial Dilemma

The violent overthrow of the Allende government in Chile and the imposition of fascism in that heretofore democratic nation are only one example of the enormous power exercised, both within the U.S. and worldwide, by institutions operating effectively outside the Constitution—and in fact, outside legal, moral, or political restrictions of any kind. The intelligence agencies, multinational corporations, and organized crime have operated beyond the reach of the Presidency, Congress, and the courts, and all are adept at manipulating the media in order to camouflage this subversion.

Ann Arbor Teach-In

In order to increase public awareness of the activities of such institutions, the extent of their power, and their modus operandi, and to organize active opposition, an ad hoc group called the Ann Arbor Teach-In has organized a major conference at Ann Arbor's Hill Auditorium on November 2, 3 and 4. The conference is titled "The Bicentennial Dilemma: Who's in Control?" A series of seven morning, afternoon, and evening programs will bring together such internationally-known experts as Mark Lane on the JFK assassination, Donald Freed on the murder of Robert Kennedy, Jeremy Rifkin (director



Mark Lane



David DuBois

with Mrs. Allende: OF CHILE

Penthouse Magazine

the overthrow of the government and it is very naive to say so. The Chilean government relied on the maturity of the proletariat and on its great democratic tradition. With respect to the mismanagement of the government, I have to differ fundamentally. Any government, faced with the artificial difficulties we faced, that was able to increase its electoral support from 36 to 44 percent—which we won in the last election—wasn't mismanaged. Chilean political parties usually *lose* rather than gain support in off-year congressional elections.

No power in the world would intervene in another country if they believed that that country's policies alone would lead to its downfall. The United States had to intervene in Chile because it knew otherwise.

SUN: What is the current situation of the political prisoners in Chile?

Allende: There is a permanent body of prisoners who were taken during the first four months after the coup. These are political leaders, union leaders, and public employees—persons who had positions of confidence and officials elected by the people. There must be some 15,000 of these people in the entire country. But then there is a changing prisoner population that circulates among the various places of detention. Their numbers are hard to estimate; they are picked up, held for fifteen or twenty days, released, and then picked up again. It's really very hard to calculate how many there are, because generally they are people who have no particular political preference and they are picked up on any pretext. Their families are terrified and don't dare notify international authorities. Observers who have gone to Chile have returned stunned by the conditions.

SUN: What is the status of resistance to the junta in Chile now?

Allende: Our struggle is long, hard, and difficult. There is a broad resistance movement, an anti-fascist front ranging from Christians, Marxists, and non-Marxists to many people in the Christian Democratic party who now know that they were mistaken. You have to understand that clandestine work, under the conditions created by the military, is very difficult. The resistance consists of sabotage, work stoppages, and slowdowns. For example, there was a nitrate workers' strike and there was the workers' flooding of the coal mines at Lota. There's also the sabotage of the Hawker-Hunter jets. I believe the resistance is creating a multi-party program in which the fundamental aim is to attack fascism on a broad front—to attack the common enemy: military fascism. On the eleventh of each month people make a "pocket strike" and refrain from buying at stores. The junta was further isolated when a meeting of twenty-eight bishops in Santiago condemned them and above all, their economic policy of making the rich richer and the poor poorer.

But the free and democratic peoples of the world must also be aware that every dollar and gun given to the junta increases terrorism and crimes against the Chilean people. We don't pretend that those of us abroad can create some great liberating army to free the Chilean people. We believe the Chilean people will seek their own way. They need international solidarity—the support of the international community. And, as I've said, we want this to take the concrete form of denying aid to the junta, denying them credit and military aid.

The junta couldn't last without international support; there isn't any magic supporting their government—only the power of arms. From the moment that all military aid is withdrawn, the junta will begin to fall.

SUN: During the three years of the Allende regime Chile had the highest rate of inflation in its history. Many observers thought that civil war was threatening the country, and the middle class in particular was very unhappy. Weren't these conditions as responsible for the coup as the actions of the United States?

Allende: No, I don't think so and I'll explain why. We had a high rate of inflation, but wages and prices were adjusted to accord with rises in the cost of living so that the mass of workers never lost their buying power. Just the opposite, in fact—never had so much been sold in Chile. Now, the middle class was unhappy, but not because they lacked anything. They had the buying power to accumulate things; their houses were full of all kinds of things, but they were defending their class interests. Moreover, they had foreign support. The Popular Unity government did not fail; there would never have been a coup without foreign intervention. North American imperialism, the CIA, and international companies like ITT and Kennecott Copper are the principal parties responsible for the coup in Chile.

SUN: What is the present economic situation in Chile today, under the junta?

Allende: The junta has been returning everything that has been nationalized—that is, compensating or returning the mines, the monopolies, the landholdings. There is a very high rate of inflation, which the junta has been unable to control, and a high rate of unemployment, reaching a million persons. Some 500,000 public employees are threatened with the loss of their jobs by the decision of the junta, which says that they will be absorbed by private industry. But there are no new major investments in industry—*none*. A visiting Italian businessman recently described the Chilean situation very well when he said that the prices are on a par with Frankfurt, the salaries with Saigon, and that in addition there is great unemployment.

SUN: Why do you think the junta cracked down in such a repressive manner after the coup?

Allende: Because General Pinochet and the rest of the Chilean military is unable to govern. We could only compare it with the Nazis. In fact, I think that in Chile, *proportionally*, the massacre has been more bloody.

SUN: Every socialist government in history, in its first stages, has had to make an effort to consolidate the army and to form a centralized government. Some of Allende's critics have said that he put humanitarian sentiments above socialism, and they say that Allende's fall is proof that socialism cannot be elected. What are your reactions to these criticisms?

Allende: President Allende was well aware of these opinions when he took office. But he never attempted to transform the government into a dictatorship of the proletariat. He was elected on the basis of a program, and he fulfilled that program. He was preparing the people to advance to socialism. And he didn't expect that a foreign power would unleash its might against his government.

The term "destabilization," as it is used by the CIA, by Mr. Kissinger, and by others in the United States, is quite accurate—although it would never have occurred to me to use the word "destabilize" for "overthrow."

Our government was stable. It relied on the maturity of the proletariat. It was a government that counted on an army that called itself constitutionalist. I don't see, then, from an internal point of view, that the Allende government committed any error. Some people keep trying to apply a pattern to the Allende government—they say it was a Marxist government. But it *wasn't* a Marxist government; it was a government composed of some Marxists and of other progressives who supported it but were not Marxists. I think this is an error of international magnitude, one that is commonly made by our enemies. Instead of looking for the errors outside, where they really were, they place them inside. Of course, we had difficulties. How could we avoid them when we weren't receiving credits from abroad, when we were trying to incorporate hungry people into the system of consumption? But despite all this, the electoral support for the Popular Unity party grew at each election, and this was what made our foreign enemies desperate. It was obvious that to get rid of Allende they were going to need something more than an economic conspiracy. They needed a conspiracy of arms and the support of a foreign power in order to commit this crime.

SUN: What are the principal lessons to be drawn from the Chilean experience?

Allende: Well, we believed that, given our traditions, the forms of political participation, and the existence of a workers' organization in Chile, ours was the only country in which there could be a legal road to socialism, the so-called Chilean way. But

continued on page 23



Mrs. Allende in Detroit, 1973

Photo: Goya Barzelatto

of the People's Bicentennial Commission), Black Panther editor David DuBois, and a host of others, including Rep. Michael Harrington of Massachusetts, attorney William Kunstler, and John Marks, co-author of *The CIA and the Cult of Intelligence*. There will be sessions on assassinations, corporate manipulation, police repression, surveillance, and mind control.



William Kunstler



Donald Freed

Teach-In, 332 South State Street, Ann Arbor, MI 48108 (enclose a self-addressed stamped envelope). The Teach-In's telephone number is (313) 995-0404.

For a complete schedule of the Teach-In's program, see page 18 of the calendar

Who's In Control? . . . November 2, 3 & 4, 1975 . . .

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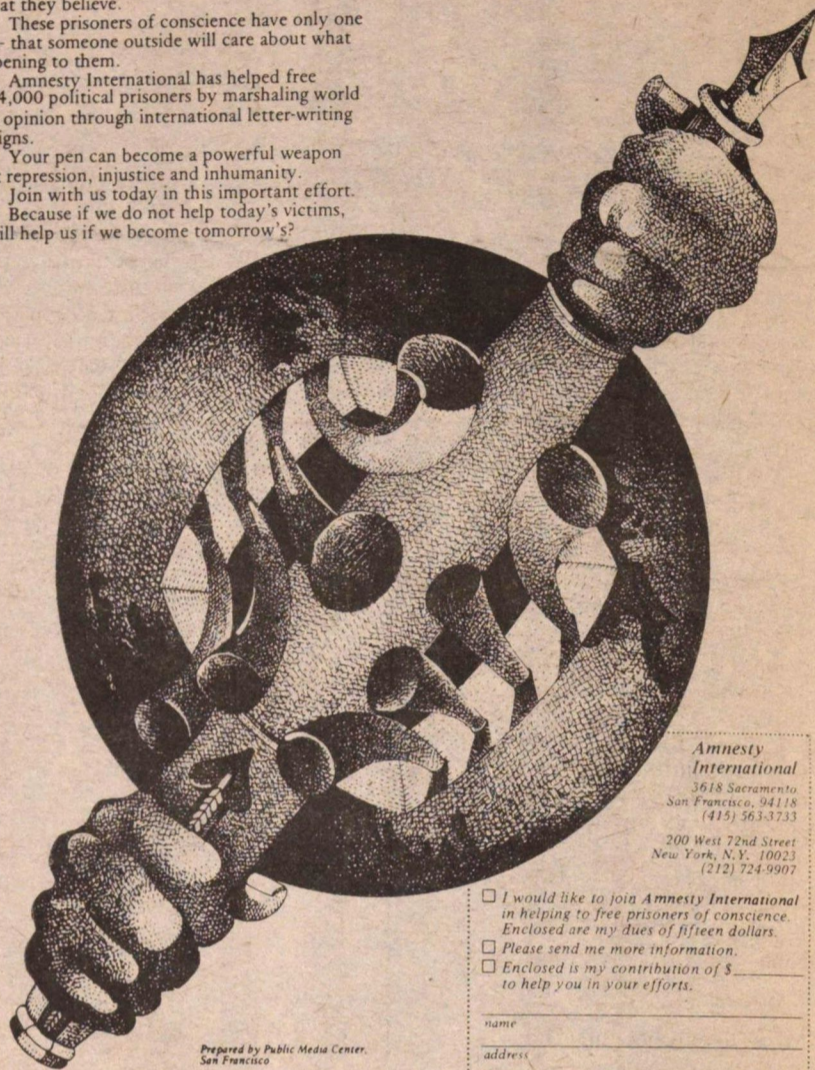
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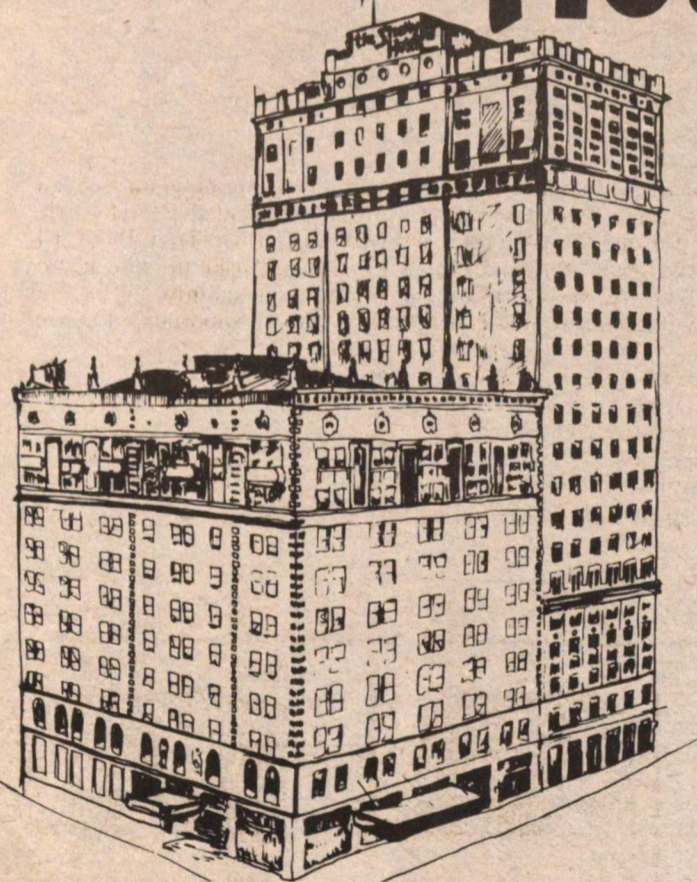
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THE SUN "KULCHUR"

FA

THE SUN "KULCHUR"

By Bill Adler

The huge, airy building on E. Jefferson that houses WGPR-TV, Channel 62, was jumping. Set designers and carpenters continued studio construction, announcers read through their copy in resonant voices, cameramen and editors reviewed taped reports fresh off the streets, wire service tickers chuckled, and phones rang and rang again. The building itself, eventually to house both WGPR-TV and WGPR-FM, was still under construction, and all the doors to all the rooms were open. There was a palpable sense of shared excitement and energy. After all, these workers were in on the ground floor of the nation's first black-owned and operated television station.

Consider that ten years ago there were no black faces on TV. To this day, only 33 of this nation's over 7000 radio stations are black-owned and operated. As of noon, September 29, 1975 Detroiters can tune in a station with an on-air staff that is 99% black, and what's more, a station which pledges that fully 60% of its programming will be conceived and produced by local black talents. Television has reflected an absolute white hegemony since the day it first winked on. Now Detroiters have a station that programs with their interests and unique viewpoints in mind.

George White, WGPR Vice-president of Programming, outlined the void that Channel 62 will fill: "There wouldn't be any need for a station of this type if things were running as a democratic society should be run. The problem with the general media, and this refers to TV stations too, is that they haven't considered us important enough. Therein lies the need."

Until ten or twelve years ago Blacks were represented on TV only by the likes of Amos and Andy. Came the heyday of the Civil Rights Movement and the diligent viewer could find the rare black face showing up on commercials and variety shows (good ol' Sammy Davis). It was a breakthrough of sorts when Bill Cosby, in 1965, was co-starred on "I Spy" (although it took the network three years to allow him any romantic interests).

1972 saw the advent of "Sanford and Son," starring Redd Foxx and occasionally written by Richard Pryor, which was the first primetime situation comedy show about working-class blacks as opposed to "Julia" which starred Diahann Carroll and depicted "respectable" black folks. Even so, "Sanford and Son" is hardly a hair above the rest of televised fare. With the exception of some locally-originated programming (like Project BAIT's) television is designed to appeal to what the executives conceive of as the "lowest common denominator" of the potential viewing audience, an ideal which tends to perpetuate the ignorance that abounds in America while using it as their justification for continued low-level programming.

Ironically, television is at once the most oppressive medium and the most potentially liberating. "Power," according to Huey Newton, "is the ability to define phenomena and make them act in a desired manner." People can only act on the information available to them and if you control the information flow you control their possible action too. Television executives, in collaboration with the federal government, know this and deliberately keep things low-key so as not to shake people awake.

WGPR-TV has the potential now for providing a real alternative, a rare opportunity indeed. The "Big City News," for example, plans to look events in depth which the other "news" shows brush off in 90 seconds. You can be sure that if there's another "riot"—as the white media termed the community response to the shooting incident on Livernois this past August—there will be at least one TV station on the scene with reliable,

level-headed reportage. Events in Detroit which are ignored by the other media will be covered on WGPR. Whites should find the approach a refreshing change as well.

How did this miracle, a community-oriented television station, come to pass? So far, every penny of the over \$4 million sunk into the station for its studio facilities, brand-new state-of-the-art equipment, and staff has come from the International Free and Accepted Modern Masons (also known as the Black Masons), a 350,000-member international black fraternal organization founded by Dr. William V. Banks, twenty-five years ago. Dr. Banks, a 72-year-old lawyer-minister, is president of both WGPR-FM and WGPR-TV. He said that the Black Masons raised much of the money by liquidating real estate holdings across the country. Originally they'd attempted to get bank loans to finance at least half of the project but were turned down cold.

"We fooled around with that for about two years," Banks said.

