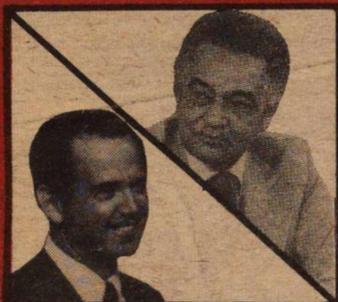


Ron Milner

"Seasons' Reasons" returns to the Langston Hughes Theatre this week, and we have some hot excerpts from the script... [p. 9]



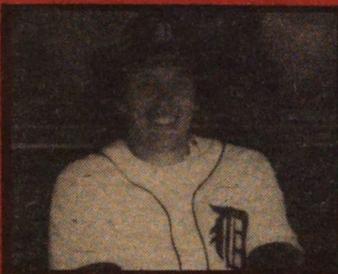
Urban Crisis

Is there a master plan for the cities? Nadine Brown analyzes recent developments in the battle of the budget. [p. 3]



River Niger

Our Kulchur staff reviews "The River Niger," "Countdown at Kusini," "All the President's Men," and more. [p. 13]



Tigers

Joel Greer takes you there for the Tigers' opener. [p. 35]



Sonny Rollins

Donald Byrd, Grover Washington, Odetta, and Joe Cocker were all in town the same night— [p. 11]

"Palm Sunday":

Five Concert Reviews

IN THE VORTEX:

B.B. King

Cecil Taylor

Jerry Rubin

Maria Muldaur

«KULCHUR»

The Coat Puller

Hutton: "The Alamo"

Our Super Calendar

Serving Metropolitan Detroit and Greater Michigan



Volume 4, Number 8

Published Every Two Weeks

May 6, 1976

Exclusive Interview

REBEL TEAMSTERS



By Agosto del Pozo

We had ourselves a convoy. A half dozen station wagons and pickups filled with rebel Teamsters, members of Teamsters for a Decent Contract (TDC)... cruising on a warm balmy night out Ecorse Road to a pre-arranged rendezvous near Inkster Road in Romulus. Romulus, a sprawling rural community of dirt roads and marshy fields near Metro Airport, has acquired a reputation over the past turbulent years as (1) a great hidden garden spot for cannabis cultivators, and (2) Detroit's favorite dumping spot for unwanted bodies. Now the TDC had set up its clandestine headquarters there. "We've had members tire-ironed and beat up and intimidated by the goons," said one TDC member, lighting up a blunt

"Our people have been beaten up and stomped on, but we won't be intimidated. We are for real, and Fitzsimmons and his muscle know it. They won't mess with us—the rank and file membership wouldn't stand for it. . .As the Teamster membership becomes more aware that they're the ones who are paying to keep the gangsters running our union, they're beginning to fight back."

cigar and surveying the SUN reporting team suspiciously. "But we're not afraid of violence. One good revolution deserves another. This is the perfect year for one." In the Teamsters' long, stormy history, clout has always been the name of the game, and the TDC believe that they have the handles on it. "Fitzsimmons and his muscle men are running scared," said Steve Kindred, TDC organizer from national headquarters in Cleveland. "They know that they've lost control over their rank and file membership. And they won't mess with us because already we're too powerful." Such talk buzzed in the air over cupsful of strong, black coffee and background jukebox music supplied by Merle
Continued on page 4

Prospects for the Michigan Primary

How We Got Stuck with Jimmy Carter

(First of a series)

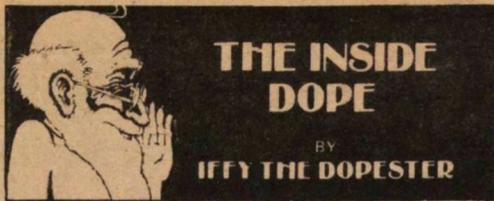
By Derek VanPelt

It's Saturday night in downtown Detroit, and a few thousand very important people are turned out in their election-year best for the Michigan Democratic Party's biggest political event of the season—the Jefferson-Jackson Day Dinner, \$35 a plate, at Cobo Hall. On the floor, underneath the huge banner reading, "Happy Days Are Near Again," handshakes, grins, and sirloin tip steak are the order of the evening. Volunteers have spent the afternoon loading down the audience with the literature of their favorite Democrat—the O'Hara for Senate contingent was especially well-prepared—and Jimmy Carter's "ethnic purity" gaffe of a few days before is the hot topic at the press table.

From that vantage point, we gaze upward at the long table lined with the high honchos of the powerful state organization—Detroit Mayor Coleman Young, State Chairman Morley Winograd, the UAW's Leonard Woodcock and Douglas Fraser, Secretary of State and U.S. Senate candidate Richard Austin, the venerable Sen. Philip Hart, and eight or ten other larger-than-life figures. George Wallace has already given a surprisingly mild speech and departed, leaving us with the blessing—or curse, depending on how you look at it—that "If I were ever run out of Alabama, I'd go straight to Michigan." Fred Harris, who had planned to attend the event, was a late cancellation following his decision to drop out of active campaigning. That

left the two major Democratic candidates working for the "liberal vote," Carter and Sen. Morris Udall. Carter rose from his seat next to Mayor Young, who had recently announced his support for the Georgia Governor in the May 18 Michigan primary, and moved to the microphone to deliver what some observers considered one of his poorer speeches in recent memory. In fifteen minutes, we learned, among other things, the ages and occupations of Carter's children; his favorite President (Harry S. Truman); his favorite theologian (Reinhold Niebuhr); and a few facts of more utility, including his newly arrived-at support for a program of compulsory
continued on page 6

Should We Take Over The Utilities? P.5



Along with our friends in Vietnam, The *SUN* has a lot to celebrate on May 1—Mayday to all you communist sympathizers out there. Although we can't claim to have liberated any territory from capitalist control ourselves, we can take some pride in now having published continually for five years, through fair weather and foul. Our everlasting thanks to all the workers, contributors, advertisers, and readers who have helped us progress to this point—including our old friends in our former home base of Ann Arbor and our fast-growing constituency in the Motor City and environs. We couldn't have made it without you! If we stick together for the next five, there's no limit to what can happen.

We're proud to be one of the many, many progressively-oriented developments jumping off in the Big D these days, and we'll continue to try to keep you informed of as many of the others as possible—including the **Feminist Women's City Club**, which recently held its grand opening in downtown Detroit a year after the old Women's City Club was acquired by the Feminist Economic Network. The new club (not to be confused with the Feminist Women's Health Center on 8 Mile Rd.) promises to be a veritable cornucopia of creative activity, services, events, and gatherings for Motor City women, and we'll be bringing you a full report next ish.



Feminist Women's City Club at 2110 Park Ave.

We're also happy to announce that the suspicious proposition to turn J.L. Hudson's downtown warehouse into a "new" County Jail (*SUN*, April 22) appears doomed. The County Commissioners' special task force had voted 4-3 in favor of the curious plan, which no doubt would have done more good for certain investors and architects than for the people of Wayne County. But perhaps due to a storm of protest from citizens and community groups who sniffed a deal, two committees of the Commissioners last week voted unanimously against the warehouse and in favor of a brand new building. If the full Board goes along this week, construction could start immediately (the money was appropriated and land offered by City Council years ago), and the inmates will soon have a home fit for human habitation.

In a way, we're kind of sorry the proposal didn't get further. You see, one of the structural problems with the warehouse were several large pillars severely limiting any revised floor plan. At least one warehouse supporter is known to have seriously suggested simply moving the pillars over, in which case the whole building probably would have collapsed into a useless pile of bricks. Wouldn't that have been a fitting end for the whole mess?

Our Civic Consciousness Award this week has to go to Councilwomen Erma Henderson and Maryann Mahaffey, who along with some forty angry Detroit tenants watched an amusing spectacle at last Tuesday's Council session. While the tenants were presenting their grievances to the assembled body, our leaders began to quietly excuse themselves one by one so as not to miss the first pitch of the Tigers' opener that afternoon. Soon only Henderson and Mahaffey were left, leaving no alternative but to postpone further discussion until a later date. Geez, we're all for the home team, but this is ridiculous!

Nor can we resist a brief comment here upon the News Story of the Year, the infamous Pat-tania Hearst episode, now drawing to a close (we hope) in that hotbed of rabid urban guerrillas, San Francisco. The mass media will no doubt be hard put to come up with anything to fill their columns—or air time—now that the verdict has been pronounced. The radical rags are trying to substitute Bill and Emily Harris, but somehow it's not the same. And where will the Bay Area rads go for entertainment now that the trial is over?

The Case For Billy Holcomb

By Larry Nevels
Chairman, Political Action Committee
The Good People, Inc.

On April 6, Camille Melvin "Billy" Holcomb, Inmate No. 128757, was returned to Jackson Prison after it was discovered that he had escaped from the facility in 1973.

Billy Holcomb was serving a three to fifteen-year sentence for assault with intent to rob or steal with a weapon, the result of a Royal Oak jewelry store robbery in 1971.

Now awaiting trial for escape, Billy, 26 years old, can clearly recall the confusion that led him down the path of his early youth.

Billy's impressionable years were the height of the civil rights movement. Civil rights workers were murdered in Mississippi. A Sunday school class in Alabama was bombed, killing four black girls. Outspoken leaders like Medgar Evers, Malcolm X, the Kennedys, and Martin Luther King, Jr. were assassinated.

Billy dropped out of high school and became a member of a street gang, and eventually an inmate of the Michigan penal system.

In prison during the waning years of the barbaric Nixon era, Billy began to understand the reality of what was happening. He saw that many black youth from Detroit's ghetto were following in his footsteps. He decided to do something about it.



Billy Holcomb

The gate of the prison being left open one day, Billy Holcomb walked to his new self-imposed sentence. He returned to Detroit's East Side to help the youth of his community become a positive force, rather than future inmates.

Billy's outstanding work with Detroit youth in the past three years has been recognized by many civil, church, and community organizations, including New Detroit, Black Causes, and the Detroit Board of Education.

We believe that Billy Holcomb did a better job rehabilitating himself than the prison system ever could, and has gone further to spare the State of Michigan the expense of incarcerating many East Side youths who are now on the right track, thanks to Billy's influence.

The charges against Billy Holcomb for escape should be dropped, and he should be exonerated from his original sentence and returned to the community immediately. We need him.

We urge our readers to express their support for Billy Holcomb by writing Robert Brown, Jr., Deputy Director of Correctional Facilities, Steven T. Mason Building, Lansing, Michigan.

Ann Arbor: What Went Wrong?

Four years ago, it looked as though the myth of Ann Arbor as a liberal college town and a haven for young people of the "counter-cultural" persuasion might finally translate itself into political reality. The fledgling Human Rights Party (HRP) had staged a major coup by electing two of its candidates to City Council, and the combination of a progressive third party and a more progressive Democratic outlook seemed to herald a new era in the city's history.

Today, as a result of the catastrophic city elections of April 5, Ann Arbor's majority population of students, young people, blacks, and other liberally-inclined individuals is once again under the heel of the particularly obnoxious local Republican Party. The HRP, lately calling itself the Socialist Human Rights Party, is all but finished, and the Democrats are in disarray. Al Wheeler, the city's first black Mayor, faces a 6-5 Republican majority on City Council and any gains made by the city's lower and middle-income residents in the '70's are now jeopardized.

The primary responsibility for this state of affairs lies squarely with the chronically fragmented and disorganized Democratic Party of Ann Arbor, which waged a low-key campaign that blithely ignored the imminent danger of a right-wing takeover. There was no high-powered voter registration campaign, an essential effort in a city with such a large transient population, and no serious acknowledgement of the threat of a GOP upset in the First Ward—where, in fact, black Republican stockbroker Wendell Allen managed to defeat black Democrat Ezra Rowry and SHRP candidate Tom Owen for the decisive seat on Council.

The SHRP, in that race, repeated its historical role in every city election since 1972—that of spoiler, pulling enough votes away from the Democrats to hand victory to the troglodytes. It was a fitting final chapter in the depressing history of the HRP, who could have been one of the most exciting political phenomena of the decade, but wound up falling prey to the abstract idealism, rhetoric, and posturing that characterized its Alice-in-Wonderland student-radical leadership.

Instead of drawing into the political process the thousands of Ann Arbor residents previously excluded or alienated from it, the SHRP simply ended up giving them even more reason to be cynical about participation.

In the final analysis, however, the failings of the Democrats and the SHRP can't be isolated from what should have been their mass base—a large part of which seems to consider the City of Trees a privileged refuge from the cares of the world at large, including politics. Large numbers of these students and younger citizens, apparently viewing their relative liberty in Ann Arbor as a gift of the gods, stayed home on April 5 for lack of any sexy ballot issue to rally around.

Partly as a consequence of this cavalier attitude, there is now practically no hope of any form of rent control, for example, in the next two years. And city government's overall priorities can be expected to move away from needed social services and back toward the kind of unrestrained growth policies that gave us downtown McDonald's and Burger Kings a few years ago, not to mention the unsightly business strip developments that have sprung up left and right.

Now that the Democrats are unable to pass legislation, about the only effective tool left to them is Mayor Wheeler's veto power—or compromise with the Republicans, something the GOP isn't known for.

Wheeler, who won the Mayor's chair by a slim margin, will have to face the voters again next year, and the next Council elections are two years away. Until then, we urge progressive Ann Arborites to seize the only remaining alternative—working within the Democratic Party to improve its organization, get it to take strong positions on social issues, and mold it into a force that can put the Republicans back into their place when the opportunity comes.

Among other things, that will mean building an organization that works hard to educate and involve each new incoming group of U of M students, as well as reaching those non-voters who take Ann Arbor's "mellow" climate for granted.



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Sorry, Folks

Our apologies to subscribers and advertisers who received our last issue late. Our mailing house went on strike, thereby causing the unfortunate delay. Things are now back to normal.

Do They Have a Master Plan for the Cities?

Many politicians really seem to be working for other people than those who elected them. Unemployment, inflation, recessions, and depressions are not acts of God. They are man-made by those "other people" who are behind the scenes—those image-makers and breakers who engineer the processes to make the rich richer and the poor poorer.

By Nadine Brown

As Mayor Coleman Young presented his crisis budget to Detroit's City Council, amounting to over \$1 billion for the next fiscal year beginning July 1, one could not help but ponder over the possibility that this crucial period for Detroit and other major cities may, indeed, be part of a diabolical master plan.

When we review the adverse events over many years, and the apparent connection to what is happening now, they all seem to fit together like links in a chain. It is, therefore, logical to conclude that either a lot of people at the top are making stupid and disastrous mistakes, or the great White Fathers behind the scenes are pulling the strings attached to their dummies in Washington and Lansing, through whom they are calling the shots.

THE CRISIS BUDGET

The difference in the responses Mayor Young received to his budget proposal April 13 and those that swamped him last year would lead us to believe that some members of the Council may now, finally, be focusing on the real source of the city's problems. Not one Council member criticized the Mayor, but rather commended him for "fiscal integrity" in laying out the cold, hard facts of the state of the City.

"Last year's budget was a sacrifice budget," Young said. "This one is a crisis budget. It calls for cutbacks that cannot be maintained for more than a year. It hurts, it doesn't do the job . . . but it is reality.

"We are dealing with severe financial strains at a time when the national administration has turned away from the cities, when we must go to court even to hold on to a half share of a pittance. We cannot count on any last-minute rescue. Our options are not good, and even this bare-boned crisis budget depends on favorable and urgent action in the State Legislature."

The Mayor's budget takes into account a recent agreement between him and Governor Milliken, which was accomplished during a second meeting in Lansing. The first meeting erupted into a bitter controversy when, after the two men had agreed to withhold any announcement until they achieved some meeting of minds on the issues, details were leaked to the news media by a Milliken aide. Many thought this was done to embarrass the Mayor.

