

Special Issue! Black Govt. in the Motor City



Calendar

The town is jumpin', if you know where to look. For openers, try our suggestions. [p. 17]



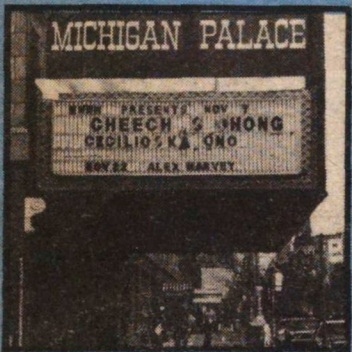
Hyping Detroit

Kulchur Editor John Sinclair tells why the white media and the ad agencies are missing the boat. [p. 9]



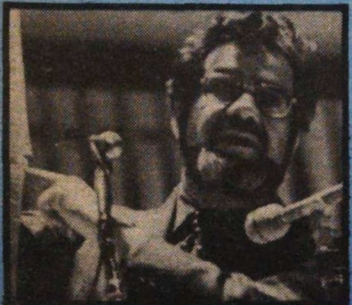
The Master Plan

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Conspiracy!

Mark Lane on the JFK assassination, David DuBois on the Panthers, and much more — all at the Ann Arbor Teach-In. [p. 8]

THE SUN

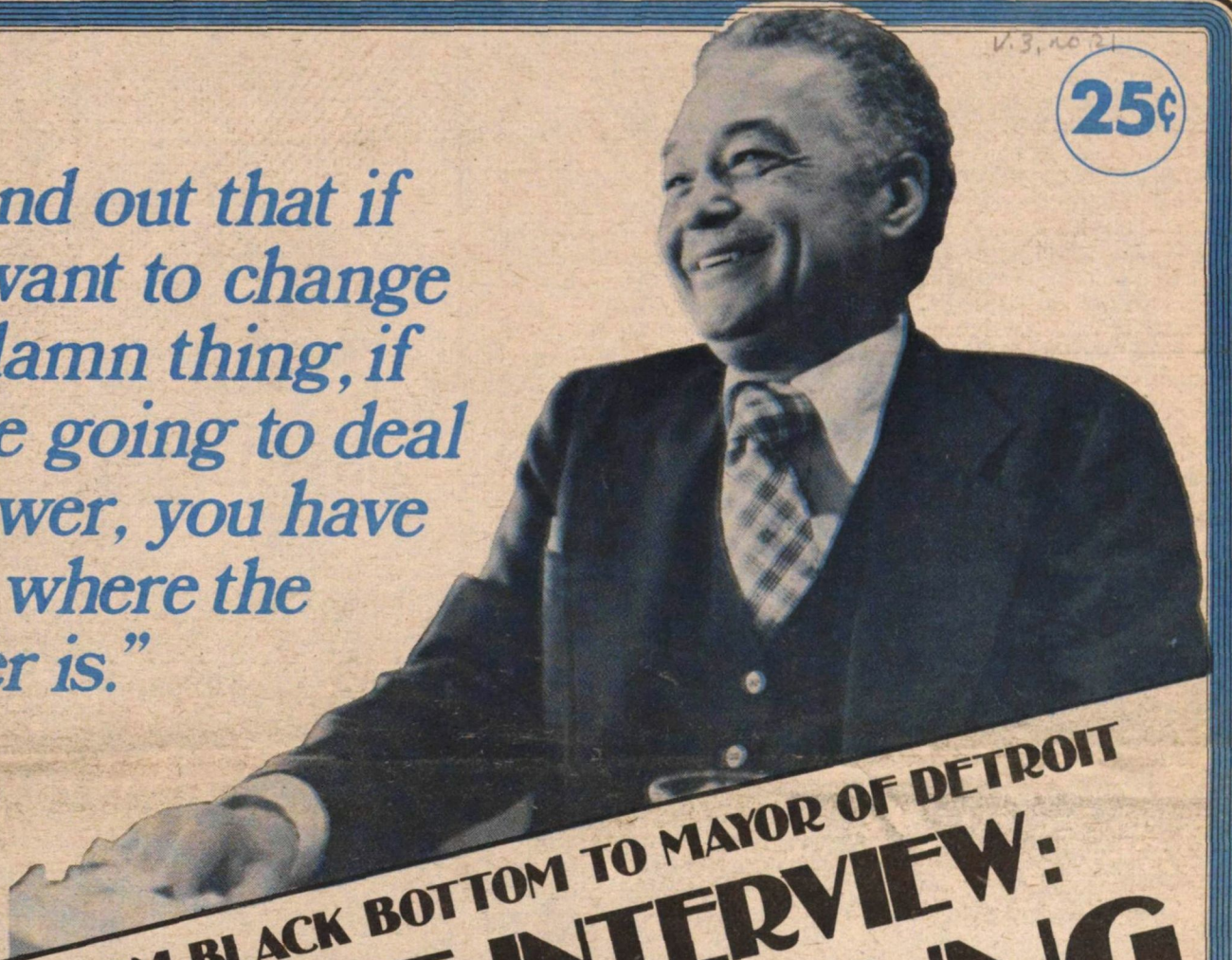
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"I found out that if you want to change any damn thing, if you're going to deal in power, you have to be where the power is."



PART 1: FROM BLACK BOTTOM TO MAYOR OF DETROIT EXCLUSIVE INTERVIEW: COLEMAN YOUNG

By David Fenton and Derek VanPelt

Two years ago last week, Coleman A. Young was elected the first black mayor of the city of Detroit, defeating police candidate John Nichols and ushering in what may well be a new epoch in the city's history—a period shaped by a fundamentally different outlook, as Detroit fights for its very survival in the '70's.

Coleman's election signalled a clear break with City Hall as we've known it in the past. Upon taking office, he wiped its top administrative staff largely clean, then began the long process of re-directing the bureaucracy of a city allowed to decay by his predecessors.

The fruits of these efforts are still only beginning to take shape. Given years of negligence and the enormity of the task of turning Detroit around, two years is not a very long time in the life of a city.

To find out more about Detroit's first black mayor, and to obtain his perspective on the critical issues facing the city, SUN Publisher David Fenton and Editor Derek VanPelt spent two hours last week with Coleman Young. In this, and in our next two editions, we offer the substance of that conversation.

We met Coleman at the St. Clair Inn, where he and 150 of his top administrators had just completed a weekend retreat. These periodic gatherings are designed to provide the administrators with a full view of each other's activities, so that all

city departments can work together in a co-ordinated manner.

We rode with Coleman from the shores of Lake St. Clair to Metro Airport, where there was time for lunch before the Mayor's flight departed. We feel we were offered a unified vision for the future of the city, coming from a man who is, as they say, "off the street"—certainly a rare background for any politician. We were struck by his clarity, energy, and just plain up-frontness.

Part I of our interview explores Coleman's formative experiences growing up on the East Side of Detroit and his little-known background as a civil rights leader, labor organizer, and so-called "subversive"—en route to the State Senate and, finally, the Mayor's Office.

In our next two issues, the SUN will offer Coleman's perspective on the major issues confronting the city, including the Police Department and the housing crisis.

SUN: One of the most unique things about you as a major political figure is your background—that you came up on the streets of Detroit and have a history of labor struggle. What was it like coming up from the Black Bottom and how did the events of your past illuminate the perspective you're working from now?

COLEMAN: Well, I was a kid during the Depression. Right now, I'm 57; I can remember back in '28, I was ten, I worked around St. Aubin Street delivering clothes after school and on Saturdays. This part of St. Aubin was a booming center at the time, where all types of nefarious activities took place—various types of games of chance, etc. It was during Prohibition, and there was a local bootlegger who had an ice cream store for a front. I found that

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Coleman Young: The First Two Years

We have chosen to devote this edition of the **SUN** to the city of Detroit, and especially to an overview and evaluation of the first two years of Mayor Coleman Young's administration, because of the overwhelming significance of what is going on in the city now—not only for Detroit itself, but for the suburbs, Ann Arbor, and in fact the whole American urban scene.

Detroit is the fifth largest urban area in the nation and one of its industrial nerve centers. Like all other big cities in the U.S., it is presently involved in a crisis, the outcome of which will determine its very survival. This outcome will have tremendous import for the region in which it is situated, and for every other city now standing at the same crossroads. Will Detroit, as its motto states, rise again from the ashes, as it did in 1805? Or is it headed down the road to ruin, well past the point of no return?

For decades, the contradictions inherent in the rapid growth and expansion of the city have been exacerbated to the breaking point. The breaking point, in fact, has already been reached twice in the city's history, resulting in the riots of 1943 and 1967. Neither was sufficient to produce a turn-around in the forces of greed and racism that have gutted the city.

The 1973 election of Coleman Young as Detroit's first black mayor signalled a break with the police-dominated politics and sluggish administrations of the past. Political control of the city had finally passed into the hands of its new black majority, who have suffered the most from the city's decay for so long. The mayoralty now belonged to a man who came up on Detroit's lower East Side and saw it bulldozed for freeways and housing projects, a man whose perspective was shaped by a lifelong struggle to improve the lot of black people—first through the civil rights movement and labor organizing, later as State Senator and Democratic leader in the Michigan legislature.

The city whose administration Coleman Young inherited owes its present condition, for better or worse, largely to the tremendous influence of its automobile industry. The incredible growth of that industry in this century has been the city's blessing and its curse. While the automobile provided the economic base for Detroit's rapid expansion, it also carried the seeds of its destruction.

When Henry Ford offered his workers the \$5 day, hundreds of thousands of black people realized they had nothing to lose by abandoning their miserable existence in the Jim Crow south and heading for the Motor City to work on the lines—as had droves of other immigrants before them. The "Promised Land," however, turned out to be just as rife with racism, and all its implications, as the land they left behind.

Only foundry jobs, the worst in the plants, were open to them. They were forced to live in the worst housing in the city, cut off from its services and opportunities, plunged into a segregated social environment where they were exploited by merchants and landlords and brutalized by police. The auto industry fed the fires of racism by using them as scabs; Ford showed his open contempt by creating an all-black suburb and naming it "Inkster." Criminality was allowed to flourish unchecked in the ghetto, as long as it didn't affect white people.

Detroit's east side black community, which produced Coleman Young, nevertheless managed to "make do" under these circumstances because it was, however neglected, a functioning community with its own tradition and a geographic focus. It soon fell victim, however, to the automobile industry's version of "city planning." As the industry continued to build new plants on vacant land in outlying areas, the freeway became a necessity. If the big roads had to go through black neighborhoods, no matter. Stable, cohesive communities were bulldozed or split to make room for highways, and their populations were scattered to the four winds. The rising tensions of racism first exploded in the unprecedented riots of 1943, leaving 34 dead.

Whites responded by deserting the city in droves after the war. Businesses and industries soon followed, setting in motion a new phase of chaotic, unplanned growth. The suburbs sprawled; the highway system was greatly expanded to get whites in and out of the city as rapidly as possible; "urban blight" spread outward from the central city. Things got worse for black people, whose expectations had been raised by the civil rights movement and an intensified cultural consciousness. In the long, hot summer of 1967, the lid blew off again, and for a few days the rulers of the city feared the end of the world might have come.

Perceiving a real threat this time, the city's leaders forged an official unity to deal with it; the New Detroit Committee emerged, and for a time liberal rhetoric reigned. But no amount of professed good intentions could reverse the decay set in motion decades before and allowed to eat away at the city. The HUD scandals devastated many of the remaining liveable neighborhoods in the city. Heroin poured into Detroit on an unprecedented scale, crime statistics rose accordingly, and whites continued to run for the hinterlands. The city's tax base was disappearing fast.

It was into this scenario that Coleman Young stepped two years ago. After defeating "law and order" candidate John Nichols in the mayoral election, Young began the unenviable and arduous task of salvaging what remained of the city. Young shook up the ossified City Hall bureaucracy; launched a series of actions aimed at restoring the police to their proper role as public servants; pressured HUD to deal with its huge stock of deteriorating housing; moved toward the city's first mass transit system; and set up a network of neighborhood city halls and police mini-stations to bring government closer to the people. He began to forge the basis for a functional unity among government, private industry, labor, and community groups; with input from all of them, his staff developed a comprehensive, long-range master plan for economic revitalization of the city and took it straight to the President.

Slowly, the city is beginning to respond to these initiatives. Black people know where Coleman Young is coming from; with a friend in the Mayor's office for a change, they are beginning to feel they have a stake in the city and in a government that has some concern for their needs. Night life is coming back to the city. Belle Isle is getting fixed up again. Whites disillusioned with the suburban trip are starting to take another look at Detroit. Next year's Bicentennial plans are shaping up to be an exciting celebration of the city's culture and its amazing will to survive and rebuild.

As Mayor Young said in his last State of the City message, "We would not attempt to kid you." A black mayor alone, as has been proven time and again, is certainly no panacea for the enormous problems faced by America's cities. Two years, or even four, is scarcely enough time to reverse decades of neglect, greed, and racism—still very real forces in Detroit today. There is fierce resistance to change from reactionary elements, notably the police and their political apparatus.

Yet, it is impossible to miss the new stirrings in the air, and it would be a mistake to minimize the potential for change in the present situation. Some excellent beginnings have been made in the past two years. Detroit may indeed be entering into a renaissance—a period in which the blindly selfish, acquisitive, and fear-driven imperatives which have brought the city to the brink of chaos and extinction will be moderated, and eventually brought under control, by the truly progressive thrust now being initiated by the Young administration. To the extent that Coleman Young continues to move in this direction—and we have every reason to believe he will—he deserves the careful attention and active support of all Detroiters—black and white—to whom the future of this city really matters. He also deserves to have himself and his programs fully and accurately reflected in the city's media, in their proper perspective in this place in time. With this issue, we hope to have taken a step in that direction.



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Well, folks, on this particular occasion it's a little cramped here under the Iffy logotype, so I'll have to dispense with my usual expansive style to some degree in order to put you onto the latest dope in short order:

Speakin' plainly, Iffy's long past the point where a schemin' prosecutin' attorney can run a ruse by him — and if ya ask me, they pulled off a rip-roarin' one down at Federal District Court last week on ol' John Swainson. I don't believe the Judge knew what hit him. Now, as far as what actually happened, my lines are out there checkin' it. But whenever a greasy little weasel like that John Whalen fella can remove a Supreme Court Justice from his chair, I looks twice.

'Specially when the Feds' Prosecutor, a Mr. Robert Oozer or somethin' like that, cast aspersions on some other magistrates in their absence. An' the Feds even let Mr. Whalen pursue his burglin' career while he was working for the cops. Then he went an' spilled the beans on all his B & E buddies, too. I must say, it wasn't surprisin' when his house was found in several pieces the other day.

By the way, some of the reporters whose by-lines have been appearin' over the Swainson stories lately have a sense o' humor that reminds me o' Dick Nixon's. Have ya heard th' one about the judge who didn't have a leg to stand on? Well, I'm glad they had a good time at the trial, anyhow.

Speakin' of cheap shots, when I was in the City o' Trees last week I picked up the latest MFP — that's the Mich. Free Press. Just like their better established namesake down on Lafayette Blvd., they consider themselves to be 'competitors' o' this newspaper, so one must keep tabs on 'em. Well, I was a little bit amused to see that the good ol' "progressive" MFP has joined up with the AA News and the Grand Ole Party



to try an' dispose of Ann Arbor's fine Mayor, Mr. Al Wheeler. I guess they'd just as soon have Jim Stephenson back. To my way o' thinkin', Al's tryin' to do some good things out there, but he sure has a tough row to hoe, between the General Motors stuffed-shirts and the curious flora and fauna on the left wing. Those guys won't let up on 'im for a minute. Hang in there, Mayor Al, we're with you.

There's one more duty I must attend to at the present moment, and that's to offer my heartfelt condolences to Mr. Bill Colby, late of the Central Intelligence Agency, who recently went into an abrupt retirement — as a sharp-eyed SUN reporter foretold last issue, you'll recall. Congratulations to those whose fortunes were advanced by the shakeup in the front office, includin' Ronnie Reagan. Ronnie, they say, wanted to get rid of Nellie Rockefeller — seems he considers Rocky a bit too liberal. Ronnie wanted to use tactical nuclear weapons on that prison back a few years ago. Take it from Iffy, though, kids — don't count Rocky out yet.

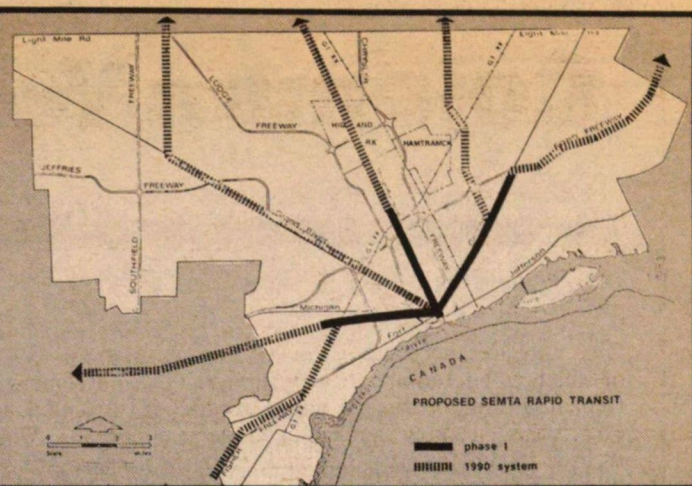
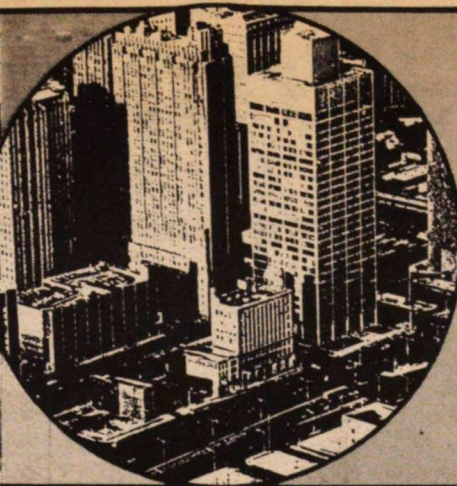
I see the Dems are goin' for poor ol' Hubert Humphrey these days. Sometimes, ladies and gentlemen, I got to scratch this ol' head and ask myself, "Hubert Humphrey?" You know what I mean? Why doesn't Fred Harris get the attention he deserves?

I'd nominate the Mayor myself, if I could entertain the thought o' losin' him. But I can't — this broken-down, tore-up ol' place needs him right now. A splendid man, I must say. Remember Ray Gribbs? Well, he used to run his campaign out o' this very office right here in the Shelby.

Well, I've typed my way right into the corner of this page by now, so until next time, this is Iffy the Dopester sayin', "Speramus meliora" and "Resurget cineribus." Later, Alligator! (Greetings to our new readers in Wayne, Oakland and Macomb counties).



Knocking down: demolition in the Cass Corridor.



Building back: Detroit's mass transit plan.

The Master Plan for the Motor City Detroit: What Is To Be Done?

By Kathie Neff

Suppose you are the mayor of Detroit. A recent survey indicates that unemployment in your city is at a staggering 23.5 per cent. The vacancy rate in the city's housing units is something like 15 per cent. Outsiders have begun to refer to your town as "the murder capital of the country". Industry and commerce continue to desert you in droves, searching for areas with cheaper land, labor and production costs. Your financial mainstay, the auto industry, has been especially hard-hit by inflation and recession. Federal aid does not seem forthcoming. Your own advisors say the city is in the midst of a depression. What do you do?

This was the situation which faced mayor Coleman A. Young when he assumed office two years ago.

His response was to formulate a broad consensus including the city and the state, and other governmental units; private industry and business; labor; and community groups. With input from these sectors, Young and his staff put together a comprehensive plan charting a 10 to 15-year economic revitalization strategy for Detroit. The private sector was persuaded to contribute a total of \$1.2 billion to the long-range effort to revitalize the job market, industry, commerce, housing, transportation, and public safety.

This spring, the Mayor and his entourage, along with 25 representatives from the above-mentioned sectors, took the problem right to the top and presented their blueprint for change—labeled "Moving Detroit Forward"—to President Ford. Among those making the trip as part of the city's new coalition were Governor Milliken; Common Council President Carl Levin; Sens. Philip Hart and Robert Griffin; and Rep. Charles Diggs. Industry was represented by Henry Ford II, Lynn Townsend of Chrysler, and Thomas Murphy of General Motors, as well as Max Fisher of Detroit Renaissance. Leonard Woodcock of the UAW, Robert Holmes of the Teamsters, and Tom Turner of the AFL-CIO represented labor interests. Among representatives of community groups were the Rev. Roy Allen of Chapel Hill Missionary Baptist Church, Monsignor Clement H. Kern of Holy Trinity Cathedral, and Gladys Woodard of the Delray United Action Council.

According to those who developed "Moving Detroit Forward," the plan is the first of its kind. "We are the first city to put out a total proposition to the state, federal government and private sector simultaneously," says Bill Smith, former city planner and current head of the City's Community and Economic Development Department.

To meet the problems facing the city, the plan calls for unprecedented and radical action. Among its bolder propositions, it calls for bulldozing blighted areas to make way for new housing and commercial developments; constructing housing and service facilities to attract the more affluent to the city; and providing public funds for private industries as a means of encouraging them to stay in the city.

According to city officials, however, only radical action will alleviate the problems. "It's the worst kind of mental masturbation to pretend that people are going to be better off if overt actions are not taken," says Smith.

Considering the scope and potential impact of "Moving Detroit Forward," the plan has received surprisingly little publicity to date. One reason may be that few are convinced that Mayor Young, a Democratic National Committeeman, can obtain such a massive commitment—\$2.5 billion in federal funds—from a conservative Republican President, especially when Ford seems determined to deny help to the city of New York as it verges on bankruptcy.

Assuming the entire program were funded, however, "Moving Detroit Forward" could produce 100,000 jobs in the city; provide much-needed mass transportation; and revitalize the city's housing, commerce and industry.

EMPLOYMENT: The plan calls for an immediate \$555.1 million for 30,000 public service jobs. These funds would go to retrain people for employment in fields where there is a growing demand, such as service, and would provide workers for programs that would benefit the city—in health care, police work, housing, public libraries, and environmental beautification.

INDUSTRIAL REVITALIZATION: The plan proposes to locate new industrial parks on vacant land in the city. One of its more controversial propositions calls for encouraging companies to stay in Detroit by offering them public funds with which to construct updated facilities. Another would offer public subsidies to temporarily "incubate" new or developing industries which have difficulty establishing themselves in Detroit's comparatively specialized industrial climate (dominated by the automobile industry and related enterprises). New legislation will be necessary to implement these concepts, and city sources admit they expect a court battle over the issue.

Smith says the city expects annual appropriations of \$8 to \$10 million over the next two years from federal Economic Development Assistance (EDA) funds, much of which could be used to develop the industrial parks system. Funding is also reportedly in progress for the "incubating industries" program.

Other aspects of the industrial strategy include funding expansion programs at Detroit Medical Center, Detroit General Hospital, and Metro City Airport; renovation of water mains and sewers; and establishment of a "resource recovery," or recycling program. The federal Commerce Department is funding a study of the riverfront, and funds may be forthcoming for a new riverfront seawall in areas where industrial activity would result.