With Black Mason funding assured, Banks went ahead undeterred and applied to the Federal Communications Commission for a license. President (at the time) Nixon was fully behind their effort, according to Banks, and promised to do everything he could to help. After Nixon's removal, Ford likewise pledged support and, indeed, came through when the station needed steel to construct its antenna (now located at 8½ Mile Road and Meyers). At the time Banks was told that there was a 13-month backlog because the federal government was using most of the available steel. "Well," laughed Banks, "he [Ford] put through an order and within two weeks we had the steel."

As the area's eighth television station, there might have been some cause for worry concerning its continued funding and the search for the advertising dollar. But many advertisers have already recognized the specialized market represented by WGPR-TV, and both national and regional firms have bought time. These include each of the Big Four automakers, Sears, S.S. Kresge, Stroh's Beer, and many others. In addition, GPR offers a small business package that gives a rate break to

many local businesses which might otherwise never have the opportunity to advertise effectively on TV. (WGPR's revolutionary new portable cameras will also cut production costs in this area.) One can only hope that the WGPR-TV advertising and production staffs have more respect for their audience than WGPR-FM who aim their manic commercials at some mythic, mindless consumer. They might also guard against the explicit politics of the auto and oil companies infecting the programming.

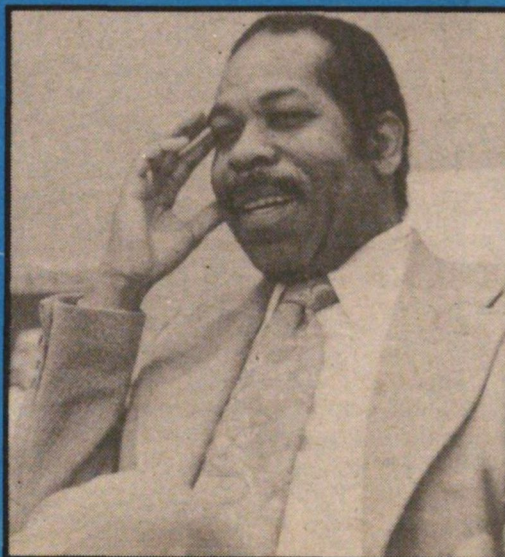
So what, in particular, will we see when we tune in Channel 62? The twice-daily "Big City News," for one thing. Former WWJ-TV anchorman Jerry Blocker heads a young, capable news team of 13 (most area TV stations make do with news staffs of 50 or 60). The "Big City News" has no obligation to the suburbs and consequently serves Detroiters with concentrated coverage of events of importance to them, events either overlooked or skimmed over by the other stations. (See related box.)

Approximately one week from now, as soon as their big studio is completed, Vice-president of Programming George White and the writers and producers who work with him will begin to meet the challenge of their announcement—that 60% of WGPR's programming will be locally-originated. The boldness and necessity of this design must be appreciated. Although the population of Detroit is 60% black, one can walk from one end of town to the other and find pitifully few movie theaters which run films

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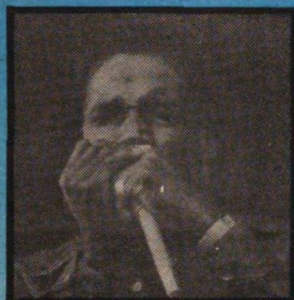
Paul Jeffries, GPR's chief camera operator



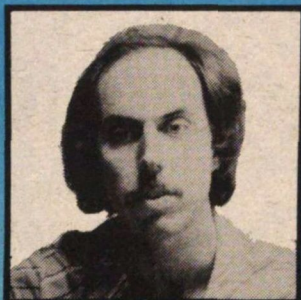
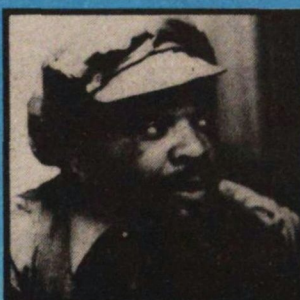
George White, Vice-President of Programming



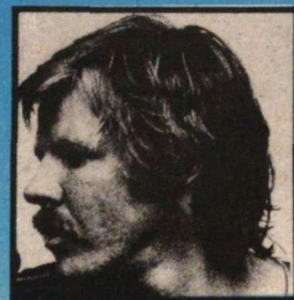
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Little Sonny, p. 15

John Salvador
of the Showcase Theatre, p. 11

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Danny Spencer of Mixed Bag, p. 14



Millie Jackson, p. 14

You Can Pull This Section Out!

We must apologize for the gremlin who got in the numbers and set up the wrong dates for Ohnedaruth John Coltrane in our *Vortex* logo last issue. The genius of modern music was born September 23, 1926, and passed from us on July 17, 1967, although his music was so powerful it sure seems he was here until 1973—at least!... Incidentally, our Ann Arbor readers may be interested to catch some of our 4-hour radio specials on the music of John Coltrane, broadcast on Sunday nights (11-3:00) over WCBN-FM (89.5), where your humble commentator serves as "guest scholar in residence" for the "History of Jazz" series. Three Coltrane programs have been laid so far (**Early Trane**, "The Atlantic Years," and "The Quartet: Part I"), with four or five to go over the next few months.

They're mixed in with specials on other artists (Jackie McLean and Sun Ra coming up soon) and the occasional "Selected Works" shows, spotlighting assortments of great jazz music from the past 30 or 40 years. . . . If you happened to hear our snaky SUN radio spots on WJZZ, WHNE, or WWW last week you might want to know that they were scripted by Ron English and spoken by English and Jim Slayden; production by Bobby Bass at WJZZ-FM. A big SUN smile to all concerned. . . .

CONGRATULATIONS to John Lennon and Yoko Ono, who celebrated John's 35th birthday and the birth of their



Richard Pryor



Lily Tomlin

first child, Sean Ono Lennon, on October 9th. And Lennon's recent victory in his immigration hassle, which means he'll be able to live in the U.S.A. as he has for most of the last five years, is grounds for yet another heady celebration. The poor guy didn't know what he was getting into when he came out to Ann Arbor in December of 1971, but it looks like he's finally gotten out of it. Sorry 'bout that. . . .

AROUND TOWN: Tribe is out, guitarist Earl Klugh is in at the Pretzel Bowl for a couple of weeks, until the Lyman Woodard Organization returns for another stay at the Highland Park showplace. . . . Meanwhile, Secret Life (featuring the dynamite keyboards of Gary Christa) moves into the Wed-Sat slot at JJ's Lounge in the Shelby Hotel, downtown. . . . Congrats to the hottest rock and roll band in town, RIOT, on opening the Isaac Hayes show at Olympia last Sunday. . . . The Chi-lites open at Henry's, on the Fenkell Strip, as this paper hits the streets, and continue through Sunday night. . . . Blues veteran Louisiana Red hits the Raven Gallery next week, Oct 21-27, while Detroit's own Little Sonny (Willis) spent the weekend at Ethel's on the east side. The Mack Avenue blues spot also has the great Sam & Dave coming in before the month is over. . . . Erma

Franklin, best known for her original version of "Piece of My Heart" and her sister Aretha, will be heard singing again, in the chorus of Ron Milner's new

play "Season's Reasons," opening at the brand-new Langston Hughes Theatre Thursday, October 17. The Theatre is located on Livernois just south of Davison. We hope to bring you a feature piece on Ron and the Langston Hughes Theatre next ish. . . . Laff fans have some great live comedy to look forward to: George Carlin at Masonic, Oct. 18; the magnificent Richard Pryor in the same temple, Oct. 26; Proctor & Bergman at Ann Arbor's Hill Auditorium, Oct. 27; Martin Mull at the Showcase Theatre later this fall; and on Nov 11, dear friends, Detroit's own Lily Tomlin returns! . . .

ON THE ROAD: The Motor City drummer Johnny Bee (Mitch Ryder & the Detroit Wheels, DETROIT, the Rockets) headed for the west coast once again, this time to make a month's worth of live gigs with one of our favorite musicians, the one and only Dr. John. The last time he was out there (to cut The Doctor's new LP, out next week on United Artists) the Bee worked a UA promo party with Dr. John's Rizum & Blues Revue in a band which also included saxophonists Leroy "Hog" Cooper, Ernie Watts, and Clifford Scott, trombonist Frank Rosolino, Ronnie Barron on keyboards, and the great Boudreaux on the other set of drums. Whew! BBC filmed the set and the inevitable "jam session" afterwards, which had this all-star aggregation joined by Joe Cocker, Eric Clapton, Steve Hunter (Bee's former stable mate in Mitch Ryder's DETROIT band), Minnie Riperton, and the ever-rocking Ringo Starr on second drums with the Bee. . . .

Former WABX-er Dave Dixon, until recently the repulsive host of an all-night TV movie program somewhere in Florida,



Ron English



War

was seen in town last week with local producer Harvey Ovshinsky (founder of the old Fifth Estate), who's trying to get the old Night Tripper on the tube here in town somehow. From everything we've heard it'd be a boon to all concerned. . . . Speaking of the small X, rumor has it that longtime strong-man John Detz is out as station manager there, which means either that his superiors at Century Broadcasting Corp. need his services full-time at MOR/rocker KWST in Los Angeles, or that someone finally realized that Detz ran out of vision five or six years ago and has just been winging it ever since. . . . And also in L.A., Detroit's own Spanky Wilson, the Westbound 20th Century singing star whose home base is manager Cornelius Watt's Club Mozambique, did a stand at the Parisian Room, opening to standing ovations. . . . The Motor City's Metro Audio mobile unit motored over to Chicago again for three more days with WAR, recording material for their next album. WAR'll also hit Cobo Hall

here, Sunday, Oct. 26. . . . IN THE STUDIOS: Dynamite saxophonist Norma Bell cutting demos for A&M Records over at GM Studios with Ron English, Mahavishnu bassist Ralphie Armstrong, and more of the Motor City's fastest young musicians. . . . The New McKinney's Cotton Pickers laid down their third self-produced and self-released LP at Jim Bruzese's Pampa Studios on the northeast side last month. You can—and should!—catch this exciting big band at Cranbrook's second "Detroit's Jazz Today" showcase, in the Museum of Modern Art Sunday, Nov. 2. . . . Ace guitarist Dallas Hodge was back in the studio in August and September cutting new demos for Epic Records, at the new Cloudborn Studios out on Mack, on the far east side. . . . Singer Betty Lavette, already an Epic artist, might have a hit on her hands with her new 45, "Thank You For Loving Me." We sure hope so. . . . Super producer Don Davis and the Groovesville crew, centered at Don's United Sound Studios on Second & Antoinette, have been entertaining some heavy visitors lately, with the Soul Children from Columbia Records, Jackie Wilson (Brunswick Records) cutting what may be his last dates, and Davis' long-time clients, Ron Banks & the Dramatics and The Dells, regularly in and out. . . . FINALLY, followers of the big dope bust in

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"Jackie Wilson Said"

"What you're doing now—
you're trying to make me lose my mind"
—Doggin' Around

Detroit's own Jackie Wilson, one of the greatest singers and performers in the history of rhythm & blues, remains hospitalized in critical condition after collapsing from a heart attack on stage at the conclusion of his classic "Lonely Teardrops." The great Afro-American artist, now 42, was performing at the Latin Casino in Cherry Hill, N.J., when the attack occurred.

Well known on the streets of Detroit in the early & middle 50's, Jackie Wilson came up singing gospel. He left the Motor City to replace Clyde McPhatter as the high voice in Billy Ward & the Dominoes, an early r&b singing group. He gained national stardom in the latter half of the 50's under the guidance of Berry Gordy; his string of hits for Brunswick Records—many co-written and produced by Gordy—included "Higher & Higher," "Reet Petite," "No Pity (in the Naked City)," "That's Why (I Love You So)," "I'll Be Satisfied," and the incredible "Lonely Teardrops."

The singer sustained severe brain damage as a result of the attack and remains in the coronary care unit at the Cherry Hill Medical Center. What may remain as his last recordings were cut for Brunswick this summer at the United Sound Studios in Detroit.

—JS



The People's Symphony

By Derek VanPelt

In the course of their prolonged struggle with symphony management to attain greater control of their creative environment, and in the absence of significant progress, the musicians of the Detroit Symphony Orchestra have developed a provisional organization financed and operated by themselves—and the audience is already beginning to reap the benefits.

On October 1, in order to demonstrate their commitment to play for the people of Detroit despite all obstacles, the musicians treated passers-by to a free open-air concert in front of a locked-up Ford Auditorium. The casually-garbed players showed their independence by performing one selection without a conductor, another led by their own chief violinist, and still another guest-conducted by the President of the Detroit Federation of Musicians. Not surprisingly, the critics noted a rare spontaneity and *brío* in the maestro-less performance.

Then, since management had unilaterally canceled several local concerts and an eastern tour despite the musicians' offer to continue to play on a day-to-day basis, the musicians announced their own concert season, booking themselves into Music Hall Center, the Orchestra's old stomping grounds. Lovers of the music will be able to enjoy it at unprecedentedly popular prices—\$5 for each of the hall's 1,790 seats—in a setting conducive to excellent sound and intimate communication between artist and auditor. Guest musicians of national renown, including Mitch Miller, have agreed to appear. None of the proceeds will go to star conductors, booking agencies, or managers.

The musicians are concerned with several non-economic issues, notably that they gain a say in the hiring and firing of orchestra personnel. "As essentially spontaneous, emotional people, we need a base from which our artistry can grow," Paul Ganson, the 34-year-old bassoonist who has emerged as the spokesperson for the musicians, told the Sun. "We need an atmosphere of trust, not of fear, where we can feel free to express ourselves—an atmosphere that inspires creativity, rather than stifling it."

It is interesting to see that people's insistence on having more to say about determining, and controlling, the circumstances of their lives has now penetrated the tradition-bound and authoritarian realm of "serious" music. Usually, one person (long dead, more often than not), has composed the music, which must then be reproduced note for note by the musicians. Any interpretation is strictly controlled by another person, the conductor or musical director. If a musician is not a featured soloist, his or her individual identity can be swallowed up whole in the big sound.

"I suppose that resistance is the father of individuality," Ganson explains. "Individuals can blossom when tradition resists them. That's why it's so exciting to be part of our attempt to recreate something which has been so static."

Ganson says the musicians are prepared to hold out indefinitely if management plans to "starve them out"—a tactic previously employed by chief management negotiator Dawson Lewis at BASF Wyandotte, the downriver chemical giant headed by Orchestra President Robert B. Semple (whose decision it was to cancel the concerts). "We're asking for input, not a takeover," says Ganson. "We're not asking for the moon, only a glimpse of the stars."

Detroit's newly booming live music scene—in the middle of the New Depression, no less—has been made possible in large part by the opening (or re-opening) of several nightclubs, bars, and halls which provide work for musicians, top entertainment for their audiences, and a sense of hope for the cultural future of the area. The music is always happening, as anyone who is into it knows, but it must have proper outlets in order to feed the musicians both physically and spiritually. The rampant monopolization of the music by the music industry over the past five years or so has made the big concert in the big arena de rigeur, simply because more money can be made faster by less people that way, and that's the name of the game in The Biz. Promoters who were once content to do shows in ballrooms and small theatres (under 2500 seats) have moved the same concerts up to larger and larger venues as the audiences have increased, leaving a void at the bottom end of the scale which has in turn grown larger each year. We will deal with this phenomenon in greater depth here over the next few months; our coverage in this issue of two of the most promising new developments on the scene—Lowman's Westside Club and the Showcase Theatre—is intended simply to introduce you to the issue, and to turn you on to two places we've enjoyed ourselves over the past couple months, and which could certainly use your support.

DETROIT'S SHOWCASE THEATRE: "PERSEVERANCE FURTHERS"

By John Sinclair

There was no one in the box office on a Tuesday evening and one of the lobby doors was unlocked, so we stepped into the gloom of the large foyer of the Showcase Theatre and blinked back at the darkness. John Salvador, barely visible, stretched out his hand and voiced, "Hey, c'mon in, the Average White Band is in there practicing and it's pretty nice in here today."

Sure enough, the young soul stirrers from Scotland were arrayed across the stage, rambling loosely through some new material, and the Showcase staff was busy making sure the band would get the most out of their stay. AWB had a day off from touring and wanted to spend it rehearsing before hitting the IMA in Flint on Wednesday. The Atlantic Records man had called Salvador, and presto, here they were, everything in order, grinding away on the choicest rehearsal stage in town.