The cutbacks cited in the budget would save the city \$46 million, which would decrease the expected \$103 million deficit. A large portion of the Milliken-Young pact will depend on the state legislature's approval of a 3-mill

property tax for garbage collection. That would cost homeowners an average of \$50.35 a year, raising about \$14.4 million a year for Detroit.

Due to the state aid package, Mayor Young did not include his earlier proposal for an increase in the resident and non-resident income tax. Detroit gets the lowest amount of non-resident income tax of any major American city. Nor did he mention the nuisance tax proposal, but it is reportedly being considered by state legislators.

The state aid package includes funds to cover the city's transportation employees' pensions, Detroit General Hospital, three cultural institutions, and other facilities.

THE FEDERAL RUNAROUND

In an austerity move earlier in April, the city shut down four departments and laid off 1,080 city workers, about 721 of them to be recalled with federal funds from the Comprehensive Employment Training Act (CETA) two weeks after layoff, according to CETA rules.

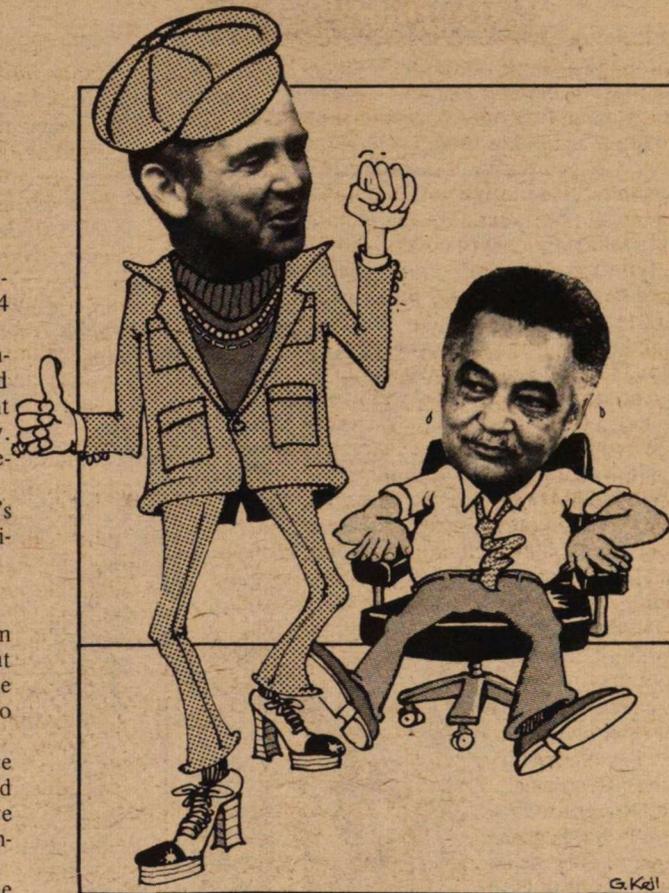
Layoffs of 700 to 1,000 or more police officers are scheduled for July 1. That blow was also to be softened by recalls with CETA money. And 159 of the 241 Fire Department employees laid off were expected to be similarly recalled.

But another roadblock was cast in the way when the U.S. Labor Department issued an order prohibiting Detroit from rehiring laid-off city workers with federal money.

The *SUN* contacted Deputy Mayor William Beckham about this and he said, "We're not adding new slots like some cities are doing. We are just rehiring laid off people after a couple of weeks, as the rules require."

But city officials were later told that a new federal regulation prompted the order. The issue was tentatively turned around when the city, failing in appeals to the Labor Department, took the matter to the U.S. District Court. The case was heard by Judge Damon J. Keith who admonished the Labor Department that it should know about and be concerned about the devastating period of unemployment this city is going through, and that he believed the legislative intent of CETA was not to destroy or emasculate the cities.

It was obviously Keith's admonition that prompted Labor Department officials to reverse their order. They told City representatives that they could rehire laid off city workers as they had planned. However, Richard Gilliland, regional administrator and reportedly the chief architect behind the so-called new policy, later issued another warning that the matter will be reviewed and that the Labor De-



"Right on, Bro. Coleman! Detroit's problems are everybody's problems."

—Paraphrased from Gov. "Billy" Milliken, asking state legislators' support for his Detroit package.

partment may still refuse to provide CETA funds to pay the city's rehired workers.

Responding to Gilliland's remarks, City Corporation Counsel Kermit Bailer said he believes the Labor Department is attempting to formally redevelop a policy that it had tried to put through informally.

Mayor Young, who was not very surprised at the Labor Department's on-and-off policy, told the *SUN*, "It's not over. But we'll deal with it." Having made numerous trips to Washington trying to get funds for this ailing city, Young's statement that the national administration has turned away from the cities came through loud and clear.

A recent edition of *U.S. News & World Report* carried a special section about big cities. Regarding the President's stand, the report said, "In short, no big federal rescue is in the making. The Ford administration's policy: Let each city work out its own salvation with such help it now gets
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Tenants' Union Recognized As Collective Bargaining Agent

HISTORIC SETTLEMENT IN A² RENT STRIKE

By Martin Porter

It may be many years before the far-reaching implications of the recent Ann Arbor Tenants' Union (AATU) victory over Trony-Sunrise Associates are fully understood. But that's often the way with history-making events.

After an uphill six-year struggle, the AATU has finally won an unprecedented collective bargaining agreement with the Ann Arbor landlord. This victory, the union claims, could have significant impact on the lives of local tenants, as well as giving impetus to the burgeoning nationwide tenant movement.

The settlement of the four-month-old rent strike, in which over half of Trony's 120 units withheld about \$40,000 in monthly rent checks, has given the AATU an "agency shop," recognized as the sole bargaining agent for all Trony tenants. The tenants began withholding rent in December to force the management to make needed maintenance repairs, including backed-up sewage, no heat, rats and other infestation, and walls and ceilings that were falling apart and didn't afford privacy.

Other terms of the settlement call for a one-month rent abatement for all AATU members and for no rent increase for those who re-rent. Rent increases for new tenants are limited to eight percent for next year. Also included are an innovative procedure allowing tenants to contract for their own repairs if speedy maintenance is not provided, and

provisions for arbitration in maintenance disputes.

Most significantly, though, the AATU won recognition as a bargaining agent for local tenants, a landmark victory that union organizers have been working for since the massive city-wide rent strikes of 1969-1971. In those strikes, close to 1200 Ann Arbor tenants withheld their rents in what became the first major demonstration of a tenant's right to rent strike—established by the Tenants' Rights Act of 1968.

Recognition, according to Robert Miller of the AATU Steering Committee, will allow the union to significantly control lease clauses, rent increases, and maintenance. "Now we can negotiate over future leases and help tenants in the future, as well as just present tenants," he said. "For the first time, it has been shown that a tenant union can work for the benefit of its membership in regulating the oppressive ways of many landlords."

Miller likens the signing of the collective bargaining agreement to early victories for labor unions. "Recognition is the first important goal for all unions. With the recognition of the AATU by Trony, we have advanced a giant step toward establishing the respectability of tenant unions and tenant demands," he says. "To the best of our knowledge, it is a victory unique in the country and will be a precedent for the establishment of other tenant unions throughout the country."

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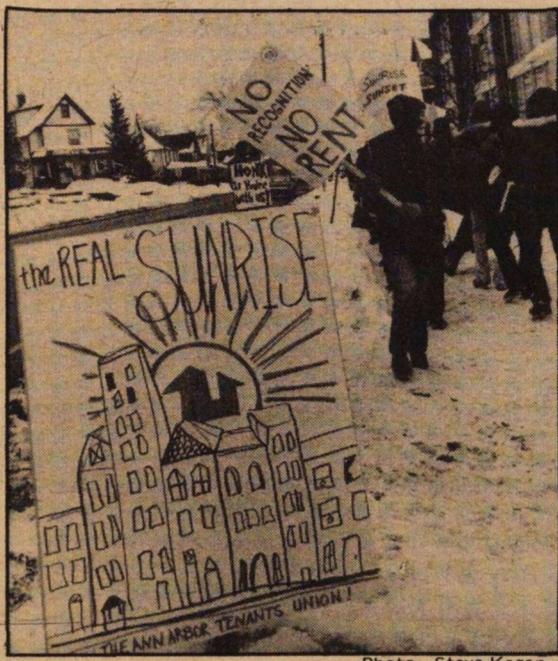
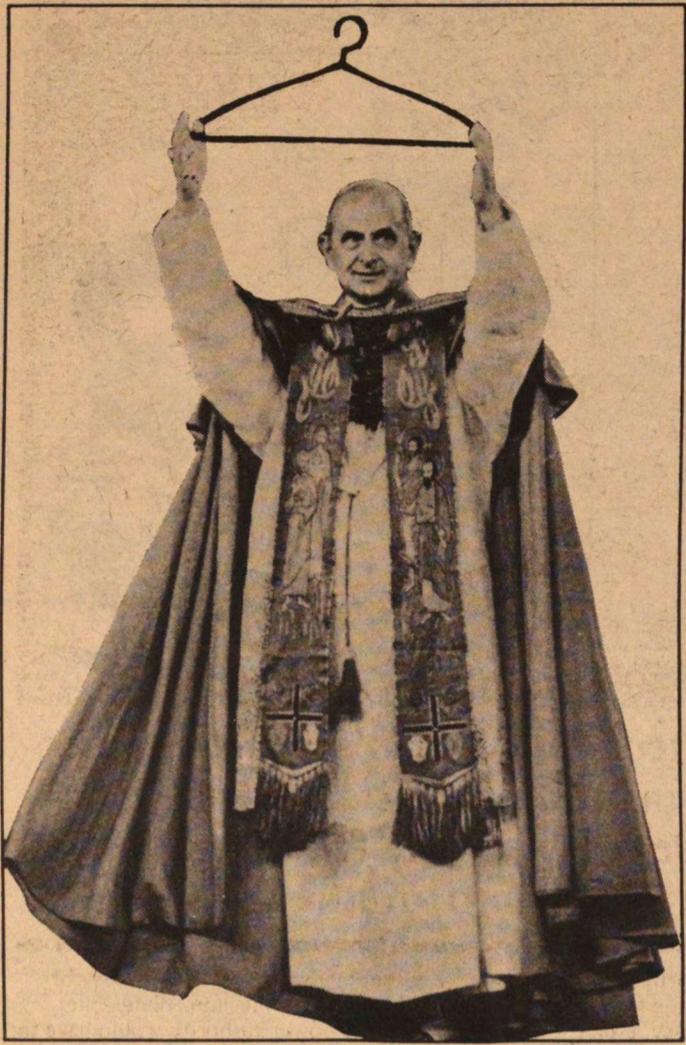


Photo: Steve Kagan

Spending Millions To Bring Back Coathangers

"Right to Life": Power to the Bishops



Although most Catholics favor birth control and the 1973 Supreme Court decision, the Church spends \$5 million a year on anti-abortion efforts at the parish and diocese level alone. Through the Right to Life Committee, "They are using their non-profit, tax-exempt status to build political power."

By Marianne George

"We think the Bishops are using the abortion issue to build a political party"—Meta Mulcahy, Vice President, Catholics for a Free Choice

The question of abortion, thought to be settled with the 1973 Supreme Court decision, is being made a campaign issue this year by well funded Right to Life organizations throughout the country.

Ellen McCormack, a mother of four from Merrick, New York, has received \$100,000 from the Federal Elections Commission. Her one campaign issue is abortion.

The United States Catholic Conference, the action arm of the Roman Catholic Bishops, has a paid lobbyist in Washington and reported spending \$400,000 last year in anti-abortion lobbying efforts.

Last year, 59 anti-abortion amendments were introduced in the 94th Congress.

Anti-abortionists are aware that politicians want to avoid taking a stand on abortion. Most members of Congress favor the Supreme Court decision, but might lean the other way publicly to avoid the "slaughter of the innocents" label from the Right-to-Lifers. According to Washington Right to Life lobbyist John Mackey, "One-issue voters can destroy a politician, because they just look at that one issue." Former presidential candidate Birch Bayh was one such victim in the Iowa Presidential primary.

Jimmy Carter favors strict abortion laws and opposes the Supreme Court Decision. He hopes to reduce the need for abortion through better sex education and adoption procedures. President Ford wants to turn the question of abortion over to the individual states, which would almost certainly erode the 1973 decision.

In Michigan, there have been repeated attempts to restrict abortions, especially for low-income women. Recently enacted Department of Health regulations, if enforced immediately, could close low-budget clinics.

"These regulations deal with the physical appearance of the clinic, not the quality of patient care," says Renee Chelian, Director of Detroit's Planned Family Clinic.

These standards do not apply to doctors' offices, and most of the abortions performed here are done in the first trimester—when, according to the Supreme Court, the decision is between the woman and her doctor. Chelian feels the new rules could raise the cost of abortions by as much as 300 per cent. "They will put the back alley abortionist back in business."

In November 1975, the Michigan Legislature passed a bill to prevent Medicaid from covering abortions. Attorney General Kelley ruled it out on a technicality.

The National Catholic Reporter suggests that the Bishops have created a Catholic party and "have unleashed a fearsome thing." All this leads to the growing suspicion that perhaps the abortion issue is not so much a question of sanctity of life, but a vehicle for political power.

TWO WAYS TO GET AN ABORTION

It is 1969. Sandy is 19 years old, three months pregnant, and very scared. Her mother has arranged for her to have an illegal abortion in Windsor. She walks up the stairs by herself; her mother is not allowed to come with her. The room is dimly lit and dirty. The abortion is performed with no anesthetic, and the abortionist "feels her up" during the procedure. It costs her \$500.

Sandy's family doctor, who examines her after the abortion, says she may be sterile as a result of the abortion.

It is 1976. Ellen calls to arrange for a pregnancy test when she misses her first period. When the test is positive, she arranges for an abortion at the Washtenaw County League for Planned Parenthood. She receives personal and birth control counselling on the day before the abortion. She is also given a complete medical and pelvic exam. I accompany her to the clinic on the day of the abortion and am amazed by what I see. Women receiving abortions are grouped together, not isolated. Each woman is assigned a personal counsellor to see them through the experience. The abortion is performed by a doctor.

"I couldn't believe it, my counsellor held my hand during the abortion," Ellen tells me when it's over.

Before the women left that day, they were each committed to the birth control method of their choice. "We would like to see no abortions at the clinic, because adequate contraception has made them unnecessary," says Mary Krell, educational coordinator at Planned Parenthood. Ellen will return to the clinic in two weeks for a follow-up exam. The entire procedure costs \$155.

Although six years and a Supreme Court Decision separate these two women, the fact remains that they wanted an abortion and found a way to get it.

"The international record shows that legal prohibition of abortion does not prevent its practice, but only determines whether it is safely performed in hygienic conditions under competent medical supervision, or inexpertly carried out under clandestine circumstances," according to a study conducted by the Worldwatch Institute, sponsored by the United Nations Fund for Population Activities.

Recent polls conducted by the media show that most Americans favor the 1973 Supreme Court decision. The most notable poll was taken in January by Knight-Ridder Newspapers in 21 American cities. The poll found that 81 per cent of the people surveyed favored the 1973 decision, and 76 per cent of Catholics surveyed favored the decision. The National Center for Disease Control in Atlanta found that in 1973, the death rate for illegal abortions dropped by 50 per cent.

Despite these facts, there is a well-orchestrated movement to make abortion illegal again and force it on to the black market. The movement is being spearheaded by the

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An Exclusive Interview:

"The current Teamster leaders have all the

continued from the cover Haggard ("I'm Movin' On"), while tales of violence, corruption, pension frauds, poor contracts and dictatorial union policies filled the tape recorder.