COMMERCIAL REVITALIZATION:

Similar projects would be undertaken to boost the commercial sector, including development of a downtown shopping mall and redevelopment of blighted commercial strips in the city. Detroit has so far been unsuccessful in obtaining funds for the commercial strips, but Smith says he "expects the money next year."

TRANSPORTATION: The systems projected in "Moving Detroit Forward" would involve rapid transit lines along Woodward, Gratiot, and Michigan Avenues; an elevated "people mover" loop in the downtown central business district; bus rapid transit; and commuter rail service from Pontiac and Ann Arbor.

The state of Michigan has guaranteed the city \$4 million for mass transit systems, and the federal government has agreed to split the remaining 20 percent of the cost with the city. Construction may begin within a year.

PUBLIC SAFETY: The master plan includes a new courthouse, for which funds are expected from the State, and a new city jail. This expansion of physical facilities, along with the goal of putting more police on the streets, comprises the core of the plan's approach to curbing crime in the city; it does not specifically address the underlying causes of crime.

PARKS: According to Smith, state and federal agencies have agreed in principle to funding of riverfront parks in Detroit, but are having difficulty

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By
Kenneth V. Cockrel

In recalling the last campaign battle for Mayor of the city of Detroit, it is interesting to note that one of the points of debate centered upon the subject of whether John Nichols or Coleman Young "best knew the way to Lansing and Washington, D.C."

The last two years have clearly shown us that John Nichols not only didn't know the way, but that he also finds Oakland County a convenient, and apparently permanent, rest stop. (Nichols is now Undersheriff of Oakland County, playing "Tonto" to former Detroit Police Commissioner Johannes Spreen's Lone Ranger).

Moreover, the last two years convincingly established the fact that such knowledge is of little real value to the citizenry of this still-vital city.

The resolve of the Nixon-Ford administration to write off the cities as bastions of bedraggled welfare cheats, endlessly siphoning off the

fruits of the endeavors of the more solid middle-class citizens, is evident everywhere.

We have watched the National administration go from "benign neglect" of the nation's cities to a posture as regards New York City that was aptly described in a recent edition of the New York Daily News—the front page headline read "Ford to New York: 'DROP DEAD!'"

The controversy that swirls around the discussion of New York's fiscal plight has accelerated the concern that Detroiters have as to our city's vulnerability to similarly threatening circumstances.

The last two years have seen the city experience an impact from the current "recession" (a.k.a. "depression"), the severity of which is staggering.

From speculation about the effect of closing down the Chrysler Jefferson Avenue Assembly Plant, we have not reached public discussion about the "imminent bankruptcy" of the

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"DROP DEAD" DETROIT IS



The "People's Police"

By Margaret

Should the Police Department run the city of Detroit?

That wasn't how the ballots read, of course, but that was the essential question confronting voters in the 1973 mayoral election.

The police, under increasing fire from the black community stemming from a long history of repression, brutality, and selective law enforcement, threw their support to their Commissioner, John Nichols, the so-called "law and order" candidate. Former State Senator Coleman Young, a respected figure in the black community, made reform of the Police Department the most important single issue of his campaign.

With his labor and civil rights background, Young could personally testify to becoming acquainted with the Police Department "at the other end of the stick." Nichols was a "cop's cop" who came up through the department. He had a "tough guy" image, and his detractors called him "General John."

While campaigning for Mayor, Nichols refused to resign as Police Commissioner until the courts forced him to. When he did quit, Roman Gibbs—then Mayor, and a popular figure with the police himself—appointed Philip Tannian to replace him. Tannian, a 39-year-old ex-FBI agent, worked in various capacities for the city and the Wayne County Prosecutor's Office before his appointment by fellow University of Detroit alumnus Gibbs.

With the election of Young, blacks breathed a sigh of relief. Whites fearing a loss of their voice in city government and spurred by fantasies of what might happen under a black mayor, panicked and, if they could afford it, split for the suburbs. Nichols, for his part, became Undersheriff of Oakland County—joining another former Police Commissioner, Johannes Spreen, Sheriff of that county. In recent photographs, Nichols looks less like a suburban sheriff than a Latin American dictator, in full dress uniform festooned with ribbons and badges.

Coleman Young immediately began acting on his campaign promise to reform the Police Department, much to the dismay of the Detroit Police Officers Association (DPOA) and other highly conservative elements. One of Young's first official acts upon assuming office was to order the dissolution of STRESS (Stop the Robberies, Enjoy Safe Streets), an undercover decoy unit. STRESS had become a red-hot issue in the black community; in its three years of existence, it contributed greatly to racial polarization in the city by causing at least seventeen fatalities and repeatedly engaging in various criminal activities.

Young also announced his intention of aiming for 50-50 racial and sexual balance in Police Department.

ment personnel, of putting more uniformed officers on the streets, restructuring the Department, and creating a system of "mini-stations" dispersed throughout the city to improve community relations with police and increase accessibility.

Furthermore, Young stated in no uncertain terms his intention of enforcing the city's 87-year-old residency clause for city employees—with special emphasis on suburban-dwelling white police. This uncompromising stance, which Young characterized as an essential aspect of his effort to create a "people's police force," led to a protracted court battle with the DPOA and culminated in an arbitration ruling on September 5 favoring the city's position.

Young retained Tannian as Chief of Police. Under the new City Charter which passed on the same ballot that elected Young, Tannian works in conjunction with the new Board of Police Commissioners, a civilian body of five people appointed by the mayor.

With STRESS in its grave, increased numbers of blacks and women on the force, and Mayor Young's reorganization of the DPD in progress, the two-year-old administration is hoping to create the basis for a new kind of police force and improved police-community relations. It is facing enormous obstacles in the DPOA, entrenched racism and bureaucracy, accumulated ill will, and money shortages.

Many residents, especially those in the black community and elsewhere who have had first-hand experience with the pre-1973 DPD, are watching carefully to see how the changes being wrought by Young will be reflected in street-level realities.

Structure: The administrative heads of the major units within the DPD are called Deputy Chiefs, District Commanders, Commanders, and Inspectors. Nineteen of the 79 positions on this level are now filled by blacks. Out of a total of 5,505 officers according to mid-1975 figures, 1,520 are supervisors, not street patrolmen. There are 30 sections which are separate from the precinct deployment. Troop strength ranges from 173 at the 4th Precinct to 339 at the First.

Affirmative Action: Under Mayor Young, the hiring of qualified minority personnel to compensate for prior years of discrimination has been accelerated. Affirmative Action, begun in 1971 under Roman Gibbs, is federally-funded and endorsed. If fact, if the DPD refuses to implement the program, it faces the loss of federal money. According to Chief Tannian, Chicago has refused to participate in the program, and its federal funds are being partially withheld.

As of September 30, 1975, 22 percent of all DPD officers were black. If the proportion of blacks in the Department is to reflect their strength in the city's population, measured by 1970 figures, that proportion will have to increase to 44 percent.

Residency: Despite the September arbitration ruling and repeated insistence by Mayor Young that residency rules be vigorously enforced, there is no information available from the Department to indicate that any officer has been suspended since September. The issue now is who will suspend non-resident police, and when. Deputy Chief George Bennett has recently charged Chief Tannian with lax enforcement of the residency clause.

Mini-stations: The "mini-station" concept is intended to

(Upper left) DPD Deputy Chief George Bennett. (Lower left) Schiller Hall today. (Left center) Hastings Street before the automobile. (Bottom) A typical modern day



COLEMAN

the
'30's, while
I was in high school. I'd sit around and listen to these guys argue union politics—all kinds of social ideologies, you know. I knew them all—Marxists, Trotskyites, the Social Democrats.

This was during a period of people being thrown out of their homes and the workers moving them back in. I've seen groups of workers invade welfare stations and pass out shoes and clothing where there was too much red tape. There were soup kitchens around—a lot of turmoil and excitement, which I got caught up in. My education started with the barbershop discussions, which I soon grew to participate in.

They were hard times, but I think it was different in the '30's. There was not the ready contrast between affluence and poverty. Now I'm sure there was affluence there, but we didn't have the same communications. There was no television. We didn't have an automobile to get to Grosse Pointe or Palmer Park. The only exposure we got was from double feature movies, the big films of '34 and '35. The glittering wealth, opulence, food, made for very mixed emotions. Now today's young people know better.

That period produced a feeling of togetherness. When the bulldozers came to tear up the community for highways, those who could afford to relocated outside the old area. For a long time, people would come back down on the weekends, get their hair cut, drink whiskey, play poker, or something like that. There was a certain democratic leavening experience of a community, like a small town. People weren't as scattered and rootless. We had doctors, lawyers, Ph.D.'s, judges, and also guys that just got out of Jackson [Prison], or worked on the line at Ford's. In a sense there was no difference. More than

anything else, I keep pounding at that, it was criminal to fractionalize, to raze cohesive communities, where there was social interaction which provided for a certain stability, lack of crime, etc. The bulldozers just rolled through.

SUN: So that was the neighborhood. How did you get involved as a labor organizer?

COLEMAN: I had taken a college prep course at Eastern High School, where I was entitled to a scholarship to U of M, but got screwed out of it for being black, even though I was number two in the class. So I entered an apprenticeship program for skilled trades at Ford's as an electrician. There were only two of us. I came out of the course with 100 on all the goddamn tests. The other guy was white, with a 68 average, but his father happened to be a foreman, there was one job to be had, and I don't have to tell you any more.

So I found myself in the motor building and became active in the union movement, which at that time was underground at Ford's. Harry Bennett recruited ex-thugs,

Photo of Hastings St. courtesy of the Burton Historical Collection, Detroit Public Library.

continued from the cover
very educational. There were all kinds of churches and social organizations around there, entertainment spots, and people knew each other.

My grandparents lived in the neighborhood. We came up from the south around '22. My grandfather came up first, found a job, then sent for my grandmother, then my aunts and uncles, then my father came up until he could send for us. That was the pattern in those days. This was an exciting period for us. The community was basically Italian. It had previously been German. There were a number of Jewish people there, too. In fact the old Hastings Street area was primarily Jewish. Practically every black church in the damn city, for that matter, was a former Jewish synagogue, because black expansion generally follows Jewish flight. There was also a few Greeks in the lower section.

So in the early days, I was exposed to all these cultures, and could appreciate them. Together, they cemented a real community. There were no locked doors, but it was rough. There'd be a fight every damn day. Maybe it was the Greeks and Italians against the Blacks and the Irish one day; then the next day, you'd fight by streets—with everybody on the street, no matter what. The fighting was the thing. This was the kind of neighborhood in which I grew up.

There was a barbershop there which a bunch of UAW organizers used to come to. This was in

Force": Is It Happening?

Borys

emphasize community relations and provide a service to citizens who could not otherwise go to a precinct. Several mini-stations are located in senior citizen housing areas, and many community groups are also requesting them. The program is headed by James Bannon, former co-commander of STRESS and currently Commander at the 2nd Precinct.

There are 25 mini-stations in existence, and a total of 30 to 45 is projected. Each station has nine officers, three per shift assigned from each precinct. All expenses, except for personnel costs, are paid for by a two-year federal grant of \$441,000.

The mini-station program has been slowed by personnel shortages; community fear and distrust of the police; and internal squabbling within the Department. Black officers are especially crucial to the mini-station program if racial tensions are to be eased. (Last week, one mini-station in the black Herman Gardens area was bombed and two of its white officers beaten up.)

Police brutality and misconduct: In the past, citizen complaints were filed into oblivion. Now, the Internal Controls Bureau, headed by Deputy Chief George Bennett, is responsible for handling complaints. Bennett has a reputation for

Detroit street scene. (Right center) STRESS killer Raymond Peterson. (Right) DPD Chief Phillip Tannian. (Between them) A leaflet from the Sojourner Truth housing struggle of 1940's.



honesty and dedication.

The Professional Standards Section of the Bureau received 2,624 complaints alleging police misconduct during the first six months of this year. There has been a tremendous increase in processed cases, which have gone from a previous low of 35 per month to the present figure of 229. Officer Moses Baldwin, Executive Director of the Guardians of Michigan, the black police officers' association, applauds the work of the Bureau. "Brutality should be a statistic, just as crimes are," he says. "Supervisors must be held accountable for the actions of men in their precincts."

Citizens who have complaints against individual officers, specifically police criminality, may call 224-4088 (the line is in service 24 hours a day, seven days a week). Complaints against improper or inadequate police service can be registered by calling 224-4235 between 8 a.m. and 6 p.m. or by making a formal complaint at the precinct involved. The complaint process can result in reinstruction, reprimand, time forfeiture, suspension, demotion, or dismissal.

The vigorous work of the Internal Controls Bureau is especially important because the courts, up to this point, have done little to curb police criminality. Despite such examples of barbaric police work as the STRESS homicides and the deaths in the 1967 rebellion, no Detroit police

officer has been convicted of murder in Recorder's Court since 1934.

Street crime: The changes in the DPD have not yet resulted in an improvement in actual crime statistics. 1974 figures showed 2.3 robberies and 4.8 burglaries every hour, 70 auto stolen and 116 larcenies committed daily, and an increase in homicides and assaults of 6.3 and 5.9 per cent, respectively.

It's widely agreed that a huge proportion of violent crimes and crimes of property are traceable to one of the city's most profitable crimes, the importation and sale of heroin. There may be 50,000 addicts in Detroit, who are forced to support their expensive habits by ripping off.

The combined strength of the Narcotics and Organized Crime sections of the DPD is 185 officers,

who are supposedly seeking out the middle and upper echelon of the drug hierarchy. They work in an international port of entry where, it would seem, there would be good opportunities to confiscate large amounts of smuggled heroin and apprehend high-level pushers. It's also generally agreed, however, that the heroin trade could not flourish if collusion between government agencies and pushers did not exist.

Deputy Chief George Bennett, a special unit of his Internal Controls Bureau, and the Wayne County Organized Crime Task Force have spent considerable time under dangerous conditions to investigate police collusion in the heroin world. Their investigation have so far led to the indictment of nine police officers and seven civilians for bribery, conspiracy, and heroin trafficking in the 10th Precinct.

The fact is that laws are violated every minute. Some violations, however, are prosecuted, and some are not. What is critical is the principles and priorities that determine which lawbreakers are singled out, the degree of energy with which they are prosecuted, and how they are looked upon by the courts. The tradition of the Detroit Police Department has been to selectively prosecute individuals according to their race, class, and vulnerability.

The Coleman Young administration faces stiff resistance to any efforts to moderate these factors and prosecute, as the Mayor has stated, "any and all violations of the law." Prostitutes and junkies still take the weight while pimps and pushers get off. Reams of parking tickets are issued in residential neighborhoods, while big hogs double- and triple-parked in front of downtown hotels and exclusive clubs never get hassled. The DPD has still not resolved the issue of political surveillance of the city's residents. Most significantly, white-collar criminals, tax cheaters, big corporations, and with few exceptions, heroin pushers, are never seen in Recorder's Court, although the damage they do is certainly at least as extensive as that wrought by street criminals.

In the last analysis, reversing these enforcement and prosecution priorities will take much more than the most thorough reform of the police—difficult enough in itself. They accurately reflect the prevailing power relationships and social priorities of the society at large; and it is in changing these determinants that the truly formidable challenge lies.

Margaret Borys is a free-lance writer, veteran political activist, and lifelong resident of the Detroit area.

YOUNG:

office where I worked for five months and 29 days. Probation, of course, was six months. They fired me on the very last day. See, I was the editor for the union newspaper, and made the mistake of calling this supervisor a Hitler. That of course was my ass—I should never have put that in print.

Before the post office, I'd been involved in the Rouge plant strike in May of '41, and when I came out of the post office I joined a civil rights coalition. There was a black housing project called Sojourner Truth in the northern part of the city, during World War II. Conservative forces were opposing having blacks move into that area of the city, there was a lynch atmosphere. We eventually won that fight, where probably for the first time in the civil rights movement we introduced the union tactic of mass protest and picketing. We had respectable black leadership, like doctors and preachers in particular, using union tactics that were looked upon as hooligan tactics. And sometimes they were. Sometimes your picket sign might be a little bigger than was required to hold up a piece of paper. This strike ushered in a new militancy, the recognition that you had to do more than kiss-ass and negotiate behind closed doors.

Then I was drafted into the Army, where we forced open the Officer's Club for blacks and were arrested in the process. Coming out, the post office union I helped organize—public workers—put me on the payroll as an international rep. So I proceeded to help organize Detroit city employees—the same guys who are giving me trouble now. [laughter]

In 1947 I was elected Director of Organization of the Wayne County C.I.O., at the time the highest elected job of any black labor figure. The whole concept of a black caucus emerged there. In '48 I split with the union and

the Democratic Party because I went for Henry Wallace's third party. I don't regret it, either. Going for a third party wasn't easy in those days. Wallace was the first candidate in the history of the nation who went into the deep south, together with Paul Robeson, and defied the Jim Crow segregation laws. Now that was something in 1948. Wallace being out there revolutionized American politics. We actually put so much pressure on Harry Truman he stole our program.

But nevertheless I was pretty a hungry guy after losing the election at the CIO due to supporting Wallace, and so for a brief period went back to my original skill, learned from my father—cleaning, spotting, etc. In 1951 I helped found the National Negro Labor Council, an association of black caucuses in the union movement across the country. We had two thrusts—to fight for the promotion of black leadership with the unions, and to fight against job discrimination against blacks. We were pretty effective in both instances. We eventually cracked the UAW; on the economic front we forced Sears Roebuck to hire blacks for jobs beyond janitor. Today that might not seem like much, but I can assure you, in '52 this was a breakthrough.

SUN: Most younger people don't have much sense of what it was like back then.

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fighters, murderers, etc., as servicemen at the plants. They were dressed plain like workers. It's hard to believe now the way that plant was—you couldn't smoke, they had wide open toilets with no doors. And a serviceman regularly patrolled the johns to determine how long you'd been there. The pace was so goddamn killing, you had to get some rest, and the only way you could was to sit down for a couple of minutes in the john. I've seen men take a newspaper in front of their face and actually get a five minute nap, but they would tap their foot while they were sleeping. When you got caught, it was your job—no grievance, not even a shower.

I wasn't as cool as some of the oldtimers, talked a little too much to the wrong people—the agents didn't wear pins so you couldn't see who they were. When my activities in the union became known to the company, they put a big goon on me, on the machine right across from me on the assembly line. He called me a black son of a bitch, or a nigger, some name to provoke a fight, and he started to cross the conveyor line between us. I hadn't been raised in the ghetto for nothing. I had a steel bar maybe a inch in diameter used to unjam the machinery, and just laid it across his head. He fell into the conveyor full of sharp, metal shavings and got dumped into a bucket car.

SUN: Sounds like that was it for you ...

COLEMAN: They fired me for fighting, and from that point on I became a union organizer. I worked for a couple civil rights organizations, causes, and then went to the post



MOVING DETROIT FORWARD

continued from page 3

implementing the plans because the park concept is so novel. The figure being talked about is around \$7 million.

HOUSING: The master plan proposes a number of new housing developments. It sets forth a program for transferring homes currently owned by the federal government's Department of Housing and Urban Development to a private corporation, which would then renovate and rent them—a task at which HUD has failed miserably. Assistance would also be provided for individuals rehabilitating their own homes.

The explicit strategy of attracting monied interests back into the city, while at the same time tearing down "unsalvageable" areas, sounds suspiciously like earlier "urban renewal" programs that had such disruptive consequences for communities—displacing blacks, poor people, and ailing businesses already situated in the city. Smith says the plan is deliberately vague concerning the displacement of families and small businesses because those holding the purse strings—especially the federal government—"don't want to hear about poor people. They want a saleable package."

"There's no such thing as not hurting poor people," he opines. "The only thing a city can do is reorganize so the pain is less and the benefits are more equitable." Smith says most of the demolition would be carried out in vacant neighborhoods, and that those few families which are forced out by new construction will be provided with alternate housing. He also points to the Young administration's track record in meeting the needs of the city's disenfranchised.

In the case of the downtown area, the Downtown Development Authority proposed in the master plan could levy *ad valorem* taxes on those living within the affected development district without a vote of the people. Revenue bonds for public improvements could also be sold without a vote.

HUD has recently released more Section 235 funds for Detroit—the same type that led to the infamous HUD scandals of not too long ago. However, the income limits for participation in the program have been raised, which may reduce somewhat the chances of a repeat performance.

Aside from the political and economic possibilities of wringing \$2.5 billion from the federal government at this point in time, serious questions will have to be answered concerning some aspects of the industrial and housing programs set forth in "Moving Detroit Forward." Do depression-level unemployment and the urban financial crisis justify the use of public money to entice private industry into the city? What will be the extent and effect of demolition of run down neighborhoods and commercial strips? What provisions will be made for those displaced by these operations?

"Moving Detroit Forward", if largely implemented, would undercut traditional state and federal authority and concentrate enormous power in the hands of a few people at City Hall. What reassurance would residents have that these administrators would act with their interests at heart? Would there be provision for popular input into implementation of the city's program?

"Moving Detroit Forward" was de-
continued on page 23



JAMES WATTS

Environmental Protection & Maintenance

James W. Watts, who took over as director of Detroit's office of Environmental Protection and Maintenance in January 1974, has known and worked with Mayor Young for thirty years. Watts is on leave of absence from his job at the United Auto Workers, where he has worked for 25 years and is currently national coordinator of the union's Community Action Programs. His administrative skills have been molded in bargaining sessions with General Motors and Chrysler.

Watts was born in Macon, Georgia, and raised in Detroit. He attended Pershing High and Cass Technical High. He has degrees from Wayne State and the Detroit College of Law.

Watts says he was faced with an insensitive civil-service bureaucracy upon taking over his department. He felt the prevailing "do-nothing" attitude had to be changed.

One of his major priorities was to carry through the Mayor's affirmative action programs. His department has had few black foremen in the past, so he made a black man general foreman over the downtown section of the sanitation department. He initiated a program to train 25 women as auto mechanics; these women now repair city vehicles. He would eventually like to have women supervisors in waste collection and women working off the sanitation trucks.

Watts is interested in initiating curbside collections on a citywide basis. He points out that if garbage is allowed to be placed in alleys, people may let it pile up all week; if they must place it on the curb, they generally wait until the day before pickup to put out the trash. Although Watts' experimental program on the west side has been highly successful, he has to convince a reticent Common Council before broadening it.

Watts has begun to decentralize his department: a pilot program in the northern district makes one inspector responsible for that area. Watts feels that if one inspector is responsible for keeping vacant lots clean, sweeping streets, and picking up trash on time in a given district, the department will be able to provide better service.

In order to make the department

more accountable to the taxpayer, Watts has started a complaint section. He also hopes to put identification plates on his trucks. If residents have a problem with any employee on the truck, they would then be able to identify that employee in a complaint. Watts feels this will also give the workers a greater sense of pride in their work.

— Albert Nickerson



ANN BESER

Farm-A-Lot

Ann Beser, as the 30-year-old director of Mayor Young's Farm-a-lot program, offers hungry Detroiters a unique solution to soaring food prices.

It works like this: When a property owner fails to pay taxes on a vacant lot for three years or more, the lot can be taken over by the state. The state then turns its Detroit lots over to the city, which is more or less stuck with them if no buyer appears.