The Showcase Theatre, on Harper just off Van Dyke, is currently in its third recent incarnation as a music venue—it's been opened twice before, in 1969 and again in 1973, as the Eastown—and John Salvador is the person who's put together the Showcase trip. Having the AWB jamming on his stage in the middle of the afternoon fits right in with his plans, and the only question now seems to be *how long* it will take him to realize his aspirations for the place.

Salvador's had a lot of hard luck trying to come up with a small concert hall, you see, starting back in 1971 and continuing until—well, this past weekend, for example, when Toots & the Maytals cancelled out the day before they were to mount the Showcase stage for their first Detroit performance ever. Toots was sick, it appeared, but that didn't help cover the advertising that was already placed, the other bands already contracted, the potential audience's dreams of reggae glory blown up to proper proportion. But Salvador has had so many terrible experiences of this nature that one must simply admire his remarkable perseverance and his unshakeable commitment to provide the Detroit music community with a 2000-seat showcase theatre environment.

The trip started in 1971, when Salvador and two partners began looking at the Tumbleweed Ballroom in Walled Lake as a means by which to begin to replace the ballroom scene of two and three years before. That didn't work out, and in 1972 they turned to the historic Grande Ballroom itself as the site of their rejuvenation concerts. Ted Nugent, the MC-5, Wishbone Ash, and other bands, mostly from the Detroit area, were presented in dance concerts at the Grande on a fairly sporadic basis, related directly to their ability to put bills together which would draw

Getting a new nightclub off the ground, building a regular audience, establishing strong ties with the musical artists and entertainers who will bring in the crowds—these are tasks which the average music lover is rarely called to appreciate, yet has as the basis of his or her listening pleasure. For without their successful accomplishment the club-goer is left without the joint which was jumpin' so hard for a while and must wait once again for a new place with the same good music policy to appear.

Chuck Lowman and his partners at Lowman's Westside Club, at 14355 Livernois just two blocks north of Davison, are beginning to get on top of these factors after five months of struggling against the typical odds for success in the nightclub business. They have been blessed with a spacious, well-designed building—it includes the 450-capacity Regency Room, a 165-cap. lounge, and the 950-cap. Century Hall, a cabaret facility isolated from the other two rooms by a large commercial kitchen area—and the consultation assistance of Kim Weston, the former Motown star who is

enough people to make them work.

As Salvador and his partners, Joe Peraino and Whitey Halberg, grew more successful with their Grande gigs, the Ballroom's owner—Gabe Glantz—got the familiar feeling that he would take all of the action himself. He set his son Steve up, according to Salvador, to hire the same bands for the most desirable dates on the Grande's calendar, thus narrowing the trio's effective choices down to one: get out of the Grande. They did a couple of shows at the St. Clair Shores Civic Arena, including a very successful Bob Seger-Stooges-Catfish Hodge concert, and a hall party or two, while placing their hopes for a permanent facility in the hands of a realtor.

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John Salvador
photo: Leni Sinclair

LOWMAN'S WESTSIDE CLUB: "DIFFICULTIES AT THE BEGINNING"

now a popular radio personality with WCHB-AM. The building, particularly the Regency Room, provides the proper setting, and Kim's expertise, added to Lowman's own experience and taste—sets the jewel of fine music and entertainment down into it, right where it belongs.

"The performers love the room," Lowman told me one evening last week. "It's just so hard for them to take out enough money, in terms of what the big artists can make playing concerts now, to convince them to give us a try. And this is where Kim's help has been so valuable, because she has the experience and ability to relate to the people we want to bring in."

Like Harold Melvin and the Blue Notes?

"Well, Kim and I and Petey [a partner in the operation] had to go to Chicago to talk with Harold Melvin and convince him to do the club. Once we could talk to him like that, he could see that it was a real possibility, but even then we had to almost, like, pay him everything we took in all week, and do two separate shows a night on top of it, just to be able to make it happen."

"People were very cooperative when we had to turn the crowd over for the Blue Notes—they appreciated what we were trying to do, they enjoyed themselves, and everybody got to dig something that couldn't have happened otherwise. Usually they have to go and try to see and hear the big stars in the huge, impersonal concert halls, where they're maybe thousands of feet away and can't even tell who is who on stage. In the nightclub setting the vibes are there, the sound is so much better, and the performers are right there next to the people out front, which makes it a whole different experience for both the audience and the entertainers."

"This is one of the really beautiful aspects of our place, because so many of the stars grew up around this neighborhood and still hang out all up and down Livernois. The Temptations, the Four Tops, the Spinners, so many other people all came up around here, and it's so perfect when we can get them to perform in here. Because all the people in the audience just about, are folks they grew up with who bought their records and went to their little gigs when they were trying to get over, and who haven't had the chance to go see and hear them at all—let alone up close—since the stars started to make it years ago."

"Plus there's all the up and coming talent that has to have a place to work so they can get their act together too, and we want to serve that function in this community like the old nightclubs used to do when Motown was beginning to happen. There's lots of outstanding young artists and entertainers around Detroit who need this kind of exposure to that very hip crowd, and there are people who are out touring on their first record, maybe, who can use it too. The Dynamic Superiors came in here and blew everybody away, and before that they were getting put out of places before the whole gig was up. But here they were showcased properly, and they got over beautifully."

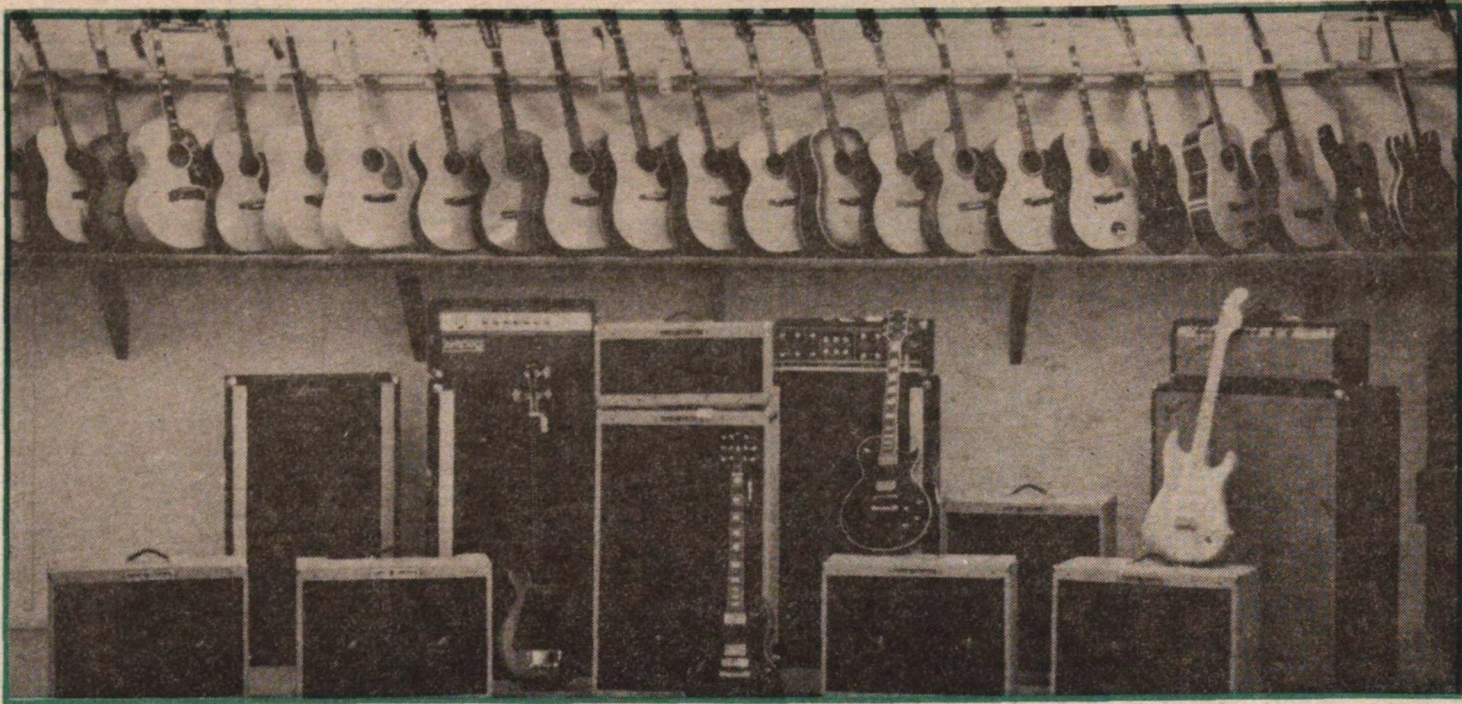
Lowman plans a policy of alternating what big acts he can convince to play the Westside with new Detroit talent and touring artists not yet on the concert trip. The Superiors, Jerry Butler, the Four Tops, Johnny "Guitar" Watson, Harold Melvin & the Blue Notes have been in since the club opened in May, along with Motor City hopefuls Destination Love, the Other Brothers, Soulful Sonics, the Contagious Others, and currently, the Whispers (Oct. 18-19) with Detroit's own soulful Walter Jackson. With jazz scheduled to start in the Lounge soon, on the same type of basis, and the cabaret hall on the side gaining in popularity with community-based party-throwers, Lowman's Westside should be the place to go for hip, solid entertainment in a mellow setting for some time to come.



Chuck Lowman

photo: Leni Sinclair

MUSIC FACTORY

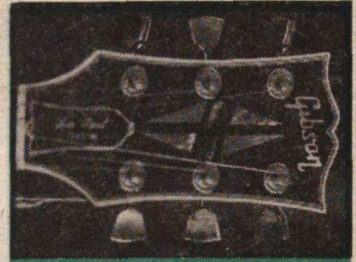


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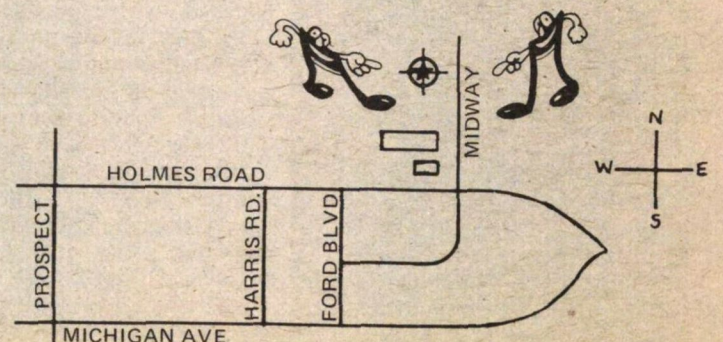
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WGPR-TV Schedule

Monday - Friday

- 9:30 am
The Morning Party; entertainment and variety.
- 10:30
Monday - Tell Terry; "Dear Abby" of the airwaves.
Tuesday - Green Thumb; gardening show.
Wednesday - Soul-O-Scope; astrological forecasts.
Thursday - Consumer Spotlight; issues and tips.
Friday - Creative Cooking; "a little soul."
- 11:00
Countdown; game show hosted by Conrad Patrick.
- 11:30
BIG CITY NEWS
- 12:00 pm
A Time To Live; soap opera with local actors and actresses.
- 12:30
Galaxy Theatre; feature length movie hosted by Rick Hamilton.
- 3:00
Candy Store; cartoon.
- 3:30
Kimba; cartoon.
- 4:00
Abbot and Costello
- 4:30
Get Smart
- 5:00
The Scene; dance party featuring live acts, including local artists and records, hosted by WGPR-FM disc jockeys Ray Henderson and Nat Morris.
- 6:00
I Spy with Bill Cosby.
- 7:00
Monday - Speaking of Sports.
Tuesday - Corners of Black History; hosted by Reginald Larrie.
Wednesday - Have Gun, Will Travel.
Thursday - Kreskin.
Friday - Speaking of Sports with Bill Humphries.
- 7:30
BIG CITY NEWS EVENING EDITION.
- 8:00
A Time To Live; rebroadcast soap opera from the afternoon.
- 8:30
Rawhide
- 9:30
Showcase Theatre; movies.
- Saturday
- 9:30 am
Candy Store; children's show.
- 10:00
Cartoons
- 10:30
Felix the Cat
- 11:00
Serial Theatre; westerns and science fiction.
- 11:30
The Lone Ranger
- 12:00 pm
Abbott and Costello
- 12:30
Action Showcase; movies.
- 3:00
Countdown; game show.
- 3:30
Black Belt In Focus; karate.
- 4:00
Motor City Wrestling
- 5:00
The Scene; dance party.
- 6:00
Teen Profile; high school students deal with contemporary issues.
- 6:30
Rolling Funk; dance show on ice skates.
- 7:00
Victory at Sea
- 7:30
Fashion Fanfare
- 8:00
That's Showbiz; entertainment column of the air.
- 8:30
Rawhide
- 9:30
Detroit Open Line; call-in interview show hosted by Reverend John Smettler.
- 11:00
Terror Theatre; horror flicks hosted by Jiam Desjardins, student of the occult.
- Sunday
- 7:00 am till 1:00 pm
Religious programming
- 1:00 pm
Movie
- 3:30
Gospel Song Fest
- 4:00
Motor City Wrestling
- 5:00
The Scene; dance party hosted by WGPR fm jocks.
- 6:00
Rawhide
- 7:00
Outdoors; with Ken Callaway.
- 7:30
Movie of the Week
- 9:00
Movie Classics

Perhaps the most significant, and certainly the most thrilling, aspect of the birth of WGPR-TV is the twice-daily "Big City News." It may be a week yet until the rest of the locally-originated programming gets off the ground but the WGPR-TV News Department is already deep into it every day. Unlike the area's seven other television stations, which are white-owned and operated, WGPR doesn't have to play to the suburbs, to the entire tri-county area.

News Director Jerry Blocker explained, "Our target area basically is the city of Detroit. There are many stories, both negative and positive, that are not getting told, and that's what we're trying to get into." Anna Booker, the program's producer, told us "Most of what we do is community-oriented. Not necessarily black, but in most instances minority affairs."

It's no secret that in the Motor City, 1975, "minority affairs" are in fact majority affairs. The "Big City News" will thus be concentrating on and representing a reality which the other stations neither have much time for nor, indeed, much knowledge of.

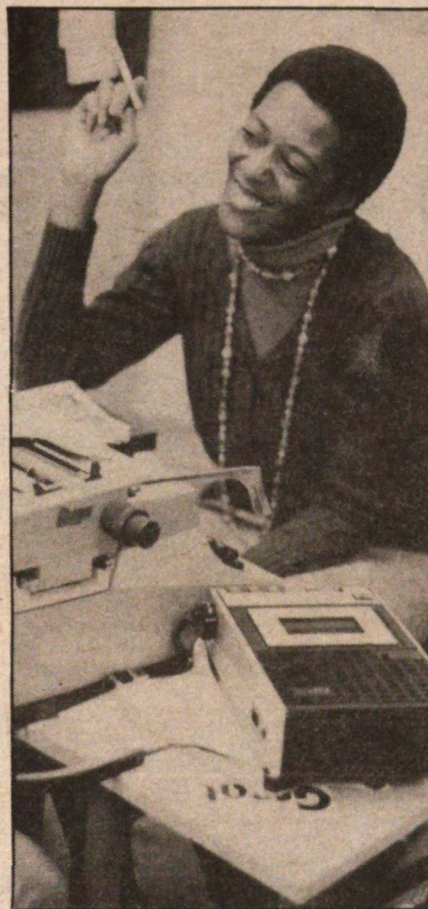
Blocker also points out that the other stations "to a very great degree, don't feel too comfortable over here [in Detroit]. People can be nasty if they want to be. And if you don't look as if you belong, they don't have to relate to you or your TV camera. I wouldn't think that we'll have that kind of problem. We'll be able to relate just because of the black thing itself. If we can't do that, then we're not doing the job."

Of course, all of this specialized coverage is in addition to the major stories that all the stations will carry—the 5-alarm fires, the goings-on at City Hall, weekly presidential assassination attempts, etc.

During these first few weeks of operation, especially, the GPR news team plans to emphasize the many positive, flourishing aspects of Detroit and not, as Blocker put it, in a "goody-two-shoes" way. "We've been trying to show a lot of the things that are actually happening in the city where people are trying to do something either in their community or in the city as a whole." The "Big City News" will demonstrate that, contrary to all the press and talk



Focusing on Detroit: GPR's News Director, Jerry Blocker, a former weekend anchorman at Ch. 4, and "Big City News" colleague Anna Booker, who produced his show there. They project "a warmed and naturalness one rarely finds in TV."