Not all was recorded, however. Every so often one of TDC's most burly and well-informed recruits would reach over the table and press down the STOP button on the Panasonic cassette.

"That's confidential stuff—direct from Fitzsimmons' home local," our source said.

Other than Teamster X, however, TDC members were more than willing to go public record.

They made no bones about being unhappy with union management, their new three-year contract, local stewards and business agents, taxation without representation, and most specifically Teamster President Frank Fitzsimmons, "Fitz's kid Dick," and the "whole rotten bunch that runs the International Brotherhood of Teamsters."

Indeed, the evolution of Teamster history, according to the gospel of the TDC's newsletter, Convoy, has come full cycle. Observers of Teamster activities report that the fat cats who have run the U.S.

largest and wealthiest union are apparently beginning to feel the heat from rank and file.

In the famous Senate committee hearings, it was said of James Riddle Hoffa: "In the history of this country, it would be hard to find a labor leader who has so shamelessly abused his trust." But his own men insisted, "Jimmy never let us down." Now Hoffa is gone, and the threads of myth that held the Teamsters together are beginning to come apart.

The day has passed when one man could literally run the teamsters single-handed, said one union member. "The old guard is in trouble."

Talking with several TDC members, one point is stressed time and time again: "All Teamsters are not mindless robots and gangsters. Some of us work our balls off for our money."

Teamster—as defined by the American Heritage Dictionary—is a person who drives a team, a truck driver.

Teamster—as recognized by the McClellan Committee, late U.S. Attorney General Robert F. Kennedy, independent truckers, and everybody from Lou Gordon to the proverbial "man on the street"—is

power and muscle, streaked with violence.

Founded in 1876 by a shit-kicking pack of Chicago hack drivers, the Teamsters have grown into the single largest trade union in the country, some

450,000 strong, with memberships in over a thousand locals. The most notorious and prominent of those union halls is Detroit's own Local 299, on Michigan Avenue in the shadow of Tiger Stadium.



TDC: Steve Kindred, Peter Camarata,

Taking The Profit Out Of Power

Should We Take Over The Utilities?

By Dennis Rosenblum

How would you like the government to take over the privately-owned power utilities?

It's a question being asked with increasing frequency around the country, as the public tires of ever-increasing rates and continuing profits for stockholders.

And it's a question being asked by supporters of Michigan's Public Power petition drive, who propose the state buy out the big three power brokers—Detroit Edison, Michigan Consolidated Gas, and Consumers Power—and establish a State Power Authority to provide non-profit gas and electric power for everyone in Michigan.

Hearing the arguments from both sides, profusely laced with estimates of net worth, analyses of bond markets, costs, profits, and the like, will leave the average consumer bogged beyond belief. The power companies say a state takeover is socialistic, and that the state could never afford it anyway; the proposal's supporters contend that the state can easily afford it, and that it isn't really a radical idea at all.

Supporters of Public Power, as the idea has come to be known, are concentrating their efforts on securing the 260,000 petition signatures of registered voters necessary to place it on the November ballot. The petition calls for an amendment to the state constitution to create the power authority, consisting of five elected members, which would then acquire and operate the investor-owned gas and electric utilities. The proposal would also establish a lower-than-normal rate charge for low-income residential customers, and it would equalize rates for residential and business customers. This last step, according to supporters, could immediately reduce residential electric bills an average of 20 percent and gas bills by 13 percent.

Chuck Wilbur, an organizer for Public Power, says they've collected "probably 50,000 signatures" to date, giving them until July 5 to get the rest.

Power company officials are so far taking the position that there's no evidence many people are taking public power seriously, and that if they ever hear the facts, they'll never go for it anyway.

The company people could turn out to be wrong on that, however, and they know it.

A public opinion survey on the topic, commissioned by two state trade associations and published last December, shows that over a quarter of Michigan's registered voters support a government takeover of the power utilities, despite the fact that most of them have never heard of the idea before.

It appears that despite their outward lack of concern, the power companies may already have agreed on a united plan of attack. A gas company spokesman, for instance, uses the very same arguments as those in a Consumers Power Co. internal memo sent to its executives last year.

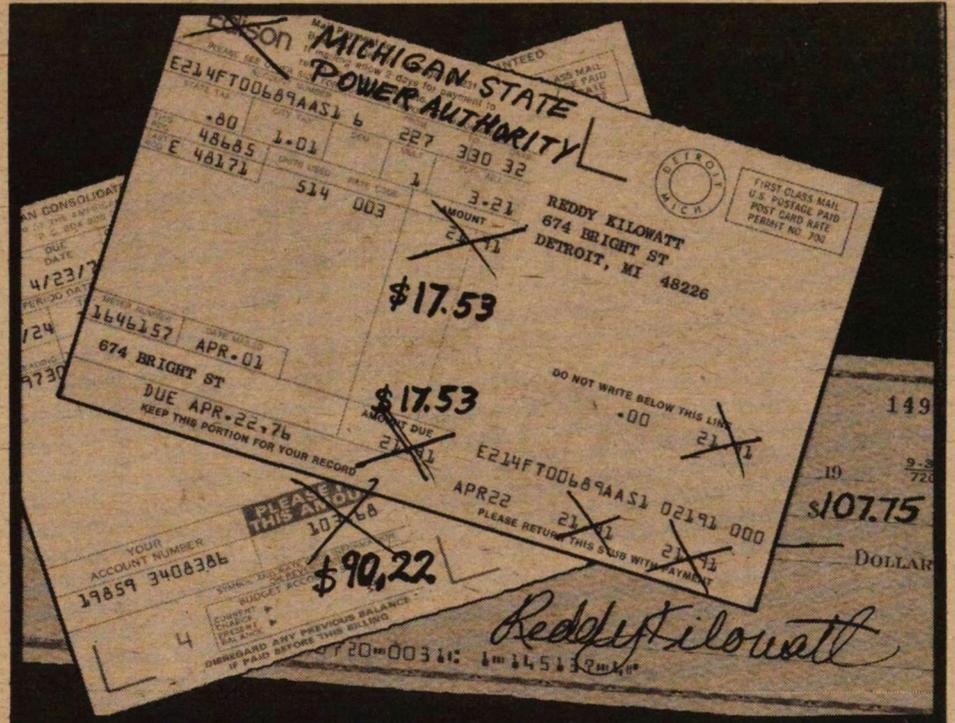
The opinion survey, conducted by Detroit's Market Opinion Research for the Michigan Gas Association and the Michigan Electric Association, was taken in response to the petition drive, which was first announced last August. The report was never made public. However, a copy obtained by the SUN shows that:

- Half of the state's voters don't know that the utilities are privately owned.
- 60 per cent of those surveyed could not even guess at the profit margins of the power companies.
- Younger voters, blacks, those with some college, and families with incomes of \$6,000-\$10,000, show a greater support for public power than the total population.
- "A strong preference for state ownership in the Detroit area could serve to counterbalance the preference for private enterprise in the rest of the state."
- Over half support the idea of establishing a separate, lower billing rate for low-income people.

The report goes on to suggest which aspects of the public power petition could be used to campaign for and against it, and concludes by saying that if a campaign by the utilities becomes necessary, "it appears that it wouldn't hurt to have electric and gas company officers and managers in the front lines."

But beyond the survey results, the arguments start. It's enough to make little Reddy Kilowatt blow a fuse.

How much will it cost the state to buy the utilities? Depends on who you ask. According to Robert Popa, the public relations head for Michigan Consolidated Gas, the pow-



Over a quarter of Michigan's registered voters support a government takeover of the power utilities, despite the fact that most of them have never heard of the idea before.

er utilities together are worth \$7-13 billion. "It's outrageous to think the state could bond for that kind of money, even if the people would approve it," says Popa.

This figure, however, comes mainly from bonds sold by the utilities, which must be paid back over a period of years. Federal law seems to say that if the government was to "condemn" and dissolve the utility companies, it would have to immediately pay off all outstanding bonds—many of which don't come due for 20 years or more. The state would also have to buy up all outstanding stock at a "fair market value."

According to Wilbur, investment bankers

say the state would not have to pay off the billions in bonds immediately; at worst, the power authority would have to "trade paper"—trade the utility bonds for new state bonds with the same expiration dates. That still leaves some \$2-3 billion which the state would have to raise.

"I don't think it'll be hard to sell \$2-3 billion in bonds. I don't see any economic barriers at all in buying the companies," says Wilbur. He terms the utilities' cost estimates a sham. "There's a lot of mystery about the financial community. The mystique around that is really thick."

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Rebel Teamsters

power they do because we gave it all to Hoffa."

Jimmy Hoffa slept here. Made policy. Organized hoodlums and extorted contracts, helping his rank and file to the highest union standard of living in the nation.

Frank Fitzsimmons, Hoffa's successor, is also from 299. He's picked up a couple arrests for larceny, extortion, and shooting along the way. Fitz is Hoffa's hand-

picked heir to the wealthiest plum in organized labor today.

On December 15, Business Week magazine wrote that "The International Brotherhood of Teamsters, threatened by a possible Congressional investigation and reacting to some rank and file discontent, is turning militant in its initial

bargaining demands." TDC was being felt.

A recent New York Times reported that "The rank and file dissidents, uniting under the banner of Teamsters for a Decent Contract, are contending that the union is paying no attention to the loss of jobs in the industry or to the number of hours that those who have jobs are forced to work. This is creating tremendous pressure on Mr. Fitzsimmons to bring home a contract that he can sell to the membership and then survive with at the convention."

According to Convoy, TDC's newsletter, they will "keep the heat on... Fitz is not going to win anything we don't force him to."

The principals in the SUN's interview were:

Peter Camarata, part-time Wayne State student, leader of the TDC, and local 299 member.

Gene Fleszar, TDC organizer and local "hot-line" coordinator, also a member of 299.

Steve Kindred, volunteer TDC organizer, Local 407, Cleveland.

SUN: Where did your group get started and where are you actively involved?

TDC: Actually, we first organized back in August of '75 in Chicago. Today there's TDC chapters working out of about 50 cities, and we're picking up new rank and file members every day. As Teamster membership becomes more aware that they're the ones who are paying to keep the status quo—to keep the gangsters running our union—they're beginning to fight back.

SUN: How realistic is it to fight back against the toughest labor union in the country without getting your heads bashed? How many members can TDC muster?

TDC: Listen, once our movement got started there was no stopping it. Our people have been beaten up and stomped on, but we won't be intimidated. We are for real... and Fitzsimmons and his muscle know it. In the past they've spent from \$500,000 to \$1,500,000 a year out of the funds just to hire thugs and guys like Sam Williams [former Detroit Lion] and ex-prize fighters to try and keep things in

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Darryl Beard, Gene Fleszar, Virgil Lane.

Photo: John L. Reid

"Radicals" and Moderates Struggle for Control of China's Future

The Political Crisis Behind the Great Wall

By Herbert Boyd

Of all the experts on foreign affairs, perhaps none are as plagued with doubt and uncertainty as the China-watchers. Even the most astute journalists and historians, often at the mercy of slogans, wall-posters (if they can get that close) and Hsinhua (the Chinese news agency), find it extremely difficult to make sense of China's ever-shifting political

Fenton

Hampton's relatives. Attorneys for the plaintiffs have moved to hold the U.S. attorney and FBI agents in contempt for deceiving the court on the existence of the documents.

In the face of mounting protests against Senate Bill One, sponsors of the bill have worked out a compromise which they hope will save it from defeat. Naturally, part of the deal includes assigning the bill a new number, since S-1 is now so notorious. Sections on disclosing classified info, reporters withholding information, wiretapping without warrants and other repressive features have been deleted, yet many others remain, including the reinstatement of the Smith Act.



Fred Hampton

A California appellate court ruled last week that male customers must now be arrested as often as women prostitutes, or the cases against women will be thrown out on grounds of sexual discrimination. A landmark ruling, indeed. . . . The Third World: You didn't read about it in the Free Press, but riots erupted recently in Johannesburg, South Africa, outside a courtroom where seven black activists are on trial under the Terrorism Act. Police dispersed the demonstrators, who were shouting "black power slogans" and fighting back by drawing their guns. . . . A high Chinese official told Pacific News Service recently that China's role in Angola had been distorted by the western press. He said China had aided all three Angola liberation movements, including MPLA, but had ceased its support of MPLA "when the USSR encouraged the MPLA to claim it represented all the Angolan people."

The U.S., meanwhile, is of course panicked by the prospect of imminent black rule in adjacent Rhodesia and eventually throughout Southern Africa, and continues to threaten Cuba with a new blockade if its so-called "mercenaries" join the struggle. There were no complaints from Henry the K, however, when Zaire and South Africa invaded Angola on the eve of independence, aided later by true mercenaries from the U.S., England and elsewhere.

Upon the recent elevation of Hua Kuo-feng to both Premier and First Vice Chairman of the Communist Party, George Bush, Director of the Central Intelligence Agency, was forced to admit that his agency was caught completely by surprise.

Except for maybe William Safire and Joseph Lelyveld of the New York Times Washington bureau, most China-watchers were convinced that Deputy Prime Minister Teng Hsiao-ping was the odds-on choice to succeed Chou En-lai. But like the essence of Taoism, that mystical Chinese philosophy, just when you think you're fairly sure of things and their outcome, they manage to elude your grasp.

Not until China's Cultural Revolution (1966-69) was any real attention given to the internal affairs of this country of nearly 900 million people. China's break with Russia, Nixon's visitations, and China's position on the Indo-Pakistan war of 1971 have also

brought some confusion as to the direction and intent of China's foreign policy.

However, it is the internal affairs of China that have been the most perplexing; the foreign policy, being infinitely more consistent, is much easier to follow and understand. Though the Soviet Union has apparently made some major gains in southern Africa, especially in Angola, China's present foreign policy—the firm anti-imperialist resolve—remains on course, and the commitment to oppose the superpowers and support the various wars of national liberation is at once consistent with the Chinese revolution.

Where some clarity may exist on China's foreign posture, the situation behind the Great Wall has been anything but smooth. Internally, modernization continues to be China's primary theme. And some progress has been achieved toward economic stability, with China giving equal concern for agricultural and industrial pursuits. In this regard, China, despite its teeming population, manages to feed all its people, has no apparent inflation, and maintains a level of self-sufficiency that further baffles the Western world.

From an ideological standpoint, China again is on fairly solid ground. Though the Marxist-Leninist fervor is known to waver in intensity from time to time, the overall plan of class struggle and socialist construction continues unabated.

China's basic internal problem lies within the realm of politics. The flexibility that exists in some other sectors of the society is sadly absent here. At the core of the conflict is the struggle between the so-called moderates, or those who would downplay ideology and push the industrialization process, and the "radicals," who feel that to emphasize industrial development without mass political participation, is to have the outlook of the "capitalist roader". A good case in point is the Lin Piao crisis.

During an interview with Chou En-lai in November 1971, writer William Hinton was able to clearly establish Lin Piao's position: that the Cultural Revolution had completed the transformation of China and that, therefore, the main problem was to increase production. Thus, by freezing the existing inequities, Chou explained that capitalism would inevitably be restored in China.

To this, Hinton added, "Lin Piao began to quote China's most famous restorationist, Confucius. Mao took the position that the transformation of China had just begun. The main problem was still the conflict between the working class and a capitalist class—that was constantly recreated by the still-unchanged social relations, such as commodity production and the use of money in buying and selling. He [Mao] was for continuing revolution."

Lin Piao had obviously broken with Mao over the political line, and like the Defense Minister before him, Peng Te-huai, and yet another infamous heir-apparent, Liu Shao-ch'i, he was to experience total humiliation and a death that remains shrouded in mystery.