After having been given 3,000 lots throughout the city in this way, Mayor Young decided the property had to be used one way or another. He decided to offer them to residents for urban mini-farms, and Mrs. Beser was given the responsibility of coordinating the program.

According to Mrs. Beser, the federal government refused to provide funding for the new self-help program, but some local businesses helped out with donations—notably the J. L. Hudson Company, which provided a 22-quart pressure canning unit.

Out of the 500 lots initially given Mrs. Beser, 300 have been farmed so far, yielding an average of \$139 worth of produce per lot. She believes that with improved farming methods and expertise, the yield could be upped to \$500 to \$800 per lot.

Six people from the surrounding community worked on each lot. According to Mrs. Beser, 39 per cent of the urban farmers were employed. One local Boy Scout troop worked a lot and sold the crops door to door at a minimal price. The Scouts also won a blue ribbon with their crops at the State Fair in October.

Mrs. Beser feels the program has been good for the city "psychologically." "When one feels one is nothing," she notes, "then one is nothing." She adds that her program helps give participants

a feeling of self-esteem through this creative and productive use of their idle time—and idle land.

— Joseph McDaniel III

ALEX POLLACK

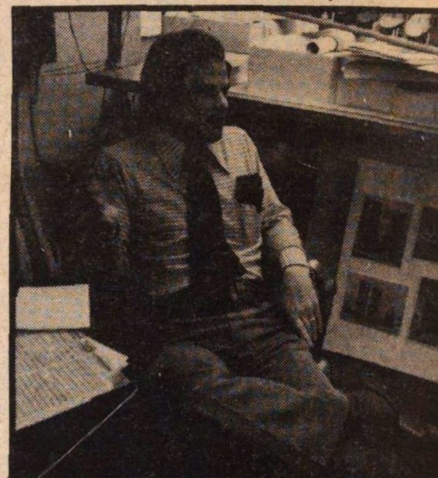
Mayor's Merchant Assistance Program

If the image of Detroit doesn't change it won't be because Alex Pollack didn't try.

The mission of Pollack, and his staff at the Mayor's Merchant Assistance Program, is to improve the physical appearance of the city—and hence its image in the eyes of its residents.

It's a hell of a job.

To many, Detroit has the image of a city where dope pushers, pimps, hitmen, and other sinister elements feed off the lives of honest working people; where murderers, muggers, and rapists lurk in dark alleys looking for easy prey. To the world, Detroit is "Murder City."



Pollack, nevertheless, believes he can change that image. He admits he won't be able to change the political, social, and economic conditions of city life—but he thinks he can change the physical appearance of the city. And by promoting a positive image of Detroit, he hopes to affect people's attitudes toward it.

Pollack and his staff are part of the Office of Industrial and Commercial Development Commission. They operate out of a small office on the fifth floor of the C.D.C. Building at 350 E. Congress.

Through the Merchant Assistance Program, they provide services to merchants who desire physical changes in their buildings. There is an action-oriented program emphasizing the creation and implementation of original and realistic designs that attempt to fit the budget and needs of the merchant.

From the beginning of a renovation idea to the implementation, Pollack's design team has input every step of the way.

Perhaps the best-known example of Pollack's work is the Eastern Market, which had been showing signs of deterioration. The Bureau of Markets had just \$1,700 to rejuvenate its buildings. Pollack designed murals for the entranceways to the sheds—huge chickens, a pig, and a bull.

Other projects completed by the Merchant Assistance Program include the

& PROGRAMS

AT CITY HALL

Campus Merchants Mall at Wayne State, the Kern Block, the Consumer Information Center, the History Mobile, Hot Sam's and the Shelby Hotel.

Pollack's team is also interested in bringing conga drummers to the downtown area; building street furniture in human shapes; making cosmetic changes in police precincts; and placing flower carts on the city's side walks.

Pollack earned degrees from Florida universities in architecture and urban and regional planning. Before he was "discovered" as a result of his work at the Eastern Market, he worked for Detroit's City Planning Commission.

He exudes a lot of faith in Detroit: "I want to plant the seeds for the recycling of the city," he says.

— Albert Nickerson

WALT STECHER

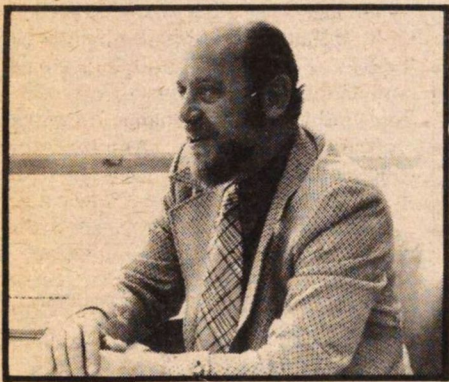
Budget Director

Budget cuts, cutbacks in city services, and layoffs of city employees are everyday crises in the life of a budget director in a large metropolitan city. Given the present economic conditions in America, the work of a budget director can be difficult indeed. When large cities are in fiscal crisis, the heat often falls on the mayor and the budget director.

It's a job, it would seem, that a wise person would want to avoid.

Such is not the case, however, with Walt Stecher, who claims to love his job as budget director for the city of Detroit.

Stecher, a native New Yorker, came to Detroit in 1956, when he began working for the city. He was appointed to his present position under the new city charter by



Mayor Young.

With the new charter, the budget department became autonomous and directly responsible to the Mayor, an arrangement Stecher endorses.

Despite dismal predictions for the city's economic future, Stecher is optimistic. He feels the Renaissance Center could signal "bigger things for the city—it could bring in the hotel business, more banks, and more housing developments."

Stecher feels that if the cities are to survive the present financial crisis, they must have financial help from the federal government. One option the federal government is considering is the "counter-cyclical" system: the higher the city's unemployment rate, the more money available from the government.

— Albert Nickerson

LEON ATCHISON

Parks & Recreation

"Belle Isle," says Leon Atchison, "will become to Detroit what the Golden Gate Bridge is to San Francisco and what the Empire State Building was to New York."

A five-year, \$10 million renovation of the nation's only urban island park is foremost among the many projects initiated by Detroit's Parks and Recreation Department under its new director, Atchison, appointed last spring by Mayor Young.

Atchison, who served as Congressman John Conyers' administrative assistant for six years, is expecting a master plan for the island's renovation from Dan Kiley and Associates before the first of the year.

Through the use of federal, state, and local funds, many improvements are already underway, including the refurbishing of the casino, a \$1.2 million expansion of the children's zoo, and a fish planting project around the island.



Atchison, who was born and raised in Detroit and in the public school system here, moved over to Parks and Recreation from his post as the city's director of Purchasing. His financial expertise, as well as his knowledge of Detroit's recreational needs, was immediately needed.

Mayor Young had just slashed \$3.2 million from the \$25 million Parks & Rec budget and fired the Department's last Director, Mary Williams.

Atchison was forced to close the city's recreation centers for the entire month of April and lay off the entire recreation division staff—some 269 people.

"We then rehired them 30 days later under CETA (the federal government's Comprehensive Employment Training Act)," explains Atchison, "thereby taking them out of the general fund payroll account. That maneuver saved us the \$3.2 million, and it also enabled us to go through the summer with a full program."

The budget woes didn't end there, however; Atchison is currently readying another eight per cent reduction in this fiscal year's budget. He may also face the prospect of further across-the-board cuts in all departments.

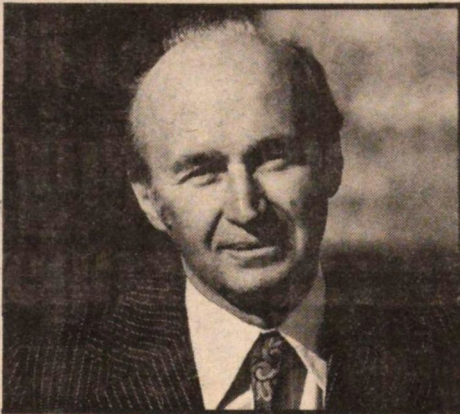
"We don't know at this point what the Mayor is going to ask us to do," worries

Atchison. "That's why he's talking now about the possibility of enabling legislation for an increase in the local income tax."

—Joel Greer

TONY DE VITO

Planning Director



The stagnation of the federal government's housing program, which has stuck Detroit with thousands of deteriorating dwellings, was enough to make Tony DeVito leave Washington.

DeVito, 50, who is Detroit's new planning director, was running HUD's New Towns program, which recently tailed off into nothingness. He had previously gained a reputation for new-town planning in the private sector, designed Montreal's widely-hailed new downtown plaza, and worked with a company that built prefabricated housing tracts and suburban developments. He has architecture and planning degrees from Columbia, Harvard, and M.I.T.

From a floundering federal agency with no money for his specialty, DeVito has jumped into the middle of what, for him, is a whole new ball game—working with an existing city setting, and one that, in fact, came into being virtually without planning of any sort (except that done by the auto industry for new plants, and the highways needed to bring in the work force).

So formidable has been the challenge of creating some order out of this mess that DeVito, when he moved to Detroit six months ago, became the city's fourth planning director in the past two years.

DeVito's new job involves much more than deciding where developers can or can't build their projects. He has begun work on a master plan for the city's physical face that projects decades ahead. Since he has to take into account every social and economic factor known to humanity, other city departments' plans get run through him—including those for public health, transportation, conservation, and community and economic development. DeVito must try to balance and coordinate the short and long-range plans generated by the city to keep things flowing in the same direction.

It's a job that's proved hard to fill in Detroit; but as Mayor Young's administration begins to flesh out and implement its vision for the city's future, a planner of DeVito's skills and experience may

well find the Motor City a rewarding—as well as an extremely challenging—place to work.



JOYCE GARRETT

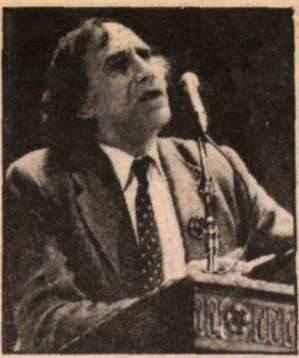
Bicentennial Director

Detroit's Bicentennial Commission, headed by Joyce Garrett, is well on its way to turning the nation's 200th birthday into an occasion for a uniquely exciting portrayal of the peoples and cultures that make up the city.

Garrett's present plans go beyond patriotic hype to a whole new level. Several major musical and other events will spotlight Detroit's outstanding contributions to American culture, especially black culture. Commitments are not yet finalized, but the word is that the musical portion of the Bicentennial festivals will be bringing home many monster Motor City entertainers who have become world-famous after making their start here. It promises to be the kind of show that will draw music lovers from all points of the compass—an eventuality which would no doubt delight Ms. Garrett's team, which has been working to bring it off for the past two years.

Ms. Garrett, 44, the partner of Mayor Coleman Young (her "loving friend" as she calls him), was born in Detroit and raised in Cleveland. After getting her degree from Smith, Joyce became the first black woman in the U.S. State Department's foreign service, spending some time in Venezuela. After returning to her original hometown, she worked as assistant director of the Michigan Civil Rights Commission—where she met then-State Senator Young—and director of the Wayne County Office of Human Relations. Joyce twice ran unsuccessfully for Wayne County Commissioner before getting the call to coordinate the city's Bicentennial observances.

Ms. Garrett sees the Detroit celebration as a very special opportunity for the people of the city to get in touch with their ethnic and cultural roots, to begin to appreciate their own collective contributions to the building of the city, and to find new ways to play a key role not only in the Bicentennial itself, but in the whole rebirth process now getting underway in the Motor City. It sounds like she and her staff will be throwing the most incredible party Detroit has seen in quite some time.



Kunstler



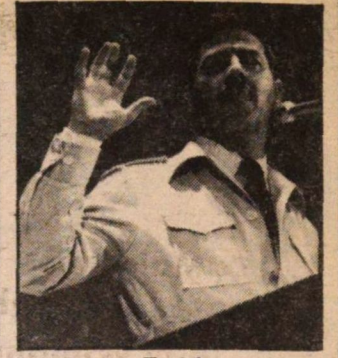
Dixon



Lane



DuBois



Freed

Assassinations, Coups, Conspiracies & Cover-Ups: Spilling the Beans at the Ann Arbor Teach-In

With each new revelation of illegal CIA activity and coverup of political assassinations, it becomes more and more likely that the Bicentennial year will go down in history as the year the lid came off America. Despite the cynicism or silence of the major media, more information is being developed and communicated daily on the overwhelming power of extra-legal institutions to control our lives and, in fact, determine the destiny of whole nations.

It was in this atmosphere that the University of Michigan campus last week hosted a four-day teach-in, titled *The Bi-Centennial Dilemma: Who's In Control?*, ten years after the same campus witnessed the first teach-in against the Vietnam War. And just as that 1965 event set in motion a period of intense activity on and off college campuses all over the country, the veritable festival of information in Ann Arbor last week may well herald a new era of activism.

The teach-in, the first of its kind anywhere, brought together more than 30 internationally-known speakers under the aegis of an *ad hoc* group of U. of M. students. Assassination researchers Mark Lane and Donald Freed reduced the official explanations of the Kennedy assassinations to nonsense. David DuBois, spokesperson for the Black Panther Party, chronicled various police and intelligence schemes to destroy his organization. Author William Burroughs held forth on mind control. Other dynamic participants included attorney William Kunstler, poet Ed Sanders, former SDS President Carl Oglesby (now with the Assassination Information Bureau), Regina Brave Dixon of the Wounded Knee Legal Defense/Offense team, and others too numerous to mention in this short space.

Among the numerous weighty topics tackled by the likes of these speakers were the abuse of intelligence agencies by ruling elites; the manipulation of labor by the CIA; the vast power of multinational corporations; conditioning techniques used in television advertising; and many other instances of subversion of the so-called "democratic process." Especially compelling in its implications was the astonishing flow of facts relative to the assassinations of the Kennedys, Martin Luther King, and Malcolm X—all now clearly emerging as probable government/right-wing conspiracies.

Sad to say, all this vitally-needed information basically reached only those lucky enough to have learned in advance of the teach-in and personally attend, as the mass media of the Detroit-Ann Arbor region failed to cover the event—except for occasional brief shots. Although the press was fully informed of the goings-on, a press conference in Detroit brought participants to the media, and several reporters evinced enthusiastic interest, management evidently killed their stories.

Despite the overwhelming evidence to the effect that the truth about American political assassinations has been well hidden, the local and national media continue to scoff at those who are working to reopen the official investigations.

Nevertheless, it's beginning to look as if the frightening truth will soon spill

over the media dam to shock the conscience of any and all Americans not yet hip to it. Senator Richard Schweiker of Pennsylvania is leading his committee deep into the contradictions in the Warren Commission Report, which he has said "is about to collapse like a house of cards." At least 102 members of Congress have called for a reopening of the investigations. And *Time* Magazine is scheduled to do a cover on new efforts to re-examine the evidence.

Of course, if the Warren Commission Report "collapses," so may its chief living apologist, Commission member Gerald "Whitey" Ford—who continues to insist, in the face of all evidence to the contrary, that Lee Harvey Oswald acted alone.

Mark Lane of the Citizens' Commission of Inquiry has been fighting the Warren Report's conclusions since they were first thrust upon us. Once scorned and attacked, Lane's steadfast appraisal of the report is now winning legions of supporters.

It's no wonder. At Hill Auditorium last week, Lane showed how he has perfected his presentation of all the contradictions, covered-up or distorted testimony, and impossible claims of the Warren Report to the point where the audience was beyond shock. He had the entire auditorium laughing at the blatant ludicrousness of the Commission's methods and conclusions.

Lane showed the famous Zapruder film of the assassination, which clearly shows Kennedy hit by a gunman from the front—not only from behind, where Lee Harvey Oswald was stationed. He talked about the witnesses who have been murdered since Dallas; the "missing" Kennedy brain; the documents locked up by the Warren Commission until after the year 2000; and the official autopsy inexplicably burned by a doctor from Dallas' Parkland Memorial Hospital.

Lane went on to explain the utter impossibility of the single "magic" bullet the Commission claimed struck Kennedy and John Connally—even though the bullet emerged largely intact after its ordeal. (This, when the same bullet fired through cotton emerged more damaged!) Lane also revealed the employment of both Jack Ruby and Lee Harvey Oswald by the FBI, and described Ruby's underworld activity.

Researcher Donald Freed did up Robert Kennedy's assassination in like manner. He delved into the discrepancy between official accounts and Los Angeles County Coroner Thomas Noguchi's report that Kennedy was killed by a bullet fired two inches behind his ear—when Sirhan was placed by all witnesses no closer than four feet in front of Kennedy. Freed recalled ten bullets were recovered from the scene, while Sirhan's gun only held eight. Further: one newsman claimed to see a security guard standing behind RFK fire his gun during the melee. The guard was never questioned. Neither were a lot of other people—due to Sirhan's pleading guilty, and thereby avoiding a trial or cross-examination. Freed claims that Sirhan was hypnotized—programmed as the patsy in the case.

continued on page 25

William Burroughs • NOVEMBER 2, 3, & 4 1975 • Dan Georgakas •

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Editor: John Sinclair

November 12-26, 1975

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Tony Williams

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Hyping Detroit

Convention City! Thousands of drunken delegates on the loose in downtown Detroit, gone totally beserk in an orgy of over-priced dinners, expensive hotels, cheap prostitutes, and mindless tourism! See the big buildings, the lordly landmarks of European culture, the breath-taking automobile factories where the wealth which makes such delights possible is created. You might have to lock your doors, watch your wallets, the natives might be a little restless—but it's just good clean fun for the folks from out of town, and if we can only hold on until Henry Ford and Max Fisher finish their "renaissance" projects, then, why, everything will be *all right!*

Delightful Cobo Hall! Wonderful old Olympia Stadium! Jerry Schoenith's Roostertail! J. P. McCarthy! Jac LeGoff! The Institute of Arts and the Top of the Pontch! *The Renaissance Center!* Whew! What a life! What a place! With all this shit going for it, why can't people just see that downtown Detroit is *happening*, baby, like never before! Why, a smart advertising agency could...

FADEOUT. The camera picks up a horde of automobiles lurching wearily up the expressway from downtown Detroit. Slopes of earth and walls of unbroken concrete block out everything but the tops of the buildings which line the banks of the big ditches, and those unfortunate suburbanites who still have to work in the city are spared the painful sight of the desolate urban wasteland they've left behind. Downtown and the freeways, with an occasional foray into the jungle of the streets for a special event of some kind—an inescapable appointment, a night at the theatre, an off-beat eating experience—are all the escaped ex-urbanites have to do with Detroit anymore, and even that is far too much for most.

The suburbs are where it's really at, in their little minds, and what makes the 'burbs so appealing—above all—is simply the *absence of black people*. It seems to be strictly taboo these days to talk about any of Detroit's problems in terms of racism and the obsolete modes of capitalist production which perpetuate it, but one really has no choice in the matter if one wishes to make any sense.

Racism—or the hatred, fear, and suppression of black people by white people and their institutions, if we may be so bold—is at the heart of the Detroit experience; it is behind every major economic and cultural decision made by those who control this city, and it is certainly at the heart of the approach

taken to hyping Detroit by every agency of white media spew in the area.

Selling Detroit to white tourists before selling it to its inhabitants, black and white, would seem to be a serious mistake, if not a total disaster; yet such appears clearly to be the strategy of the goofy characters at the daily newspapers and elsewhere in town

who have taken it upon themselves to push their own dangerously truncated vision of the city's greatness.

To add to the confusion, so to speak, the persons who represent the other side—such as former city publicity director Laura Mosley Jackson—have fallen into the same trap of pretending that the racism isn't there, that it's merely been an oversight on the part of the vast majority of well-meaning honkeys who have turned their backs on the glories of the Motor City. "Get to know me better," as if there was some question in their minds, some unreasonable refusal to check out what's really happening, and not the ice-cold rejection of the possibility of making a common life with black people which is the very basis of the suburban boom.

Let's cut the bullshit once and for all: Detroit is a city which has been destroyed by the cancer of racism, and its only hope for health is to excise this deadly virus from every affected cell of life in the shell which remains. No amount of fancy advertising agency filigree, no pronouncements from public officials, no bumperstickers or billboards or bus cards can erase the reality of life in the Motor City, and no tourists in their right minds would want to approach this place with the kind of expectations generated by the current round of Chamber of Commerce propaganda.

But tourists aren't what we need here anyway—put the life of the city back in tip-top shape and the tourists will come running. What we need are people who will live and work here to transform these ruins into Renaissance City. Without such people—and I don't mean to say that there aren't any now, because the process of reconstruction has certainly gotten its start from such citizens—without an increasing infusion of such visionary people the city will remain in big trouble on all sides.

Maybe the question we need to ask at this juncture is a multifaceted one: What is Detroit? What have we got to work with? What is the extent of the problem, and what makes one think the city can be saved? How can we expect to get anywhere by pretending that there is no sickness raging throughout the area, and finally, what is it that makes the official pontificators sound so stupid when it comes to the state of the city and what to do about it?

First of all, Detroit is basically a city whose population is more than half black and steadily rising—a city whose white citizens have deserted in droves for a life without niggers in the suburbs, and who wouldn't come back for anything. Detroit is a city which has been used and discarded by whites, led by the automobile

manufacturers, in the great American tradition, and which stands now as a junkheap monument to the callousness and stupidity of the giants of industry. A place where black people were brought by Henry Ford, almost as slaves were brought

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Betty Carter, p. 14



The Spinners, p. 14-15



Bonnie Raitt, p. 15



Diana Ross, p. 14



Bennie Maupin, p. 14

Photo: Ken Fink, Mich. Daily



THE COAT PULLER

The *SUN*'s first **After Midnight** concert at Ann Arbor's Michigan Theatre last Friday night was a smashing success, bringing Jamaican reggae giant **Jimmy Cliff** (star of the dynamite movie *The Harder They Come*) to a packed house of typically crazed Ann Arbor music fans. Unfortunately the thrill-packed **Bobby "Blue" Bland/Luther Allison** show scheduled for the same venue Nov. 22 has had to be cancelled, but the series will resume early in December and continue into the spring with a line-up of artists we'll begin to announce in our next issue. Stand by, and thanks for the turnout for Jimmy Cliff. The *SUN* certainly appreciates it, and we know you appreciate the music. Let's keep doin' it together!... Detroit blues fans can look forward to a series of "**Blue Monday**" sessions at **Ethel's Lounge** soon, featuring the best of the Motor City's resident masters of the form, including **Little Jr. Canady**, **Mr. Bo**, **Mack Collins** and the **Party-Makers**, **James Chaney** and the **J.C.'s**, **Johnnie Jones**, **Jessie Williams**, **M.C. L. C. Minor**, and a host of others.



Donny Hathaway



William Burroughs

More news next time... Speaking of reggae, you might not realize it but there are some 22,000 Jamaicans living in the Detroit area, but **Horatio Bennett**, host of the popular "**West Indian Radio**" program heard at noon Thursdays over **WIID** (1090 AM), is on top of the whole scene, and he's just added a weekly show on **WDET-FM** (101.9) — Tuesday nights at 11:30 — to his broadcast schedule. A native Jamaican himself, Horatio is also the leader and lead singer of **Heatwave Express**, a West Indian Music band based here in the Motor City. Check 'em out...