Photos: Lemi Sinclair

about urban blight and unsafe streets, "Everybody in Detroit just hasn't rolled up in a bag and said, 'Oh my god, aren't we a terrible city!'"

Obviously not. Consider, among other chest-swelling facts, that the entire GPR-TV news staff of thirteen is home-grown. Blocker himself is formerly a weekend anchorman with WWJ-TV, Channel 4, and was one of the first black newsmen on Detroit television. The dynamic Anna Booker worked with him there producing his show for two years. Blocker's co-host on the evening edition of the "Big City News," Doug Morison, is a Wayne State graduate who's worked for WGPR-FM and for WEXL.

Terry Jones, one of the two full-time street reporters, also has had considerable experience at GPR radio including her own "Woman's World." Terry is a graduate of WSU in mass communication, appropriately enough. Investigative reporter Richard Morris was a radio reporter at WJLB and the City Editor, at different times, for several black weeklies in various parts of the country. Channel 62's (and the area's first) all-woman anchor team (they co-host the morning edition of the news) consists of Amyre Porter and Pal D'Que. Pal, a dancer in addition to her other talents, is a WSU grad. Amyre has had TV experience in Washington and Nashville and is a graduate of Fisk University.

Meteorologist Sharon Crews personifies the type of no-waste energy necessary at a new-born tv station, and is a former professional model and a graduate of North Carolina A. and T. Senior Camera Operator Paul Jeffries is a University of Detroit graduate in mass comm. He's since worked with Allied Film, Wilding Film, and others.

And speaking of cameras, we come to the Big City News' major technical innovation. They are the Detroit area's first television station to use portable mini-cameras. These use video cassette tape, not film. The tape is far cheaper (it's erasable and reusable up to 150 times, unlike film which is a one-shot deal) and quicker—it can be instantly edited or even put on the air immediately. What the Channel 62 portables can't do is transmit live.

At this point there are still bugs in the equipment to be worked out and the technical staff likewise needs to become thoroughly familiarized with the gleaming new cameras.

As a consequence there is the occasional rough spot during a telecast. However, the same spirit which prompts a fledgling enterprise like WGPR-TV to take a chance on a new technical system, communicates itself, through its air staff, as a warmth, a naturalness, one rarely finds on TV and which, in our opinion, transcends the momentary distraction of equipment malfunction. But check out Channel 62's "Big City News" at 11:30 and 7:30 every day of the week and decide for yourself.

WGPR-TV

continued from page 9

with a positive slant on black experience. This isn't always a matter of conscious exclusion. It's simply that black writers, directors, and producers have for so long been barred from Hollywood that virtually no such suitable product exists. White and the WGPR staff had no choice but to do it themselves from scratch.

A full schedule of the GPR fare in its present state appears at the end of this article. Highlights include:

- *"A Time to Live" — black situation drama.
- *"The Scene" — dance party featuring live acts, including local artists and records, hosted by GPR-FM dj's Ray Henderson and Nat Morris.
- *"Speaking of Sports" — with a local emphasis, including high school athletics
- *"Corners of Black History"
- *"Detroit Open Line" — TV call-in interview show.

Television stations across the country will be looking to WGPR for quality black-directed programs, and the prospects for syndication are very high indeed. A company in Puerto Rico has already expressed a desire to distribute "A Time to Live" and "The Scene" throughout the Caribbean and even in Argentina, where black information is sorely lacking.

When WGPR-TV first began broadcasting on September 29 (and the signal is good and strong, by the way), the local media responded with headlines that read "Detroit's 8th TV Station Takes to The Air." It's precisely that type of odd, not to say racist, perspective which should tip off the astute viewer that not only is WGPR the nation's first black-owned and black-operated television station, but it is also Detroit's first television station of any real consequence.

As George White put it, "Essentially, we are the real Detroit station."

COAT PULLER



continued from page 10

Ann Arbor last month might have noticed that the roster of heavy-duty criminals associated with "one of the major rings in the country" included at least half a dozen of the area's finest local musicians. Which would seem to point once again, dear readers, to the need for more live music, and more jobs for musicians, if only to save them from a life of crime...

The concerts not to miss this time are James Brown at Cobo Hall, Saturday the 18th; the People's Symphony at the Music Hall Theatre, Sunday Oct 19th at 3:30 pm; Rod Stewart & Faces at Cobo, Tuesday the 21st; Son Seals Blues Band at Lizard's in-East Lansing, Mon-Tuesday Oct 27-28; The Tubes at Masonic (a Showcase Production), Wed Oct 29, for lovers of the bizarre; and Herbie Hancock & the Headhunters plus Billy Cobham at Masonic, Halloween (Oct 31). Plus McCoy Tyner at Baker's Keyboard Lounge, Oct 20-25, and Donald Byrd, Lonnie Liston Smith, and Tavares at Masonic Temple, Sunday, Oct 19th.

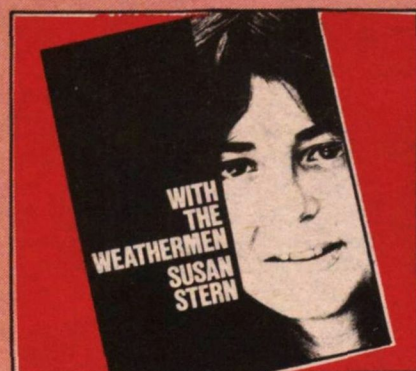
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BOOKS

Susan Stern: With The Weathermen

Doubleday, 1975

By Ken Kelley



I remember meeting Susie Stern, as she was known in Movement circles, the day she was released from Cook County jail for her activities during the Weather Days of Rage in 1969. She seemed likeable—gregarious, extremely talkative, petite and, to use a term which one used before to use it was to label one a sexist dog, "cute."

From reading her autobiographical masterwork, Susie thought of herself in much the same terms, and was regarded as such by the myriads of Weatherdudes, junkies, speed-freaks, bikers and Trotskyites whom she fucked, fucking, in fact, along with the ingestion of every imaginable drug taken in combination with every other imaginable drug, is the major ingredient of her self-described odyssey. Nothing was too degrading, apparently, for her tastes, and I'm sure that the John Birch Society will have a field day reciting verbatim passages from her sterling memoirs.

As for politics—well, politics seems to be a function of those activities. By her admission, she seldom had any idea of what anything meant—she looked around her and saw suffering, and to overcome that suffering, she became a streetfighter. A streetfighter, mind you, who always wore the sexiest garb. During "theoretical discussions" of tactics and ideology, she was usually too strung out on some drug to comprehend anything, and besides, it was all so boring. She yearned for action, man, and fuck it if there was no meaning to life.

Indeed, her book captures in its essence the mindstate of many of her ilk during the heady days of 1968-1970. It always seemed to me back then that general mindlessness was a primary characteristic of many Movementoids who were the first to go squealing at the top of their lungs into a phalanx of policemen and, upon being busted, were the most vocal in decrying the "fascism" of society as they gleefully demanded bail from their parents or any "guilty liberals" who could be masochistically coerced into putting up the bail for these "revolutionaries."

Now, lest we be accused of historical opportunism, I should admit that back in those days, the fervid pace of events and the rhetoric of the

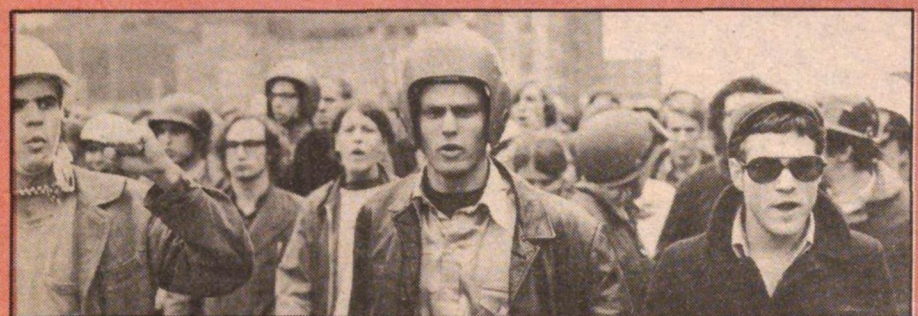
times caught up many people, myself included, as well as those with whom I was associated politically. The essential difference between our attitude, however, and the attitude that Susie presents in her hallowed pages is that, at the risk of seeming naive, I and most of my associates actually believed in the ideology we were promulgating, and tried our best to be consistent with its dicta. Susie, however, presents herself as wise in the ways of revolution, and as such was a total cynic about such matters, separating such things as sex and dope from her revolutionary pursuits—indeed, she presents them as a refuge, a relief if you will, from the tedium of political struggle.

Ah, yes, with such nostalgia does Susie recount her exploits in the counterculture. Those five-day "criticism sessions" where all the alienated white college students discussed the dialectics of armed struggle, the smashing of monogamy, and the general counterrevolutionary nature of anybody who had the temerity to question their rubrics of revolution. Everybody knew then that the Apocalypse was to occur within six months, and that before it arrived, there was a whole lot of Smashing of the State



to do. The prevailing sentiment was that the future held but three possibilities: death, life in jail, or, most romantically—the Underground.

Who among us revolutionary luminaries then could have perceived that there was yet another option open to us, autobiographies. Telling all the terrified parents all the sordid details: that their wildest imaginings were in fact true. From reading between the lines, however, I detect that Susie has left out some important details, which she is no doubt saving for *Susie, Part Two*. For instance, the picture section shows her lovingly nuzzling with her cocker spaniel, and I'm sure we can look forward to the sequel describing the heretofore untold joys of pansexuality—I mean, cocker spaniels are the neglected vanguard, man. For that matter, we can all await breathlessly the titillating revelations of Patty Hearst once she negotiates her freedom by snitching on her "comrades" and tells us, after being jilted by "fascist insects," the joys of making love to a cobra.



Weatherman at the Days of Rage, Chicago, 1969

photo: David Fenton

MOVIES

Coonskin

A film by Ralph Bakshi, starring Barry White, Scatman Crothers, Charles Gordone, and others. At the Grand Circus Theatre.

Director Ralph Bakshi (*Fritz the Cat*, *Heavy Traffic*) has turned to the rapidly-expanding black film audience for his box-office bucks this time. Unhappily has produced a cheap, offensive, patently racist movie which suffers even more severely from a rapid, boring story line (dead out of *Uncle Remus*), ugly camera-work, extremely unfunny dialogue, and ridicu-

lous acting performances. (Barry White, for example, is even more ludicrous on film than as a musical performer, which is going some.) The only interesting aspects of the film were the well-executed animation (striking despite the abominable content of the cartoon) and the blending of animation with "real-life" film footage, but even the multi-media trickery was poorly conceived and depressing to observe, in effect. All in all, a bad choice for one's time and money, and even worse for laughs. No thanks, Mr. Bakshi.

—JS

CONCERTS

Mixed Bag

At the Museum of Modern Art, Cranbrook, Sunday, Oct. 5th

The new "Detroit's Jazz Today" concert series at Cranbrook Academy's Museum of Modern Art got off to a magnificent start



October 5th with a stellar performance by the group *Mixed Bag*, a cooperative ensemble of some renown which comprises drummer *Danny Spencer*, bassist *Ron Brooks*, Motor City reedman *Larry Nozaro*, and keyboard ace *Eddie Russ*. They were joined for this concert by the supremely tasteful percussionist *Dave Koether*, a frequent guest, and multi-keyboard whiz *Gary Shunk*, whose rhythm piano, synthesizer, and occasional smoking solos added beautifully to the Bag's already stunning impact.

The individual depth and the collective weight of this group are incredible: *Spencer*, *Brooks*, *Russ* and *Nozaro* are mature, richly seasoned musicians whose personal artistry has been

ganization, and *Small Change*, four more Detroit-area jazz-based bands which will appear through the fall and winter in the Cranbrook series, produced by the Academy's *John Peterson* and Detroit drummer-producer-WDET programmer *Bud Spangler*. A distinct triumph by all concerned and certainly something to look forward to for the first Sunday of the next four months. —JS

Millie Jackson

At the 20 Grand, October 9-12

The crowds swelled to the walls—a full house—for *Millie Jackson's* first 20 Grand appearance last weekend, and the popular mini-playwright of black pop music gave them everything they came out for—plus some. While not a spectacular singer *per se*, Ms. Jackson has developed her unique thematic approach and her well-integrated stage act into a bombshell nightclub show.

Backed by a tight, hand-picked east-coast rhythm section and a Detroit horn choir, *Millie* worked both sides of the betrayed wife/double-crossed mistress persona she has invented to such advantage on her albums "*Caught Up*" and "*Still Caught Up*" (Spring/Polydor), which have been heralded as "the first r&b concept albums"—sort of a "Sgt. Pepper Meets the Ghetto" approach to rhythm & blues.

The climax of her on-stage melodrama had the bereft mistress—or was it the estranged wife?—slowly losing her mind from grief over the loss of her mystical, fantastic, all-desirable male friend (who came in for his share of knocks in the telling, though, believe me). As she repeated the same chorus over and over, growing visibly more distraught by the moment, two men in white jackets emerged from the backstage door with a straitjacket. Ms. Jackson fought mightily but was finally restrained and carried off stage, where her continued flailing and kicking could be heard as the band played on.

A masterful piece of pop theatre, the psychodramatic aspects of the show almost make up for the melodramatic vacuity of the story line, which—hopefully—*Millie* will soon be able to put away. In fact, she told us before the show, her next LP will be something different altogether, and if audience acceptance of the new



Millie approaches that of her present persona she should emerge as a crossover vocalist of considerable potential. But catch the soap opera act if you can—it's a knockout! —JS

A handful of campus artists started the *Willis Gallery* under the watchful eye of the Detroit Institute of the Arts in 1970. They rented a storefront on Willis and Cass and began showing their art. This year the building landlord chose to expand his bar (*Cobb's Corner*), which forced the *Willis* to leave the neighborhood.

When the *Willis* made its move, to the third floor of the Fisher Building in September, a deciding factor was the three art galleries already located on the same floor: *London Arts*, *Gertrude Kasle* and *Gallery 7*. The director of the non-profit *Willis Gallery*, *David Moriarity*, admits he hasn't had "time to find out what the move means in terms of success and survival." He concedes, however, that they are doing well in their new location.

"At first I was worried about the move. I thought there might not be as many students, but there are more. There is more reason to come, too, with the other galleries here," *Moriarity* said.

He also pointed out that they were no farther north of the art schools than they had been south before they

FINE ARTS

Willis Gallery

By Robert Pieniak

moved, Detroit has two major art schools—the Center for Creative Studies and Wayne State University.

The *Willis* was always a post-student gallery—a place which allowed the student out of school to find his or her medium and polish the product. However, with two art schools churning out hundreds of artists every year the *Willis* is overwhelmed with requests by students who wish to show their work. So the staff developed a rather strict jury system for picking new talent.

The *Willis* has been attacked it, complaining that the gallery was nothing more than a big clique.

"If that's true we're an awfully big clique, 72 strong," *Moriarity* said in a fortissimo voice as if the 72 people were standing behind him. "Whoever says that simply doesn't know what they're talking about."

Take it easy, Dan. The real problem is that there are not enough galleries like the *Willis*.

The four-person show currently on display at the *Willis Gallery* represents a diversity of subject matter, form and technique. Being shown are the sensuous crayon sketches of *Roy Castleberry*, the abstract oils of *Douglas James*, the bright cartoon-like work of *Bradley Jones* and the still lifes of *Edward Levine*.

To the untrained eye *Roy Castleberry's* work may seem the most polished. Not only is it unfair to compare a drawing to an oil, but his work was definitely the most commercial of the show: commercial in the sense that *Castleberry's* preoccupation with the female torso, especially the tit, will guarantee him a certain amount of commercial success. Two of the pastels in his "Flesh" series showed close-ups of a lone breast.

"I picked the human figure to work with because it is so well designed... such beautiful lines," *Castleberry* said.

If beauty were the sole purpose of art, *Castleberry's* choice of subject matter would be fine; however, serious art addresses

Little Sonny

At Ethel's Lounge, October 10-11

Aaron "Little Sonny" Willis (reportedly so named in honor of his musical relationship to the late great Sonny Roy Williamson) doesn't play around Detroit much these days, having ascended to the rare status of an active recording artist much in demand on blues circuits all over the country. Thus it's a rare treat when this Motor City harmonica star can be heard in the setting which helped produce his daring, uncompromising musical approach, and the folks who turned out for *Sonny* at *Ethel's Cocktail Lounge* on the east side (Mack Avenue east of Grand Blvd.) last weekend were not sparing in their appreciation for the home-town favorite.