The political line—that is, the correct political line—is a very important feature of Chinese society. Today, the main debate has found the left, the so-called radicals, insisting on more socialist purity in the "superstructural" (as opposed to the economic "base") realm of culture and politics. This would mean, for example, the practice of keen opposition to certain "pragmatic methods, on the ground that they can lead to a slackening of values that transcend methods," and, according to Ross Terrell, "an opposition to leaning on foreign technology, and finally a readiness to let spontaneity and 'going against the tide' interrupt, if need be, the steady beat of Party authority."

Another difficulty within China's domestic policy is the antagonism that occurs between the Left and the peasant-based PLA (People's Liberation Army). Here the issue of order and spontaneity is crucial. In addition, the PLA does not like the idea that Russia, the former running buddy, is now in the throes of social imperialism and



Hua Kuo-Feng (left), Lin Piao (top right), Liu Shao-Ch'i

The unprecedented demonstration in the heart of Peking was unheard of, like finding pork on a Muslim's fork. Who were these upstart young turks? Was this a spontaneous expression of political dissatisfaction? A well-planned ruse by the Party to cover the expulsion of a cancerous growth? Were the radicals now in control of things?

must be deemed the principal contradiction in China's foreign policy.

In the recent unrest, the most astounding fact was the unprecedented demonstration in the heart of Peking. Like finding pork on a Muslim's fork, such a thing was unheard of and never seen. Who were these upstart young turks? Was this a spontaneous expression of political dissatisfaction, or merely a well-planned ruse by the Party to cover the expulsion of a cancerous growth? Were the radicals now in control of things? These are just a few of the questions from which only more questions result.

Whether this is the dawn of the second Cultural Revolution (of which Mao said there would be many), or but a noisy compromise between the radicals and the moderates, we can only guess. But it is rather interesting that Hua, who was a strong supporter of the Cultural Revolution, resembles a Jimmy Carter in his ability to appeal to both the radicals and moderates. Still, Hua's somewhat centrist position (short on ideology, long on bureaucracy) makes him vulnerable from both sides, and he may not last a month in his bid to succeed the 82-year-old Mao.

Mao's death is sure to bring much conflict. No one person can be expected to replace him, and there is much discussion now of a collective leadership to succeed Mao. The U.S., with its vulture-like moves toward "normalization" with China, would surely gain by Mao's death, especially if the moderates and the bureaucrats, with an eye toward securing international business connections, gain the upper hand. Mao's swift move against Teng, whom Chou had rescued from the pit of disgrace, can be construed as a decisive way to guarantee an easier succession to the Chairmanship.

The denunciation of Teng appears complete, but the radicals are still not satisfied. If the more radical Politburo member Wang Hung-wen had been selected, perhaps a greater celebration might have ensued, but knowing something of the controlled nature of Chinese society—well, there's no way of telling.

The road ahead will not be easy for a country trying to uphold its leadership of the shaky Third World while neutralizing the forces of imperialism and reaction. But when we consider that China has nuclear weapons, veto power in the UN's Security Council, and all-around self-sufficiency, the future looks very promising, even guaranteed. For as many visitors have said upon returning from a stay in China: "I have seen the future, and it works!"

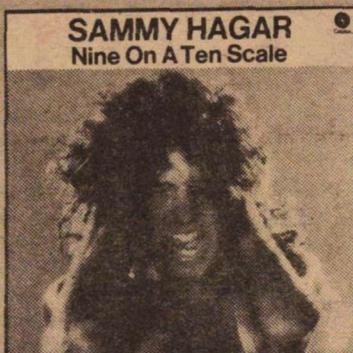
Herbert Boyd teaches in the Black Studies Department at Wayne State University and edits the Newsletter of the Detroit Committee for the Liberation of Africa.

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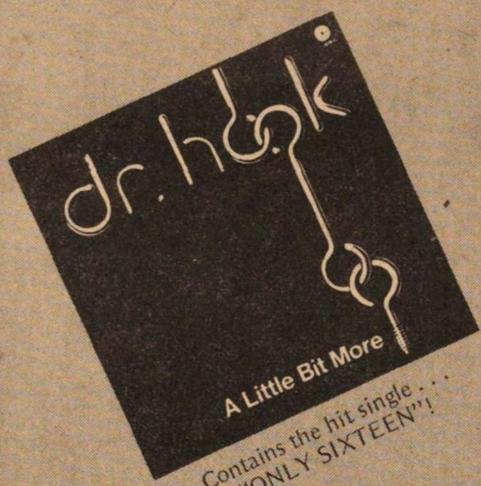
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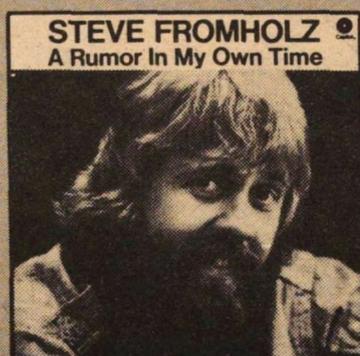
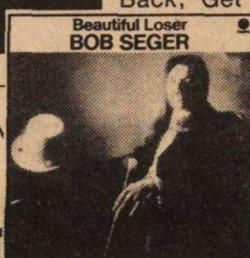


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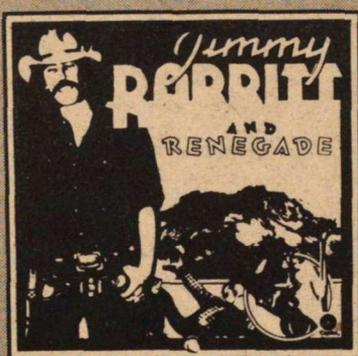
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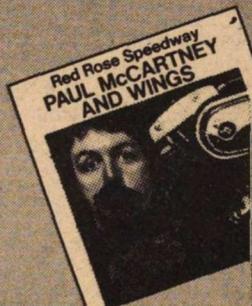
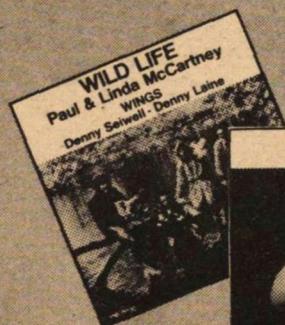
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Ron Milner's "Season's Reasons" Back On Stage

"Just A Natural Change"

Detroit playwright Ron Milner, a product of the city's east side and author of the nationally-recognized "What the Wine Sellers Buy," brings his *a capella* black musical "Season's Reasons: Just a Natural Change" back to the Langston Hughes Theatre April 22nd for a second extended run at the west-side playhouse. With new leads playing the starring roles—R.B. and Lois—and a tightened, carefully edited script spurring the second production of this ground-breaking theatrical work, Ron Milner and the Spirit of Shango Players hope to move the musical to the Music Hall and out around the country later this year, bringing a breath of artistic fresh air from the Motor City to the American stage.

"Seasons' Reasons" will run Thursdays through Sundays at the Langston Hughes Theatre, Livernois at Davison, through the month of May. In commemoration of the event, and in the hope of introducing this masterful work to more of its natural audience, the Sun has secured Ron Milner's permission to print excerpts from the working script of "Seasons' Reasons", several of which follow below.

(Editor's Note: In the first scene R.B., a black militant imprisoned for unspecified crimes against the state, escapes from the penitentiary and returns to Lois, his lover, who is now working as a schoolteacher. Reunited at last, R.B. and Lois begin in Scene II to compare their experiences while separated from one another.

R.B. You've changed, baby.

Lois (Looks at him a half-beat; shrugs) That's time's trade-mark. Puts it down everywhere he goes: change. Just marks it right on over everything and everybody.

R.B. When they put you in a hole and cut you off from everything for all those years, with no day, no night, no books, no papers, it's like time got arrested and sentenced too. The whole world is locked up in that one tiny little cell, waiting for daylight that never comes.

Lois (Coming to him) No letters, no medical attention. They told us you were sick. They tried to just let you waste away, to be just... just a memory.

R.B. But I knew all the time something was happening out here. I couldn't stand it. I had to break out.

Lois Oh, baby, I remember the day when it hit the news! R.B. busts out! R.B. breaks the chains! I was so happy! I jus' cried for joy. I knew they wouldn't get you again! I knew it!

(Gun shots continue throughout. R.B. moves away from her.)

R.B. But everything's funny out here. Except for my man Penny Ante, I can't find none of the dudes. Where are they? My dudes. The real dudes of the sixties.

(Gun shots. Lois indicates the sound.)
Lois They're still hunting them down and killing them. The ones they haven't bought out, or squeezed to their knees. Some—(sudden change)—most of them just came to their senses and left all that mess alone. Like you're gonna do, just forget it! Let it go! It's all over!

R.B. Naw, I'm not gonna forget it. It's my whole life! You understand? My life!! I gotta know what it was about! What became of it?!

Lois Nothing! It was about nothing, and nothing became of it! Now jus'... jus' forget it!

R.B. No! I'm a man—a man of the sixties! (Goes into song, "Man of the Sixties.") Don't you understand that's what I stood for! Lived for! An' I've got to see it again—be it again!

Lois OK, R.B., but I warn you, it's all changed. Everything's changed. (Goes into song, "It's Just a Natural Change.") Change, baby. You won't get ten steps out there looking like that. Black and white both will shoot you down. (Lois brings him a change of clothes, a razor, hair-clippers, and offers them to him.)

R.B. All right, I'll change then. I'll shave, and wear this mess. (Putting on shirt, suit coat.) And I'll go back to being a musician.

Lois (Laughs) To do what you want to do, you better go as a magician.

(END OF SCENE II)

(Editor's Note: In subsequent scenes Lois takes R.B. to check out the church, the disco/nightclub scene, a college campus, and other former arenas of mass struggle. The following scene is set on a ghetto street corner; as Lois and R.B. enter, the people on the street sing "These Streets." After the song, as the crowd congratulates itself:)

R.B. I see the folks are still dealing with it—rolling with the punches.
Lois Yeah, rollin' and rockin' too.

R.B. No matter what they throw down on us, we just keep gettin' up, and gettin' up, an' gettin' up. Hot dog, my black beauties. That's what got me hooked, what got me into all this, you know?

Lois What?

R.B. Love. When you really love your people you can't stand to see 'em being jabbed and jammed. You have to get in there and help 'em fight.

Lois Even when they don't wanna fight?

R.B. Even when they don't wanna fight. You have to help 'em understand that they have to fight. Have to help 'em know what they're fighting and how to fight it. Remember, baby, how in the sixties we used to recruit workers for the struggle right off the streets? The old street interview?

Lois R.B., you act just like there ain't

nobody lookin' for you out here.

R.B. Later for them! Think I'll try me a little interview—see what the temperature is like out here.

Lois I know what it is—cold!

R.B. (Looking offstage.) We'll see. I'll start with these sisters here.

(Three women come bopping across stage.)

Women We dip, and we bop, and we know the latest hop! (Three times)

R.B. Uh, sisters? Could I talk to you for a minute?

Woman No. 1 Us? (R.B. nods)

Woman No. 2 Uh oh, hold on to your purses, ya'll! When they come with that sister shit, you better watch it!

Woman No. 3 (Suspiciously) What you want, nigguh?

(R.B. is stopped by the cold attitudes, looks to Lois. She shrugs and sits down to watch.)

R.B. The first thing you can do is give up that word, sister. You wanna call me something, call me 'black man'...

Woman No. 1 Oh oh, one of them!

Woman No. 2 I thought they had locked all these niggus up.

Woman No. 3 There's still some loose—and this one looks kind of familiar, too.

R.B. Uh, sisters, wouldn't you like to change things? Re-arrange things? Un-es-trange things? Equalize the chores and make life more livable for you and yours?

Lois Run it to 'em, baby.

continued on page 27



The Spirit of Shango Players in Rehearsal

"We dip, and we bop, and we know the latest hop!"



THE COAT PULLER

Followers and Friends of WDET-FM, Detroit's only public radio station, will be happy to know that plans are well under way for the establishment of the WDET-FM Community Public Radio Broadcasting Foundation, Inc., the non-profit organization which hopes to operate the station after Wayne State University cuts off funding to WDET at the end of the year (the deadline has recently been extended from June 30th to December 31st). The corporation has been formed, application for tax-exempt status has been made to the federal government, and pledges in any amount are now being taken via the Friends of WDET-FM, 5035 Woodward Avenue, Detroit 48202. The Foundation has to support its application for the station's license from the FCC with the promise of enough money to run the operation for the first year—some \$215,000—so don't hesitate to call (577-4146) or write in your pledge, which won't be collected until after the license is granted to the Foundation later this year. You can become a Friend by sending \$20.00 to the above address, and you might be interested to know that the Friends organization and the WDET staff are planning to commission a community Programming Advisory Board to help provide input on Detroit's programming needs. If you'd like to participate, or you know someone who should, contact the station and let them know what's on your mind. . . The Motor City music community deeply mourns the loss of alto saxophonist **Teddy Buckner**, one of the city's premier musicians, who passed away last week at the age of 62. Teddy was a featured member of both the **New McKinney's Cotton Pickers** and the **Jimmy Wilkins Orchestra**, and his magnificent presence will be sorely missed. . . The **Northwest Activities Center**, 18100 Meyers at Curtis, has an outstanding program of black theatre and dance lined up for the next month or so, with the **Group Theatre's** production of **Louise Hansberry's "The Sign in Sidney Brustein's Window"** opening this weekend (April 23-25) and continuing April 30-May 2. "The Life of a King," a drama based on the life of **Dr. Martin Luther King, Jr.**, and performed by a New York touring company, will play the NWAC May 6-7-8, accompanied by **Eugene Johnson's "The Idea of Ancestry,"** performed by the **Paul Robeson Players**. Johnson is the director of the Center's theatre program, and his work will run May 21-23 and 28-30 as the single attraction. **Penny Golboldo's** **Writhm Dance Company** closes the run June 5 with its first outing at the popular west side playhouse. . . Another new cultural outlet, the **Compared to What?** coffeehouse in the **Trinity Methodist Church**, Woodward south of Davison in Highland Park, has been drawing some festive crowds for their superb music programs this

month, including **Sam Sanders & Visions** (4/9), the legendary **Sippie Wallace** plus folksingers **Mike & Barb Smith** (4/16), jazz fusion group **Satori** (4/23), and next weekend, the (Oakland) **Mime Troupe** plus **Dede Palazzola** (4/30). The Friday night concerts are cheap, warm, and flush with the best of Detroit's indigenous musical talent. . . Don't forget to check out the fast young players who assemble every Saturday night at 2:30 am for **Ernie Rodgers'** all-night sessions at the

to check it out, and a good time was had by all. . . **Chuck Lowman** is talking about converting his spacious layout into a private club, complete with sauna, steam room, gymnasium trips, food, drink, top name music, and the whole works. Remodeling might've already started by the time this hits the streets. . . And speaking of **Bud Spangler**, the popular WDET-FM personality offered some live tapes of **Tribe**, recorded during the recent **Top of the Week Jazz** series at the **Langston Hughes Theatre**, on his "Jazz Today" show last week, continuing the exciting broadcasts of local jazz recorded at various spots around town. Here's hoping he'll re-run the **1975 Afro-American Festival** tapes (**Jimmy Wilkins Orchestra**, **New Detroit Jazz Orchestra**, **Griot Galaxy**, **Tribe**, **Sam Sanders & Visions**, and the **Lyman Woodard Organization**) before too much longer—they were a total gas! . . . **Buddy Rich** and his **Big Band Machine** steam into **Clarenceville High School**, 20155 Middlebelt between Six and Seven Mile in Livonia, on Sunday and Monday, May 2-3, backed by the **Clarenceville Jazz Ensemble** (5/2) and the **Northville High Jazz Band** (5/3), both starting at 7:30 pm. For ticket information call **Midge Ellis** at 474-2720. . . The newly-formed **Academy of Video Communicators** will hold its first annual **Academy Awards** at the **Main Event in Ponnet Stadium** May 21st, and they invite "any organization which has produced a non-broadcast videotape for use in the past 18 months to submit an entry and attend the banquet." For more info call **Ed Lamb** at 832-0360 or AVC president **Martha Kent** at 223-1562. **Music Hall** hosts the mind-altering **Hartford Ballet** this Friday-Saturday (23-24), with the Japanese company **Minzoku Buyo Dan** following on the 25th (6:30 pm.) And the "Music of the Black Church" series continues May 23rd with "The Sound of Contemporary Gospel," hosted by **Martha Jean "The Queen" Steinberg** and featuring **Jerry Thomas & the Gospel Experience** with **Nat Townley & the Lighthouse Ensemble**. . . The **Larry Robinson Choral of Detroit** premiered its leader's new work, "Ain't No New Thing," written with **Nadine Spencer** and **Keith Hunter**, at **Music Hall** April 19. . . "Adding Machine," a machine-age tragi-comedy, continues at the **Detroit Repertory Theatre** thru May 9—look for a feature on this community theatre company in our next issue. . . Finally, Michiganian **Jack Ford**, son of President **Whitey Ford**, has been awarded the first annual **American Weed Seed Award** by the **Daily Beaver** magazine, a publication serving local head shops and head products distributors. **Jack** shoulda got in on our contest, but the **DEA** probably supplies him with the best stash in the U.S. of A. . .