And speaking of WDET-FM, the public radio powerhouse pulled in over \$35,000 in pledges during the big fundraising drive two weeks ago, packing the plush **Roostertail** for a **Disco Bash** Halloween night to capacity and beyond. They started turning folks away at 11:00pm, and the thing lasted until six! Your humble correspondent was one of those who couldn't get in, but it sure sounded good over the radio, as did the special marathon programming all weekend long, and the live broadcast from **Shoo-Bee-Doo** and his **Principles of Utility** band, who are now ap-

pearing every Friday and Saturday at Sonny Wilson's Celebrity Room, downtown. Congratulations to WDET and its hustling staff on their heartening success, and we're looking forward to more marathons, more often, to keep that kind of down-front radio coming our way...

SPECIAL EVENTS: Poetry freaks got a big treat last week when **William Burroughs**, **Ed Sanders** and **John Giorno** hallucinated themselves in Ann Arbor for a wrap-up reading to



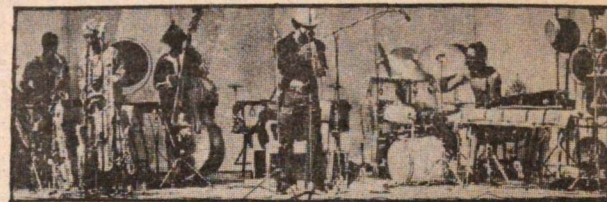
The Spinners receiving the key to the city

end the Conspiracy Festival. Burroughs, on his first visit ever to the area, read from his brilliant prose works *The Exterminator* and *The Wild Boys*, among others; Giorno jammed one long pounding chant-ode, and Sanders led off the proceedings with some thrilling poetic morsels. Now that **Squeaky Fromme** and **Charles Manson** are back in the headlines you might want to check out Ed's definitive work *The Family*, a spine-tingling study of death-dwarf doings on the

west coast centered on the Manson gang. And his new novel, *Tales of Beatnik Glory*, is hot off the Stonehill Press. Giorno is well known for his Dial-A-Poem poets, including Lawrence Ferlinghetti, Robert Creeley, Anne Waldman, Diane DiPrima, and a cast of thousands.

The **LaBelle** concert at Masonic Nov. 6 has to rate as a special event this time too, for the three dynamic ladies and their supertight back-up band tore the place apart with their spectacular show. A lot of people missed this one for some reason, but these soulful veterans have put together the most exciting live act your correspondent has witnessed in recent years, and you would do yourselves a favor to take it off at your earliest opportunity.

The **MOST** special event came Nov. 2, when the mighty **Spinners** were awarded, not only the key to the City of Detroit, but a proclamation from the office of Governor "**Beefsteak Bill**" **Milliken** making last week officially "**Spinners Week**" throughout the State of Michigan. Now, that's a good place to start, ain't it? But



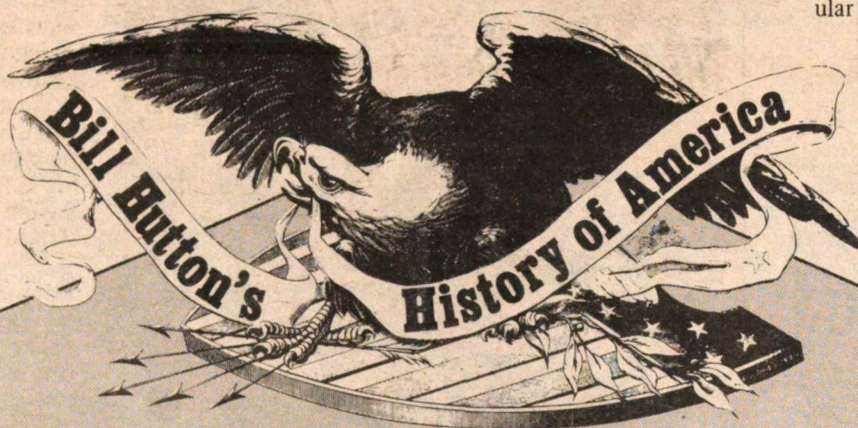
The Art Ensemble of Chicago

what about Spinners YEAR? ... **Phillippe "Soul" Wynn**, the Spinner's only non-Michigan member, turned his key over to the family of stricken Motor City singer **Jackie Wilson**, who is still in serious condition at a New Jersey hospital with the effects of a massive heart attack suffered last month. A benefit fund is being organized now, and we'll bring you details as soon as they're released...

AROUND TOWN: The **Bob McDonald/Rod Hicks/Frank Isola** trio has added Sunday nights to their regular Monday-night stand at **Cobb's Corner Bar** (Cass and Willis), with **Peaches** (Wednesdays) and **Dixie Peach** (Thursdays) holding down a weekly spot as well. Tuesday night is "amateur night" at the beatnik social center, but we heard that **Rob Tyner** and guitarist **James McCarty** and **Jody Blair** had been seen banging 'em out together at Cobb's on one of those Tuesday nights lately, so maybe they just mean the musicians don't get paid that night... **Little Jr.**

Cannady has been rehearsing a new blues band over on the east side of late, getting ready for a three-day **Blues Bash** at the 20 Grand coming up in December.

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on page 13



Our Nation As A Melting Pot

One eyed Egyptian with ketchup race down the starboard rail with many gestures of annoyance in hot pursuit. He's a thief. He's an immigrant. Many immigrants started coming to America after the period of Reconstruction. We were called the Melting Pot because of this. Egyptian man with ketchup jumps outa boat kicking a few foots & saying,

"Yeeow!" with a bluebird on his shoulder and a heart-beat in his soul. He swam rest of way to America with wet back and lump in throat like crazy. Down there in Lower Manhattan he landed and pulled himself from the water like a Chinese rat and started asking directions. "Yes, sir?" said the officer in blue.

"What do I do now?" the Egyptian wanted to know. "Down the street," said the cop pointing. "First right on your left. Can't miss it!"

Egyptian man with old smelly underwear buys San Diego Stretcher Bar with ketchup bottle and plays *Mister Frog Went A Courtin'* in Central Park.

"Mister frog went a courtin', he did ride," he sang. "Ah-ha! He rode up to Miss Mousie's house. Ah-ha. Ah-ha."

Old Egyptian folk song, he tells the folks gathered in starchy high-collared pomposity as he passes magician's top hat around the square. Wise guy drops a rabbit in the hat and pretty soon there were 3869 rabbits there and Egyptian man he ran. He ran to Brooklyn and beat off in candy store by lemon sours, bought a kilo of Real World Hashish and found old room with flowered wallpaper and painted brass bed, one sink.

"Oh," he moaned in the little room alone. Life in this great Melting Pot was a struggle. He sat back on his bed smoking the Real World Hashish and felt a rush move through his body like his river Nile. He was the Nile. He was the heart and soul of his homeland. The awesome power of that river flowed through his veins right now, but yet here he was in a flop house.

"It say anybody here can grow up to be President. That a lot of shit!"

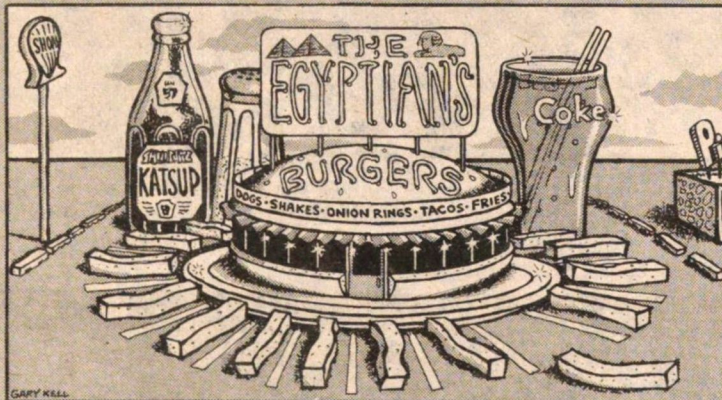
The Egyptian smoked his pipe and felt warm and good. After a bit, he got up with stalk of bananas on his shoulder and pretended he was a South American unloading some crazy Gypsy ship. That didn't work and he spent the next four days in a tap dancing show, in

tails and a butterfly tie, staring at the faces below the lights in front of him. He worked down at the fish market but quit when on a sunny day in June he was tossed off the pier for no reason at all.

The one eyed Egyptian was having trouble adjusting to this vast Melting Pot country and suddenly he had a brain storm. He bought a alligator suit and a huge glowing car. He opened a chain of restaurants along the great American highways & byways.

THE EGYPTIAN'S MALTS ONION RINGS BURGERS FRIES DOGS TACOS SHAKES was the name of his restaurants and there were one hundred of these everywhere and the Egyptian was making the dough and living in the nice part of town.

...She took the frozen hamburger patty from the icebox and dropped it on the grill and it started to sputter, and then she took a handful of potatoes from a sack and dropped them in the fryolator and lowered the basket in the hot grease. Then she picked up the hamburger roll and sliced it in half and squirted some mustard & ketchup on it and some onion, relish and special Egyptian sauce. Then she picked the hamburger patty off the grill and she dumped the french fries on a white plate and put the hamburger next to the french fries. She drew a glass of Coke for the customer and set the plate of food and the Coke in front of the customer. The customer said thanks and then he started eating.



Bill Hutton's History of America was published by the Coach House Press, Toronto/Detroit. Copyright © 1968 by Bill Hutton.

What's Next For Detroit's Concert Scene?

(Part one of a two-part series)

By Frank Bach

Although nobody is saying much out in the open, speculation from inside Detroit's multi-million-dollar concert business is that important changes are about to go down. No one seems to know exactly what will happen or when, but a shift of power in Detroit's concert industry seems likely in the near future.

And the changes that do occur could radically effect what Detroit live-music fans hear, where they will hear it, and how much they will have to pay to get it.

For example:

• **Bob Bageris, who as head of Bamboo Productions produces roughly 80% of Detroit's large music events, was convicted by a Federal jury October 1 for possession with intent to deliver marijuana, cocaine, and amphetamines (10 counts in all). He is scheduled to be sentenced within the next month.**

Meanwhile, the manager of the 15,000-seat Cobo Hall Arena (Bageris' prime concert site) has asked Detroit's City Attorney for a formal legal ruling on whether he should continue to rent to Bageris, because of the drug conviction.

• **Bageris' main competition, Steve Glantz Productions, may be having problems of its own. Rumors persist that Steve and father Gabriel Glantz are going to be evicted from their main base of support, the downtown Michigan Palace, also within the next two months.**

Together, Bageris and the Glantzes control virtually all of the "white rock and roll" concerts in the Detroit area, as well as a significant number of events throughout the country. (Black music in Detroit is generally handled by black promoters, although Bageris has recently begun to move into this area as well.) A list of cities where Bamboo Productions regularly stages events includes Toledo, Ohio; Dayton, Ohio; Louisville, Kentucky; Madison, Wisconsin; and Lincoln, Nebraska. Gabe Glantz and son have expanded their production efforts also, having promoted several events recently in the Southern and Eastern states featuring a select list of white "heavy" bands like Kiss and Aerosmith.

Their base of power is, and has been for some time, Detroit. In fact, Detroit has been the scene of what has been called an eight-year-long "range war" between the Glantzes and Bageris. At stake in that war are several millions of dollars and a great part of the music that people of this area hear (or don't get to hear) in a live setting.

Bob Bageris, having posted an appeal bond (which Judge Cornelia Kennedy set at \$50,000), is currently on the streets and in the midst of a very energetic concert schedule—one which includes the first concert to be held at the shiny, 88,000-seat Pon-Met stadium (The Who/Toots and the Maytalls, December 6). Nevertheless, if the worst should happen to him (a jail term), his company's activity would have to suffer a setback, at least to some degree.

What could turn out even more unfortunate for Bageris is losing the right to use Cobo Hall. Although this may seem unlikely—and Civic Center manager Bob Finnin is quick to point out, in the sincerest of tones, "Bob has always dealt with me in a straightforward, honest, businesslike manner. I have no complaints about our dealings with him"—Finnin's request that the City Attorney look into this situation nevertheless throws doubt on Bamboo's relationship with Cobo.

If Cobo is really in jeopardy, then presumably so are the other halls Bageris rents. And if Bageris somehow has to make a major cutback in the number of shows he presents, this leaves Steve Glantz Productions in the best position to take over whatever is left, shifting the major role in the Detroit concert scene to the Glantzes.

If, on the other hand, Bageris is successful in appealing

his conviction and has no trouble from the Cobo management, he can continue to hold most of the power in the local concert scene as he has for several years.

In addition to this circumstance, what could really hurt Glantz's side is another set of events of which The Sun has only recently learned through reliable (though confidential) sources: Steve and Gabe are now in danger of being evicted from their main facility, the Michigan Palace, for non-payment of rent.

Sun sources indicate that Michigan Palace building owner Leo Spears is "upset" over his dealings with the Glantzes since they began using the Palace (formerly the Michigan Theater, at Bagley and Grand River in Detroit) in January 1974; and he would rather not have them as tenants. As this is being written, however, Spears himself is on vacation and unavailable for comment, and Steve Glantz had not returned this writer's calls.



First Grande Poster By Gary Grimshaw, October, 1966

The meaning of all these recent behind-the-scenes maneuverings may be found in the history of Detroit's rock and roll scene, which has been dominated at one time or another for at least 12 years by either Gabe Glantz or Bob Bageris. And although these two particular names occur again and again when one looks into Detroit concerts, the Motor City rock and roll scene has been one which is quite similar to those in other major American cities during the last decade. The principles at work in Detroit, those in the business say, are the same ones that apply in New York, Los Angeles, San Francisco, Chicago, etc.

The pattern established in the last decade is one of constantly growing consolidation of funds and music-business resources in the hands of fewer and fewer promoters, as the size of the live music events continues to get larger and less intimate, and the concerts themselves become fewer and farther between.

In Detroit live rock and roll music was first heard on a regular basis in the early sixties, when professional (and just becoming professional) rock and roll musicians had to make their way at generally low-paying jobs such as high school dances, relatively small bars, and the so-called "teen clubs." One of Detroit's original rock and roll spots was the Village on Woodward south of the Wayne campus—it was the meeting place in 1964 for Billy Lee (Levine) and a band called the Riviéras, who later became famous as the Motor City's first white rock and roll band: Mitch Ryder and the Detroit Wheels. The Village was owned and run by real estate speculator Gabriel Glantz.

The central characteristic of the live rock and roll scene, however, was that there were plenty of places for young developing musicians to play—particularly in the teen clubs, those "liquor-less bars" which were booming with high schoolers, especially in Detroit's outlying areas. Bands that played in these clubs were later able to showcase themselves in ballrooms that opened in Detroit, and many went on to sign recording contracts and gain varying degrees of fame and fortune in the music business.

The first major rock and roll venue to open in Detroit was the Grande Ballroom at Grand River "just south of Joy," born in October 1966 at the beginning of the "psychedelic," "flower-power" era. Its father was "Uncle" Russ Gibb, and it could be said that its mother was Gabe Glantz, owner of the building and partner with Gibb in the Grande operation.

The Grande Ballroom was built by Gibb into what was in 1969 Detroit's most active concert facility. It was literally packed beyond capacity (1600-1800) most week-end nights and helped build the glory of early local greats such as the MC-5, the Frost, and the Stooges as well as bands like the Who, Big Brother and the Holding Company with Janis Joplin, and Eric Clapton's Cream.

The challenge that finally broke the Grande's seemingly magic spell on the concert scene came from Bob Bageris, a Detroit native in his early twenties who put together some savings to rent the Eastown Theater, a movie house which was renovated to accommodate rock and roll. The Eastown's advantage was that its capacity, and possible profits, were larger than the Grande. If the Eastown could be filled, its promoter could pay a higher price than the Grande for any particular band they wanted to hire.

Gibb and Glantz saw the threat and, when the Eastown started filling up too often (using many local bands, such as Alice Cooper and the Stooges, whom Gibb and Glantz would no longer hire), the two put a bold plan into action. They moved their entire operation down the street to the Riviera Theater, another building Glantz had an interest in. The Riviera's capacity was larger than the Eastown's.

For several months Gibb and Glantz made sure that, on every night that Bageris had a big-drawing act at the Eastown, there was also a major act at the Riviera to compete with it. They knew there wasn't enough business at the time to pack both theaters on the same night with ticket prices as high as they were. But Gibb and Glantz, given their well established base, could afford to run their operation at a loss, if it meant that Bageris was also forced into losing money.

Finally Bageris had to give in. He was forced to merge with Gibb and Glantz, and the war subsided for awhile as the three of them controlled all three major venues, using them in whatever combination suited them best. But Bageris continued to build business relations in the music industry, and he grew into a position to split the merger in 1970 when he reportedly accused Glantz of pocketing ticket money, and Glantz accused Bageris of doing the same.

The shady dealings behind the Eastown—the fact that it was badly in need of repairs and was continually overcrowded by its promoters, apparently so that large sums of money could be skimmed out of the till without anybody noticing—give it one of the dirtiest pages in Detroit rock and roll history. Although Bageris ran the place on his own again for a while (as well as in conjunction with Chicago promoter Aaron Russo, currently manager for Bette Midler and the Manhattan Transfer, he was closed down by former

continued on page 16

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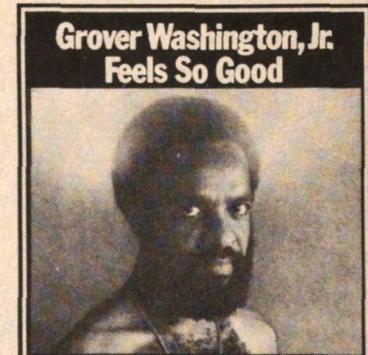
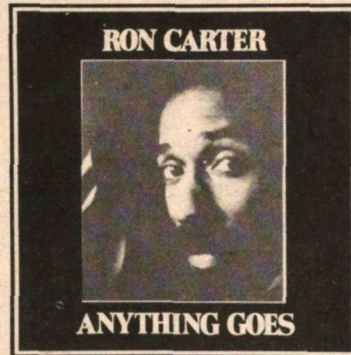
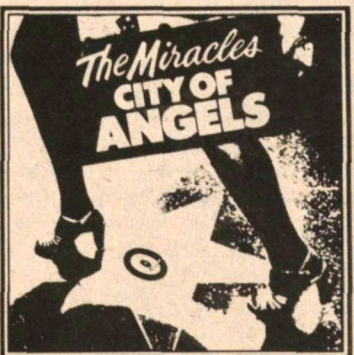
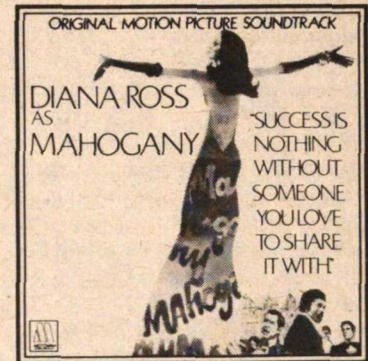
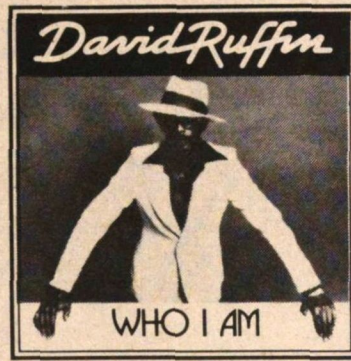
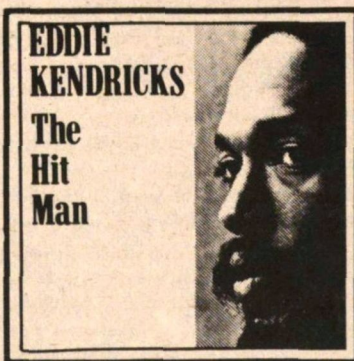
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Hyping Detroit

continued from page 9

brought to this country in the first place, to be used to do the dirty work white people, no matter how quick off the boat from some hovel in Europe, would no longer do, or wouldn't do as cheaply. And where many of them were put, to top it all off, in a town which Ford had the unmitigated racist gall to name "Inkster" after the color of their skins.

Detroit is a place, in short, with a lot of heavy karma weighting it down—the kind of karma which comes from plunging ahead mindlessly, mercilessly manipulating everyone and everything in its path to achieve maximum profits at minimum expense to the profiteers, who have always managed to keep moving out one step beyond the wreckage and despair their course of action inevitably leaves in its wake. Now they fix their sights on the Renaissance Center, ignoring the rest of the city, and try to pretend that this ugly standing insult to the citizens of this place will make up for the years of plunder and neglect which have been inflicted upon it by the leaders of the whites.

Until recently—that is, until two years ago, when Coleman Young beat out white standard-bearer John "Blackjack" Nichols—black Detroiters and those whites who side with their black fellow citizens against racism and honk control in general have had little recourse but to strike out at their tormentors in sensational but rarely constructive ways. The rebellion of 1967, from which the city has not even begun to recover, is the most spectacular example, but one might cite more subtle expressions of super-alienation such as the presence of some 100,000 heroin addicts on the streets of Detroit, the tons of litter which disfigure miles and miles of those streets, and the all-pervasive atmosphere of righteous hostility towards whites which permeates the ever-expanding black neighborhoods and turns the whites away in terror.

That most local white persons seem to regard themselves as in no way responsible for the plight of black Detroiters does not really spare them the certainty of their karma. It is far beyond the point where their thoughts can protect them from the consequences of their actions—the evidence is everywhere. And where the white individual may protest his or her innocence, that individual must have the simple lack of arrogance to concede that it is white people—other white people, perhaps, but white persons nonetheless—who have caused, and who do cause, black people to suffer treatment not generally accorded to whites. Segregated housing, for example, or segregated schools. An unemployment rate between 25 and 50 per cent of the able-bodied population. An incredible lack of capital for large or small businesses, and the lack of any kind of high-level control of the mass communications media, especially on the national level.

In other words, white people must understand that black people have a legitimate beef with white persons of a certain stripe, and that their tendency to generalize the beef to include white people as a whole is more the result of whites' self-identification with the Caucasian race in all its squalor than any other single factor. Blacks are quick to recognize, and even to embrace, those whites who are willing to denounce their common oppressors, the corrupt greedheads who own all the big stuff in this country—the Fords, Rockefellers, Mellons, duPonts, Fishers et al. But they would be foolish to embrace white persons who continue themselves to embrace the persons and the machinations of the white ruling class and its institutions—*anybody* should be able to understand that!

It would also be good to understand that black people have never had—have,

never been *allowed* to have—the same kind of relationship to the city that white people have traditionally enjoyed. America has never been the land of opportunity for black people, and in Detroit black opportunity has been limited to those areas which white people have abandoned, or which they have fought tooth and nail to keep blacks from entering. Thus it should not be surprising that the black response to this state of affairs has included the burning and looting of the homes

ticular, to gauge blacks' ability to create beauty out of the most limited resources. The Motor City itself has produced, along with its cars and trucks and beer and ginger ale, some of the most emotionally powerful, kaleidoscopically beautiful music ever to be issued by humans. Most of this music—at least 90%—has been created by black Detroiters, and has spoken clearly and eloquently for the superior creativity, the awesome strength of spirit, and the vast humanity of the local Afro-American

necessary to start establishing a different set of prerogatives and now it is up to them to try to resurrect what the whites have spent so long destroying — "Detroit, The City Beautiful."