Dancing and prancing in front of a young back-up band, the C.O.D.'s (augmented for the occasion by Little Sonny's sons *Tony* on bass and *Aaron Jr.* on lead guitar), *Sonny* knocked out a set including his own compositions "The Day You Left Me," "They Want Money (That's What They Want)," "The Creeper Returns" (a mod-st hit single for Stax-Enterprise), and "A Woman Named Trouble."

His singing and whole scene. Thanks for stopping back, Little Sonny. We loved it. —JS

Saturday Night Special

At Masonic's Scottish Rite Temple, October 11

An air of impending disaster hung over the small Scottish Rite Hall at Masonic Temple last Saturday night as a collection of budding Motor City fusion-music stars banded together with a fledgling promoter to present "A Saturday Night Special." Like the cheap handgun for which it was named, the concert misfired more often than it hit, and the participants often had reason to hope that they could escape with their lives.

Underpromoted to an extent rarely seen these days, the event drew an embarrassingly small crowd to witness an ineptly produced, musically erratic show which featured bassists *Michael Henderson* (Miles Davis band), who also sang his Norman Conquest-Jean Carn hit "Valentine Love," and *Ralphie Armstrong* (Mahavishnu Orchestra); guitarists *Pete Casey* (Miles Davis) and *Skeets Curry* (ex-Shattering Effect); drummer *Les Daniels* (Jean-Luc Ponty band); keyboardists *Gary Christa* (Secret Life) and *Jesse Verdon*; and saxophonist *Norma Bell* (Lyman Woodard Organization, ex-Mahavishnu). Special guest *Charles Moore* on trumpet contributed a series of pointed solos in the first half of the show (*Armstrong's* feature) which also benefitted from adequate microphone amplification, something which—alas—*Ms. Bell* was not so fortunate to obtain.

Perhaps a bona-fide headliner could have saved L&L Productions from financial disaster, but their staging lapses would have made a full house hostile beyond belief. Someone clear-bit off quite a bit more than they could chew, and everyone—from the promoters and the musicians to the audience—suffered the inevitable indigestion which followed. —JS



Ralphie Armstrong

RECORDS

By Bill Adler

The Undisputed Truth/ The Miracles

Higher Than High, Gordy City Of Angels, Tamla

Since it left Detroit, the source and substance of its genius, the Motown Record Corp. has been a company in artistic and financial decline. The latest word, though, is that one arm is returning and that Motown will shortly be setting up a couple of studios in town. If it's true, it'll be just in the nick of time, that is, if *The Miracles'* latest album is any indication of the effects of the Southern California scene on native Detroit muscle.

City Of Angels is totally unrecognizable Hollywood mind-rot. It's loosely structured as a concept album, a pop opera of sorts about a young songwriter who follows his ex-lover, to no avail, into Hollywood. Every cliché you've ever heard about the City of Dreams is trotted out and fitted into the most mawkish, tired musical setting imaginable. Producer *Freddie Perrin* is directly responsible for this trash and should be jailed for crimes against the culture.

Meanwhile, *Norman Whitfield*, who's been Motown's major source of musical direction since Holland-Dozier-Holland left, has given *The Undisputed Truth* and us a hell of a good album. It begins, as an album should, with a tune, *Higher Than High*, that comes out looking to flatten you. It's hard-sell spaciness on the order of the *Temptations' Psychedelic Shack* and a lot of fun. It's followed by one of the most outrageous tunes ever recorded, *Poontang*, the refrain of which is "I used to hate it, till I ate it."

Whitfield, or Mr. Extra Texture as he should be known, is able to layer horns, vocals, synthesizers, police whistles, and a dangerous rhythm section to stunning effect on *Boogie Bump Boogie* and *I'm In The Red Zone* in addition to the tunes mentioned above. I count 5 or 6 out of 9 tunes that really make it.

Herbie Hancock

Man-Child, Columbia

OK. Hang Up Your Hang Ups has a catchy bass hook and there's enough of a horn arrangement on *Son Touch* to remind one of what *Herbie* was capable of on albums like *Speak Like A Child*. However, the bulk of *Man-Child* is formula slush. Let me hasten to add that I loved and love *Head Hunters*; it's just that the second carbon seems pretty pale. There's almost no solo improvising here, and when there is, it's uninspired and nearly inaudible. Where did all the feeling go?



Tina Turner/ Betty Davis

Acid Queen, United Artists
Nasty Gal, Island

Neither of these two nasty gals never, ever do anything nice and easy. They always do it nice and rough. Tina, along with husband Ike, has been doing it for twenty years. Betty has two excellent, overlooked, and now unavailable records to her credit on Just Sunshine Records. She credits Tina's (and many others') inspiration on F.U.N.K.

Betty's sole province is the bedroom and she struts about it with uninhibited relish. Her songs this time around display little musical or lyrical subtlety and her band is a raucously competent sex machine and no more. The one exception to all this is *You and I* which *Gil Evans* arranged and conducted and on which *Miles Davis* (Betty's ex-) plays muted, spare trumpet. A little of this nasty gal is a revelation, a lot is monotony.

Tina is coming off her appearance in Ken Russell's *Tommy*. His senses-stuffing excessiveness has rubbed off on Tina. The production and orchestration on side one is so dense and heavy-acted it practically ruins the exceptional job Tina does on the Stones' *Under My Thumb* and the Who's *I Can See For Miles*. Ike has a hand in the production of side two and cuts away some of the fat.

Funky Kingston, Island Follow My Mind, Warner Bros.

More than anyone else *Jimmy Cliff* is responsible for reggae music's penetration in this country. This is mostly due to the great film he wrote, starred, and sang in, *The Harder They Come*, about the hard, often corrupt life in the big city of Kingston in Jamaica and one person's fight to "make it." After the film went over big *Jimmy* was no longer the Struggling Man he portrayed on screen. It's pretty apparent that success has, indeed, spoiled *Jimmy Cliff*. *Follow My Mind* is well-recorded, slick, and pretty empty. *Jimmy* continues to write songs about his hardship and pain but it just doesn't work.

Toots and the Maytals, on the other hand, are still a cult taste. *Funky Kingston*, their first American album release, is a kind of best of the albums they've recorded in Jamaica and England. It is thoroughly delightful and bursting with the rawness and humor of a great band that has yet to make it. They blast right into each and every tune like avenging heroes. *Toots* has a magnificently expressive voice that's remarkably reminiscent of Otis Redding. The uncredited drummer owes a lot of his stuff to Motown's "Pistol" Allen (dig especially the opening figure of the title cut).



Gato Barbieri

El Gato, Flying Dutchman

Gato, of course, is the torch-mouthed tenor player from Argentina who's combined Latin American folk sources, jazz, and a revolutionary international political perspective to come up with a supercharged body of music that's instantly recognizable and hard to beat.

Flying Dutchman Records, who used to record Gato, have been releasing every scrap of music that Gato ever put on tape for them in the hopes of capitalizing on Gato's relative success with *Impulse*. Oddly enough (or not), I feel that Gato's earlier work was stronger. His hands featured the likes of *Louise Liston Smith*, *Stanley Clarke*, *Airtio*, and *John Abercrombie*, and several of the best efforts to which these folks contributed (from *Bolivia* and *Under Fire* mostly) are reissued here.

The excuse for this is a previously unavailable suite entitled *El Gato*, twelve minutes long, composed for Gato by band leader/composer/saxophonist *Oliver Nelson*. Considering the bulk of *Nelson's* fine work, including especially the two *Blues* and the *Abstract Truth* efforts he recorded for *Impulse*, this suite is unremarkable. *Nelson* arranged various flutes, an English horn, a bass clarinet, guitar and percussion into a Latinish groove. The horn voices are mixed down. The most exciting moments here are when Gato and *Nelson* play at the same time, each man goading and inspiring the other in a manner somewhat reminiscent of *Nelson* and *Eric Dolphy* on the great *Blues* and the *Abstract Truth*.

John Fogerty

John Fogerty, Asylum

Fogerty was all that was worthwhile about Creedence Clearwater Revival and that's a lot. In fact, his first album after years on Fantasy, is one of the best rock efforts of the year.

To begin with he is a great, rough-voiced singer, a shouter really. Secondly, he writes great songs. *You Rascal You* deals with a theme classicized in John Lee Hooker's *I'm Mad*, about a friend moving on your lover. The arrangement is pure New Orleans *A* and *B*, and it's easy as gumbo to hear *Fats Domino* singing it. (Fogerty also perfectly resurrects another New Orleans immortal, *Frankie Ford's Sea Cruise*.)

In other songs you can hear echoes of *Sam and Dave* (*Travelin' High*), the Band (*Where The River Flows*), *Little Richard* (*Rockin' All Over The World*) and the *Byrds* (*Almost Saturday Night*). This isn't to say that Fogerty's work is "derivative." It's merely that the finest moments of all of these artists, the moments of inextinguishable rock and roll magic, illuminate almost every damn song and performance on the album. Don't miss it.

Calendar

Club listings, especially the smaller establishments, are subject to changes. Call ahead for confirmation. Please send all music listings info to: The SUN, Box 7217, Detroit 48202.

Detroit & Suburbs



Jazz Pianist McCoy Tyner at Baker's, Oct. 20-25.

Baker's Keyboard Lounge, 8417 Livernois: 10/14-19, Lonnie Liston Smith; 10/20-25, McCoy Tyner, 864-1200.

Bob 'n Robs, 28167 John R, Madison Hgts.: Lenore Paxton (jazz keyboard) sings alone Mon & Tues, with band Wed-Sat, no cover. 541-9213.

Ben's Hi-Chaparral, 6683 Gratiot: Disco-D.J. record spinner. Detroit Blues Club Revue, Thursdays, Coachman, M.C. 923-0601.

Bobbie's English Pub, 30100 Telegraph, Birmingham: Wed-Sat, Matt Michaels Jazz Trio with Ursula Walker—no cover. 10/19, Austin-Moro Band, \$2.50; 10/29, A Night at the Opera, \$2.50. Call in reservations, 642-3700.

Cobb's Corner, corner of Willis & Cass: Mons, Bob McDonald Trio; Tues, Jam night; Weds, Peaches; Thurs, Dixie Peach. No cover. 832-7223.

Dirty Helen's, 1703 Cass: Tues-Sun, The Sins of Satan; \$1 weekdays, \$2 weekends. 962-2300.

Ethel's Cocktail Lounge, E. Mack east of Grand Blvd: 10/24-26, Sam & Dave.

Filling Station Lounge, 15435 W. Seven Mile: Mon-Weds, Charlie Latimer; Thurs-Suns, Dean Rutledge; \$1 cover on Fri & Sat only. 838-8466.

THE MUSIC SCENE

Golden Coach, 30450 Van Dyke, Warren: 10/15-16, Tony Vallo (comedy), \$3; 10/17-25, Billy Eckstine, \$8; 10/28, Dick Haymes, \$6. 573-7850.

Henry's Cocktail Lounge, 7645 Fenkell: 10/15-26, Chi-Lites; 10/29, Mannhattans. 341-9444.

Inn Between, 3270 W. Huron, Waterford: 10/15-29, 22-26, Tom Powers, \$1.50; 10/20-21, 27-28, Jeff Harvey, \$1.00; 10/29-30, Travis, \$1.50. 682-5690.

Jazz West, 8418 Fenkell: After hours jazz, 2-6 am, Tues-Sun. 864-0240.

JJ's Lounge, inside the Shelby Hotel, First & Lafayette: The Lyman Woodard Organization, Wed-Sat, \$2.

The Library, 37235 Grobeck Hwy at 16 Mile: The Whispers with Walter Jackson, \$4. 922-4004.

Lowman's Westside Club, 14355 Livernois: 10/18-19, The Whispers with Walter Jackson, \$4. 922-4004.

Moby Dick Lounge, 5452 Schaffer, Dearborn: Wed-Sun, Fine Wine (jazz) no cover; Fri, Hatchid Kazasian. 581-3650.

Pretzel Bowl Saloon, 13922 Woodward Ave, Highland Park: Mon & Tues, The Organization, dancing, no cover. Wed-Sat, Earl Klugh, \$1.50. 865-6040.

Ramada Inn West, 2800 Jackson Road: 10/14-26 & 28-11/2, Iris Bell. No cover. 769-0700.

Raven Gallery, 29101 Greenfield, Spfd: 10/21-27, Louisiana Red. 557-2622.

Red Carpet Lounge, 16427 E. Warren: 10/15-19: Mordecia; 10/20-21, 27-28, Super-glide; 10/22-26, 29-30: HolySmoke. \$1, 885-0520.

Watts Club Mozambique, 8406 Fenkell: 10/15-29, Grant Green. 864-0240.

Ann Arbor

The Ark Coffeehouse, 1421 Hill St.: Hoots (open mike) every Wed night 75¢; Michael Cooney 10/16-18; Alistair Anderson 10/19; Brian Bowers 10/24-25; Bob White 10/26; Diana Marcovitz 10/31-11/1. Doors open at 8:30, shows start at 9pm. Free coffee, tea, refreshments. 761-1451.

Bimbo's A2, 114 E. Washington: Grievous Angels (hot country) every Wed & Thurs, no cover, 9pm; The Gaslighters (ragtime) every Fri & Sat night, 50¢ after 8pm; New McKinney's Cotton Pickers 10/26, 1:30-5pm, Advance tickets \$3.00. 665-3231.



Diana Marcovitz at the Ark, 10/24&25

Blind Pig, 208 S. First St.: 10/15 Rabbits; 10/16, All Directions (jazz); 10/17-18 & 29, Aldebaran (jazz); Blue Mondays w/ Boogie Woogie Red (blues) 10/20 & 27; Reunion (jazz) 10/21; Melodioso (Latin Jazz) 10/22; Shoo Bee Doo 10/23 Workman Blues Band 10/24-25; A2 Experimental Jazz Band 10/28; Silvertones (R&B) 10/30; Tribe (jazz) 10/30-11/1. Music starts at 9:30pm, \$1 cover downstairs only Mon-Thurs, \$1 cover up & down Fri & Sat. 668-9449.

Chances Are, 516 E. Liberty: 10/15-18 Foxx; 10/19 & 27 Masquerade; 10/20-21, Express; 10/22-25 Whiskey Britches; 10/26 Sgt. Pepper; 10/28 Kinky Friedman & The Texas Jewboys & Grievous Angels; 10/29-30 Salem Witchcraft; 10/31-11/1 Diamond Reo. Doors open 9pm, cover weekdays \$1.00 students, \$1.50 others; weekends \$1.50 students, \$2 others. 994-5350.

Del Rio, 122 W. Washington: Jazz at 4pm on Sundays, free. 761-2530.

Depot House Cafe, 416 S. Ashley: Gemini (folk) every Sat night 9pm-midnight; Flute & guitar classical duo every Sunday late afternoon. 994-0008.

Golden Falcon, 314 Fourth Ave.: A2 Experimental Jazz Band every Mon.; All Directions (jazz) every Tues.; Headwind (funk & jazz) every Fri & Sat. 761-3548.

Mr. Flood's Party, 120 W. Liberty: Chuck Coggins & Co. 10/15; Mike Smith & His Country Volunteers 10/16, 23, 30, 31 & 11/1; Melodioso 10/17-18; Idaho Steam Packet 10/19 & 26; Eric Bach 10/20; Jawbone 10/24-25; Eric Glatz 10/27.

Hill Lounge, U.S. 23 & N. Territorial: Mojo Boogie Band 10/16-18. 665-3967.

Loma Linda, 990 Broadway: Little Pleasure (top 40) Mon-Fri 5:30-8:30pm; Mixed Bag (jazz) Fri's & Sat's 9pm-1am, Sun's 9:30pm-1:30am; various live jazz groups Sun's 5:30-8:30pm. No cover 663-0562.

Pretzel Bell, 120 E. Liberty: RFD Boys (bluegrass) Thursdays-Saturdays. Music begins 9:30pm. Cover Thurs \$1, Fri & Sat \$1.50. 761-1470.