Teddy Buckner



Chuck Lowman



Sippie Wallace

RAPA House, 81 East Fisher Freeway (half a block off Woodward). Admission is only a dollar, the Creole-style food is superb and just as reasonably priced (served until 4:30), and the steady stream of sitters-in is quick and slippery all the time. . . Local favorite **Spanky Wilson** took her slick supper-club show into **Lowman's Westside Club** Easter weekend (16-17-18), backed ever so tastefully by the omnipresent **Tribe** aggregation (**Wendell Harrison**, **Marcus Belgrave**, **Phil Ranelin**, **Harold McKinney**, **Rod Hicks** and **Bud Spangler**), who executed the sharp commercial charts with no trouble at all, and a sound as big as an orchestra. **WJZZ's** **Bobby Dawson** did the mc-ing, **Carolyn** and **Cecil Franklin** were there

Bill Hutton's History of America . . . **Jack Ruby** is at the Alamo. **Jack Ruby** and **Jim Bowie** and **David Crockett** are at the Alamo, an old well built Spanish Mission with cool floors and green plants & servants move from rooms silent as new butter. They have guns with forged barrels and gun powder and a desire to protect their land from seizure by the Mexican Army. (When so many Americans moved to Texas, Mexico began to worry. For one thing Mexico was Catholic and many of the new Americans were Protestants. Also, Mexican constitution forbade slavery, yet many of these settlers had slaves. Mexico did not want the settlers to make the laws themselves, but these Americans were used to governing themselves. Finally Texas, still Mexican property, declared its independence. Mexico would not grant this wish, and, with several hundred trained soldiers, Santa Anna marched north to the Alamo.) **Jack Ruby**, sweating in his bunk at the bulb above his head and of memories from the club he owned, is at the Alamo to



ALL ABOUT THE ALAMO

save Texas. HERE COME THE MEXICANS! 2000 Mexicans come over the white wall. They are dressed in white uniforms and carry ammunition belts and canteens and a food pouch in the exact same fashion. They all have mustaches and scars above their lips. All weigh the same are the same height 2000 Mexicans come over the white wall. They are dressed in white uniforms and carry ammunition belts with canteens and a food pouch in exact same fashion. They all have mustaches and scars above their lips. All weigh the same are the same height and move across the wall silent as new butter through a servants' quarters in Spain. Someone's watch explode in a frenzy of tired parts & the fight is over, the Alamo seized. Santa Anna finished a small chicken that night and smacked his lips around a toothpick. 1836.



"Remember the Alamo."

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

學 Kulchur
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PALM

Photo: Michael N. Marks/CREEM

SUNDAY

Photo: Steve Kagan



photo: Barbara Weinberg

For some insane reason the universal powers that be chose Palm Sunday, April 11th, as the perfect day to inundate music-loving Detroiters with no less than five full-scale concert productions. Sonny Rollins at the Showcase, Grover Washington and the Brecker Brothers at Masonic, Joe Cocker at Cobo Hall, Odetta and the Music of the Black Church at Music Hall, and an all-star spectacular headlining Donald Byrd and the Blackbyrds at U of D filled out the evening like no other in recent memory. Our frenzied editor, pressed into service as M.C. for the Sonny Rollins concert, hallucinated the sight and sound of two palms slapping all over town on this mystical night, and forthwith solicited reports from a full handful of noted concertgoers to give you, dear readers, a fulsome taste of the sweets of the evening before all its echoes fade out of sound. But let our editor himself start you out on your tour:

Joe Cocker, Top: Sonny Rollins



Donald Byrd

Things got a little out of hand in front, though, and a brief chair-throwing melee on the main floor brought an abrupt end to the show just as the musicians were warming up for the finale.

Despite all the frustrations of this initial Empire production, I'm glad they had the guts to try something like this. Let's hope they will chalk it up to experience and present more of this music, only in better surroundings, and in a better-organized context. Otherwise it's hardly worth the trouble.

Joe Cocker

At Cobo Hall
By Edwenna Edwards

British soul singer Joe Cocker entered the popular music scene in the late 60's with such impact (via his classic *With a Little Help From My Friends* album) that he was readily acclaimed an instant superstar. His appearances brought throngs of admirers. His famous gyrations through frenzied stage versions of Dave Mason's "Feelin' All Right," or the haunting poignancy in his voice on Bob Dylan's "Just Like a Woman," can still be easily recalled. There are those of us who remember him lovingly from the Grande Ballroom days—hanging heavy, feeling the vibes from the man who gets the credit for starting the ritual of lighting matches at the end of a concert.

But today Joe is a loser, desperately trying to re-establish his recording and performing career after long bouts with alcohol and drugs. Somewhere in there the tremor in his voice turned into a badly cracked moan, and the beautifully lyrical interpretations of his well-chosen material are now aimless and forlorn exercises in futility.

Joe Cocker tried again in Detroit April 11th at Cobo Hall, with help from friends like guitarists Eric Gale and Cornell Dupree, keyboardist Richard Tee, drummer Steve Gadd, some hot back-up singers and a half-filled hall of die-hard fans, myself included. The musicians were spectacular, but the magic was completely missing as Cocker stumbled through "Feelin' All Right," totally lost his way on "You Are So Beautiful," and kept the audience uncertain and uneasy from one song to the next.

Joe's faithful followers love him enough to give him another chance, but he's simply in no condition to perform. He seems to be slowly deteriorating from one concert to the next, and one only hopes he will net enough money from this tour to be able to check into a hospital for some rest and recuperation. He needs it too badly to go on any further without it.

Grover Washington Jr.

At Masonic Temple
By Ron English

In some of the recent press accounts of George Wein's plans for the "Newport in New York" concerts this summer, someone—either Wein or the writer of the story—took, at best, a thoughtless (at worst, a vicious) swipe at Grover Washington, saying that the Festival this summer would be "pure jazz," and that various pop singers—and Grover Washington—would not be featured. Grover was dismissed as if he were some sort of rocker-come-lately pandering to popular taste, or perhaps an adequate R&B back-up man shoved out in front by his record producer to do cliché-ridden instrumental covers of the popular soul numbers of the day. Let's get rid of that notion right now.

Grover Washington is a primo jazz saxophonist reaching out from the dead center of the idiom and its

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Sonny Rollins

At The Showcase
By John Sinclair

Tenor Saxophone Colossus Theodore Walter "Sonny" Rollins returned to the Motor City for the first time in almost fourteen years to turn the Showcase Theatre inside out in a mighty display of invention, creativity, and boundless musical genius. Drawing on his incredibly rich experience (Sonny will mark his 30th year as a professional musician in 1977) and speaking through his horn with all the confidence and power of the world's greatest living tenor saxophonist, Rollins drove the hard-core crowd half mad with joy and delight as he tore through song after song from his immense jazz repertory. Mid-tempo, ballad speed, fashionably funky, raging up-tempo romping and stomping, or dancing lightly over a Caribbean lilt, Sonny Rollins took care of every kind of saxophone business there is in a stunning, two-and-a-half-hour performance, and by the time he was finished there wasn't a disbeliever left in the house.

Now 46 and at the height of his creative powers, Rollins has been highly esteemed in jazz circles since his initial recordings, with Babs Gonzales, Bud Powell and Fats Navarro, in 1948. After serving apprenticeships with Miles Davis, Thelonious Monk, and the Clifford Brown/Max Roach Quintet into the mid-fifties, Sonny established his reputation as the tenor saxophonist of the period with a series of recordings in 1956-58 for a variety of labels, including *Saxophone Colossus* (Prestige), *Freedom Suite* (Riverside), *Way Out West* (Contemporary), and *Live at*

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The Spiritual

ODETTA/THE BRAZEAL DENNARD CHORALE

At the Music Hall
By Derek VanPelt

In the second of a four-concert series titled "Music of the Black Church," produced by Woody Miller and Percy Moore, the Music Hall people bestowed upon a grateful full house a deeply moving and soul-satisfying evening of spirituals, featuring one of the most gorgeous black voices of all time, the incomparable Odetta.

The music, set in the intimate wood, marble, and plush surroundings of the beautiful old hall and furnished with such tasteful perquisites as an informative printed program and interspersed historical commentary by Doug Morison of Channel 62's "Big City News," began with an immaculate performance by Detroit's own Brazeal Dennard Chorale, one of the nation's foremost practicing units.

While the Europeanized *a cappella* harmonies of groups like the Dennard Chorale take most of the rough edges off



Photo: David Johnson

Grover Washington, Jr.

Odetta

the folk form, the singers took full advantage of the added dramatic possibilities of this format without sacrificing the conviction and joy of the music. Standing out especially well against the highly-polished choral voicings were some intense solo spots by sopranos Charmaine Whitehead

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Donald Byrd

AND THE BLACKBYRDS
MANDRILL

LONNIE LISTON SMITH AND THE COSMIC ECHOS
ROY AYERS AND UBIQUITY
At U of D Memorial Building
By Frank Bach

Detroit trumpet star Donald Byrd returned home briefly April 11 to headline a marathon pop/jazz show at the University of Detroit's quaint old basketball stadium. Attendance at the concert proved that this music has tremendous support here—every seat in the house was filled (some 10,000 people) and folks jammed the entrances hours after the scheduled starting time, still trying to get inside.

The whole thing was probably quite a bit more successful than the young promoters of the event, Empire Productions, had imagined. This was Empire's first big concert, and they made the understandable but obvious mistake of being a bit too ambitious. The show was too long (lasting till 2:00 am), due to the size of the bill and to equipment changes that seemed to go on forever. The aggravation was magnified by the cramped facilities at U of D—the building just wasn't designed to hold that many people for six hours.

This reviewer was one of a couple thousand folks who were unlucky enough to be seated behind the stage, where it was hard to make out what was really happening musically. Each of the three openers—Roy Ayers and Ubiquity, Lonnie Liston Smith and the Cosmic Echos, and Mandrill—did respectable jobs and got respectful receptions out front. Appreciation was hampered, again, because all three bands come out of a kind of slick, laid-back musical bag, and four straight hours of it is a bit too much in a big concert atmosphere.

Donald Byrd and his young Blackbyrds finally got some powerful vibes happening, and for awhile Byrd's homecoming was exciting even from behind the stage.

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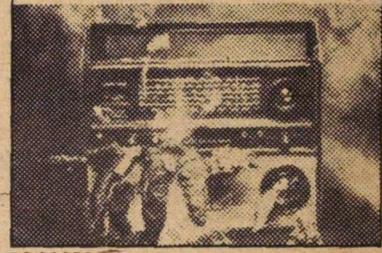
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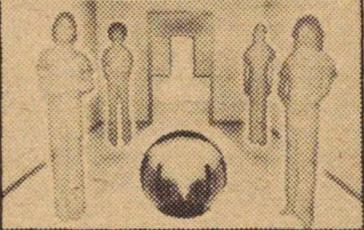


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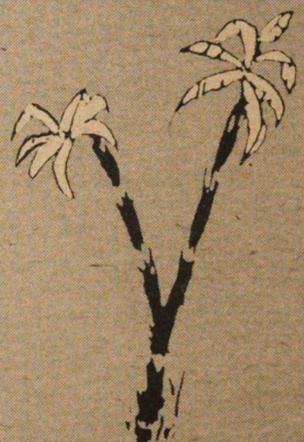
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SEASON OF THE FLICKS

With the spring fantasy season in full bloom, the movie industry is booming with a profusion of new flicks hitting the mass entertainment market. Local theatres are having a field day with all the heavy action on the screen, and the Sun sent out its force of eye-level observers to give you a few brief views of what's happening in this over-hyped artistic arena. Their reports follow, in no particular order, for your amusement and possible edification.

ALL THE PRESIDENT'S MEN

By David Fenton

The scene is a Washington, D.C., courtroom. Standing before the judge, five men charged with second degree burglary are asked their names and occupations. "Bernard Barker. Anti-communist." "James McCord. Central Intelligence Agency."

Washington Post cub reporter Bob Woodward's mouth drops. Called to cover a routine breaking and entering, Woodward has stumbled onto the journalistic coup of the decade—the toppling of Richard Nixon through the process of investigative journalism.

It is this process which is the star of the very fine movie "All the President's Men," a meticulously accurate recounting of Bob Woodward and Carl Bernstein's reporting job.

The faithfulness of the representation and the lack of emotional/sensational distortions typical of Hollywood is the lifeblood of the movie. We are not treated to Redford and Hoffman cavorting in romance on the side or playing cops and robbers. Instead the suspense builds as we watch the two start from minute detail, search out leads, thrust themselves into the homes of CREEP secretaries and battle it out with Post editors, making the movie a 150-minute spellbinder.

The film brings the cast of Watergate characters to life in a manner far more penetrating than that assumed by the mass media at the time. John Mitchell screams "Jesus. Jesus. Tell [Washington Post Publisher] Katherine Graham if that story runs her tit will get caught in a ringer." CREEP secretaries warn "Woodstein" they're being watched while trembling in

LIPSTICK

By Sally Wright

It's apparent the producers of "Lipstick" are capitalizing on a sensitive and misunderstood area of crime: rape and its effects on the involved parties. Instead of giving us an in-depth study of the attacker and victim, and the way both are treated by society and the judicial system, we are given a 90-minute glossed-over version of America's favorite model as a rape victim, and her resulting revenge against her attacker.

The plot is simple and predictable. Margaux Hemingway plays Chris, a cover girl, who invites her young sister's teacher, Gordon Stewart (Chris Sarandon), to her fashionable penthouse apartment for an informal discussion about music. He finds the occasion an opportunity to rape and sodomize her. The case is brought to trial and Stewart is acquitted. He later has an opportunity to rape the sister, who reacts to this last degradation by killing Stewart.

Surprisingly, in her debut, Ms. Hemingway successfully comes across as the unassuming, beloved cover girl who takes the law into her own hands. Unfortunately, the screenwriter tries to turn her into a "white" Pam Grier. Anne Bancroft delivers the most noticeable performance as the prosecuting attorney. I'm afraid, though, that Chris

face Indians are supposed to be positively portrayed. Strip away the fantastic scenery, a poetic prologue, and the romanticism inherent in Hollywood's great unwashed liberal set, however, and racism abounds.