It is this prospect which gives the city its present energy, that dynamic undercurrent which is finally beginning to capture the imagination of more and more Detroiters daily, and if it is a fearful prospect to many white residents of the area, one can only suggest that their fears are hopelessly misplaced. Black people not only are *not* the cause of white people's problems, but they may even represent part of the solution. At any rate they will be pursuing their own chosen course of action to the best of their ability in responding to the problems of their community, regardless of what whites do, and it seems likely that they will make a better go of it than their white predecessors were able to manage.

Of course their success will depend to some extent on the support of the top honkeys and their followers in the area, simply because these persons have all the big money under their control; and blacks will need white media support as well, to help communicate their concerns, programs, and achievements throughout the community, and to give an accurate portrayal of their own culture which is so different from that of Euro-America. Yet the official arbiters and boomers of culture in the white media remain painfully unaware of even the existence, not to mention the excellence, of Afro-American culture here and elsewhere, unless it is pre-packaged in a form they are able to understand within the racist framework of their life and work.

Let us take one fast example before closing this modest diatribe: in an entertainment calendar which is packed with news of the doings of every cocktail pianist and hack vocal act in the suburban universe, the *Detroit Free Press* rarely, if ever, mentions, lists, or otherwise discusses the musical activities at the wealth of black-oriented nightclubs, bars, and cabarets around town. Henry's Lounge, Lowman's Westside Club, Watts' Club Mozambique, the Jazz West, Phelps' Lounge, Ethel's Cocktail Lounge, Ocie's Paradise Lounge, King's Row, the 20 Grand — none of these places even exists in the world inhabited by the Top of the Pontch/Michigan Palace/Bobbie's Pub set which dominates the columns of the dailies. Nothing that happens at these places, starting with a steady procession of the finest musicians and entertainers in the country, is deemed worthy of mention by the denizens of the suburban depths — they don't go to such places, no one they know does, and certainly their readers, who are nowhere near as hip as their friends, wouldn't have any interest whatsoever in the local whereabouts of a bunch of black musicians and singers, especially when they're performing at places which are principally frequented by people of color. If they're at Pine Knob, fine, that's outa sight; but not if they're performing in the midst of the black community, which is strictly off limits to Mr. and Ms. White Eye.

This is not the time nor the place for a detailed discussion of the sins of the white media in this town, but merely a start at discussing some of the questions raised earlier in this piece *vis a vis* the future of the city of Detroit in the hands of its black majority. It is our reasoned conclusion that the city is in better hands than ever before, and that the excitement to be found here centers on the prospect — and the process — of rebuilding this place into the greatness it once boasted.

If a hype is needed to move Detroit forward, it must reflect this excitement in a fresh and exciting way, building on

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The design pictured here is the proposed new seal of the City of Detroit, with one significant alteration. Pictured at left is the city burning down in 1805, while at right is the modern metropolis which has been built on the ashes of the old wooden structures. In the foreground the woman on the left, her garment seared and torn, bewails the loss of her city, while the woman on the right, clothing intact, comforts her friend and points modestly to the future. In the drawing proposed by the city's Historical Department, this second woman is white; following the suggestion of Councilwoman Maryann Mahaffey, SUN artist Gary Kell has transformed her into a woman of color. This city needs more white people with Ms. Mahaffey's consciousness!

and businesses in their communities over which they have had no share of control. Given such a limited range of possibilities for participation in the determination of their civic destiny, one would not be too bold in feeling that even white people might have done the same—and did, in fact, during the rebellion, those who couldn't help but understand and agree with the course of action taken by their black fellow citizens.

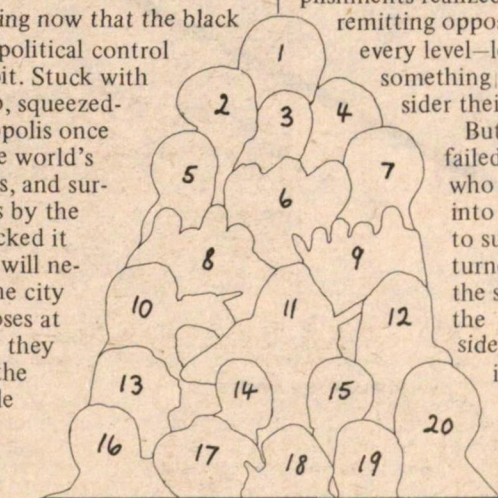
All that is changing now that the black majority has taken political control of the city of Detroit. Stuck with a worn-out, used-up, squeezed-dry shell of a metropolis once known as one of the world's most beautiful cities, and surrounded on all sides by the whites who have picked it clean, black people will nevertheless rebuild the city for their own purposes at last, if only because they live here and share the aspirations all people hold for their own communities.

What will they do with it? One might well look to Afro-American culture in general, and to black American music in par-

community.

Persons rooted in such a cultural experience have much to offer white people, whose culture can be characterized as somewhat lacking in humanity and who could easily be said to be "culturally deprived." Yet whites are so limited by their own racist heritage that they are reluctant to pay proper respect to the achievements of black people—accomplishments realized in the face of unremitting opposition from whites on every level—let alone try to learn something from persons they consider their inferiors.

But it is the whites who have failed, after all—the whites who ran this beautiful city into the ground, plundered it to suit their fancy, and then turned tail and ran to inflict the same miserable fate on the surrounding countryside. The large manufacturing corporations, the real estate interests and the banks: these are white institutions if there ever were any, and these are the forces which have truly mutilated Detroit. Black people only added the twist which was



Motor City Music Greats: 1. Stevie Wonder, 2. Gladys Knight, 3. Smokey Robinson, 4. Aretha Franklin, 5. Marvin Gaye, 6. The Supremes, 7. Martha Reeves, 8. The Four Tops, 9. The Temptations, 10. Mitch Ryder, 11. James McCarty, 12. Bob Seger, 13. Alice Coltrane, 14. Elvin Jones, 15. Charles Moore, 16. Jr. Walker, 17. John Lee Hooker, 18. Eddie Kirkland, 19. Little Sonny, 20. Yusef Lateef.



Betty Carter
At Baker's Keyboard Lounge
Oct. 27-Nov. 2

Detroit's own Betty Carter, a long-time Motor City expatriate, made a brief but stunning visit to her home town early this month by way of a 6-day stay at Baker's, the exceptionally tasteful jazz showcase at Liver- nois just south of 8 Mile Road. Delightfully accompanied by the attentive trio of pianist John Hicks, bassist Stafford James, and drummer Clifford Barbaro, Ms. Carter treated her small but warmly supportive audience to a series of brilliant vocal performances which completely validated her widely-proclaimed status as the greatest jazz singer presently active.

Please note well the phrase "jazz singer," for Betty Carter is much more than a singer of songs, however expressive; she is a jazz musician whose instrument is her voice, and she approaches her exquisitely-chosen material as an improvising instrumentalist attacks blues, pop standards and original compositions: with a firm grasp of melodic structure and chordal underpinning and an equally strong determination to infuse this raw material with her own powerful personality. That she succeeds so beautifully song after song after song is a testimonial not only to her unparalleled performing excellence but to her unique conceptual genius as well.

Ms. Carter's late set Saturday night, upon which this review is based, opened with a solo piano showcase for the New York veteran John Hicks, followed by three sparkling trio pieces which built perfectly to Betty's wistful treatment of "This Dream (Makin' Dreams Come True)," a song which in its lyric content and its aptness as a vehicle for her overwhelming improvisational attack could well serve as her signature tune. Betty's lyrics to Randy West- on's "Berkshire Blues" received a convincing, humorous reading, and the hotly insistent "Please Do Something," an up-tempo plea to a timid lover for simple sexual satisfaction, provided a thrilling exhibition of Ms. Carter's vocal and musical virtuosity.

A contemporary of Billie Holiday, Charlie Parker, Sonny Rollins, and many of the giants

of modern improvisational music since 1945, Betty Carter pays homage to their work while making their music absolutely current with her own arrangements of material associated with the masters. "Don't Weep For Lady," a moving remembrance of Billie which Ms. Carter recorded for ABC Records long ago (she now produces, manufactures, and distributes her own recordings including "Just Friends" and "I Didn't Know What Time It Was"; and a newly-chosen vocal version of "Wagon Wheels" completed the set, with a truly smok- ing piece called "Swing Me, Gate" and an incredible reading of the off-beat standard "Spring Can Really Hang You Up the Most" leading to the extended "scat" vocal tour-de- force with which Ms. Carter closed the show.

More careful promotion of the engagement would have netted Betty Carter the audience her work deserves—and indeed demands— here in Detroit, but hopefully her next Motor City appearance will not catch so many followers of "the real thing" napping. There is no conceivable substitute for the kind of musical experience which Ms. Carter offers, and no defensible reason why she should remain in popular obscurity as she has for too many goddamn years. Congratulations to Clarence Baker for possessing the good taste to bring us Betty Carter, and please, kind sir, please bring her back!

—John Sinclair



Herbie Hancock
with the Headhunters; and Ramsey Lewis at
Masonic Temple, Fri. Oct. 31

On a promotional tour for his latest album, "Man-Child," Herbie Hancock and the Headhunters spearheaded the jazz scene at the Masonic Temple last week. It was also homecoming time for native son Bennie Maupin, the Headhunters' saxo- phone sustainer from Detroit.

A pioneer in the new electronic fusion music, the Headhunters manage to retain a soulfulness and variety of improvisation missing from what is often an over-formalized "jazz/rock." The rhythm section is as funky as they come. But overlaying the R&B beat are the textures of Hancock's all-synthesized soars and the inviolated new-jazz saxophone wailings of Maupin.

Hancock continues to exhibit an ever-growing grasp of the use of synthesized sound, coming up in each concert with new techniques to aid the expression of electronic emotion.

But without Bennie Maupin, the Headhunters would have far less impact. Maupin cooks

enough to make you scream. A long-time member of the Hancock ensemble, dating back to Herbie's pre-electronic ensemble, Maupin, who still lives in Detroit, has performed with the likes of Miles Davis, Andrew Hill, Marion Brown, Chick Corea etc., and is surely one of the finer masters of his idiom today.

Unfortunately, at least for this reviewer, the show, originally scheduled by promoter Bob Bageris to open with Billy Cobham, commenced instead with Ramsey Lewis's new group. Except for an occasional fine piano flourish, Ramsey hasn't really done anything very moving recently, except his work with Earth. Wind and Fire on "Sun-Goddess," where EWF clearly made the LP. The vocalists in the new group are weak, and the playing rarely goes any- where beyond one basic safe level. Sitting through Ramsey's set was just that—sitting, waiting for Herbie to appear.

A parting note—it might be more interesting if Hancock would not completely abandon, as he did at Masonic, using the acoustic piano whatsoever. Otherwise, a first-rate performance from the popular recording artists, and special kudos to Benny Maupin.

—David Fenton

The Spinners

At Olympia Stadium, Detroit,
November 2, 1975

They'd had to leave in the late Sixties be- cause Motown Records just wasn't giving them their due. The choicest material always went to the Temptations first, then to the Miracles, the Supremes, and the 4 Tops. So they went to Philadelphia where genius com- poser/arranger/producer Thom Bell was able to lavish on them the attention they deserved. Four years and a dozen hits later they returned.

Earlier that evening, at a special testimonial dinner, the Spinners had been awarded the key to the city. By the end of the night it was clear that the people of Detroit had awarded them their hearts. It was, as WCHB dj Claude Young announced, "Homecoming 1975," and with a vengeance, for Detroit's own Spinners.

Ann ("I Can't Stand The Rain") Peebles opened the show. She was energetic and warm in performing her old hit and a new single, "If You Need Somebody." Then, from De- troit's East Side, came Al Hudson and the Soul Partners. Al moved with high feeling through a number of recent soul hits including "It Only Takes A Minute, Girl," and Al Green's "Love and Happiness." He also did a sparkling job on the old Otis Redding evergreen, "I've Been Lovin' You Too Long" (this current single) and proceeded to break up the house with his spirited, humorous imitation of James Brown's dancing. There's a bushel of talent in these homeboys—watch for them.

After a brief intermission that included a pretty fierce exhibition of knockout karate, it was time for The Spinners. They charged out in concert, wearing elegant ice-cream suits, as slick and sassy as you please, and did "Fas-

seems to be ramming her down our throats. Not more than two minutes go by without Ms. Ross popping up in a scene, grinning and swirling. If she's not grinning and swirling, she's singing.

Billy Dee Williams can do better—if he had the right material. We know he has a charming smile and he's pretty, but is that all he can do—smile and look pretty?

Need I say more about this film? If you think you can sit through one and a half hours of watching a fashion show and Billy Dee Williams acting out a role of a castrated Black man, then you'll enjoy "Mahog- any."

—Sally Wright

Mahogany

Directed by Berry Gordy. Starring Diana
Ross and Billy Dee Williams. At several
local theatres.



Billy Dee Williams and Diana Ross

To shorten your boredom, after reaching her long-awaited and worked-at fame, Tracy decides to give it all up for Brian, the man she really loves, and goes back to Chicago where he's still running for some other public office.

Granted, Diana Ross has talent as an actress, a singer and now a costume designer (all the costumes were designed by her), but too much of Diana Ross spoils a picture, Gordy

Ron Banks & The Dramatics

"Drama V", ABC Records

The Dramatics' newest is proof positive, if one needed it, that the soul music scene in Detroit thrives despite the absence of Motown Records. In fact, "Drama V" is "another Groovesville mas- terpiece" from producer Don Davis, who owns United Sound Systems where this was recorded and who has organized the impressive complex of writers, arrangers, and musicians whose talents grace this album into an awesome, "assembly-line" production in the old Motown mode. This includes many crack studio musicians for years and years associated with Motown: Rudy Robinson, Earl Van Dyke, Johnny Griffith, keyboards; Richard "Pistol" Allen, drums; Marvin Marshall, guitar; Jack Ashford, percussion; Johnny Rudell and the Detroit Horns. These folks are augmented by people like Michael Henderson (of Miles Davis' band), bass; Earl Klugh, guitar; and Lorenzo "Mr. Rhythm" Brown, percussion. They all combine to provide the Dramatics with an album rich in their particular brand of sophistication, and delightfully redolent of several Motown acts, especially middle period Temptations.

There is the psychedelic schmooze of "Treat Me Like A Man," the lush romanticism of "I Was the Life Of The Party," and the crisp aggressiveness of "I'm Gonna Love You To The Max." Each arrangement is distinctive and there are any number of nice touches from tune to tune, especially the guitar/alto opening of "Just Shopping" courtesy of Earl Klugh and the immaculate Eli Fountain, and the manner in which the Groovesville gang elevate the Barry White-ish "Dramatic Theme" to something dynamic. Yes, yes, yes.

PERFORMANCE



Bonnie Raitt

with Sippie Wallace; Robert Pete Williams; and
Buddie Guy and Jr. Wells at Hill Auditorium,
Ann Arbor, Nov. 1, 1975.

Bonnie Raitt's singular appeal and strength is in her roots. She reaches all the way back to the classic blueswoman of the Twenties for both her joyful bawdiness and her righteous, don't-mess-with-me self-assurance, and has come up with a stance as modern as the diaphragm. So it was a rare thrill, not to say a near-miracle, for all concerned that Bonnie could simply turn to the wings and welcome onstage Detroit blueswoman Sippie Wallace, the direct source of much of her inspiration, who, coincidentally, was celebrating her 77th birthday that night.

—Bill Adler



Gladys Knight & The Pips

"2nd Anniversary", Buddah

Don't be fooled by "Money," the current, hard-rocking single off this album. The guiding aesthetic here was indicated by their last single, a cover of Barbra Streisand's "The Way We Were." "2nd Anniversary," entitled in celebration of their ongoing tenure with Buddah, is, tragically, mostly Las Vegas schmaltz. (There are not one, but two songs begun with cverblown, spoken introductions.

It sure is a long way from their good gospel roots as captured on "Every Beat Of My Heart" (for Fury in 1961), and from the glorious string of hits Gladys cranked out for Motown from 1967-1973, when she was arguably, the most consistent and most intense female vocalist in the nation. The most shameful part of this new stance is that Gladys and the guys are directly responsible. They co-produced this slush. And it's not that I have anything against ballads either. But the new material here—by the likes of David Gates, Paul Williams and Jim Weatherly—is thoroughly mediocre, and Gladys' approach to "Georgia On My Mind" is weakened by its sentimentality. Roberta Flack, not half the singer Gladys is, did a better job with half the effort on "Feel Like Makin' Love." I sure hope this 2nd anniversary isn't an epitaph.

Aretha Franklin

"You," Atlantic

The Pride of Detroit went to California to record this one and, as on Gladys' album, there's little here to recommend besides "Mr. D.J.," the single (which, by the way, Ree wrote) and "Without You." Although she sings her huge heart out on every number, the Queen just doesn't have much with which to work.

The tunes are undistinguished and the arrangements, by Gene Page, are pretty flaccid. Who needs all those damn strings anyway? All we can do is wait for more

Bonnie graciously explained later, "It was from Sippie that I first learned this type of song, where I didn't always have to be on the shaft side of a relationship", which point of view was potentially set out as she kicked into her own "Love Me Like A Man".

Apparently Bonnie, who is touring nationally with folk poet/drunard Tom Waits, decided to take full advantage of her Ann Arbor date by arranging with UAC, campus promoters of the affair, to book country bluesman Robert Pete Williams, and Chicago blues artists Buddy Guy and Jr. Wells, in addition to Sippie. It was an evening of musical entertainment and instruction that easily spanned divers locales, epochs, and idioms, all the while demonstrating the unbroken lineage connecting these artists.

Robert Pete Williams, whose talent was first discovered, or at least first recorded, at the Angola State Prison, played a pleasant, idiosyncratic opening set. The handsome, fiftyish bluesinger eschews the standard 8 or 12-bar forms. He'd sing a line and play his guitar simply and effectively for as long or as short as he felt like. It made for some diverting country music.

Guitarist Buddy Guy and vocalist premier harmonica Jr. Wells have, in the past 5 years, probably performed their sweaty, boozy more often in Ann Arbor than anywhere else other than their native Chicago. This night the band was relatively subdued, at least visually. Highlights included every solo Buddy took and



the band's performance of Jr.'s greatest hit, "Messin' With The Kid."

When Sippie hobbled out (she suffered a bad stroke three years ago) the first thing she did was to improvise a loving tribute to Bonnie on the piano. She then sang a churchy blues, "Loving You On The Way I Do," "Mighty Tight Woman," and the gospel tune "Stand By Me." It was all very affecting and the crowd responded with a standing ovation and then sang her "Happy Birthday."

Bonnie came out with a strong four-man band that was easily able to reproduce her recorded sound, minus the strings, of course (just as well, I say). She was loose and lovely and clearly moved by the affection Ann Arbor showered on her. She wove her spell from familiar material done with her usual passion, including "Everybody Cryin' Mercy," "Give It Up Or Let Me Go" (on which she played a beautiful slide guitar solo), "Fool Yourself," "Angel From Montgomery," etc.

Sippie came out and she and her protegee muscled their way through "Women Be Wise" and "You've Been In Love Too Long," joined

onstage by Sippie's dancing machine of a granddaughter, Tammy. Everybody was up and rocking—the only way, after all, to end an evening of such energy and inspiration.

—Bill Adler

New McKinney Cotton Pickers

At the Academy of Art Museum,
Cranbrook
Sunday, November 2

The second of the "Detroit's Jazz Today" concerts at Cranbrook's Academy of Art Museum this fall featured the pride of Detroit, that relentlessly cooking 13-piece orchestra known as the New McKinneys Cotton Pickers, for an afternoon of historical but in no way out-of-date Motor City music.

Named for the original McKinney's Cotton Pickers, an internationally-acclaimed, Detroit-based aggregation of the 1920's and 30's, and boasting a number of charts copied directly from the book of the original orchestra, the NMCP is deeply and conspicuously rooted in the classic pre-"swing" big-band tradition, yet full of all the energy and drive of 1975—all in all, an immensely satisfying musical treat, as their Cranbrook concert amply demon- strated.

Using an historical framework for the first half of the program, the NMCP sketched the origins and elements of the original Cotton Pickers' conception, touching on the small-band group-improvisational music popularly known as "dixieland jazz", going down into the straight-out blues with a soulful alto saxo- phone solo by the great Ted Buckner and some fine piano from Chuck Robinette; and proceeding through a number of pieces associated with the early big-band days in Detroit.

Don Redman's zippy "Zonkie," a num- ber composed for the original McKinney's Cotton Pickers when the seminal jazz arrange- r was in residence here as the orchestra's musical director in the 20's, brought voca- list Dave Wilborn—an original Cotton Picker, no less—into the spotlight over some exqui- site horn voicings. Wilborn stayed in front for re-creation of the MCP's smash hit "Baby Won't You Please Come Home," which again promenaded some lovely horn section writing plus the tasty clarinet obbli- gators of bandleader Dave Hutson.

Another ground-breaking Motor City ag- gregation of the 20's, the Jean Goldkette Orchestra (which boasted early white jazz greats Bix Biederbecke, Frankie Trumbauer, and the Dorsey brothers Tom and Jim), was honored by the NMCP's version of "My Pretty Girl," a spirited chart led by Hut- son's hot clarinet and featuring some de- lightful stop-time stomping. The great Flet- cher Henderson, Don Redman's early em-



ployer, was the next to receive homage for his arrangement of the booting "Stampe- de," leading to another Ted Buckner fea- ture on a tune he composed, played and sang with the immortal Jimmy Lunceford Or- chestra of the 30's and 40's, a novelty jump number called "24 Robbers" which was a clear precedent to the popular late- 40's R&B renditions of Louis Jordan, Lucky Millender, and any number of others.

Buckner, who doubles with the Jimmy Wilkins Orchestra and stays busy all over town, was featured once more on Benny Carter's "China Doll," a popular anthem of the 30's and early 40's. Carter also served briefly as Musical Director for the original Cotton Pickers early in his career as one of America's most respected saxo- phonists, arrangers and band-leaders, and Ted Buckner—Carter's peer in playing excellence as well as experience—sparkled in solo as usual.

The first half of the concert was a model of entertaining, educational, musically and visually exciting big-band performance. Dave Hutson's spoken introductions to the histo- rical material were a tremendous boon for the audience—largely young people, with a pleasing number of original MCP fans having a ball in their midst—and the music was excellent in every way. A program of more original MCP charts was promised for the second half, which I was forced to miss due to pressing commitments elsewhere, and I'm sure the remainder of the program was, if anything, even more stirring than the segment I was privileged to witness.

Please do yourself the favor of catching this smoking orchestra at your earliest opportunity —too much great Afro-American music of the past 75 years or so has been suppressed as a result of the imperatives of the recording industry and its relentless quest for the next "new thing," but the NMCP has resurrected and re-charged one of jazz's earliest and most vital forms, and they truly "make it new." Coming next at Cranbrook: TRIBE, Sunday, December 7th, dropping a musical bomb on Pearl Harbor Day. As the oldtimers would say, "Be there—or be square!"