Trotter House, 1443 Washtenaw: Aldebaran (jazz) 10/31 w/ DJ—The Night Stalker, \$1.00. 11/1—Mojo dance scheduled. 763-4692.

Ypsilanti

Bimbo's, 327 E. Michigan Ave.: Salty Dog (r&r) 10/15-20; Kurbstone Beateaze (r&r) 10/22-27 & 10/29-11/3. Music starts 9pm. 482-7130.

Huron Hotel & Lounge, 124 Pearl St.: Disco dancing every night.

East Lansing



Son Seals at Lizard's, E. Lansing 10/27

Lizard's, 224 Abbott Rd: 10/15, Headwind, 10/16-19, Homade; 10/20-22, Ron Crick & His Right Hand Band; 10/23-26, Keg Belly; 10/27, Son Seals & His Band, \$2 cover; 10/28-29, Headwind, Weekdays, no cover, weekends, \$.75. 351-2285.

Silver Dollar, 3411 E. Michigan Ave.: 10/15-18, Asti-Gafa; 10/21-25, Chopper; 10/23, The Tubes, \$4; 10/27, Kinky Kriedman & The Texas Jew Boys; 10/28-11/1, Brainstorm. Weekends \$1, weekdays 5-¢. 351-2451.

CONCERTS



Bonnie Raitt in Ann Arbor, Nov. 1st



James Brown at Cobo Hall, Oct. 18th



Oct. 21... Rod Stewart and the Faces at Cobo Hall.



Herbie Hancock at Masonic Oct. 31

Nov. 1... Bonnie Raitt with The Buddy Guy-Junior Wells Band, Robert Pete Williams and Sippi Wallace - 8pm at Hill Aud. A2. Tickets \$5, \$4.50, \$4 and \$3.50 available at UAC ticket office in Mich. Union.

Oct. 17... Chicago at 8pm in Bowen Fieldhouse, Ypsi. Tickets \$7 reserved seats, \$6 gen. admission, available at McKenny Union ticket office of at Mr. Music in Briarwood.

... Rick Wakeman at Cobo Hall.

Oct. 18... Martin Mull at Showcase Theatre. ... George Carlin at Masonic Temple. ... James Brown Revue at Cobo Hall.

Oct. 19... Donald Byrd, Lonnie Liston Smith, Tavares at Masonic Temple.

Oct. 20... Deodato at 8pm at the Michigan Theatre on Liberty in A2. Tickets \$6 main floor, \$5 balcony, available at Warehouse Records in Ypsi, Ann Arbor Music Mart, The Blind Pig, and White's Records in Detroit.

Oct. 22... Loggins and Messina at 8pm at Crisler Arena, Ann Arbor. Reserved seats \$7, \$6, and \$5 available at UAC in lobby of Michigan Union.

Oct. 23... Procul Harum at Ford Auditorium.

Oct. 26... Richard Pryor at Masonic.

... War at Cobo Hall.

... **The Beach Boys** at 8pm at Bowen Fieldhouse in Ypsi. Tickets \$6 general admission, \$7 reserved seats, available at all JL Hudson's.

Oct. 27... Proctor and Bergman of the Fire-sign Theatre at Power Center A2.

Oct. 29... The Tubes at Masonic Temple.

Oct. 31... Herbie Hancock, Billy Cobham at Masonic.

Cobo Hall: 224-1000
Ford Aud.: 224-1070
Olympia Stadium: 895-7000
Masonic Temple: TE2-6648
Michigan Palace: 963-4623
Showcase Theatre: 924-9000

Calendar

EVENTS

DETROIT

Oct. 19

"People's Symphony" with the Detroit Symphony Orchestra. 3:30pm, Music Hall. General admission \$5. 963-7680.

Nov. 2

"Detroit's Jazz Today" with the New McKinney's Cotton Pickers. 3-5:30pm, Cranbrook Academy of Art Museum, 500 Lone Pine Rd., Bloomfield Hills, \$3. 645-3312.

ANN ARBOR

Oct. 17-19

The UofM Musical Society presents the Martha Graham Dancers— in the Power Center, Ann Arbor, Fri & Sat at 8pm, Sun at 3pm. Advance tickets & sales info. (313)665-3717.

Oct. 19

A Walk for Hunger—1:30pm. Starting point Zion Lutheran Church, Ann Arbor. Funds raised will go to CROP, Community Hunger Appeal of Church World Service. More info: 663-9376, 662-1611 or 663-1870.

Oct. 21

"Clout - Woman Power and Politics" by Susan & Martin Tolchin will be reviewed by Merilou Murray, Chairperson, Washtenaw County Commissioners, 12:10pm at the Ann Arbor Public Library. Bring lunch, tea & coffee free.

Oct. 26

Women's Festival: Washtenaw Community College, 2-9pm. Free. Booths by many organizations. Performance by Mad Madonnas.

Oct. 29

Women's Strike Day; don't go to work or spend money.

Oct. 27

"IWY Ups and Downs of the Women's Movement," talk by Dr. Anne Hungerman, UofM School of Educ. For time & place call 668-6221.



Oct. 31

4th Annual Ann Arbor OZONE PARADE will begin at 2:30pm at the Michigan Stadium, Gate 3. Live animals & celebrity guest stars. The theme of this year's parade is... It Don't Mean a Thing (If it ain't got that swing)—Prizes for the most original costumes. Don't Miss It!

YPSILANTI

Oct. 16

Hungry Ear Poetry Reading Series w/ James Wright, 8pm at Hungry Charley's, 705 W. Cross St., Ypsi.

Oct. 17-19

Kappa Karnival—rides, games, displays, exhibitions, entertainment & food concessions, in conjunction with Eastern's Homecoming activities. Opens Fri & Sat 3pm, Sun 9am, on the intramural field behind Bowen Fieldhouse.

Oct. 28

EMU Minority Affairs will sponsor a "Tribute to Black Women," 7:30pm in Pease Auditorium, EMU campus.

MOVIES

DETROIT

Detroit Film Theatre, Detroit Institute of Arts, 832-2730: 10/17, "A Page of Madness," Japanese (at Rackham Hall); 10/18, "A Face in the Crowd," Elia Kazan; 10/19, "The Phoenix Story," Phil Karlson; 10/24, "The Hour of the Furnaces," Argentinian; 10/25, "Gun Crazy," Joseph Lewis.

Cass City Cinema, First Unitarian Church, S.W. corner of Cass & Forest (red door on Forest) 8 & 10pm \$1.50; 10/24 & 25: "Juliet of the Spirits," Federico Fellini.

Cranbrook Academy of Art Museum, Museum Lecture Hall, 500 Lone Pine Rd., Bloomfield Hills, 645-3312: 7:30pm, \$3.00; 10/22 "La Strada," Federico Fellini; 10/29, "Nights of Cabiria," Federico Fellini.

ANN ARBOR

Ann Arbor Film Coop, Aud. A, Angell Hall, UofM, 665-8220: 10/15, "Les Enfants Terribles" (Jean Pierre Melville); 10/16, "Contempt" (Jean-Luc Godard); 10/17, "Sleeper" & "Casino Royale" (Woody Allen); 10/21, "The 400 Blows" (Francois Trauffaut); 10/22, "A Touch of Class" (Melvin Frank); 10/23, "The Birds" (Alfred Hitchcock); 10/28, "Love & Anarchy" (Lina Wertmuller); 10/29, "The Killing" & "Dr. Strangelove, or How to Stop Worrying & Love the Bomb" (Stanley Kubrick); 10/30, "A Clockwork Orange" (Stanley Kubrick).

Cinema II, Angell Hall, Aud. A, UofM, 764-1817: 10/17 & 18, "The Passenger" (Michelangelo Antonioni); 10/19, "The Eclipse" (M. Antonioni); 10/24 & 25, "California Split" (Robert Altman); 10/26, "Nothing But a Man" (Michael Roemer & Robert Young); 10/31, "Testament of Dr. Cordelier" (Jean Renoir); 11/1, "The Little Theatre of Jean Renoir" (Jean Renoir).

Cinema Guild, Old Architecture Aud., UofM, 662-8871: 10/15, "Hour of the Wolf" (Ingmar Bergman) & "The Last Hunt" (Richard Brooks); 10/16, "The Prince & the Showgirl" (Lawrence Olivier) w/ Marilyn Monroe; 10/17, "Bus Stop" (Joshua Logan); 10/18, "Some Like It Hot" (Billy Wilder); 10/19, "The Misfits" (John Huston); 10/21, "The Raven" (Henri & Georges Clouzot); 10/22, "Steamboat Round the Bend" (John Ford) & "The Phenix City Story" (Phil Karlson); 10/23, "You're a Big Boy Now" (Francis Ford Coppola); 10/24, "Alexander Nevsky" (Sergei Eisenstein); 10/25, "The DeCameron" (Pier Paolo Pasolini); 10/26, "Lancelot Du Lac" (Robert Bresson); 10/28 "Hunchback of Notre Dame" (William Dieterle) & "Buchanan Rides Alone" (Bud Boetticher); 10/29, "Hunchback of Notre Dame" & "Fury" (Fritz Long); 10/30, "Pandora's Box" (G.W. Pabst) & "Dead of Night" (Robert Hamer); 10/31, "Secret Agent" (Alfred Hitchcock); 11/1, "Mr. Smith Goes to Washington" (Frank Capra).

New World Film Coop, Natural Science Aud. or MLB, UofM, 761-9855: 10/16, "Day for Night" (Truffaut); 10/19, "Lady Sings the Blues" w/ Diana Ross; 10/23 "Cries & Whispers" (Bergman); 10/26, "Paper Moon" (Bogdanovich); 10/30, "Marijuana: Weed with Roots in Hell" plus three Betty Boop cartoons.

Matrix Theatre, 605 E. William, 994-0627: 10/13-15, "Adam's Rib"; 10/16-19 "Last Detail" w/ Jack Nicholson; 10/20-21, "I'm No Angel" w/ Mae West & Cary Grant; 10/22, "The Conformist" (Bertolucci's);

10/23-26, Kurt Vonnegut's "Slaughterhouse Five"; 10/27-29 Ken Kesey's "Sometimes a Great Notion w/ Paul Newman, Lee Remick & Henry Fonda; 10/30-11/2, "Cabaret."

UAC/Mediatrics, Natural Science Aud. UofM, 763-1107: 10/17-18, "The Great Gatsby," 10/24-25, "Fritz the Cat," 10/30, "The Birds" (Alfred Hitchcock); 10/31, "The Haunting" (Hitchcock); 11/1 "Frenzy" (Hitchcock).

Inmate Project of Project Community Film Series, Aud. C, Angell Hall, UofM, 7:30pm: 10/21 "Titticut Follies" (documentary about life behind the walls of a state prison hospital) & "Voices Inside" (expose on the penal system depicting conditions in the nation's prisons; 10/28, "Attica" by Cindy Firestone (documentary footage of Attica rebellion).

UAC/Shakespeare, Natural Science Aud., A&D, UofM, 763-1107: 10/20, Laurence Olivier's "Hamlet"; 10/27, Laurence Olivier's "Richard III."



Ann Arbor Teach-In presents Hearts & Minds, 7 & 9pm on Sat 10/18, Modern Lang. Bldg., Aud 3, \$1.50.

Women's Studies Film Series, Modern Languages Bldg., Lec. Rm. 1, UofM, Thursdays 9pm: Black women: 10/16, "To Be Young, Gifted and Black," 10/23, "The Autobiography of Miss Jane Pittman," Literature 10/30, "Gertrude Stein: When This You See, Remember Me" & "Virginia Woolf: The Moment Whole."

YPSILANTI

Media Services Film Series, Room 213 Pray-Harold, EMU, 7pm: 10/16 Prejudice: "I Wonder Why," "Bill Cosby on Prejudice" & "Where is Prejudice?" 10/30 Psychology: "Rollo May" & "Human Encounter" & "Dr. Erich Fromm."

MUD Cinema, Strong Auditorium, EMU, 487-3044: 10/15-17, "The Odessa File," 10/18-19, "The Black Windmill," 10/22-24, "Seduction of Mimi" and "Is There Sex After Death?" 10/25-26, "Man of the Year," 10/29, "SSSS," 10/30, "Phase IV," 10/31, "Curse of the Werewolf" and "Dracula Has Risen from the Grave," 11/1, "Mutations." EMU students, staff & faculty only.

THEATRE

DETROIT

Langston Hughes Theatre, 13125 Livernois (near Davison), 935-9351: "The Amen Corner" 10/17-18, 24-25 at 8:30, 19-26 at 2:30. Admission is \$3.00.

Fisher Theatre, Grand Blvd. at Second, 873-4400: "Present Laughter" with Douglas Fairbanks, Jr., starting the 21st.

Hillberry Theatre, Cass & Hancock, 577-3010: "Of Mice and Men" in repertory, 10/18, 24, 8:30, 10/22, 2:30; "Death of a Salesman" 10/17, 25, 31, 8:30, 10/15, 29, 2:30.

Meadow Brook Theatre, Wilson Hall, Oakland University, 377-3300: "A Midsummer Night's Dream" Tues-Fri 8:30, Sat 6:00 & 9:30, Sun 6:30. Tickets at Hudson's and Meadow Brook box office: weeknights \$5.50 & 4.50; weekends \$6.50 & 5.50.

Music Hall Center for the Performing Arts, 350 Madison Ave., 963-7622: "Sabrina Fair" 10/13-18, eves 8:30, matinees Wed & Sat 2pm.

ANN ARBOR

Ann Arbor Civic Theatre presents "Arsenic & Old Lace" 10/15-18 at 8pm & 10/19 at 7pm in Mendelssohn Theatre. Tickets \$2.50 & \$3.00 at Mendelssohn box office.

Ann Arbor Inn Dinner Theatre presents "The Looking Glass" (musical reflections on current events) every Thurs, Fri & Sat nights beginning Oct. 16. Buffet dinner 6-8pm, show 8pm. Thurs \$10, Fri or Sat \$12. Reservations 769-9500.

Professional Theatre Program presents a New Black Script 10/22-25 in Trueblood Theatre, Frieze Bldg., UofM campus. A University Showcase Production.

University Musical Society presents Burmese Theatre, Sun, 10/26, 2:30pm in Rackham Auditorium. Tickets \$5, \$4 & \$2.50. Additional info 665-3717.

YPSILANTI

EMU Players present "A Flea in Her Ear" 10/15-18 at 8pm in Quirk Auditorium, EMU campus. Tickets \$2.50 gen. admission. Further info or reservations 487-1221.

the Newport Alive with pleasure Guide

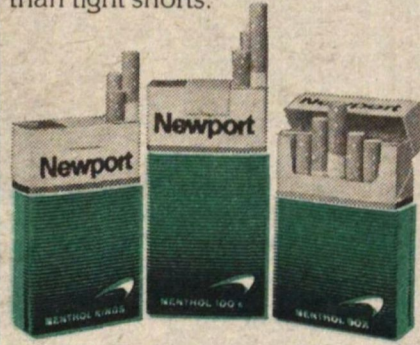
How to get pleasure from tight shoes

Tight shoes can really be a laugh, that is if they're on someone else's feet.

When tight shoes are on your feet, keep in mind:

- They'll keep your socks pressed.
- They'll make the blood rush to your head, and you'll look like you've been to Florida.
- They'll aid agriculture, your corns will flourish.
- They'll teach your toes the true meaning of togetherness.

And remember, tight shoes are always better than tight shorts.



#4 in Newport's "Tongue-in-Cheek" Series

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box and Kings: 17 mg. "tar", 1.2 mg. nicotine av. per cigarette, FTC Report Apr. '75.

UNIVERSITY SHOWCASE
OCTOBER 22-25 8pm
TRUEBLOOD THEATRE
N.R. DAVIDSON'S
Si Hajj Malik
A BIOGRAPHICAL DRAMA ON MALCOLM X
 Advance sales through PTP Ticket Office located in lobby of Mendelssohn Theatre Bldg.
 Hours: Mon.-Fri. 10a.m.-1p.m., 2-5p.m. (313) 764-0450

"The Bicentennial Dilemma: WHO'S IN CONTROL?"

A 3-Day Teach-in on Technology and Repression—University of Michigan
 Nov. 2,3,4 (Hill Aud.)