The main character is a white guy (of course!) named Michael Dante—Dan't or can't. (Whatever happened to Ray Danton?) He has a 5:00 o'clock shadow, poor make-up, and a wig straight from Frederick's of Hollywood. He apparently has had training in speech from other experienced "actors," since he speaks English with



Countdown at Kusini

SPARKLE

By Sally Wright

Black films this year are looking good: better scripting, directing, photography, and acting. "Sparkle," another original black-oriented film, gives us a shot of this positiveness. Not a heavy flick, the movie nonetheless combines enough funky music, street level realism, and romantic nostalgia to hit right in the center of the thirsty black entertainment market, with added appeal to black youth. The producers should have a winner.

"Sparkle"'s eager young cast and Curtis Mayfield's soundtrack rise above a mediocre script and choppy story line that is quite easy to follow. Sparkle is the youngest member of a trio of sisters who almost sing their way to fame and fortune, only to break up due to heroin and the brutalism of a local gangster. Sparkle, played convincingly by Irene Cara, reaches for the top of the recording business with the help of Sticks (Phillip Thomas), her boyfriend and manager.

Irene Cara and Phillip Thomas play characters who have innocence, honesty, and determination; Ms. Cara could emerge a major star from the film, possibly a black "teenage idol." In the same mold, Phillip Thomas, with boyish good looks and plenty of acting potential, is a hit.

The actress to notice is Detroit's Lonette McKee, who has the most dramatic role in the film as the drug-addicted sister. Ms. McKee's role, although a supporting one, did give us an exciting glimpse of her singing and acting talents. She looks good—given the freedom to develop and grow as an actress, she could be a powerful force.

This is a good film for the family—certainly anyone who has lived in the ghetto will identify with the characters, their struggles, their downfalls, and their success.

NOTE: We had the opportunity to see "Sparkle" at its Gala Premier at the Northwest Theater, which was also a benefit for the Police Athletic League. There couldn't be a more worthy cause than P.A.L., and (contrary to what you might read in the city's dailies) P.A.L.'s Director, Dick "Night Train" Lane, deserves all the praise we can give for "bringing out the folks" in such a grand manner. Let's hope he gets the support he deserves.

THE RIVER NIGER COUNTDOWN AT KUSINI

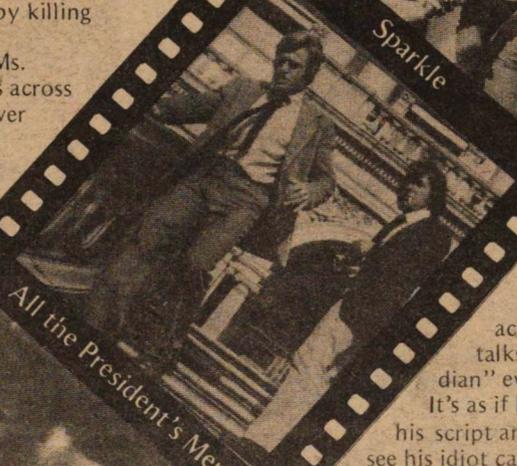
By Frank Bach

Until a couple of years ago, the possibilities of black-oriented films were quite

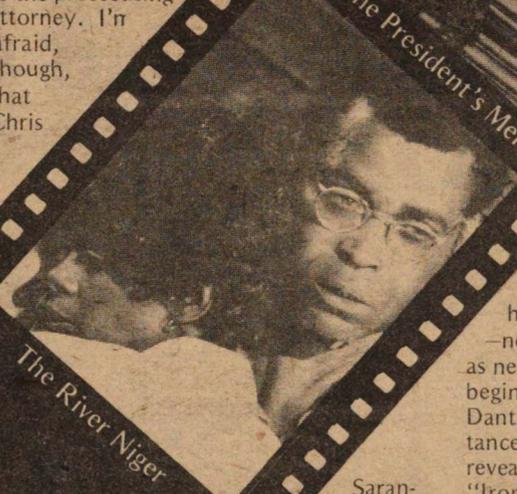
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Sparkle



All the President's Men



The River Niger



Lipstick



Winterhawk

WINTERHAWK

By Thurman Bear

Once more Indian people are set upon by Hollywood, only this time instead of John Wayne it's Charles Pierce (who wrote, produced, and directed this mess) and actor Michael Dante who wield the stereotypical tomahawk in reverse. On the sur-

The plot: Indians get sick, ask for help, Indians get ambushed and ripped off, Indians kidnap woman and boy, Father chases Indians, Boy gets hurt, Father takes Boy home, Woman and Indian ride off. There is a hint of happily ever after, but we have to make our own assumptions as the movie simply ends with them turning in the direction of the sunset.

There are some Indian actors and one actress, Sacheen Littlefeather, does a rape scene and shows off her legs, unfortunate for you Penthouse fans who have seen more of her before. The Indian actors, to their credit, use no saddles, but they allow themselves to be run about nearly naked to fulfill the image of shrieking naked savages so necessary for a Hollywood western.

Technically the movie is poor, editing is sloppy, the actors are wooden and the WINTER-HAWK theme is borrowed from BATMAN. If you can catch the \$1.00 cheapo matinee go for the laugh, but if you want to spend \$3.00 or \$3.50 go see "Cuckoo's Nest"—the Indian there is much more real and believable.

a John Wayne accent and talks "Indian" even worse. It's as if he lost his script and can't see his idiot cards.

There are some dramatic slow motion shots of Dante racing his horse across the screen, hair and fringe flowing freely and his blanket flapping in the breeze, exposing his saddle complete with metal stirrups—not bad for someone who is billed as never trading with the white man in the beginning of the movie. Other shots of Dante have him looking off into the distance with the proper head tilt and angle, revealing his training in the Jay Silverheels/"Iron Eyes" Cody School of Stoic—a real thousand mile stare.

Might we take this moment to suggest to the producers that they research a "typical" case of rape and revenge, preferably the Inez Garcia case, to understand a woman's humiliation and outrage at being singled out as a rape victim. They may discover that such women are not Annie Oakleys, as the film leads us to believe.

featuring Nixon Communications Director, Ken Clawson calls Post Editor Ben Bradlee (well portrayed by Jason Robards) to beg him not to reveal that Clawson was at

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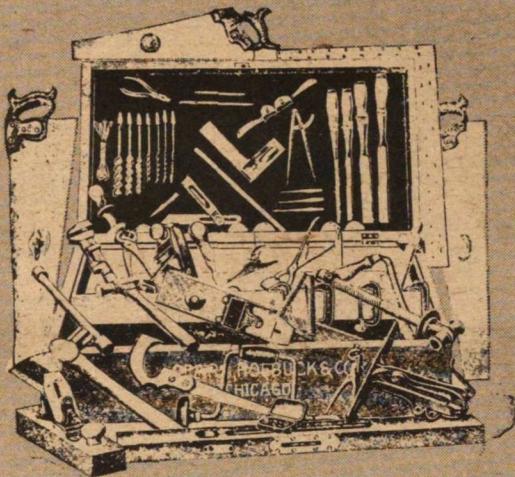
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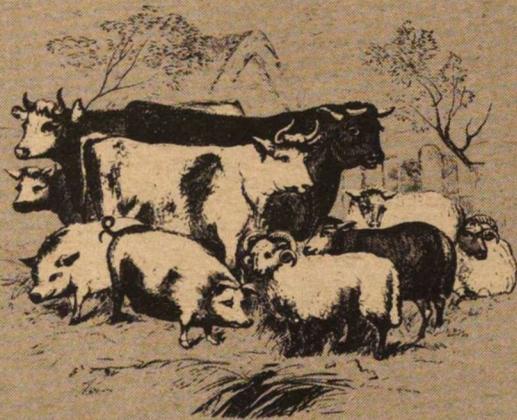


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FREE ROAD MAPS

PALM SUNDAY

The Spiritual

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(on "Mary Was the Queen of Galilee") and Ernestine Nimmons (on the brooding "I Wants to Die Easy").

To the serene spirituality so well conveyed by the Chorale, Odetta added the deep, visceral feeling and the secular-based commitment derived from her command of the entire range of black folk music and her unwavering involvement in the causes of civil rights and black liberation here on earth.

Odetta's spectacular voice is one of the most remarkable instruments to be heard in any field of music today, and the audience was eager for her to pull out the stops and exhibit the full range of her musical and emotional power. Perhaps the Music Hall environment was a little stuffy for her tastes; perhaps she was just tired. But only at a few points during her recital did Odetta really open up that golden throat and give forth those powerful shouts and soaring vocal flights that have sent chills up and down the spines of millions. In her flowing purple sequined robes, she seemed abstracted from the more conservatively turned-out, more sedate audience.

Nevertheless, Odetta at two-thirds power on any given day can put to shame most other singers at full power, and the range of her material, coupled with the intensity of her performance, seemed to condense into an hour the black American experience, from the slave ships to the urban ghettos. Highlights included "Were You There?" "No More Auction Block," a medley of "In That Land" and "I'm On My Way," "Joshua Fit the Battle of Jericho" (dedicated to Paul Robeson), "Deep River" (dedicated to Marian Anderson), "Ain't No Grave Can Hold My Body Down" (a blues based on a sermon), "Children, Go Where I Send Thee" (a song of the underground railroad), and "Anyway You Can Make It" (a contemporary gospel composition written by Odetta for 1972 voter registration drives), as well as a couple of delightful children's songs.

Congratulations are due to Project Director Woody Miller, Project Consultant Percy L. Moore, and the entire staff of the non-profit Music Hall Center for the Performing Arts for bringing us these fine gospel artists in a format and environment consistent with the dignity of the music and its central place in the black experience.

Grover Washington, Jr.

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traditions to a wide audience, utilizing the hip dance rhythms of the moment and smooth, tight production, both recorded and live. On record, Grover's warm tone and idiomatic phrasing are his most identifiable characteristics, along with the tight production and funky grooves. (Admittedly, some of his recorded improvisations have been less than memorable.) In live performance the ensemble is similarly tight, the grooves well-projected—but the whole story is about Grover, as a master of his horns (alto, tenor, and soprano saxophones) and as a dramatic musical personality. And the dominant impression, beyond what his recordings might suggest, is the breadth and depth of his expression, and the passion and sensitivity with which he plays.

Case in point: Sunday, April 11, at **Masonic Temple**. After opening with the trademark, "Mr. Magic" (a little faster than we've heard, and full of tenor heat), Grover switched to soprano for the most sensitively poetic version I've ever heard of the late Oliver Nelson's minor-key blues classic, "Stolen Moments." His dynamic flow made every phrase a heart-lifting experience, as he and the band would drop to a whisper and nuzzle at our ears, etc., and then rise to intense, (barely) contained energy. This sort of toying with our affections went on all night, and I

must say I like being so well used by some music.

The modestly funky title tune of Grover's current album, "Feels So Good," segued into the Four Tops hit "People Make the World Go Round," and again the dynamic contrasts and ensemble sensitivity, along with Grover's passionate ingenuity, had the whole house going around in raptures. George Duke's "Malibu," a medium up-tempo slick rocker, was a vehicle for drummer Darryl Washington and the congas and other hip Afro-polyrhythmic percussion of the impressive Dr. Gibbs.

James Simmons' reserved piano opened next as the ensemble snuck into Grover's haunting presentation of his ballad, "Moonstreams." Simmons demonstrated his familiarity with McCoy Tyner's harmonic language on the acoustic piano, moving suavely to electric for Grover's closing statement.

Bassist Tyrone Brown, who had held us breathless through his beautiful "Stolen Moments" solo (he sometimes plays his Rickenbacker electric bass to sound remarkably like a huge acoustic bass violin), now got down and nasty with the (by now) familiar bass line to "Knucklehead" (featured along with Moonstreams" on the new LP). Again Grover brought his blistering "Texas Tenor" sound to the forefront. Grover is not from Texas, nor is Stanley Turrentine, but their playing, like that of David "Fathead" Newman, James Clay, Wilton Felder and other genuine Texans, is characterized by a richly funky phrasing concept and a full-bodied, hard-edged tone.

Grover's playing was all that and more as he did it to death on "Knucklehead", the real climax of the concert. It was followed by an intricately-filigreed exposition of Marvin Gaye's "What's Goin' On" on the alto, and the concert concluded with the popular "Black Frost." The rhythm section sounded a bit hurried on these last two, and "What's Goin' On" lacked its customary lope, which perhaps had something to do with these being the last two tunes of what was apparently a fairly extended tour. Let me explain that statement:

The tight light and sound production enhanced Grover's show and contributed to making it a totally absorbing experience. (Special applause to the sound company, by the way—the high-energy passages were all clear, distinct, and undistorted, and the quiet spots came through without a nuance missing.) But the tightness, particularly in the light cueing, demands a pre-set routine. Playing the same eight songs, in the same order, with the same climaxes and transitions, night after night on a long tour can be something of a strain on the players' resources for keeping the music fresh and exciting. It can make spontaneity and conviction, the life blood of this music, more difficult to summon. It is to Grover's credit that his energy never lets up, and that his arrangements and ensemble dynamics maintain the suspense and soul-satisfying resolution that thrills his audiences.

Make no mistake about it, Grover Washington is a jazz artist, firmly rooted in the robust soulful tradition of Gene Ammons, with the fleet chops of Sonny Stitt and a healthy taint of the wizardry of Coltrane and the personal melodic phrasing of a Ben Webster or Sonny Rollins. He maintains the jazz drama and freshness even in the "travelling rock show" production format. But if one were to ask for more from his playing, it would be this: in the straight-ahead blowing with the rhythm section grooving, that kind of note-to-note, phrase-to-phrase suspense (Where on earth is he going? How is he going to resolve this craziness?), the sound of surprise which can be so electrifying, and which is the hallmark of the Giant who was at that very moment playing across town—Sonny Rollins.