—John Sinclair

Malcolm X

El Hajj Malik - A Play About Malcolm X
a University Showcase Production
by N.R. David:
Directed by Mikell Pinkney



Muhammad, leader of the Black Muslims until his death last year. Through the Muslim ideology, Malcolm comes to see how his plight has come about through the social machinations of a white power structure, and turns his attention to fighting it to free his people. Released from prison, he becomes the Muslim's finest orator and organizer. Through his appearances in the media and at huge arenas, Malcolm works to turn around his people's instilled sense of shame for being black, and leads them to see the sources of their oppression. Traveling to the holy land of the Koran, Mecca, he finds people of the Caucasian race who

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—F.B.

Tony Williams

The New Tony Williams
Lifetime, "Believe It", Co-
lumbia



Tony Newton

efforts like "Ego" and "Bum's Rush." While Tony's drum work has always been magnificent, the problem's remained as to how should he harness it. This "New Lifetime" is Detroit's Tony Newton, longtime bassplayer with The Miracles and organizer of the Eighth Day, bass; Alan Pasqua, keyboards; and Allan Holdsworth, electric guitar. Their sound is very reminiscent of Return To Forever circa "Hymn Of The 7th Galaxy" and "Where Have I Known You Before," minus RTF's exciting excess.

What "Believe It" has in its favor is Newton's playing—powerfully propulsive, yet infinitely subtle and variable—and a couple of memorable funky lines (Snake Oil, "Red Alert") written by Newton. However, despite a good group sound, Lifetime lacks soloists of distinction and passion. Pasqua and Holdsworth are rarely more than competent, and there's a coloristic sameness throughout that a saxophonist, for example, might have broken up nicely. An interesting,

—Bill Adler

David Ruffin "Who I Am," Motown

The title and the opening cut ("Who I Am") promises that this record will show just who David Ruffin is—and it certainly does. The producer is Van McCoy, famous for his computerized disco smash, "The Hustle." Like Kenny Gamble, Leon Huff, and other producers at the top of the modern R & B scene, McCoy works with a combination of lushness and driving soul. His problem is that he seems committed to adding a heavy patina of plastic to the formula. Don't get me wrong, the album is not a complete loss. Ruffin's voice is as fine as ever, and on three or four songs he and McCoy's settings combine to kick up a distinctive, extremely danceable groove ("Who I Am," "Walk Away From Love," "Love Can Be Dangerous To Your Health"). Most of the rest of the tunes come off as copies of the best, though. Hurry back to Detroit, Motown—for a little more home-bred natural soul.

RECORDS

MOVIES



Ron Banks

Well, folks, Berry Gordy has done it again. He's made a movie about the wonderful world of fantasyland. And joining him in this escapade are those smiling lovers: Diana Ross, who plays Mahogany nee Tracy Chambers, and Billy Dee Williams, who plays Brian Walker.

As we join the two lovers in Chicago, Tracy is trying to convince Brian that the ghetto is not where it's at: fame and fortune as a model/dress designer is. Brian on the other hand is a fashion- ably-clothed "people's man" who likes living and working in the ghetto where he's running for politi- cal office.

Tracy gives Brian up for a crack at Rome and modeling, where she succeeds with the help of Sean(Tony Perkins) who's a psychotic homosexual photographer and who eventually tries to kill her, only to end up dying himself.

To shorten your boredom, after reaching her long-awaited and worked-at fame, Tracy decides to give it all up for Brian, the man she really loves, and goes back to Chicago where he's still running for some other public office.

Granted, Diana Ross has talent as an actress, a singer and now a costume designer (all the costumes were designed by her), but too much of Diana Ross spoils a picture, Gordy

Matrix

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Touch of Evil

Thurs-Sun Nov. 13-16 Double Feature \$1.50 for one, \$2.50 for both

Orson Welles' **TOUCH OF EVIL**, the epic tale of a narcotics fed and his newly-wed wife, who fall under the influence of a corrupt sheriff in a small and seedy Tex-Mex border town. A spectacularly bizarre nightmare with Orson Welles, Charlton Heston, Janet Leigh, Dennis Weaver, and Marlene Dietrich. 7:00

Beat the Devil

The Hump and an all-star cast in **BEAT THE DEVIL**, and explosive satire of sex, suspense, adventure and intrigue. Directed by the great John Huston in 1954, the film stars Humphrey Bogart, Jennifer Jones, Peter Lorre, Gina Lollobrigida, and Robert Morley. 9:30

Shampoo

Mon-Wed Nov. 17-19

SHAMPOO (XX), Warren Beatty's outrageous sexual adventures as a high class hair dresser. Beatty, the ambitious barber, does his best to keep the customers satisfied in more ways than you can imagine. With Goldie Hawn, Julie Christie and Gene Hackman.

Take the Money and Run

Thurs-Sun Nov. 20-23

TAKE THE MONEY AND RUN — the product of an unhappy childhood, Woody Allen, as Virgil the convict, satirizes snobbish French restaurants, musically obsessed psychiatrists, mother-loving FBI agents, and crime movies. Directed by and starring Woody Allen.



International House

INTERNATIONAL HOUSE — W.C. Fields, slightly lost on his way to St. Louis, drops in on the Wuhu Hotel in China in his gyrocopter-automobile. There he sets about procuring all the available liquor and women, as well as engaging in mortal combat with a sublimely stupid Gracie Allen. The all-star cast also includes Peggy Hopkins Joyce, George Burns, Bela Lugosi, Rudy Vallee, and Cab Calloway singing his hit tune "That Reefer Man". 7:00

Alice in Wonderland

ALICE IN WONDERLAND — Surreal and bizarre treatment of the Lewis Carroll classic features Gary Cooper as the White Knight, Cary Grant as the Mock Turtle, Edward Hornton as the Mad Hatter, Jack Oakie and Roscoe Karn as Tweedledee and Tweedledum, and W.C. Fields as Humpty Dumpty. 9:30

All shows at 7 & 9:30 for \$1.50 unless otherwise noted above.

Watch for the Matrix Mania Midnight Matinees every Fri. and Sat. Night

Fresh Refreshments sold in the Theatre: Buttery Popcorn, Yummy Candy, Cold Drinks

What's Next For Detroit's Concert Scene?

continued from page 11

Detroit Mayor Roman Gribbs in 1971 after east-side neighborhood organizations had complained loudly over what they considered a disreputable business in their area.

By the time the Eastown era had ended, two things had happened to the live music scene: all of the smaller ballrooms and teen clubs were closed, out of business, unable to compete with the high-pressure, high profit, big band scene that the Glantz/Bageris rock and roll wars had established. And Bob Bageris, originally in union with Glantz and then on his own, had developed a new large-concert operation into a thriving business, one he could rely on entirely without need of a smaller hall like the Eastown.

Bageris' policy had been to build up followings for developing out-of-town bands by giving them exposure at the Eastown; once they were popular he would be able to put them together on successful shows at places like Ford Auditorium (capacity: 4642), and occasionally, Olympia Stadium (16,000 seats) and Cobo Hall (12,000 seats). Naturally the profits were bigger, even given the higher expenses for the larger events. Bageris also started doing shows at large halls in other midwestern cities from time to time, to achieve more "buying power" with booking agents as well as simply multiplying earnings.

In 1972, while Bageris was solidifying his position on the big concert scene, John Salvador and a handful of other young promoters banded together to rent the old Grande Ballroom from Glantz for occasional concerts. Gabe took note of the fact that Salvador was at least minimally successful, and before long his son Steve (who had taken tickets and done other jobs for his father at the Eastown and Grande) was in business at the ballroom, also producing occasional concerts.

Salvador found his rental fees being raised each time he put on a concert, and Steve Glantz had soon reserved all of the best concert dates—New Year's, Halloween, etc.—for himself. Frustrated at the Grande, Salvador and friends moved to the Eastown where they soon met resistance from neighbors who thought they were the same promoters who had ruined the Eastown's reputation in the first place.

The city tried to block the use of the Eastown by Salvador and his associates. To the rescue came, once again, Gabriel Glantz. An attorney himself who had, of course, already worked on the Eastown case, Glantz was confident that he could get a court order allowing the Eastown to

be used for concerts. Salvador hired Glantz to do this, and as it turned out Glantz went before Judge Rashid on a Friday afternoon just hours before a concert was scheduled to go off at the Eastown. Rashid ruled against opening the Eastown and the concert looked doomed.

Trying to save his schedule any way he could, Salvador called Leo Spears, owner of the Michigan Theater. He had already considered doing concerts at the Michigan if things didn't work out at the Eastown, because the building was, in many ways superior to the Eastown. He even mentioned this scheme to Gabe Glantz on one occasion.

"Gabe Glantz was just in here and I made a deal with him to put on concerts at the Michigan," Spears told Salvador. Apparently Gabe had gone directly from Rashid's court to the theater, talking quick enough to beat Salvador and his friends out of using what was soon to become the Michigan Concert Palace.

In January 1974 Steve Glantz Productions began a series of concerts at the Michigan Palace which put them squarely in the middle of the concert business in Detroit. The concerts lost money at first, and Leo Spears got out of his partnership with Gabe and Steve to sign a simple rental agreement. Since then Steve Glantz Productions (working in conjunction with WWW-FM in Detroit) has done well enough at the Palace to expand to Ford Auditorium, Masonic Temple, and Cobo Hall on occasion, and to other cities as well.

Since the election of Mayor Coleman Young, John Salvador has been successful in getting a license to run concerts at the old Eastown, now thoroughly renovated and renamed the Showcase Theater.

In the concluding section of this article we will analyze the economics of the current big concert scene—how the large concert environment affects the musicians, their music, and the people who pay to hear it. The rock and roll wars take us all the way to Pontiac Stadium in Part II of the Detroit Concert Business.

★ ★ ★

Frank Bach gleaned background and historical information for this article from the following sources: Christine Brown, *Detroit Free Press*; Michael Golob, Attorney for Bob Bageris; guitarist James McCarty; John Salvador, *Showcase Productions*; Robert Sharp, Chief of Controlled Substances Unit, Detroit office of the United States Attorney; and John Sinclair; among others.

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Malcolm X

continued from page 15

share his religion and sense of humanity. Returning to the states, he leaves the Black Muslims and the belief that all white people, regardless of inclination, are and always will be the "devils", to form his own organization for Afro-American Unity.

The intensity of his message and delivery, the response to it in the black and part of the white community, climax in the play, as they did in real life, with Malcolm's assassination in the midst of a rousing speech ("you aren't ever going to convince the man to cease his oppression by joining hands and singing 'we shall overcome'"). In this case the fatal wound is fired explosively from the left aisle near row 10, with shattering impact on the audience's psyche and understanding of why

Malcolm X was murdered.

In recent years, although the play didn't explore this, it has been documented that Eugene Roberts, Malcolm's "bodyguard" the night he was gunned down, the man who administered the mouth-to-mouth resuscitation some say could have saved him, was an FBI agent. Roberts went on to actually found the New York chapter of the Black Panther Party on behalf of the police, who later arrested 21 Party members on phony bombing charges based on his testimony. The Panther 21 were later completely acquitted of this police provocateur scheme.

Congratulations to Mikell Pinkney and the cast for a fine piece of relevant, instructional drama which will hopefully return again soon.

—David Fenton

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Calendar

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

THE MUSIC SCENE

November 1, 1964 - November 1, 1975

Detroit & Suburbs

Baker's Keyboard Lounge, 20510 Livernois, Nov. 13-16, Cedar Walton; Nov. 21-30, Kenny Burrell. UN4-1200.

Ben's Hi-Chapparral 6683 Gratiot: Disco-DJ record spinner. **Detroit Blues Club Revue**, Thursday, Coachman, M.C. 923-0601.

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

Bobbie's English Pub, 30100 Telegraph, Birmingham: Wed.-Sat., **Matt Michaels Jazz Trio** with **Ursula Walker**. No cover. Mon.-Tues. **Amy Jackson** sings. 642-3700.

Cobb's Corner, corner of Willis and Cass: Sun.-Mon., Jazz Nights with **Bob McDonald**; Tues., Amateur Night Jam Session; Weds., **Peaches**; Thurs., **Dixie Peach**; Fri., D.J. with records and dancing. 832-7273.

Dirty Helen's, 1703 Cass: Tues.-Sun., **Masterpiece**; \$1 weekdays, \$2 weekends; 2 shows nightly at 10:30 and 12:30. 962-2300.

Emerald Lounge, corner of Chene and Palmer: Nov. 6-24, **The Floaters** and **Phil Foster**. 925-1265.

Ethel's Cocktail Lounge, E. Mack east of Grand Blvd.: Nov. 14-16, **Joe Williams**. 922-9443.

Filling Station Lounge, 15435 W. 7 Mile Rd.: Mon.-Tues., **Phil Esser**, \$1.00; Weds., **The Friends Road Show** (mime & vaudeville), \$2.00; Thurs.-Sun., **Paddlefoot**, \$1.00, Thurs. & Sun., no cover.

Golden Coach, 30450 Van Dyke, Warren: Nov. 11-16, **Tony Martin**, \$8.00; Nov. 18-23, **Mamie Van Doren**, \$5.00; Nov. 28-Dec. 7, **Al Martino**, \$8.00. 573-7850.

Henry's Cocktail Lounge, 7645 Fenkell: Nov. 6-20, **Manhattans** on Weds.-Sun. 341-9444.

Inn Between, 3270 W. Huron, Waterford: Wed.-Sat., **Travis**, \$1.50. 682-5690.

Jazz West, 8418 Fenkell: After hours jazz, 2-6 am, Fri.-Sun. with **Melvin Sparks**.

J.J.'s Lounge, inside the Shelby Hotel, First & Lafayette: **All Directions**, jazz/funk/rock, \$1. 963-3186.

King's Row Showcase Lounge, W. Chicago at Meyers: Please call for act information, 834-1260.

Las Vegas Club, 3400 Bagley: Thurs.-Sat., various live bands—Latin. 554-4370.

Lowman's Westside Club, 14355 Livernois at Ewald: Please call for act information, 933-5346.

Ocie's Paradise Lounge, 8202 Fenkell: Fri.-Sun., **Legacy**, \$2.00. 861-5111.

Pretzel Bowl Saloon, 13922 Woodward, Highland Park: Wed.-Sun., **Lyman Woodard Organization**, \$2.00. 865-6040.

Raven Gallery, 29101 Greenfield, Southfield: Nov. 11-16, **Gove and Josh White, Jr.**, \$4.00; Nov. 18-Dec. 7, **Second Generation** (bluegrass), \$3.50. 557-2622.

Red Carpet, 16427 E. Warren at Outer Drive: Nov. 12-16, 19-23, **Werks**; Nov. 17, 18, 24, 25, **Superglide**; Nov. 26-30, **Kurbstone Beateaze**. 885-0570.

20 Grand Driftwood Lounge, 5025 14th St. at Warren: Nov. 27-30, **The Four Tops**, Ty-76445.

Watts' Club Mozambique, Fenkell at Northlawn: Nov. 14-23, **Houston Person** and **Etta Jones**, \$4.00; Nov. 28-Dec. 7, **Charles Earland**, \$4.00. 864-0240.

East Lansing

Lizard's, 224 Abbott Rd.: Nov. 12, **Express**; Nov. 13-16, **Bryan Lee Blues Band**; Nov. 17, **Jimmy Dawkins** (tent.) \$2; Nov. 18-19, **El Dorado Rose**; Nov. 20-23, **Buckshot**; Nov. 24, **Stratus** (jazz) no cover; Nov. 25-26, **Brusselsprout**; Nov. 28-30, **Jawbone**; cover: Tues.-Wed. \$5.00; Thurs. & Sun. \$7.50; Fri.-Sat. \$1.00. (517) 351-2285.

Silver Dollar Saloon, 3411 E. Michigan Ave., Nov. 12, 14-15, **Wingspan**; Nov. 13, **Mott the Hoople**; Nov. 18-19 & 21-23, **Chopper**; Nov. 20, **Billy Cobham**, **George Duke** & **Spectrum**; Nov. 24-Dec. 1, **Universe**.



Billy Cobham

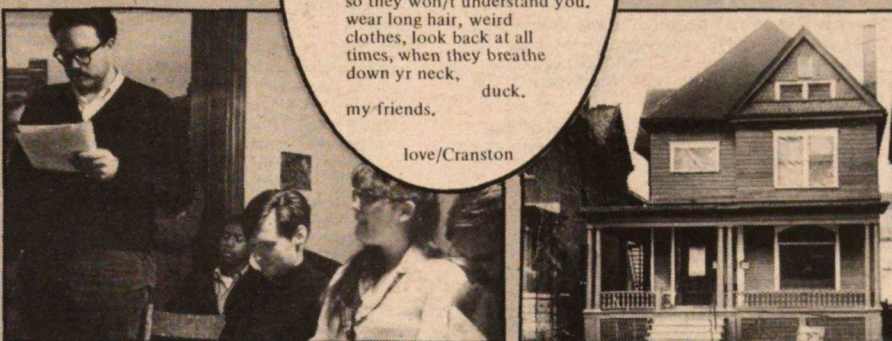


the shadow knows

(for Ron English)

look on each act as future history. look on everything, & judge. eat their food, not words. drink all you can, use dope, look them in the face & laugh. (& if you can keep from crying. love them so they won't understand you. wear long hair, weird clothes, look back at all times, when they breathe down yr neck, duck. my friends.

love/Cranston



Scenes from the Detroit Artist's Workshop: (Top) Danny Spencer, John Dana, Larry No-zero, Charles Moore & Ron English of the Detroit Contemporary 5 in concert; (lower left) poets John Sinclair, George Tysh, Gayle Pearl & Robin Eichele reading at a benefit for Spero magazine; (lower right) the original workshop at 1252 West Forest. "The Shadow Knows" ©1965 by John Sinclair & the Artist Workshop Press.

CONCERTS

DETROIT

Nov. 14: **Black Oak Arkansas**—Cobo Arena, tickets \$6.50 and \$5.50.

Nov. 14: **Isley Brothers**—Olympia Stadium, tickets \$7.50 and \$6.50.



The Isley Brothers

Nov. 16: **Beach Boys**—Olympia Stadium, tickets \$7.50, 6.50, 5.50.

Nov. 23: **Jazz '75** with **Grover Washington**, **George Benson**, **Marlena Shaw**, **Roy Ayers**—Masonic Auditorium, tickets \$7.50, \$7.50, 6.50, 5.50.

Nov. 23: **Roxy Music**—Cobo Arena, tickets \$6.50, 5.50. Mail Order only.

Nov. 29: **J. Geils Band**—Cobo Arena, tickets \$7.50, 6.50. Mail Order only.

ANN ARBOR

Nov. 15: **Bandorama** with the U of M Symphony Band, Jazz Band, Marching & Varsity Bands 8pm in Hill Auditorium. Tickets: \$2, 3 & 4. 764-0582.

Nov. 18: **FRANK ZAPPA** in concert 8pm at Crisler Arena, A2. Tickets: \$6, 5.50, 5 & 4 available at UAC ticket office, lobby of the Michigan Union.

Nov. 19: **1975 Contemporary Music Festival** with the U of M Percussion Ensemble & Wind Ensemble. 8pm in Hill Auditorium.

Nov. 20: **The National Lampoon Show** 8pm in the Power Center. Reserved seats \$3.50 available at UAC Ticket office, lobby of Michigan Union.

YPSILANTI

Nov. 19: **EMU Office of Student Life** will sponsor an appearance of the **National Lampoon** satirical review. 8pm in Pease Auditorium, EMU campus. \$3 admission.

Nov. 20: **EMU Jazz Ensemble Concert** 8pm in Pease Auditorium, EMU campus. Clifford Chapman conducting.

ROCHESTER, MI

Nov. 19: **Oakland University** music professor **Harold McKinney** will perform his original composition "Blue Sonata" & other original piano composition with a trio and as soloist with **Tribe**, a Detroit jazz group. 8pm in Varner Recital Hall—Oakland University Campus. Tickets \$3.50 adults, \$2.50 O.U. students—at the door, at the campus ticket office, or at the Tribe office, 81 Chandler in Detroit.

EAST LANSING

Nov. 14 & 15: **The Art Ensemble of Chicago** in concert 8pm at Wonders Kiva, MSU campus. Tickets: \$4 at the door, \$3.50 in advance at Discount Records.

Nov. 20-22: **Gato Barbieri** at McDonel Kiva, \$2.50.



Gato Barbieri

Ann Arbor & Ypsilanti

The Ark Coffeehouse, 1421 Hill St., Hoots (open mike) every Wed. night 7:50; Nov. 14-15, **John Roberts & Tony Barrand**; Nov. 21-22, **Lou & Sally Killen**. Starts 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. 665-3231.

Blind Pig, 208 S. First St., Nov. 12, **Jack Orion** (formerly **A2 Experimental Jazz**); Nov. 13 & 28-29, **The Silvertones** (r&b); Nov. 14-14, **Express** (r&b); Nov. 17 & 24, **Boogie Woogie Red on Blue Mondays**; Nov. 18, **The Friends Roadshow** (improvisation); Nov. 19 & 26, **Rabbits**; Nov. 20, **Corey Sea Quartet** (jazz); Nov. 21-22, **Melodioso** (hot Latin jazz); Nov. 25, **Aldebaran** (jazz); No music Thanksgiving day. 668-9449.

Chances Are, 516 E. Liberty, Nov. 11-16, **Brainstorm**; Nov. 17, **City Slickers & The Silvertones**; Nov. 18, **Headwind**; Nov. 19-20, **Express**; Nov. 21-22, **Dr. Bop & the Headliners**; Nov. 24, **Lightnin'**; Nov. 25, **Masquerade**; Nov. 26-29, **The Whiz Kids**. 995-5350.

Del Rio, 122 W. Washington, **Guitarist Corey Sea** 12-1:30pm every Monday lunch, jazz at 4pm on Sundays. Free 761-2530.

Depot House Cafe, 416 S. Ashley, 9-12 Fridays, **Aging Children** (country); 9-12 Saturdays, **Gemini**; classical guitar & flute 5-7pm Sundays. 761-3548.

Golden Falcon, 314 Fourth Ave., every Mon. & Tues. night, **Jack Orion** (formerly **A2 Experimental Jazz Band**); every Fri. & Sat. night, **Headwind** (funk & jazz). 761-3548.

Mr. Flood's Party, 120 W. Liberty, Nov. 12, **Bryan Lee Blues Band**; Nov. 14-15, **Jawbone**; Nov. 16 & 30, **Idaho Steam Packet**; Nov. 17 & 23, **Catfish**; Nov. 18 & 25, **Gemini**; Nov. 19 & 26, **All Directions** (jazz); Nov. 21-22, **Eric Bach**; Nov. 28-29, **North Country Grass**; every Thurs. night & every Fri. afternoon, **Mike Smith & his Country Volunteers**. 994-9824.

Hill Lounge, U.S. 23 & N. Territorial, live music Fri.-Sat. nights. 665-3967.

Loma Linda, 990 Broadway, Mon.-Fri., 5:30-8:30pm, **JB & Company**; Fri.-Sat. 9pm-1am & Sundays 9:30pm-1:30am, **Mixed Bag** (jazz); various live jazz groups every Sunday. 5:30-8:30pm. No cover. 663-0562.

Pretzel Bell, 120 E. Liberty, every Thurs. **RFD Boys** (bluegrass) 761-1470.

Trotter House, 1443 Washtenaw, Nov. 21, Fund-raising Dance for a darkroom; Nov. 22, An After Ohio State/Michigan football game dance; dances start 10pm-2:30am, \$1 donation. 763-4692.