Sunday evening, Nov. 2, 7:30pm:

ASSASSINATIONS

- "The Assassination of President Kennedy," Mark Lane
- "The Assassination of Robert Kennedy," Donald Freed
- "The Assassination of Martin Luther King," Robert Katz



HAIR 'N' COMPANY
 311 E. Liberty
 994-5057

Monday, Nov. 3

- 9:00 am: workshop: "Political Assassinations"
- 10:00 am: CORPORATE MANIPULATION
 "Multinational Corporations," Richard Barnett (director, Institute for Policy Studies; author, *Global Reach*)
 "Labor's Role in Covert War," Sid Lens (editor, *Liberation* magazine)
 "The Ruling Class," William Domhoff (author, *Who Rules America?*)
- 12:30 pm: lunch break
- 1:30 pm: special guest speaker to be announced
- 2:30 pm: panel: SUBVERSION OF THE FORCES OF DISSENT
 moderator: Carl Oglesby (former national president, SDS)
 "The FBI's COINTELPRO and the CIA's CHAOS," Syd Stapleton (national secretary, Political Rights Defense Fund)
 "Subversion of the Women's Movement," Nancy Borman
 "Counter-terrorism and the Agent Provocateur," Donald Freed
 "Conspiracy Against the Black Liberation Movement," David DuBois (novelist, leading spokesperson for the Black Panther Party)
- 7:30 pm: panel: POLICE REPRESSION
 moderator: William Kunstler
 "The Militarization of Police," Tim Butz (co-director, Organizing Committee for a Fifth Estate)
 "New Police Technology," Jon Frappier (North American Congress on Latin America)
 "The Military at Wounded Knee," Regina Brave Dixon and Frank Star
 "Police Repression in Oakland County," David DuBois

Tuesday, Nov. 4

9:00 am: SURVEILLANCE AND DATAVEILLANCE



Regina Brave Dixon



Jeremy Rifkin

Tuesday, Nov. 4

- 9:00 am: workshop: "Counter-spies: The People's Intelligence," Margaret Van Houten (Fifth Estate)
 plus: workshop to be announced
- 10:00 am: SURVEILLANCE AND DATAVEILLANCE
 "Electronic Surveillance and Computer Data Systems," Chuck Morgan (Washington director, A.C.L.U.)
 "The FBI and Electronic Surveillance," Frank Donner (director, A.C.L.U. Project on Political Surveillance)
- 12:30 pm: lunch break
- 1:30 pm: guest lecturer to be announced
- 2:30 pm: panel: MIND CONTROL
 "The Garrison State and Mind Control," Blanche Cook
 "Behavior Modification: From Genesis to Genocide," Steven Chorover
 "Behavior Modification in Prisons," Dan Georgakas
 "Content Analysis of TV Commercials," Beverly Moore
- 7:30 pm: LOOKING TOWARDS THE FUTURE
 Introduction: William Stringfellow, N.Y. attorney
 "The American Revolution: A Two Hundred Year Cover-up," Jeremy Rifkin (director, People's Bicentennial Commission)
 "Revolution and the Third World," Eqbal Ahmad
 plus, special guest speakers: Rep. Michael Harrington (D-Mass.) and also Prof. Herbert Marcuse

University of Michigan **UAC CONCERT CO-OP** presents

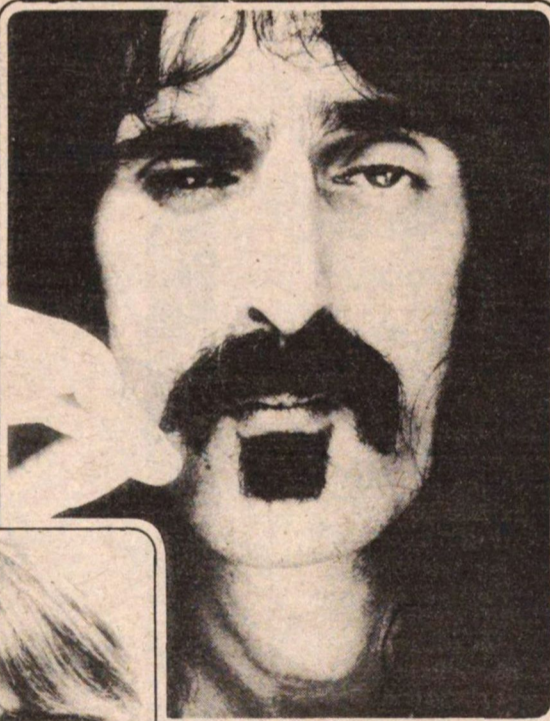


BONNIE RAITT

Saturday, Nov. 1

Hill Aud. 8pm \$5.00, \$4.50, \$4.00, \$3.50

Tickets on sale now! Smoking & Drinking Strictly Prohibited!



FRANK ZAPPA

Tuesday, Nov. 18

Crisler Arena 8pm

tickets go on sale Tuesday, Oct 14 \$6.00, \$5.00



LOGGINS & MESSINA

Wednesday, Oct. 22

Crisler Arena 8pm \$7.00, \$6.00

tickets on sale now!

tickets available at UAC box office in the lobby of Michigan Union 10:30-5:30 Monday-Friday (763-2071) (sorry, no personal checks)

Coming! Thursday, Nov. 20 National Lampoon Show at the Power Center

There's No Life without Plants.
pots an' plants
 TOTAL SERVICE FOR THE GREEN WORLD
 311 E. Liberty - Ann Arbor - 994-9696

Guaranteed Repairs at Reasonable Prices
SOUND SERVICE
 2-4 day Service on all types of
 Hi-Fi, Stereo, Quad & Band Equip.
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DETROIT SHOWCASE THEATRE

continued from page 11

The realtor came up with the Eastown Theatre, Harper & VanDyke, the building which gave Bob (Bamboo Productions) Bageris his start in 1969, which he and Gabe Glantz—his forced partner—ran into the ground in 1971, and which was now sitting idle in the middle of a deteriorating neighborhood. Once a family theatre, Bageris had torn out the seats of the Eastown to increase his seating capacity, and the interior had gone straight down from that point. The typical Glantz trademarks—broken toilets, flaking paint, filth and gloom overall—came fully into play when the money-hungry attorney bogarted his way into Bageris' trip, and it was only a matter of time before city authorities closed the Eastown down in response to endless complaints from patrons, residents of the area, people's organizations, and assorted media.

Salvador, Peraino and Halberg filed papers as "Eastown Productions," made a deal with the building's owner—Ed Detrich of Forrester-Hills Management—for the ballroom, gave the place a cleaning and started negotiating with booking agents and city agencies simultaneously, preparing to reopen as the Eastown Theatre. With talent secured for their opening show in July, 1973—Joe Walsh, R.E.O. Speedwagon, and Rusty Day's DETROIT—Eastown Productions began catching holy hell from every possible direction.

The city refused to grant the promised license, the neighbors began a renewed assault on what they viewed as an insensitive invasion of their community by dope fiends and degenerates, and the Detroit Free Press—in a rare demonstration of their concern for innocent concert-goers—slammed the Eastown repeatedly. But the biggest problem came from within, when Eastown Productions retained Gabe Glantz as their attorney in the licensing hassle ("He said he already had a license to operate the Eastown," Salvador offered) and made the mistake of discussing their contingency plans with him.

"Our intention was, if we couldn't get the Eastown approved, to go into the Michigan Palace, downtown, where we had been talking with Dr. Leo Spears already," Salvador told us. "Glantz ran down to Spears with \$50,000, and took a ten-year lease on the Palace. Then he appointed Steve Glantz to run the place the way we had intended to do it. We held them up for six months or so while we fought it, but we just couldn't get around the Glantzes."

It is here that our present story be-

gins. Eastown Productions, having no further prospects to speak of, disbanded, with Peraino going eventually into business as Sterling Diversions, and Halberg switching to work as a booking agent in the area. Salvador himself went to work for the owner of the Eastown property and his land-management company, and over the course of time he convinced his boss to let him renovate the building's interior and make one more try at presenting concerts—the right way, this time.

That was two years ago, in late 1973. Now, after untold hours of work on the theatre and a terrible string of disasters relieved only by a near-perfect Bob Marley & the Wailers concert this summer, John Salvador has to his infinite credit one of the most comfortable, well-run, attractively decked-out small concert halls in creation. His problems with the city are over—"Alex Pollack, of the Mayor's Merchant Assistance Program, has helped us throughout the reconstruction process," says Salvador, "and the Young administration in general has made a world of difference"—and even the neighbors are feeling better about the Showcase. A police mini-station is now located directly across the street from the front doors of the theatre, ample guarded parking space is available behind the near-by Cunningham's drug-store, and the interior of the place has changed so much it's barely recognizable. (The new seats, incidentally, were bought from the Ford Auditorium when the Symphony's backers had it redone last year.)

An ambitious booking program, which would have been highlighted by a Steppenwolf/Canned Heat show Sept. 20th (broken up by the Michigan Palace's raid of Steppenwolf) and the Toots & the Maytals concert this past weekend (cancelled due to illness), has been put together by Salvador and his friend Rick Kay, head of Brass Ring Productions. In order to cover some of their unanticipated expenses and to push the Showcase's name into wider circles, they'll also be doing some programs at Masonic this fall and winter, beginning with George Carlin Oct. 18th and the Detroit debut of the Tubes, Oct. 27th. Quick-silver, along with Frankie Miller's High-life band, will be at the theatre itself on the 25th, and hopefully, there'll be a lot more to follow. It's been a long hard road, as a popular Motor City ditty goes, but everything seems to be in order this time, and if the bookings can hold up for a while Detroiters should enjoy the presence of the Showcase Theatre for some time to come. Or as the I Ching puts it, "Perseverance Furthers. Success!"

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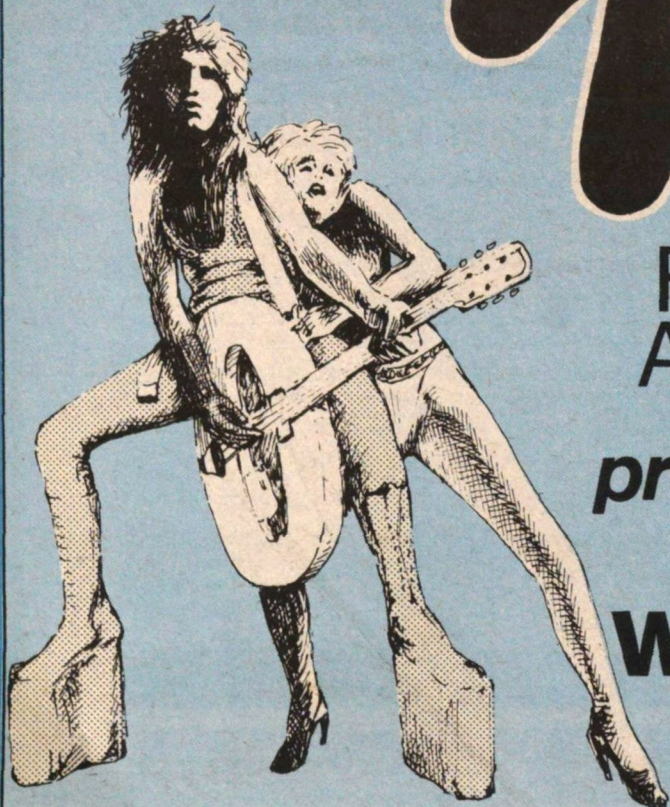
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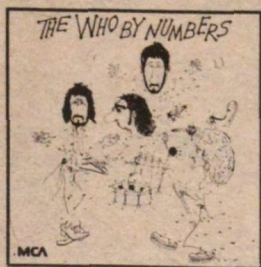


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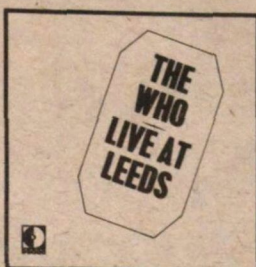
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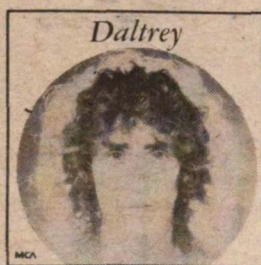
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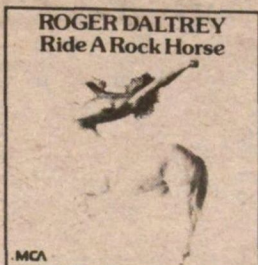
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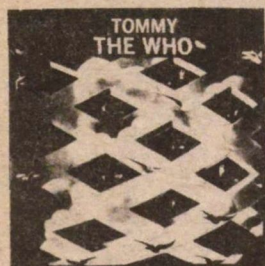


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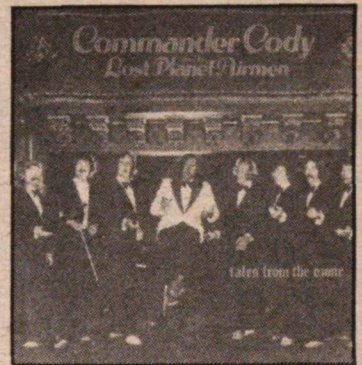
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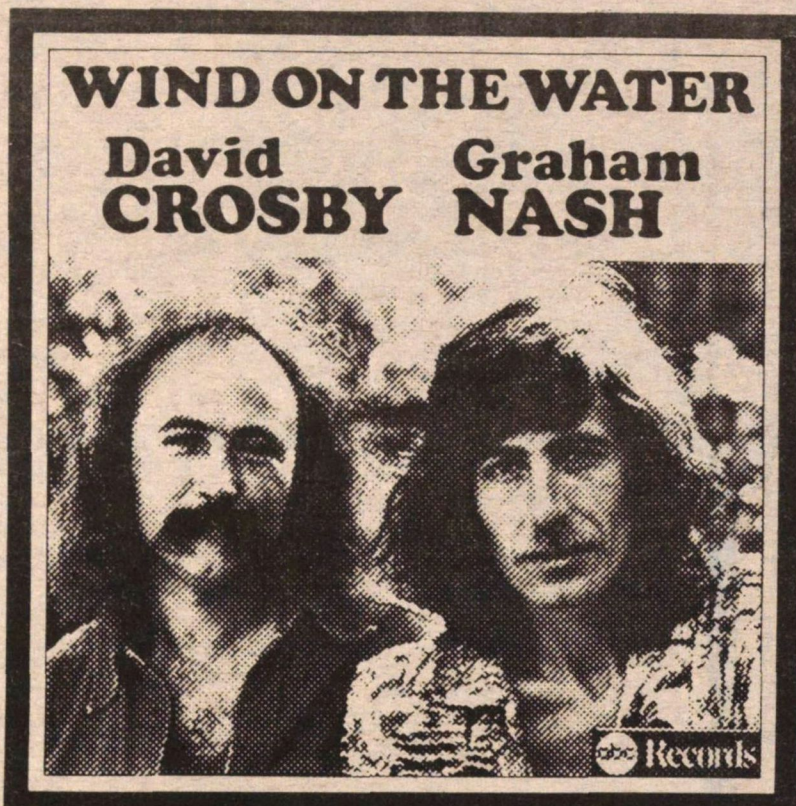
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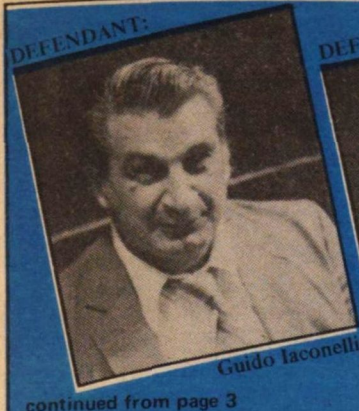
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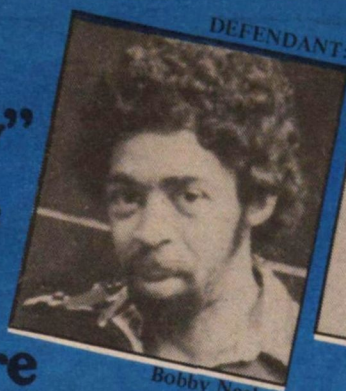


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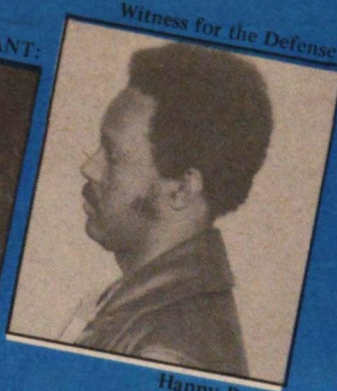


Richard Herold

Why "Happy" Battle Is Insecure



Bobby Neeley



Happy Battle

Not long ago Milton "Happy" Battle, now a convicted dope dealer, was scheduled to be a key witness for the prosecution in the 10th Precinct trial. And not long before that, he had stood as one of the defendants in the case, accused of being a prime mover in a loosely-organized heroin and cocaine ring on Detroit's west side. The operation allegedly involved an assortment of dealers and numerous cops, either on the take or themselves dealing.