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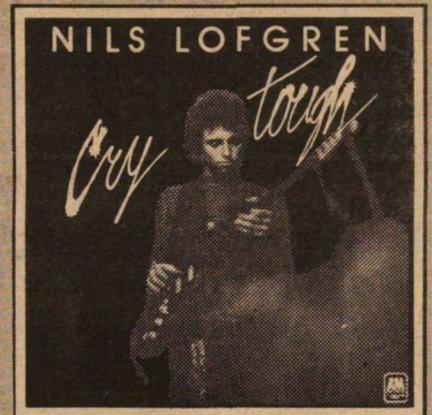
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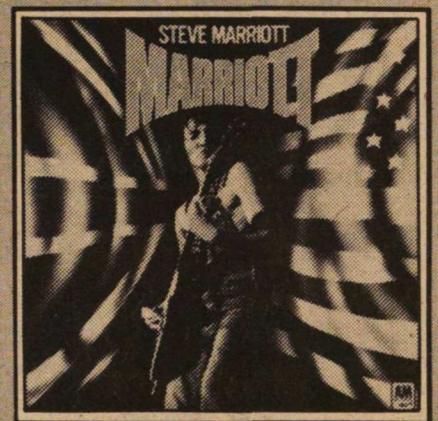


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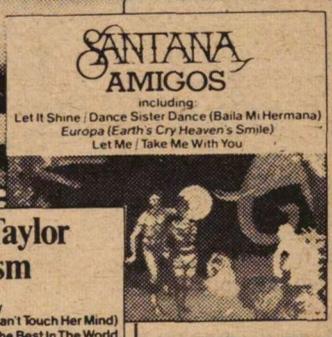
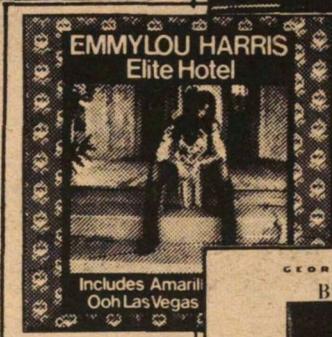
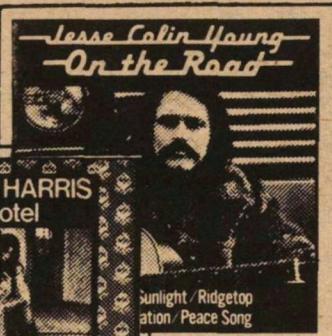
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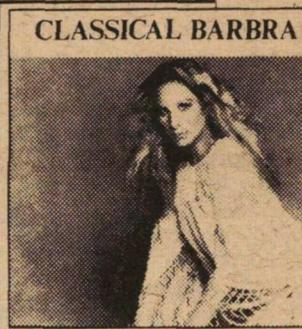
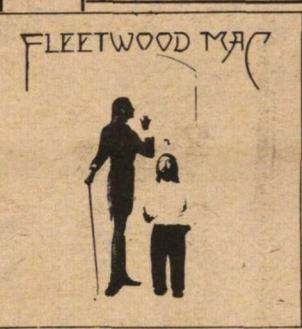
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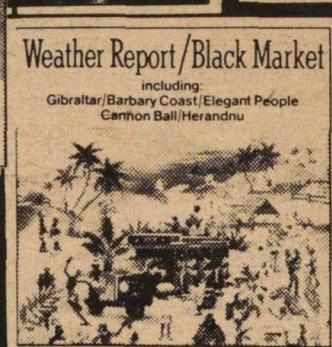
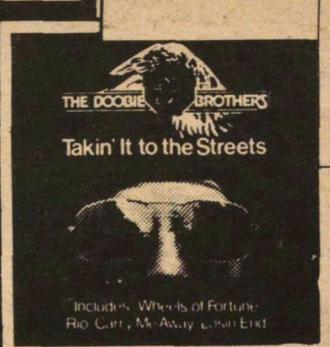
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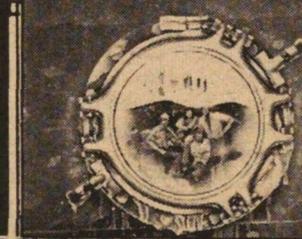
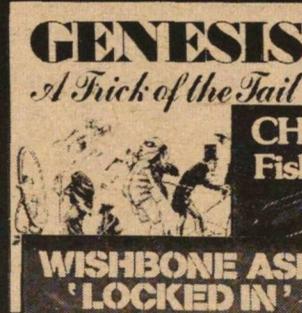
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SEASON OF THE FLICKS

ALL THE PRESIDENT'S MEN

continued from page 13

a lover's home because "I have a wife and a family and a dog and a cat . . ."

Robert Redford, the film's producer, obviously intended "Men" to intersect with the '76 Presidential campaign, especially through the use of historical news footage. We see Gerald Ford officiating at Nixon's nomination, McGovern backing Eagleton "1000%" as Woodstein uncovers the covert disruption of the Democratic primaries. History is sorely lacking from the mass media; this film is a welcome relief. (Ford is now "upset" over the inclusion of his segment. Guess it didn't really happen, right Jerry?).

The film narrows in on the uncovering of corruption in the Nixon White House, yet it fails to examine the political origins of the dishonesty and its replication of standard business and government practice in America. Nixon, after all, just got caught. The film's glorification of the newspaper industry also goes beyond what would be perceived from its pallid daily offerings.

Still, you have to hand it to Redford and the rest. The movie could have been about as intriguing as last night's sit/com on tv. The proceeds from each opening night didn't have to go to public-interest and anti-nuclear power groups. In the cash-oriented world of mass communications, such sincerity is a welcome development.

THE RIVER NIGER COUNTDOWN AT KUSINI

continued from page 13

limited. The film industry was tightly and exclusively controlled by white people, and black movies were generally shallow, non-artistic glimpses at black life and culture. Backed by white producers and conceived by white writers for the black movie market, they were the classic "blaxploitation" flicks. Their highest purpose: maximum profits for the cheapest investment in the shortest period of time.

In 1973 the whopping success of "Super Fly" and "Shaft" established black film as a serious prospect for the powers in the movie business, and the number and variety of black movies has increased ever since. The result has been a literal blossoming of artistry in black film. Naturally, there were many talented blacks who had waited for years to get in on serious film-making—now they're doing it.

In their best moments, two films currently playing at local theaters—"The River Niger" and "Countdown at Kusini"—bring a high degree of artistic excellence and political relevance to the motion picture screen. At the same time they represent new levels of black control of the entire process of commercial film production.

"The River Niger" is based on the highly-acclaimed play written by Joseph Walker and presented on Broadway by The Negro Theater Ensemble. It tells the story of a contemporary urban black family trying to survive and deal with several crises at the same time: The only son returns home after flunking out of Air Force officer training, his boyhood chums have become a well-meaning but dangerous "revolutionary" gang, and mother has a relapse of her thought-to-be-cured cancer.

Walker himself re-wrote "Niger" for the screen, preserving the power of his Tony and Obie award-winning work, and a very competent cast takes it from there. James Earl Jones is magnificent as father Johnny Williams, the house painter/poet whose masterpiece black-unity poem gives

the drama its name. Son Jeff Williams is portrayed by a seething Glynn Turman, who has worked on TV's "Peyton Place," Ron Milner's smash "What The Wine Sellers Buy," and the popular "Cooley High," and now seems destined for super-stardom. Lou Gosset is memorable as Jamaican Dudley Stanton, the family friend and physician; and Cicely Tyson shows considerable talent as Mattie Williams, the mother and family tower-of-strength. Also deserving mention is War's tasteful, well-chosen soundtrack music.



Scene from "The River Niger"

The "Niger" tour de force was put together by a rather unique combination of film promoters which included Sidney Beckerman (producer of such films as "Earthquake" and "Cabaret"), with black businessman Ike Jones as his partner. Jones lined up the film's impressive cast and then proceeded to form a joint venture of black-owned businesses in San Francisco, Newark, New York, Detroit, and Hartford to raise one million dollars in production costs. The movie's success has already led to further plans for Ike Jones' production group, and if they can continue in this modern, high-quality vein it could be one of the more refreshing developments in the movie biz in some time.

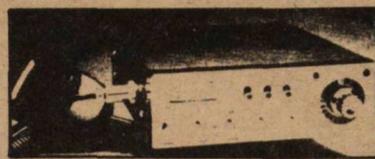
Another highly recommended work, "Countdown at Kusini," offers its own unique approach to the popular film. Co-written and directed by Ossie Davis, "Kusini" was conceived and principally financed by the international black sorority Delta Sigma Delta (under the direction of Lillian Benbow, a Detroit who is also Housing Program Director for the State of Michigan) as a conscious alternative to the slick, sensational exploitation ventures.

In this movie backed by black women the central role goes to Ruby Dee, who ably plays Leah, the self-assured African revolutionary who thwarts a mercenary's attempt to kidnap her nationalist hero, Motapo. The source of evil is an anonymous multi-billion-dollar, multi-national corporation that hires Ben Amed, a ruthless, wasted war-monger, to derail the thriving anti-colonial movement in Motapo's homeland. Leah draws an American musician friend (played by Greg Morris, ex of TV's "Mission Impossible") into the battle, and together with a tiny band of funky rebels they race to Kusini, where Amed's gang is set to pounce on Motapo as he disembarks from a train.

All ends well for the good guys in this basic adventure story, but "Kusini" nonetheless rejects many of the accepted notions of film "excitement." There is death here, but there is no slow-motion glamour in it—some of "Kusini" 's villains die rather comically, in fact.

The first movie to be made by black Americans and Africans working together on African soil, "Kusini" gives us a rare glimpse of the modern reality of Africa, from the swinging cities to the towns and steaming jungles. All filming was done in and around Lagos, Nigeria, which is nothing like the places that Tarzan used to hang around in.

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Weather Report & Lookout Farm

at Hill Auditorium, April 7
Weather Report blew into Ann Arbor April 7th riding the crest of some unseasonably stormy weather to unveil the latest edition of the popular fusion unit. This time out-band leaders Wayne Shorter (saxophones) and Joe Zawinul (keyboards) directed a rhythm section made up of Alejandro Acuarandras (drums), Jaco Pastorius (electric bass), and an unidentified percussionist through a set of material from the band's last two Columbia LPs, *Tale Spinnin'* and the current *Black Market*.

Weather Report plays an ethnic-electric brand of music, fusing a variety of musical sources into an attractive, easy-to-listen-to jazz-rock format. Zawinul is of eastern European origin; Shorter, of Newark, New Jersey, leans toward South American sounds; and the other three members also display some distinctly exotic origins. Together they produce an interesting collage of cultures with deep jazz roots. The new members all held their own despite the unfamiliarity of the material: Pastorius, the bassist, intertwined his fancy finger-board work with some elegant Fender harmonies, and the two percussionists laid down a solid rhythmic texture which could bounce as well as roar.

Shorter, a veteran of the Art Blakey and Miles Davis bands of the early sixties, blew a lot harder than the last few times I've seen him, and it was a pleasure to see him take a larger role in defining the band's directions onstage. Zawinul rides like the happy captain of the ship under his sailor's cap, moving from keyboard to keyboard twisting the knobs and creating a magnificent atmosphere for his cohorts to roam around in. At times the band fell into a monotonous, mechanical groove, with only Shorter's sparkling tenor and soprano to offer

relief, but on the whole the weather was just fine.

Dave Liebman and Lookout Farm (Richie Bierach, keyboards; Frank Tusa, bass; Jeff Williams, drums) opened the evening with a fast-paced set of impressive improvisations, focusing in on the leader's steaming tenor and soprano saxophone work. Liebman, a young veteran of the Miles Davis and Elvin Jones bands, ranges from free jazz to funk-based material, providing plenty of room for the musicians and their audience to get comfortably excited in. At times Lookout Farm would also fall into a lax groove, but never long enough to cloud the highs of Liebman's wailing horns or the somber lows of a delicate piano/soprano duet. The players were inspired and it was an impressive set—a fine booking for this new band, who record for A&M's Horizon Jazz label.

One regret: it sure would be nice to hear Wayne Shorter perform the music from his *Native Dancer* album, and to see at last the mysterious Milton Nascimento—but unhappily this wasn't the night for it. Nevertheless, UM's Eclipse Jazz people are to be highly commended for another excellent evening of modern music—a very special treat indeed.

—Joel Siegel

B.B. King

at King's Row, April 1-6

An adventurous booking gamble—B.B. King and his band in a nightclub setting for six nights at ten dollars a head—paid off beautifully for the Afro-Americans, the Former Natives of Mississippi and the King's Row Showcase Lounge on West Chicago April 1-6, as a few thousand of the faithful flocked to the plush 700-seat club to see and hear the undisputed "Boss of the Blues" and his impeccable eight-piece rhythm & blues orchestra. Turn-away crowds on the weekend kept your reporter off the set until the Monday night show, but the reward was well worth the wait, and a follow-up visit closing night (April 6) more than doubled the fun.

B.B. King has been awarded every accolade in the book, but there are still not enough words to describe the utter mastery evidenced by this veteran performer. His guitar work, monstrous in and of itself, looms even larger by virtue of its all-pervasive influence on modern-day popular music. And his vocal approach, which is rarely mentioned in accounts of B.B.'s genius, stands alone among current practitioners of the form in its soulfulness, range of

inflection, thrilling control, economy and precise utility. Every shout, moan, grimace and falsetto cry fits perfectly into the unfolding fabric of the King repertoire, complemented flawlessly by B.B.'s totally articulate guitar and set off by the smooth, rich arrangements punched out or purred by the band behind him.

At 50 B.B. King is in complete control of his stage persona, a compelling figure to watch and to listen to as he moves the tempo and the mood carefully up and down, bridging his vocals with long, spectacular guitar improvisations on the blues changes and witty, urbane, yet always down-home raps between songs. In concert his power is unmistakable, but in the intimate atmosphere of a nightclub his performance grows almost unbearably intense, making the experience many times more satisfying than the concert situation can provide.

At King's Row B.B. was ever the gracious host, welcoming the many local celebrities (including Rev. C.L. Franklin, Purvis Jackson of the Spinners, David Ruffin, Spanky Wilson and the lovely Rosetta Hines), thanking the management and employees of the club from the stage.



and showcasing the remarkable talents of his sidemen—particularly tenor saxophonist Bobby Ford, second guitarist Milton Hopkins (a spryly jazz master in the Charlie Christian tradition) organist James Toney, and trumpeter/musical director Eddie Rowe.

At one point well into his set—following three juicy instrumentals by the band, a rousing reading of the Ray Charles arrangement on "Let the Good Times Roll," a stunning "Sweet Sixteen," and a throw-away pop number, "Ain't Nobody Home"—B.B. laid out the classic blues ethic by means of a medley of "Don't Answer the Door" and "Five Long Years," reminding his audience that "every song that I sing, ladies, you know you can turn it around and sing it yourselves." While the male expects marital fidelity, he is willing to pay for it with his paycheck from the steelmill. After working "five long years for that woman, she had the nerve to put me out!"—prompting B.B. to suggest a switch in the traditional male-female economic routine: "The next woman that I marry, she have to work and bring in the dough!"

"I Like to Live the Love I Sing About," "Philadelphia," "The Thrill Is Gone," and other B.B. King favorites filled out the night, capping a brilliant performance and leaving the deeply-grooved audience as thrilled as it wanted to be. What more can we ask for?

—John Sinclair

Cecil Taylor

UNIT

at Power Center, Ann Arbor, April 15

Eclipse Jazz closed out its first season on the UM campus in high style April 15th with a spectacular concert performance by the Cecil Taylor Unit, marking the brilliant pianist's first appearance in the area since the 1974 Blues & Jazz Festival (in Windsor) and his 1970 visit to the Ibo Cultural Center in Detroit. Outside of these two historic occasions local lovers of Cecil's all-out approach to the art of improvisational music have had to suffer unremitting silence, with only their old C.T. albums—Unit Structures and Conquistador (Blue Note), Into the Hot (Impulse), Hard Driving Jazz and Love for Sale (Unit Artists), Spring of Two Blue's (Unit Core), Live at the Cafe Montmartre (Fantasy), Looking Ahead (Contemporary), The World of (Candid), the Jazz Composers Orchestra, and a few others—to offer relief from the less than thrilling work of most of his contemporaries.

To add to the excitement, Cecil brought a three-horn Unit with him this time out, giving us the chance to hear his compositions ("unit structures") scored for alto and tenor saxophones, trumpet, piano and drums. (Cecil's approach to the piano is so complete that a bassist is a luxury in his music.) Taylor's former students,

David S. Ware on tenor (sounding very beautifully like a young Archie Shepp, with a fat, juicy tone and a penetrating thrust in solo), and Raphe Hakim on trumpet, added their hot attack to Jimmy Lyons' alto, a mainstay of Taylor's groups since 1961. Drummer Mark Edwards, another of Cecil's students, laid down a thrilling mosaic of rhythm and percussive melody throughout the two long, difficult sets, filling the huge musical space created by Sunny Murray and (for many years) Andrew Cy-

rille around the drum chair in Cecil's Units. The music was taken from Cecil's score for Adrienne Kennedy's *Rat's Mass*, staged in Manhattan recently in an adaptation by Taylor himself. The first set offered a series of incredibly intense solos by Lyons, Malik, and Ware over Taylor's churning, whipping, dazzlingly brilliant piano attack, testing each player's intelligence and stamina to the limit and taking the breathless audience through what was probably the most grueling musical experience any of them had ever enjoyed.