The Friends Road Show

YPSILANTI

Bimbo's, 327 E. Michigan Ave., Nov. 12-17, **Holy Smoke**; Nov. 19-24, **Sweet Crystal**; Nov. 26-Dec. 1, **Salem Witchcraft**. Music starts 9pm. 482-7130.

Huron Hotel & Lounge, 124 Peral St., Live entertainment Thurs. & Sat. nights. Disco dancing every night. 483-1771.

The Underground, 2655 Washtenaw, **Dennis Vernier Trio** (tight top 40) indef. 434-3130.

Calendar

THEATRE

DETROIT

Langston Hughes Theatre, 13125 Livernois (nr. Davison), 935-9425 Ron Milner's "Season's Reasons", Thurs - Sun, 8:00pm, \$6.00 and \$4.00. Val Bensons' "Little Red" starring Kim Weston and introducing Lisa Stone, Sat. & Sun. 2:00pm; \$4:00 adults, \$2.00 children.

Hillberry Theatre, Cass & Hancock, 577-2960. George Bernard Shaw's, "The Devil's Disciple", Nov. 12, 13, 15, 21 & 29 at 8:30 pm. Nov. 19 at 2:30. "Of Mice & Men" repertory Nov. 14, 20, 28 at 8:30 pm.

Bonstelle Theatre, 3425 Woodward nr. Mack. 577-2960. Nov. 28-29 "George M!" at 8:30pm.

Fisher Theatre, Grand Blvd. at Second, 873-4400 4400 "Present Laughter" Douglas Fairbanks, Jr.

Music Hall Center, "Words & Music" with Sammy Cahn. Nov. 17-22, eves. 8:30pm Wed. and Sat. Matinees: 2:00 pm 963-7622

Student Center, Mercy College, 8200 W. Outer Dr. at Southfield, 531-6131. Thurs-Sun thru January) Dinner Theatre "Personals," dinner 7:00pm, showtime 8:30pm

Botsford Dinner Theater, Botsford Inn, 28000 Grand River, 474-4800. Dinner 7:30, show Thurs thru December 8:45: "The Last of the Red Hot Lovers" Thurs thru December

Michigan Opera Theatre, Music Hall Center, 350 Madison Ave., 963-3717, 963-7680. Nov. 12, 14, 15: "La Boheme"

Meadowbrook Theatre, Oakland University, Rochester, 377-3300. Tues - Fri 8:30; Sat 6:00 & 9:30, Sun 6:30. Nov. 5-30: "Witness for the Prosecution"

Ridgedale Players, 8501 W. 10 Mile Rd. 398-1986. Nov. 14 - 16: "6 Rms. Ri Vu" 8:30pm

Satori Theatre, Mayflower Church, 7301 Curtis, 341-3076. Nov. 13 - 15, 20-22: "Godmachine", 8:00pm

Piccolo Opera Company present "Daisy" sponsored by Girl Scouts, Masonic Auditorium, Nov. 14 at 8:30pm, Nov. 15 at 2:00pm. 559-7510

ANN ARBOR

Nov. 12-15: University Showcase Productions presents Machiavelli's satire "Mandragola" in the Arena Theatre/Frieze Bldg., U of M. \$2.00 gen. admission-available through the PTP ticket office in Mendelsson Theatre lobby. 764-0450 for more info.

Nov. 14-16: Carl Orff's "Carmina Burana" along with William Albright's "Seven Deadly Sins" will be presented in the Power Center 8pm Nov. 14-15, 2pm Nov. 16. Reserved seats \$5, 4 & 3. A joint effort involving the U of M School of Music, Dance, & Theatre. Tickets in advance in Michigan Union lobby (763-2071) or at the Power Center on the days of performance.

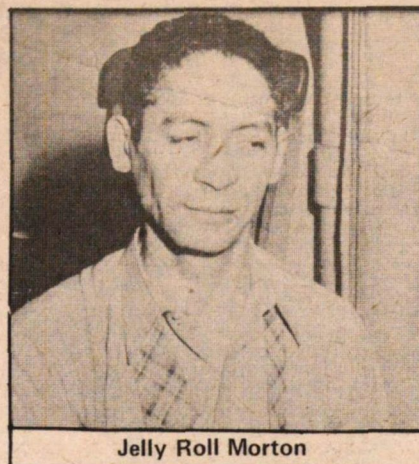
Nov. 19: The University Musical Society presents "Jelly Roll's World" Bob Greene's brilliant re-creation of the Jelly Roll Morton style & repertory. 8pm in the Power Center. Ticket info 665-3717.

Nov. 20-23: U of M School of Music presents Giacomo Puccini's "La Boheme" opera in Lydia Mendelsson Theatre at 8pm. Reserved seats \$4.50 tickets available at UAC ticket office -Michigan Union lobby or at Liberty Music.

Nov. 26-30: The Guest Artist Series of the Professional Theatre Program presents William Shakespeare's "As You Like it" in the Power Center, ticket info 764-0450.

YPSILANTI

Nov 14-15: EMU's Portable Players present



Jelly Roll Morton

a dinner theatre production of Murray Schigal's "Luv" in the McKenny Union Ballroom, EMU Directed by Lynn Hall. Complete buffet dinner 6pm; curtain time 8pm. Admission & 8.50/person includes dinner & the play. Tickets at McKenny Union Ticket Booth or at the door.

Nov. 15: The National Theatre Company (4 black professional actors & actresses) present Sean O'Malley's "Feelin' Good" 8pm in EMU's Peace Auditorium. An exploration of the magnificent heritage the black artist continues to bestow upon the world. Tickets \$100 at the door. Sponsored by office of Minority Affairs.

Nov. 17: EMU Lab Theatre presents "Opening Night" & "Interview" 8 & 10pm in Lab Theatre, Quick Auditorium, EMU 25 cents admission.

Nov. 21-23: EMU Player's Theatre of the Young presents "The Legend of Sleepy Hollow" adapted for stage by Fred Gaines, directed by Virginia Koste. 8pm each day, plus 2pm 11/22-23 in Quirk Auditorium, EMU Campus. General admission \$2.50, students thru high-school \$1.25. Tickets at Quirk Box Office, 487-1221.

Nov. 21-22: EMU Opera Workshop presents a program of operatic excerpts. 8pm in Roosevelt Auditorium, EMU campus.

EVENTS

DETROIT

Nov. 14-15: "Inez" a bluegrass opera about Detroit's workers. UAW Region 13 Auditorium in Madison Heights, 711 W. 13 Mile Rd., 8:00 pm. 341-0654.

Nov. 15: "The Politics of Education," a national education conference sponsored by the Detroit Alternative Schools, 60 E. Harper, 10:00am, donation \$3.00. 873-1141.

Nov. 16: Parthenon Dancers of Greece at Music Hall Center, 6:30 pm. Tickets are: \$7.50, 6.50, 5.50, 4.50. 963-7680.

Nov. 18: Community meeting with the Detroit City Council at Riverside Lutheran Church, 521 Meadowbrook (1 block South of East Jefferson) 7:30-9:30pm. 224-3755.

Nov. 22: Science Fiction Festival/Convention, WSU Student Center Bldg. 12nd Floor, 12:30-11:00 pm, \$1.00. PR5-2033.

ANN ARBOR

Nov. 12: Kathleen Kinkade will speak on "Incentive and Production in Utopia" 8pm in Rackham Lecture Hall, U of M campus. Humanities Dept. Lecture Series.

Nov. 14: "Kallidescopes" a lecture-demonstration by Thomas Frank and audio visual expressions. 8pm at the Ann Arbor Art Association, 117 W. Liberty. \$2 donation at the door.

Nov. 21: "Korean Dance" & "Suheylo" Beledi Troup Concert 7:30pm at Ann Arbor Pioneer High School. Tickets \$1.00 in advance at Art Worlds, 994-8400 and A2 Piano & Organ Co. 663-3109.

Nov. 22-23: Holiday Arts & Crafts Sale at Ann Arbor Art Association, 117 W. Liberty. 11/22-11-5.

Nov. 24: The Inmate Project of Project Community presents a seminar "Trends in Corrections" with Ron Burkhart: Director, Detroit Treatment Center, a Federal Bureau of Prisons Half-Way House, and Perry Johnson: Director, of Dept. of Corrections, state of Michigan. 7:30pm in Lecture Rm. 2-Modern Languages Bldg. U of M.

YPSILANTI

Nov. 13 - Dec. 14: "Black Presence and the American Revolution", an exhibit provided by the Smithsonian Institute will be on display in the EMU Library - Reg. library hours.

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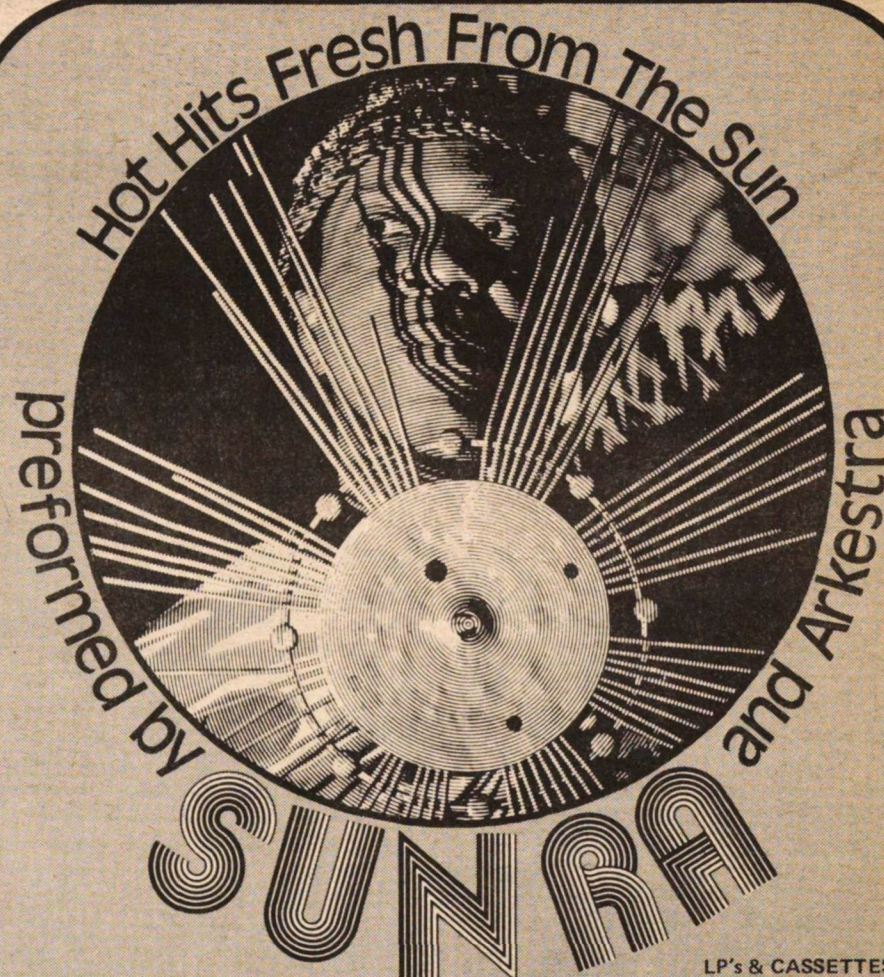
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Calendar

MOVIES

DETROIT

Cass City Cinema, First Unitarian Church, S.W. corner of Cass & Forest (red door on Forest)
Shows at 8:00 & 10:00 pm, adm. \$1.50.
Nov. 14-15: "Children of Paradise" (1944, Marcel Carne); Nov. 21-22: "Tricia's Wedding" (1971, A. Hoffman)

Cranbrook Academy of Art Museum, Museum Lecture Hall, 500 Lone Pine Rd., Bloomfield Hills, 645-3312; 7:30 pm, adm. \$3.00
Nov. 12: "Juliet of the Spirits" - Fellini;
Nov. 19: "Amarchord" - Fellini.

Detroit Film Theatre, Detroit Institute of Arts, 832-2730; 7:00 & 9:00 pm, adm. \$2.00.
Nov. 14: "Dodeskaden" (Japan, 1970, Akira Kurosawa); Nov. 15: "The Manchurian Candidate" (U.S.A., 1962, John Frankenheimer); Nov. 21: "The Invitation" (Switzerland, 1973, Claude Soretta); Nov. 22: "McCabe and Mrs. Miller" (U.S.A., 1971, Robert Altman); Nov. 28: "La Ronde" (France, 1950, Max Ophuls); Nov. 29: "Paths of Glory" (U.S.A., 1957, Stanley Kubrick).

ANN ARBOR

Ann Arbor Film Coop, Aud. A, Angell Hall U of M, 769-7787:

"Ladies and Gentlemen, The Rolling Stones" (the Stones' 72 tour) 11/12; Special Frank Zappa Film Festival "Po'Jama People Special" "KCET-L.A. -TV Special", "Head" & "200 Motels" 11/13; "Hiroshima Mon Amour" & "Stavisky" (Resnais) 11/18; "Last Year at Marienbad" & "Stavisky" (Resnais) 11/19; "La Guerre Est Finie" & "Stavisky" 11/20; "Ten from your shows of shows" (Max Liebman) & "1,000 clowns" (Fred Coe) 11/12; "Monkey Business" & "Horsefeathers" w/Marx Bros. 11/25.

Cinema II, Angell Hall, Aud. A., U of M, 764-1817:

"La Salamandre" (Alain Tanner) 11/14; children's Film Festival Feature (3pm) "Walt Disney's Ichabod & Mr. Toad" 11/15; "The Middle of the Road" (Tanner) 11/15; Experimented Films: "Unsere Afrikareise" "Hold Me While I'm Naked", "Meshes of the Afternoon" & "Flaming Creatures" 11/16; "Wild Strawberries" (Ingmar Bergman) 11/21; "From Here to Eternity" (Fred Zinnemann) 11/22; "A Nous La Liberte" (Rene Clair) 1/23.

Cinema Guild, Old Architecture Aud., U of M, 662-8871:

"Ride the High Country" (Sam Peckinpah) 11/12; "Jazz Singer" (Alan Crossland) 11/13; "Davy Crockett, King of the Wild Frontier" (Norman Foster) 11/14; "Duck Soup" (Leo McCarey) 11/15; "Voyage to Italy" (Roberto Rossellini) 11/16; "Third Man" (Carol Reed) 11/18; "In a Lonely Place" (Nicholas Ray) 11/19; "Footlight Parade" (Lloyd Bacon) 11/21; "Casablanca" (Michael Curtiz) w/Humphrey Bogart & Ingrid Bergman 11/22; "Morocco" (Josef von Sternberg) 11/23; "Notorius" (Alfred Hitchcock) & "You Can't Take It With You" (Frank Capra) 11/25-26.

New World Film Co-op, Natural Science Aud. or Modern Languages Bldg., U of M, 761-9855:

"Emmanuelle" 11/12; "The New Land" 11/13; "O' Lucky Man" 11/14; "Animal Farm" & Shorts "Nixon's Old Glory Speech" & "Ambassador of Freedom: Richard Nixon"; "Mean Streets", 11/18; "Longest Yard" 11/20; "The Stranger" 11/23; "La Combe Lucien" 11/25.



Ladies & Gentlemen
The Rolling Stones

Matrix Theatre, 605 E. William St., 994-0627:

Orson Welles' "Touch of Evil" & "Beat the Devil" (John Huston) 11/13-16; "Macbeth" 11/17-21; "Take the Money & Run" (Woody Allen) 11/20-23; "International

House" w/W.C. Fields & "Alice in Wonderland" 11/24-30, Matrix Mania (every Fri. & Sat. at Midnight) presents "Female Trouble" plus "Mighty Mouse" & the Friends Theatre Nov. 14-15 & 21-22, live jazz with Destroy All Art (11/14-15) & New Air (11/21-22); "Pink Flamingos" plus Marx Bros. short & Friends Theatre, Nov. 28-29, live jazz with the Friends Road Show Band.

UAC/Mediatric, Natural Science Aud., U of M, 763-1107:

"Bedazzled" 11/16; "Getting Straight" 11/14-15; "Slaughterhouse Five" 11/21-22.

UAC/Shakespeare, Natural Science Aud., U of M, 763-1107:

"Macbeth" 11/17; George Tressler's "Merry Wives of Windsor" 11/24.

A2 Wounded Knee Support Group Film Series 7 & 9 pm, Modern Languages Bldg., Lect. Rm. 2:

"Last of the Cuiva" the genocide & ethnocide of tropical forest Indians in Columbia. 11/12; "Eskimo Fight for Life" 11/19.

Group on Latin American Issues Film Series, Natural Science Aud., U of M, 7 & 9 pm:

"Courage of the People" (Bolivia) 11/19.

The National Lawyers Guild presents:

"Red Squad" 11/17 at the Law School, Room 100, Hutchins Hall. Also a speaker on Political Surveillance.

Women's Studies Film Series, Modern Languages Bldg., Lect. Rm. 1, U of M, Thurs. 9pm:

Lifestyles: "Sylvia, Fran & Joy", "Laverne", "Joyce at 34" & Men's Lives documentary on masculinity 11/13; Media: "The Blue Angel" 11/20.

YPSILANTI

Media Services Film Series, Room 213 Pray-Harold, EMU, 7pm:

Geology & Ecology: "End of One", "The City that Waits to Die" & "Urban Impact on Weather & Climate" 11/13; Classic Feature: "Wild Strawberries" 11/25.

Mud Cinema, Strong Auditorium, EMU, 487-3044:

"Animal Crackers" w/Marx Bros. 11/12-14; W. C. Fields in "My Little Chickadee" & "Never Give a Sucker an Even Break" 11/15-16; "Dr. Zhivago" 11/19-21; "Deliverance" 11/22-23. (EMU Staff, students & faculty only)

TV

Nov. 14: Midnight Special with Neil Sedaka, Freddie Prinze, K.C. & the Sunshine Band, Peter Frampton. Ch. 4, 1:00 am.

Nov. 15: Rock Concert with Steppenwolf, Graham Central Station, Emmy Lou Harris. Ch. 50, 8:30pm

Lou Gordon Program, "Groupies", Ch. 50, 10:00pm

Nov. 16: Lou Gordon Program, "Guns", Should Hunting Rifles be Outlawed? plus a discussion with Maureen Dean. Ch. 50, 10:00pm

No Such Thing As A Juvenile Delinquent, award-winning documentary. Ch. 56, 4:30pm

"The Long Walk", documentary about the Navajo Indians. Ch. 56, 7:00pm

Nov. 18: One Man's China, "Friendship First", film of how the Chinese enjoy themselves and how they spend their leisure time. Ch. 56, 10:30pm

Nov. 20: Black Perspective on the News. Ch. 56, 7:00pm

Detroit Black News, Ch. 56, 8:00pm

Say Brother - "Attica". Ch. 56, 8:00pm

Nov. 21: Soundstage, Blood, Sweat & Tears and Janis San. Ch. 56, 10:00pm

Nov. 23: The Lou Gordon Program, interview with F. Lee Bailey and his involvement with the Patty Hearst case. Ch. 50, 10:00pm

Nov. 27: Black Perspective on the News, Ch. 56, 7:00pm

Detroit Black News, Ch. 56, 8:00pm

Nov. 28: Detroit Black Journal, Ch. 56, 9:30pm

Soundstage, Three Dog Night, Ch. 56, 10:00pm

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THE COATPULLER

continued from page 10

...A local rock band called **Quorum** is starting to get off the ground with their single "Dream A Dream" on their own Quorum Records...Pianist **Harold McKinney's** major work "Blue Sonata," which was supported in its composition by a grant from the Michigan Council of the Arts, will make its premier performance at Varner Recital Hall at Oakland University Wednesday, Nov. 19, featuring McKinney with a trio and as a soloist with **Tribe**, the hard-driving collective led by **Wendell Harrison**... **Laura Mosley Jackson**, the former publicity director for the City of Detroit, has been appointed executive director of the Detroit Arts Council, where she will oversee the funding of a plethora of arts projects in the city. Congratulations, Ms. Jackson, and don't let **Bob Talbert's** slurs in the **Free Press** bring you down. ...Detroit **Barry Hankerson** is leaving his post as **Mayor Young's** assistant for community affairs to produce (with **Ron Milner** and **Gladys Knight**, Hankerson's spouse) a major film starring Ms. Knight. Milner's stunning musical "Season's Reasons: Just a Natural Change" continues to run Thursday-Sunday at the **Langston Hughes Theatre**, Livernois at Davison, thru November, as does **Val Benson's** "Little Red" (matinees Saturday and Sundays at 2:00 p.m.) Please don't miss these great theatrical events if you can possibly help it...And in Ann Arbor, "Moon Children," a play about the 60s by **Michael Wells**, will be staged at the **Couzens Ensemble Theatre** Nov. 20-23. For more information contact Director **Judith Easton** at 764-6009...

IN AND OUT: David Crosby and **Graham Nash**, at EMU's Bowen Fieldhouse last Sunday, with a scorching band featuring some of the best solo guitar work heard in some time...the **Dynamic Superiors** graced **King's Row** for a week, with the **Fantastic Four** playing opposite at **Henry's Lounge**, followed by the **Manhattans** who are in town right now...**Donny Hathaway** made his comeback debut after two years off the scene with a weekend showcase gig in the **Regency Room** at **Lowman's Westside**. The ever-popular **Terry Collier** was held over in Lowman's lounge for a week by popular demand—for real!...And in the whatever-happened-to-rock-and-roll department, movie star **Faye Dunaway** was seen swapping spit with **Henry "Dr. Strangelove" Kissinger** in a wire-service photo last week. Ms. Dunaway's hubby **Peter Wolf** of the **J. Geils Band**, seems to be just a kiss away from Secretary of State. Wolf will be in town Nov. 29 with the **J. Geils Band** and ex-Spooky Toother **Gary Wright** at Cobo Hall...
COMING UP: **Gato Barbieri** and his band at Mc-

Donel Kiva, MSU, in East Lansing, Nov. 20-21-22... **Art Ensemble of Chicago**, also at MSU, **Wander Kiva**, this weekend, Nov. 14-15...The **Dangerous Isley Bros.** at Olympia this Friday, Nov. 14, for a **Disco Happening Concert**, or so it sez here. ...**"Jazz '75"** returns to Masonic Nov. 23 with the hot **Grover Washington Jr.** headlining, backed up by **Marlene Shaw**, **George "Bad" Benson**, and vibist **Roy Ayers**...**Toots and the Maytalls** will grace the **Ponmet** debut of the **Who** Dec. 6, if you can feature your reggae from a few thousand feet away...Back in Lansing, **Billy Cobham** and **George Duke** bring their bands into the **Silver Dollar Saloon** for the night, Nov. 20, and blues master **Jimmy Dawkins** hits **Lizard's** the 17th... **Bloodstone**, who are featured in the film "Train Ride to Hollywood" making its world premier at local theatres currently, will be here in person for a stand at **King's Row** next week... **Josh White Jr.** with **Gove** at the **Raven Gallery** now thru the 16th with **Second Generation** (bluegrass) coming Nov. 18 for two weeks...**Cedar Walton** at **Baker's**, ditto, followed by Detroit's own **Kenny Burrell** Nov. 21-30...**Joe Williams** coming to **Ethel's** this week, also thru the 16th. ...**Melvin Sparks** at the **Jazz West** after hours, with tenorman **Houston Person** and vocalist **Etta James** next door at **Watt's Club Mozambique** until the 23rd, followed by organist **Charles Earland**...**Lyman Woodard Organization** at the **Pretzel Bowl**, Wed.-Sun...and to top it all off, the killer **Four Tops** return to their old stomping ground for four days at the **20 Grand** Thanksgiving weekend—right on time!