But back in January of this year, Battle was allowed to plead guilty on the charges (with sentencing to be delayed until after the trial) in exchange for his testimony for the prosecution. Shortly thereafter Battle was taken from his residence at the Wayne County Jail and placed in protective custody at a secret location under heavy guard. According to DPD Deputy Chief George Bennett, whose investigation helped to produce the current trial, Battle was "a very insecure man" who felt his life wouldn't be worth much if he remained in the jail.

Subsequently, Battle made a number of tape-recorded statements to the prosecutors and was made available for questioning by defense attorneys. But contrary to the prosecutors' hopes, Battle said very little that might be helpful to their case, particularly with reference to the nine cops on trial. For example, he reportedly had nothing at all incriminating to say about Sgt. Rudy Davis, who, according to the testimony of Battle's henchman Wiley Reed, had received thousands in payoffs from Battle.

Bennett and the prosecution team took Battle back over his statements several times, reportedly wired him for a polygraph test, and checked his information against the testimony of many other witnesses. They finally concluded that he was offering something less than a truthful and accurate account of his activities in the drug business.

Nonetheless, Battle remained on the list of endorsed prosecution witnesses until the latter stages of the People's case, when the prosecution formally moved to have him dropped. Rudy Davis' attorney, Robert Harrison, argued strongly against the motion in an effort to force the prosecution to call Battle. Judge Justin Ravitz, however, finally ruled that the prosecution had every right to choose not to include Battle as a witness because he and his statements had been made available to the defense, and because he could be called by any of the defendants and their counsel.

Now, as ironic as it might seem, that is apparently what's about to happen, since Rudy Davis has reportedly decided he wants attorney Harrison to put Battle on the stand when it comes time for Davis to present his defense. Describing Battle as a bomb who might go off in any direction if brought in to testify, other defense attorneys are reportedly unhappy over this decision and have warned Harrison that it's a dangerous move. But at this point in the proceedings it's every man for himself and Rudy Davis has apparently decided he needs the exculpation he expects from Happy Battle.

When Battle pled guilty and said he would turn state's evidence, it was generally assumed that he had done so with the hope that his cooperation would win him a somewhat lighter sentence. Having been convicted recently on another drug charge carrying a 20-year term, he couldn't hope to avoid prison entirely, but making a deal might give him a chance at freedom before his life was

entirely behind him.

So why, then, did Battle cooperate in a fashion less than satisfactory to the prosecution? If, as the prosecution contends, Battle has been lying about the case, why?

The most prevalent speculation among close observers begins with George Bennett's reference to Battle as "very insecure." Happy has, according to many sources, good reason to feel concern for his continued well-being. When he was on the street supplying his dope houses, traveling out of state to buy large quantities of heroin, and bidding to become one of the city's dope kings, Battle (it is said) showed precious little regard for the value of a human life. It took very little, allegedly, for Battle to suggest, order or contract for the extermination of someone who had displeased him in one way or another. In the process, Battle made certain people very unhappy, and it seems entirely possible that one of them might express his feelings, if given half a chance, in the violent world of prison society.

If, so this argument goes, in addition to this unpleasant prospect, Battle carries with him to the penitentiary the reputation of having helped to put Rudy Davis and several other cops behind bars, his chance to secure a policy from any life insurance company in the country would be next to nil. With his future welfare entirely in the hands of the authorities, Battle must figure that his best chance for survival lies in doing something well-calculated to please the police.

To buttress this line of speculation, observers refer to the unfortunate case of James Lee Newton, 33, a.k.a. "Watusi Slim." Until last month, Watusi Slim was waiting to be brought to Recorder's Court from a maximum security prison in Ohio (where he was serving four to 25 years for robbery and burglary) to testify in a murder case against the notorious Detroit drug operator and alleged hitman, Chester Wheeler Campbell. Campbell was one of those originally indicted in the 10th Precinct case, but was not taken into custody until it was too late to include him in the current trial. He and a co-defendant were charged with the murder of a man named Roy Parsons, and Watusi Slim was on tap as the key witness.

At a pre-trial hearing in the case, Watusi said he had decided to testify against the defendants because "I figured that they would kill me anyway."

On August 21, less than a month before the murder trial date, Watusi was found behind some gymnasium bleachers at the Ohio Correctional Facility at Lucasville with his throat slashed and small crosses etched into his eyelids. With the key witness thus indisposed, the murder charge against Campbell was promptly dropped.

A day or two later, during a break in the 10th Precinct proceedings, Wilfrid Rice, attorney for defendant Richard Kendricks and also one of Chester Campbell's lawyers, walked into Judge Ravitz's courtroom and announced to those present that Watusi had been eliminated and the murder case dismissed.

"Yes, sir," said Mr. Rice, "Chester doesn't have to be inside to do business."

Pamela Johnson covers the 10th Precinct conspiracy trial regularly for the SUN.

Mrs. Allende

continued from page 7

Unfortunately, I have to say now that it isn't enough to win with votes—it isn't enough to win the elections. One also needs an army at the service of the people, because the professionalism of the military, to tell the truth, is a myth. And it isn't enough just to win victories in elections, one also needs a congress at the service of the people, really elected by the people and not, as happened in Chile, bought with money and influence.

Also, I don't believe that the self-determination of peoples exists—not do the codes of international law, of international rights. All these formulations that they talk so much about in the international organizations are theoretical, even though they are supposed to govern relations between nations. The reality is rich countries and poor countries—and the rich countries always end up dominating the poor countries, whatever their politics may be.

SUN: Do you think back with much bitterness on the past two years?

Allende: Well, one has to draw distinctions. I, fortunately, am unable to hate—which isn't to say that this is right. I have only one desire and I would die happily if I could see it fulfilled: I want to see the Chilean military live our own martyrdom.

My great satisfaction would be to see them wander around the world, just as the Nazi torturers did, ashamed of their identities, ashamed of the historical role they played, anonymous, hiding themselves in the shadows of a night which they themselves created.

The Defense

continued from page 3

Puerto Rico for the rest of his life in return for passin' them. From what we hear, "da Chump" has been dealt with rather severely by the more astute of his comrades lately—outside the courtroom, which just reinforces the adage of that late great friend of mine, Lenny Bruce, who observed that, "In the Halls of Justice, the only Justice is in the Halls." ... Kudos, by the way, should accrue to Judge Justin Ravitz, the presidin' judge in the case, for the extraordinary patience and judiciousness with which he is handlin' this case. If it were up to me, the first sentence I'd pass would be against the lawyers in the case—and I'd be none too lenient, you can believe.

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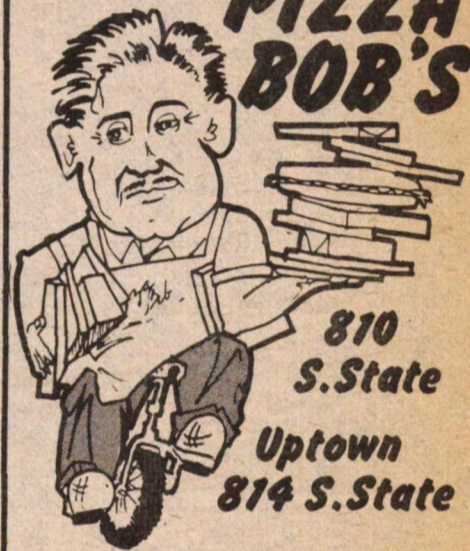
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CDRS

continued from page 3

proposal to give \$475,000 in emergency CDRS money to 29 such hard-pressed projects.

Push had come to shove, and Wheeler swiftly vetoed the patchwork GOP-HRP compromise. But under a rarely used City Charter provision for mayoral vetoes, he let stand twenty line-item allocations totalling \$341,309 for the most hard-pressed community projects. These projects will now get their money with no further delay.

Speculation over Kozachenko's motives was fueled by the inclusion of some agencies which had barely advanced past the idea stage and, furthermore, had not even applied for money.

Kozachenko, with the support of a strong radical feminist constituency within the HRP, won from the Republicans an increase of \$40,000 in child care grants, \$5,000 for Women's Non-Profit Enterprises, and \$25,000 for the Women's Community Center.

The GOP-HRP compromise budgeted a total of \$192,231 for child care. Of the 20 projects Wheeler passed for emergency funding, seven were daycare centers and two were women's projects. Back in February, Wheeler and the Democrats had proposed spending \$400,000—more than twice the HRP-GOP amount—for child care.

HRP's One Night Stand

Council Republicans, for their part, made no attempt to hide their cynicism about exploiting Kozachenko's vote. The GOP-HRP alliance turned out to be a one night stand.

At the next regular Council session, Kozachenko moved passage of her own HRP budget for spending \$1,023,229 of the CDRS money. Neither Republicans nor Democrats would second her motion; therefore, under Council's rules, no discussion of it was in order. A five minute shouting match broke out when she decided to speak anyway, over the objections of Wheeler and other Democrats. A Democratic motion to recess the meeting until order could be restored failed to win a single Republican vote.

The Republicans wanted the public watching on local TV to hear a rousing HRP-Democratic dogfight. If they had no hopes of conquering, they could at least divide.

The incident was fairly typical of Republican tactics since Wheeler was elected on a platform of practical and progressive reform. The interests of low-income and minority groups had been consistently ignored during the previous Republican administration.

The Republicans, refusing for four months even to admit they had lost the election to the Democratic-HRP "coalition," tried to keep Wheeler backpedalling with a drawn-out fight against certifying the election results; a court battle to overturn the city's new Preferential Voting law; continual threats of a recall campaign that always seemed to evaporate into thin air; and eye-gouging and ear-biting generally.

Possibly the lowest blow came when Council was considering the extension of nearly \$2 million for Ann Arbor's old Model Cities program (a HUD program, aimed at developing minority and low-income neighborhoods). The Democratic-HRP "coalition" voted for the measure. Republicans charged Wheeler with "conflict of interest" in an attempt to make him abstain from the vote and thus kill Model Cities funding.

The "conflict of interest" charge proved so baseless and expedient that not even the Republicans publicly repeated it after the city attorney disallowed it and the GOP lost the vote.

Until another election sets things straight (and all three parties claim it

will), Ann Arbor's present three-ring circus form of politics, complete with lion tamers, rule jugglers, promise swallows, tightrope ballerinas, and more than one clown act, may well continue. Wheeler and progressive elements in City Council will be stuck with the unenviable job of trying to work within this context.

While Republican and HRP Councilmembers work the crowd for laughs and applause, someone must make hard, responsible, intelligent decisions about the use of CDRS money. If Ann Arbor, a relative Garden of Eden when it comes to urban problems, can't solve these issues, little success can be hoped for in New York, Los Angeles, or Detroit.

People vs. Property

The three parties' disagreement over how to spend the money goes to the very heart of their political philosophies.

- The Republicans had originally proposed spending about 50 per cent of the budget in its two largest categories—30 per cent on housing improvement and 20 per cent on community (read "human") services. Both the Democrats and the HRP originally agreed that an amount closer to 75 per cent should be spent in these two categories, where they saw the community's most urgent human needs. The Democrats had argued back in February that 44 per cent should be spent in the human services category alone—more than twice what the Republicans were willing to spend.

- The biggest chunk of money in any party's housing allocation would go to enforcing Ann Arbor's building code and the effort to bring sub-standard housing up to the level of liveability already required by city law.

Under the austerity budget of the previous Republican administration, however, salaries for city building inspectors were cut, and many were laid off. The director of Ann Arbor's Building and Safety Department has stated in writing that his department does only a quarter of the inspections city law requires. Many have argued that the Republicans, strongly backed by landlords and rental property interests, simply don't want to enforce housing regulations.

- There is also debate over how Ann Arbor should spend federal money to create "public service" jobs for the unemployed under the Comprehensive Employment Training Act (CETA). Wheeler wants the Human Services program to coordinate use of both CETA and CDRS money; instead of hiring the unemployed to lean on shovels and rakes, he says, the salaries could be used to staff existing community service agencies that are struggling to do more work than they can handle.

The Republicans would put almost 20 per cent of the budget into a "Public Works" category—which includes some \$250,000 for street resurfacing, \$49,500 for curb and sidewalk repair, and \$100,000 for new fire engines.

- The parties also differ on whether CDRS money should go toward major capital expenses—not just fire trucks, but land and buildings. Wheeler is not likely to support such expenditures until he sees how they fit into an overall long-term plan. Republicans say that using CDRS money to help the Summit Street and Free Peoples' Clinics buy the buildings they now rent would allow those agencies to be more certain of continued operation.

The Will of the GOP

The Republicans, of course, maintain that they speak for "the people." The people they mean, most of the time, are the Republican people on the Republican-appointed and Republican-controlled CDRS "Citizens' Committee," whose budget recommendations to Council they support to the penny.

The Citizens' Committee quickly became little more than a charade. Before long, many citizens stopped attending committee meetings in frustration, realiz-

The Republican's continual invocation of the "will of the people," has been little more than a rhetorical trick to disguise their campaign to reverse or nullify the results of April's mayoral election.

ing that the Republicans had rigged the game. The 30-member committee's final recommendations to Council were passed by seven members voting yes, four voting no, and one abstaining. The rest of the "citizens" didn't even bother to attend.

This summer, Republicans waged a bitter publicity campaign against Democratic attempts to amend the Committee budget, accusing the opposition of violating the sacrosanct "will of the people." The GOP, however, ignored the Committee's recommendations in closing its deal with the HRP. The Republicans' continual invocation of the "will of the people," in fact, has been little more than a rhetorical trick to disguise their six-month campaign to reverse or nullify the results of April's mayoral election.

For a long time, the GOP drive succeeded in at least distracting attention from Wheeler's Human Services idea. But the last month of uproar and stalemate on Council seems to be driving home an important lesson: that none of the three parties can govern the city all by itself. Council members are quietly beginning to

listen to one another.

Even Republicans may be starting to hear Wheeler's serious proposals for a Human Services program. Councilperson Louis Belcher, for one, told the SUN last week he was "not opposed" in principle.

A number of Council working sessions may bring the parties closer to a nuts-and-bolts solution to the impasse. Before they are over, Mayor Wheeler's "dream" of a multi-million dollar city Human Services agency could be a good deal closer to reality.

Ann Arbor is just one of many bigger cities with CDRS dollars to spend. Some feel that CDRS will turn out to be the same bureaucratic boondoggle all over the country, just another pie for the politicians to slice up and sell for votes. But some Ann Arborites think they may still prove it ain't so in their town.

Joseph Davis is a free-lance writer who lives in Ann Arbor. He was formerly the workhorse reporter for Good Morning Michigan.

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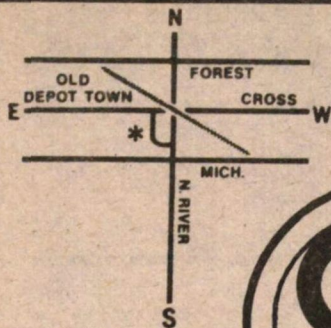
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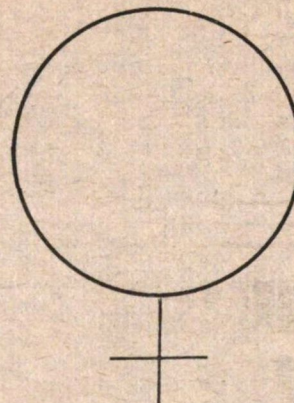
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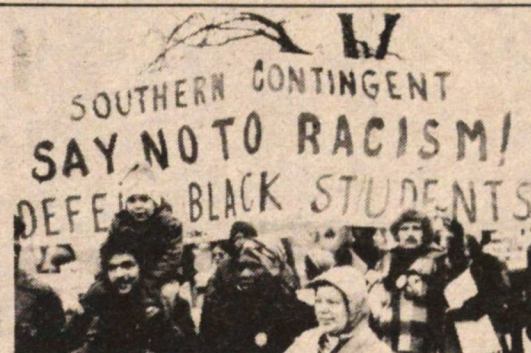
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