PARTING SHOTS: It seems that the latest in a long stream of imported editors at **Creem** magazine has left town almost as fast as he got here. This one's name was **Wayne Robins**, and rumor has it that he couldn't take all the cynical drunks let by **Lester Bangs**—who color the prose at the Birmingham-based teensploitation rag. Now if they could just get former **White Panther** **Dave Marsh** to come back...And this heartening bit from **Billboard**, the bible of the music industry: **Bob Krasnow** has just signed to **Warner Bros.** Records jazz artists **Rahsaan Roland Kirk**, **Geo George Benson**, **Pat Martino**, **David "Fathead" Newman**, and Detroit's own **Alice (McLeod) Coltrane**. The news is that these acts will be recorded and promoted as "pop", rather than "jazz" artists, which means that the average consumer will have a much better chance at hearing their work. Krasnow, whose first WB signing was the **Staple Singers**, commented: "Today, the jazz musician is like the underground rock musician of ten years ago.... There is now a renaissance of jazz musicians in the New York area like that which occurred in San Francisco in the late 1960s." Well put, dear readers, and good night....

age they've inherited from the automobile barons and their industrial rap partners. Tourists just won't do, and to continue to appeal to well-heeled suburbanites from around the U.S. is to tighten the tourniquet of racist arrogance and insensitivity which has choked off the lifeblood of this city for far too long already. Pay some attention to the people who live here, you honkeys—we're paying you more attention than you'll ever know, and believe me, we don't like what we see!

"*Kulchur*" Editor **John Sinclair** moved with his family back into the Motor City early this year and presently resides in the **New Center** area.

Hyping Detroit

continued from page 13

the cultural riches Detroit has produced—which **black Detroiters** have produced in the main—and holding them up as standards to which we all might aspire, whether we're black or white.

And if the hype has any effect, it should be to bring any number of visionary persons into the city to work with the people who are already here, trying their best to salvage something useful from the wreck-

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Promotion Department
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Gentlemen:

I can dig it and I mean dig it *all the way*! Fantastic. You guys are to be congratulated on the finest hype of the year. 1975 will go down as the year of Bruce Springsteen. Wow! Too Much.

At first I was put off by all the front the man was getting but now I'm hooked and I'm behind it one hundred percent. You can count on me to spread the gospel of Bruce on every occasion.

Here's what I personally intend to do:

First, I will play Bruce Springsteen and Bruce Springsteen only on my popular 2pm to 6pm drive-time radio show on W-4. I will try to get my program director to have the station go Bruce Springsteen 24 hours!

Second, I have changed my name to Bruce Springsteen both on and off the air and am trying to talk my fellow announcers into becoming Bruce Springsteens too.

Third, the station manager is hiring a very good plastic surgeon to make all of us look as much as possible like either Bruce Springsteen or Bob Dylan. We will all wear "B.S." armbands. We will, naturally, hold a Bruce Springsteen Look-A-Like contest, give away Bruce Springsteen albums and have a "Win-A-Date with Bruce" contest.

All of this just scratches the surface of trying to tell you guys how damn deeply impressed we are behind this whole Bruce Springsteen hype. Fabulous!

Fourth, and last for now, can you tell us Bruce's home address, or better yet his PHONE NUMBER? This is vital! Thank you. Warmest Regards, Bruce D. Springsteen
Bruce C. Springsteen

Dear SUN:

Getting the **SUN** is indeed a pleasure here in Oregon. Being an ex-Detroiter & Ann Arborian I enjoy reading the latest interesting happenings.

I've been wondering what Bruce Springsteen was. I think I have a good idea now.

Thanks for the update on Bob Seger, fine article.

Keep it going—

Steve

Dear SUN:

A friend of mine, **John Farabaugh**, has recently been put in jail in Washtenaw County. This is how this happened to come about. He was away on vacation with his family (wife and 3 kids) last winter (Feb. of 1975). While he was away the police claim that a neighbor called to report a burglary at his house in Ypsilanti Township. (This may be true.) Anyway, the police investigated and found some marijuana drying in his house. At this time, a friend of his was also living at his house but this friend wasn't there at the time when the police came. When my friend and his family came back from vacation, he was told that police investigated a burglary at his house. Soon after that a policeman came to his house and

told him that he should go to the police station because he was going to be charged for having dope in his house. He went down and he was arrested, put in jail and soon got out on bail. He was brought to court, was convicted of marijuana possession, but was never told the quantity he was charged with having. He was given a probated sentence of, I think, one year, and he was told he had to pay court costs and a fine if he took probation instead of jail. Being a very political and courageous person, he refused to pay money for what the court said he had done, and he refused to agree to go on probation, where he would have to agree to having pigs be allowed to search his house or car whenever they wishes. So just this Oct. 20, after appeals and other extended court business, he was put in jail for 30 days. If he refuses to pay a fine and court costs he will get more time. I may be naive about the way things are, but this whole thing has amazed me and seems like something that people should be made aware of.

Tim Reitman
Ypsilanti Township

My friend's house is in Ypsilanti Township and he was busted by Washtenaw County pigs. His name is John Farabaugh.

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The **SUN** is searching for writers interested in producing news analysis of national or regional impact, and also **Kulchur** features or reviews of books, movies, concerts, records, etc. Submit examples of writing and resume to The **SUN**, Box 7217, Detroit 48202, c/o The Editor. Work will be remunerated.

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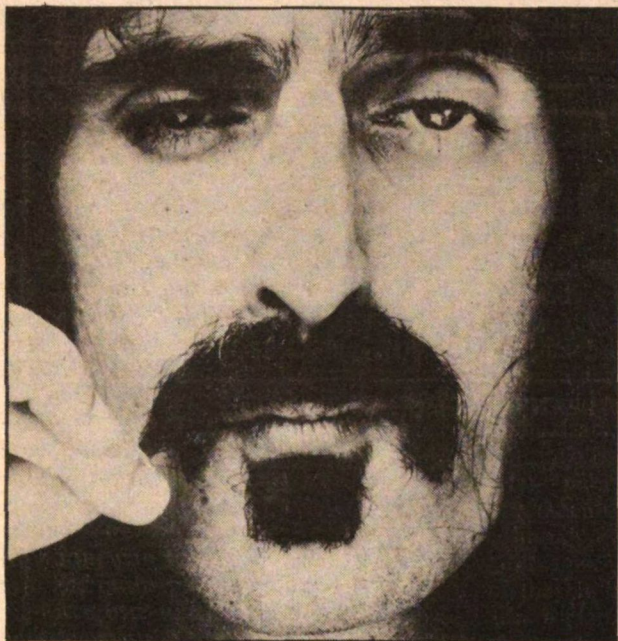
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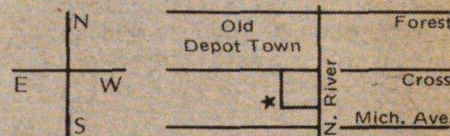


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MAYOR OF DETROIT

continued from page 5

COLEMAN: We were picketing, believe it or not, for the right to be served in downtown Detroit, and even on 12th Street. That's how recent this change has been. So naturally, anybody such as the National Negro Labor Council, by definition of our activities, picketing and demanding—was subversive. That's when they called me before the House Un-American Activities Committee, in February of 1952.

It was during the height of McCarthy, when they were going into towns and literally terrorizing people. The mere mention of somebody's name by some damn stool pigeon was enough to get them fired, and in some cases harmed bodily. I've forgotten the name of the chairman of the damn thing, he was from Alabama. Well, we did a little research on him and found out that about 85 per cent of his district was black, but black people weren't allowed to vote. So he must have been elected by less than 20 per cent of the electorate. And he's gonna lecture me about "un-American activities." I said, "I ain't gonna take this shit." So we did not.

I think you should record that Detroit was the first city where the Un-American Activities Committee ran into real opposition. That was the beginning of the end. I used the Fifth Amendment, the First Amendment, but always as part of an attack. The tactic began to spread, and people just stopped taking their crap, because these guys, they were defenseless in terms of their own credentials when they start talking about "Americanism."

SUN: How did you recover from that period to go on and run for State office?

COLEMAN: Well, in the black community and the liberal white community, telling off these southern crackers made me something of a hero. I was approached by a group of black Democratic leaders who wanted me to run for State Senate as a Democrat. I was convinced at the time, and the fellows that I was working with—guys and gals, I might say, because even then we were relatively advanced on the question of women's rights—we had in our leadership outstanding women trade unionists. At any rate, we felt that we had a movement that would be effective, that I was more valuable in the NNLC than lost in what we looked upon as a corrupt political process.

SUN: You still might look at it that way.

COLEMAN: You might, but I found out a little later that if you want to change any goddamn thing, if you're going to deal in power, you have to be where the power is. And we are making some meaningful changes in Detroit against some powerful opposition, a built-in bureaucracy, a powerful Police Department opposi-



"They called me before the House Un-American Activities Committee in 1952. We found that the Chairman, from Alabama, came from a district 85% black, but black people weren't allowed to vote. And he's gonna lecture me about 'un-American activities!'"

tion.

But anyway, I decided not to run. Soon after, the National Negro Labor Council became a victim of the Subversive Activities Control Board, which we called SCAB. This was the most intense and arrogant period. We were declared a subversive activity. The reversals of due process and the assumption of innocence until proven guilty—we were guilty until we could prove ourselves innocent. And it cost literally hundreds of thousands of dollars to prove yourself innocent—which we didn't have. So therefore we were guilty, cause we could never prove we were innocent.

SUN: American jurisprudence—"just-us."

COLEMAN: I remember the convention we had in Detroit in which we made the decision to dissolve the organization. I don't think I had cried since I was a kid. They broke us. What they had done was

to get all kinds of B.S. evidence. They said the NNLC was a Communist organization and that Coleman Young, who heads the organization, is one of the leading Communists in the U.S. "He takes orders directly from Moscow," and all that bullshit. Well, somebody in Congress inserted the whole goddamn report into the Congressional record with no proof or anything. Every time I run for office, somebody digs up the records, and there it is, official. We attempted to answer the charges until we found out that there just was no answer. It must have cost us 35 or 45 thousand dollars just to draw a brief to get a hearing. This broke the organization.

SUN: That's why they did it.

COLEMAN: My staff consisted of four people, our whole national staff. At the 30-odd councils we had across the country, we had maybe fifty full-time people total.

But most of us were getting paid every third week. As a result, we did not pay, I did not pay our federal income tax deduction. Owed about three or four thousand bucks. You know, you look at stories about the government just wiping out, forgiving corporations for 10, 12 million dollars that they owed, but they made us, I should say me, pay every damn penny.

In dissolving the organization, I burned the records of our 50,000 members, because it was very obvious that if those lists ever got in the wrong hands, there'd be a blacklist and wholesale firings. I personally assumed the four or five thousand we owed the feds. Now that was a lot of damned money in 1954, when we dissolved, especially since I myself was on the blacklist and couldn't find a job.

I went back to Ford's, where I had helped organize the union. The probation was 90 days. I worked 89—they fired me on the 90th day. By this time, I was on the teletype. I went out to Dodge Main in Hamtramck and was hired. They put all blacks in the foundry back then. The first day, a superintendent sees me and ordered me removed. So I took a small job at a luggage plant on Ecorse, where the guy was something of a progressive. But later on, even he had to lay me off.

So I worked odd jobs between '55 and 1960, when I re-entered politics by running as a delegate to the state constitutional convention. I was elected and served in 1961, then ran for State Rep in '62, missing by about seven votes. I worked from '62 to '64 in the credit union movement, selling insurance, 'til elected to the State Senate in 1964.

While in the State Senate, Coleman Young fought discrimination against blacks in the Police Department of Detroit and the State Police; authored the Detroit school decentralization bill; and pushed for low-income housing and a steeply graduated state income tax, instead of the present flat rate arrangement. He was the key strategist in passing the state's Open Housing Law, and worked every year in legislative session for drastic reform of the state's marijuana laws; abortion reform; police review boards; and consumer protection legislation.

From the State Senate, Coleman A. Young went on to run for and win the office of Mayor of Detroit two years ago last week.

In our next issue, out November 26, Part II of our exclusive interview with the Mayor will focus on his heated struggle with the Detroit Police Officer's Association and his efforts to reverse the deterioration of Detroit's housing and neighborhoods, including his approach to the problem of HUD-owned abandoned housing.

MOVING DETROIT FORWARD

continued on page 6

veloped in the early days of Mayor Young's tenure by Smith, Deputy Mayor Bill Beckham, Finance Director Dennis Green, Mayor's assistant Bill Cillufo, and others as a "pie in the sky" program for the city's revitalization. Smith describes it as a sophisticated selling device designed to get around federal agencies' recalcitrance in doling out funds to the area. It would accomplish this by suggesting approaches that are, in Smith's words, "real enough" to merit funding.

As such, millions of federal dollars have already been shaken loose since the Mayor's contingent visited Washington in the spring. The expected \$8 to \$10 million in EDA funds represents an exponential increase in the city's allotment—pre-

viously in the neighborhood of \$300,000 a year. "We've seen notable changes on the part of some of the departments in Washington as a result of that effort," says Smith. "Before, especially with HUD, when you threw up the word 'Detroit', everybody sneered. The Mayor's strategy was right on the button."

What may be more significant than the dollars is the cooperation that the master plan has produced among those agencies, public and private, who are in a position to save or sink the city. Smith calls the Mayor's vast new coalition a piece of "political wizardry," and the unified support of government, business and industry, labor, and community groups certainly stands as a unique and impressive stroke of urban consensus politics. "More than the

dollars," says Smith, "it's the working relationship that's going to come through this that will help in the future. The plan allows for a lot of interesting hand-holding."

Whatever its controversial provisions, the master plan's insistence on coordinated efforts by city, state, federal and private sources places it in the forefront of American cities' struggle for survival. From New York to San Francisco, cities searching for a way to reverse the process of decay will be watching to see what happens in Detroit. And for the first time in the history of the city, a consistent long-range strategy has been developed, which is vastly preferable to the hit-and-miss grant-seeking of the past.

Whether "Moving Detroit Forward"

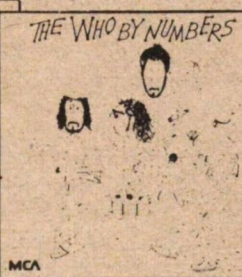
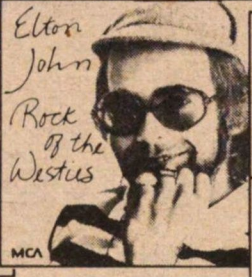
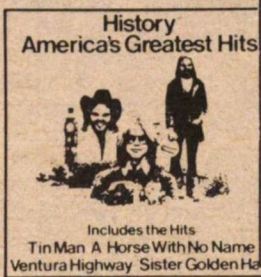
realizes its potential as a strategy for the economic revitalization of the city, or remains no more than a spectacular political feat, will depend on the political continuity of concern in City Hall over the next ten to fifteen years, as well as the nature of national leadership during that period. There can be little doubt, in any case, that the Coleman Young administration has taken the lead among the nation's urban areas in developing a unified, comprehensive, long-range approach to "saving the cities."

Kathie Neff is a free-lance writer who formerly worked for a suburban Oakland County Newspaper.

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"DROP DEAD", DETROIT!?

continued from page 3

entire Chrysler Corporation.

The ominous spectre of "busing" was sought to be "defused" by the much-heralded "limited approach" fashioned by Federal Judge Robert DeMascio, after intense lobbying by responsible civic leaders—among them Coleman Young and Carl Levin.

With the desire to avert "white flight" as the official rationale, the "limited busing" advocates were also able to "mitigate" the consequences of seeking to enforce the U. S. Constitution in a Detroit whose police force is bitterly divided along racial lines.

Still the Federal Court has ordered the busing of approximately 22,000 of the city's 247,000 public school students.

Under the proposed plan, the 23 per cent white pupil population is expected to be minimally involved.

Nonetheless, the demographic trend of "white exodus" continues apace. According to the figures, Detroit is now at about 60 per cent Black, as contrasted to 43 per cent in 1970 and 36 per cent in 1965.

This continuing trend has resulted in an increase in the legislative power of precisely those suburbanites who view Detroit as a nightmare that goes away only if you wake up outside the city limits.

Some of Detroit's citizens, especially those with fond remembrances of a long line of Democratic administrations in Washington, starting with F.D.R., say that the solution begins with the election in 1976 of a Democratic President.

They point to Gerry Ford's escalation of the anti-busing hysteria (during the

height of Boston's first year of massive busing, Ford allowed as how he, too, was personally opposed to busing) as evidence of the negativism of the Republican Party.

How the flock of Democratic Presidential hopefuls will fare in 1976 is anybody's guess, but if the record of the sizeable Democratic majorities (in both houses of the State Legislature) is any indicator, then that party is not Detroit's salvation, either.

Governor Milliken has recently discovered that the state faces a huge deficit, and he is urging cuts (up to \$150 million) which if adopted, will severely impact upon Detroit's population—with its large demand for public service and assistance. Resistance to the proposed cuts is there to be seen; but the city is not the object of the kind of solicitude in Lansing that one hears expressed in relation to the troubles of former Supreme Court Justice John Swainson, a popular Democrat with a long history as an office holder in government.

In the city's fiscal future, we are now being told that we should anticipate a possible deficit of anywhere up to \$55 million, a condition which is impermissible under the City Charter.

Accordingly, the Mayor has discussed a probable request to the State Legislature for authority to increase the income tax levy imposed upon residents and non-residents alike.

The Mayor, himself a former leader of the State's Democrats (and a member of the Party's National Committee) is said to share the common view that the Democratic majority in Lansing not withstand-

ing, no tax on non-residents is likely.

The legislature, reflecting the suburban-rural view, tells Detroit to "drop-dead", but will be happy to permit Detroiters (who already bear the heaviest tax burden in the state) to tax themselves to the hilt.

Detroit's police union, the D.P.O.A., while continuing to challenge residency (as mandated by the recent arbitration panel), is not lobbying Lansing to increase the tax on non-residents—about one thousand of whom are said to be Detroit police officers.

No doubt they would support an increased tax for residents, certainly if it would prevent an austerity—ordained reduction of their considerable fringe benefits and retirement plans.

Coleman Young clearly knows the roads to Washington and Lansing, but when he got to D.C., he found that Gerry Ford has no urge to "Move Detroit Forward".

Since neither Washington nor Lansing is coming to the rescue, now is the time to start mobilizing the non-partisan city governmental apparatus to help ourselves.

For openers, we should resist an income tax increase for city residents only—unless it is accompanied by a plan to end all subsidies of suburban residents by Detroiters, from the Detroit Zoo to water and sewage treatment.

And, by the way, let's start rigid enforcement of police residency.

We should at least charge our "Suburban neighbors and employees" for writing us off.

TEACH-IN continued from page 8

Sirhan's own story, however, is hard to get at—a cellmate of his who claimed to have been told the truth about the matter later murdered in prison.

The ceiling panels from the Ambassador Hotel, which would show the spot from which the shots were fired, have been "missing" since the night of the murder. Contrary to the misrepresentations in the press, the recent re-firing of Sirhan's gun failed to prove that bullets retrieved from the scene all came from his weapon. According to Freed, a movie examining such little-known discrepancies in the case will be released soon.

David DuBois of the Panthers traced the history of FBI subversion and harassment to his organization, most recently forcing Huey P. Newton to flee to Cuba. William Burroughs demonstrated the impossibility of the state's various methods of control.

Still other speakers pointed to the discrepancies in the Martin Luther King murder, where again, the evidence was never brought to cross-examination or trial due to James Earl Ray's guilty plea. Witnesses at the scene, including one of Dr. King's associates claim to have seen a man running away from a clump of bushes in front of Dr. King's motel room—and not from the rooming house from where Ray allegedly fired the fatal shots.

But our limited space here could not possibly begin to contain all of what was revealed at last week's historic teach-in. The SUN's reporters, however, took in every word, and over the next few months will attempt to breach what looks, for all the world, like a media conspiracy to keep this potentially explosive information out of mass circulation. We will be offering in-depth explorations of several of the crucial areas examined in Ann Arbor. Watch this space for further details!

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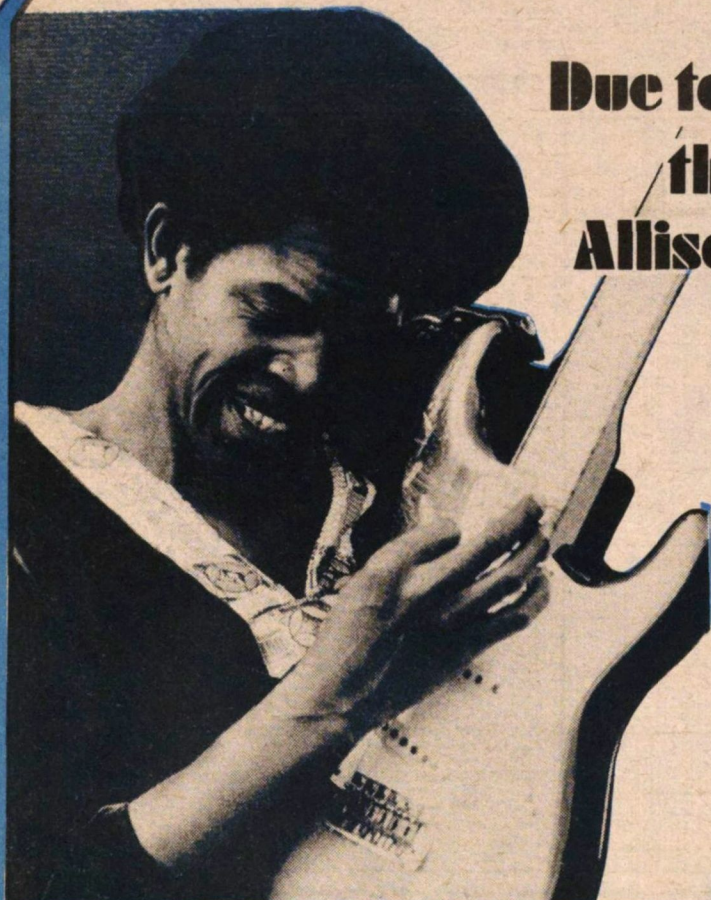
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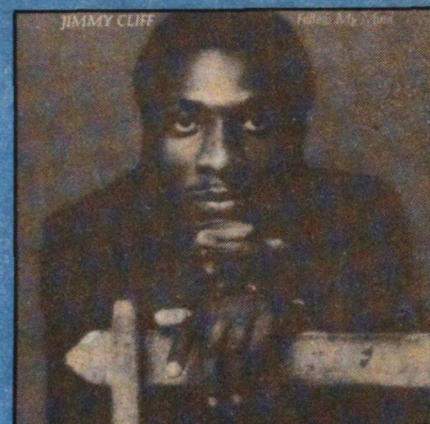


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