Taylor's aesthetic is centered on total expression, the fullest possible articulation of human information which is both physical and spiritual in origin. The shape of the music is a direct extension of its emotional and intel-

PERFORMANCE



Cecil Taylor

lectual content; it is always determined by the heat or calm of the moment of (group) creation, by the course or rush of feeling and thought which rises in the players while they are immersed in the energy of the time and place of the music. In other words, this is jazz of the highest possible order, a group improvisation which extends into as many directions as the musicians themselves are pointing that night—and when the players are as strong as Cecil's (the strongest!), they can take you to a lot of places you've never been, or even thought existed.

Taylor himself is a creative artist of the highest order, an uncompromising avant-garde musician who has been refining and extending his incredible conception since it emerged in its mature form fifteen years ago ("Bulls," "Mixed," "Pots" all on *Into the Hot*, Impulse AS-10). His determination to perform and record under his own stringent terms has kept him from enjoying a rewarding public career, or even a stable recording situation. He releases a new record every few years now, content to practice his art to perfection rather than accommodate the commercial exigencies of the music industry. Arista Records has recently reissued two classic Taylor albums, recorded live at the Cafe Montmartre in Copenhagen in 1962, and a solo piano album from 1974, but at this writing the master has no plans to release his current music on record at all.

After a very necessary intermission the Cecil Taylor Unit returned to the Power Center stage for the second half of the concert, which led off with a reflective piece developed through a series of piano/horn/drums duets and trios, to exceptional effect. They took it out with a long, relentlessly intense ensemble improvisation, driven mercilessly by Taylor's piano, and finally left the audience to pick itself up off the floor and stagger home. More power to Eclipse Jazz for this inspirational event, and let's not wait too long to bring Cecil back to town!

—John Sinclair

Sonny Fortune

at Baker's Keyboard Lounge

Rising alto saxophone star Sonny Fortune swept into town early this month for a short-but-sweet six-day stay at Baker's Keyboard Lounge, where owner Clarence Baker is trying his luck with such novice touring groups as Fortune's excellent little quintet and the Muruga-Brubeck-Robinson trio (they split a week with the fine Mixed Bag band when guitarist Gabor Szabo cancelled out of the week after Sonny's). Local favorite Marcus Belgrave filled in for missing trumpeter Cecil Bridgewater in the Fortune unit, adding a taste of welcome Motown spice, and the ever-curious Detroit crowd was treated to some hard-cooking main-stream jazz all week long.

Fortune is no youngster—after developing his craft for many years, including stints with Miles Davis (he's featured on the current live release, *Argantha*) and McCoy Tyner, he's just now going out on his own as a leader, and his maturity is one of his strongest assets. His material, however, is less than powerful, so it generally takes him a few minutes to work into

peccable animator, defies description. Frank and Caroline Mouris created two masterful and frenzied pixillations: "Screen-test," in which the jewelry and gloves of a transvestite are magically stripped and fly off screen, and "Concey," a fast-paced tour of Coney Island.

Films like these, with spirit and energy and an acute sense of style, you won't see after the coming attractions and before the feature presentation at your local theatre.

A flair for humor also characterizes the yearly block of non-animated films. Among the best-loved and most-enjoyed was "33 Yo-Yo Tricks" by P. White. It's just as the title says, brought off with perfection. Kevin Dole's "No Go Showboat" is the old obscure Beach Boys tune of the same title with synchronized visuals. The cast includes the cheerleading squad of suburban Chicago's New Treer High School and the overall effect is one of pure joy.

"Yin Hsien," Michael Whitney's lyric T'ai Chi film, is a perfect example of the harmonious marriage of eastern and western styles; it also provides an exemplary portrait of a filmmaker in touch with his subject matter. And Hilary Harris' time lapses of New York City, in her film "Organism," are nothing short of spectacular.

—Lisa Gottlieb



FILM

Ann Arbor Film Festival

The Ann Arbor Film Festival is a five night marathon, consisting of a manner of filmic expression and style. A sixth evening is taken up with a selection of the best of the fest, as chosen by a group of judges with sometimes dubious qualifications. But that's neither here nor there. The festival is great. For fourteen years it has provided an outlet for the work of creative filmmakers who would otherwise have no outlet.

Started by George Mannopelli, who has been its director and chief guru since the very beginning, the A.A.F.F. has also been a vital force in bringing together these independent artists with the few distributors and theatre owners who exhibit the so-called "underground film." The festival tour brings nine hours of highlights to colleges and museums across the country; this year it will be going to the Cannes Film Festival as well. This is a very fine thing indeed.

Film is an audience medium. The consummate film artist should have a strong relationship with his or her audience. Unfortunately, there are literally loads of good films that never reach substantial audiences. I can recommend the festival films that impressed me most, but few people in this area will have the opportunity to see them. The booking policies of most exhibitors don't allow for such unbridled madness. Few of these films have "commercial potential." But perhaps, in describing a sampling, I can wet your appetite for a future festival.

(If there is one. It seems that after fourteen years, Mannopelli's feet are dragging and there is some question as to whether anyone is capable of filling his shoes and organizing "his" festival. A worrisome question. The films and the audience are both there. They represent the identity of the Film Festival, not George Mannopelli. I don't mean to criticize him unfairly. He has maintained an oasis in the desert for fourteen years. So tell me, why should it dry up?) Every year there are at least three or four excellent documentaries, and this year is no ex-

ception. "Lovejoy's Nuclear War" is Dan Keller and Charles Light's portrait of a modern day hero. Sam Lovejoy is an organic farmer and a prime mover in the anti-nuclear power plant movement in New England. He knocked down a weather tower at the future site of twin power plants that threaten to pollute the valley in which he lives. Through his action, he hoped to set back production on the plants and bring attention to the dangerous use of nuclear power. The film contains interviews with Sam, assorted experts on the dangers of nuclear power, and the townspeople, for whom the plants will provide power as well as employment.

"Hurry Tomorrow" by Richard Cohen is an engrossing study of what passes for life in a California Mental Hospital. One of the favorites this year, "Hurry Tomorrow" was awarded the second highest cash prize.

"Bear Creek" by Howard Bass is a beautiful nature documentary, capturing the sight and especially the sound of the wilderness, that, for my taste, could be about fifteen minutes shorter.

Animation is another area in which the film festival really delivers. Sally Cruikshank, who delighted the audience three years ago with "Fun on Mars," is back with "Quasi at the Quackadero," a romp through an amusement park for ducks. "Head," a manic piece by George Griffin, an im-



Gil Evans

Gil Evans: *There Comes A Time* (RCA)

With the flood of mindless formula jazz-funk LP's pouring unabated from the accounting offices of the major record corporations, a new album by the genius arranger/keyboardist Gil Evans is more than just a bit of dry land in a storm—it's more like a flash of paradise itself. Fusion to Gil is a matter of integrating rock elements into an intelligent, vibrant compositional and improvisational context, using electronics and repetition without throwing away the scope and surprise of the jazz idiom. His *Sven-gali* album for Atlantic Records a couple years ago still stands as a modern classic of the genre, and his first LP for RCA, a series of treatments of Jimi Hendrix compositions for jazz orchestra, took his approach one step beyond into uncharted territory, building on Jimi's work to create some incredibly magnificent moments of modern music.

Now RCA has awarded our patience with Gil's latest masterpiece, a relentlessly exciting album titled *There Comes A Time* (after the Tony Williams composition of the same name which receives a 16-minute treatment here). Spotlighting soloists Dave Sanborn (alto), George Adams and Billy Harper (tenors), Ryo Kawasaki (guitar—heard here recently with Elvin Jones), Hannibal Marvin Peterson (trumpet), and Evans' electric piano, Gil's big band brings its four saxophones, three trumpets, three French horns, two tubas, four percussionists, electric bass, organ, piano and synthesizer to bear on Hendrix's "Little Wing" (vocal by Hannibal), Jelly Roll Morton's "King Porter Stomp," Bobby Troup's "The Meaning of the Blues," Hannibal's flaming "Children of the Fire," the long Tony Williams work, and two delightful Gil Evans compositions, "Makes Her Move" and "Anita's Dance" (named for his wife, who co-produced the session with Gil).

There is so much moving, imaginative music packed into the grooves of this record that you'll be blown away, amazed, educated, enlightened, ecstatic, all at once, and for a long time to come. Of course RCA has already decided that the record has "no

commercial potential"—it took me two months to get them to send me a copy for review—so you won't be hearing anything else about it in the press or on the radio, but if you read this humble note, please don't hesitate to take Gil Evans and his orchestra into your own home. They'll be welcome guests, I assure you.

—John Sinclair

Zoot Sims

Although a participant on several albums for Norman Granz's label, this is Zoot Sims' first Pablo date as a leader. For the occasion, Granz has teamed him up with two jazz greats enjoying a popular resurgence: guitarist Joe Pass and pianist Oscar Peterson. The album contains ten songs by George and Ira Gershwin, composers of such jazz standards as "I've Got Rhythm" and "Summertime." On paper, it looks like it should be a perfect album—and it almost works.

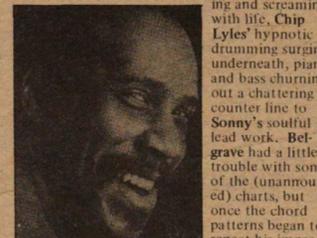
The album's up-beat opener, "The Man I Love," is a good illustration of the old adage (slightly rephrased): "Too many virtuosos spoil the music," which could be applied to this entire venture. Zoot states the melody, while bassist George Mraz and drummer Grady Tate do a fine job setting the pace. Both Pass and Peterson take good solos but become over-involved, too-busy accompanists, intruding on Sims' playing.

Several of the songs suffer this problem, but the treats on this record outnumber the distractions. There is a beautiful Sims/Pass duet on "How Long Has This Been Going On?" which would make a great prelude to a duet album from them here long. Oscar takes some of his traditional Tatumesque solos on "Summertime," "I've Got Rhythm," and "Someone to Watch Over Me." "S Wonderful" opens slowly and darkly but flows into a lively number with Pass and Peterson soloing and the two weave in and out of the background without clutter on "Embraceable You." Mraz and Tate are superb throughout, with Mraz getting in a bowed solo during the up-tempo version of "Summertime."

And, of course, there is the always inventive Zoot. Listen to his command of tone: from gritty gutbucket on "Man I Love" to a Lester Youngish high, smooth timbre on "Isn't It A Pity?." His gliding tenor sax is the strength of this record. I would say that two of his recent efforts as a leader, Zoot at Ease on Famous Door and Party on Choice are better LPs, but this is certainly a welcome addition to his catalogue. It's a Zoot that suits.

—Michael Lang

something interesting during his choruses. But when he starts to stretch out the music grows fierce and insistent, Fortune's saxophone singing and screaming with life, Chip Lyles' hypnotic drumming surging underneath, piano and bass churning out a chattering counter line to Sonny's soulful lead work. Belgrave had a little trouble with some of the (unnamed) charts, but once the chord patterns began to repeat his improvisations took off like a shot of light,



Sonny Fortune

drawing smiles and nods from his temporary colleagues. Sonny Fortune and his band are a happy addition to the jazz circuit, offering some fresh, lively music with a few passages of pure, undiluted ecstasy. Now recording for A&M Records' Horizon Jazz series, and with a second release about to hit the racks, this fiery young saxophonist should be with us for some time to come. Thanks, Clarence!

—John Sinclair

Maria Muldaur & Martin Mull

at the Royal Oak Theatre, April 3

Keeping within the curious tradition of staying outside the Eight Mile Road dividing line, the white suburbs now have their very own 2000-seat concert palladium, the Royal Oak Theatre, brought to them by Lansing promoter Paul Stanley. In this large, plush movie theatre singer Maria Muldaur and jester Martin Mull entertained two close-to-sold-out audiences who felt comfortable and secure in not having to leave their suburban milieu for the "uncertainties" of the city.

It's hard to say whether the audience came to see Maria or Martin, although Marty seems to have cultivated fans who are noisier and much more vocal than most. Mull, surrounded by his ever-present collection of tacky furniture, is one of the best of the singer-comedians to hit this town, displaying a tremendous talent for off-the-wall wit, spontaneous humor, and the anti-heckle retort (says Marty to heckler: "I can't think of anything more fun than to pay \$6.50 for a concert and then holler all night.")

Backed by the piano of Ed Wise, Mull sang songs dealing with such pressing questions as health ("Put More Fruit in Your Diet"), Las Vegas ("I Haven't the Vegas Idea"), the Polish blues (try playing a guitar backwards), and the ever-popular Bicentennial ("I'm screwed by



Auntie Poverty and I'm screwed by Uncle Sam"). Other songs—and most of Marty's jokes—would be considered obscene or even in poor taste by many folks, but that's more a reflection of their rather dull and rigid sense of humor than anything else. Rather than repeat any of Mull's illustrious rambles, however, this reviewer suggests that you check him out yourself the next time he's in the area, and give your funnybone a good workout.

Maria Muldaur, one of the most versatile voices in popular music, followed Mull with a warm, well-received set of wide-ranging material from her current album, *Sweet Harmony*, on Warner Bros. Records. Backed by a capable band of professionals—John Burton, brass; Mike Finnegan, keyboard madman; Michael Moore, bass; Amos Garrett, guitar; the great Earl Palmer, drums; and Ellen Kearney, acoustic guitar and background vocals—Ms. Muldaur shared her exquisite taste with the audience via such vehicles as Hoagy Carmichael's "Old Rockin' Chair," Dolly Parton's "In My Tent—see Mountain Home," Willie Dixon's "That's the Way Love Is," Smokey Robinson's "Sweet Harmony," and a host of gospel-styled and fully jazz/funk numbers. She left her followers fully sated with her special brand of pop music, and that's all they wanted to hear.

Coming up at the Royal Oak Theatre: the infantile humorists Cheech & Chong, May 7; and the hot vocal duo Hall & Oates, May 11.

—Sheri Terebilo

Jerry Rubin

(M. Evans and Company)

Jerry Rubin has spent the last few years attempting to shed his radical-heavy/downtown/maudlin image of the sixties and move to a more rational and productive sense of himself. But he's having a lot of trouble being heard by his former comrades on the left as he attempts to relate his travels through that mixed bag of gurus, would-be Fuhrers, and genuine visionaries that make up what is sometimes called the "Personal Growth Movement." "The (New) Consciousness Movement," etc.

What really bothers the left is Rubin's frankness in discussing the failings of the "revolutionary" surge of the sixties, and his insistence on an imperative which puts personal change and growth on a co-equal level with political struggle. A rational society, Rubin argues, cannot be built by people who are out of touch with themselves and unable to run even their own lives rationally. In the sixties, he says, "We were postponing personal growth until after the Revolution," and the "Movement" became a refuge from oneself for millions. It takes a lot of courage to step back

and take a hard look at how one's personal defects are being translated into politics, and then to take respon-

sibility for changing one's life, as many people seem to want to cling to the all-too-pat ideologies that have been shielding them from reality for some time now.

Rubin represents an emerging trend toward fusing the humane and spiritual force of the "New Consciousness"—which now involves thousands of people on a sensational level and millions more in a quieter way—with the social, political, and economic thrust of socialism, creating an ever-growing pool of individuals who are living, as much as possible, the society they hope to create when they actually run things.

But this general impulse toward self-development finds expression in Rubin's case, in every "growth" stick available, from meditation to Gestalt therapy to rolling to men's consciousness-raising groups, with varying but generally favorable results for the busy young author.

Rubin, though a crude writer, takes it all in from a fairly skeptical viewpoint and reports in entertaining, thoughtful, and sometimes funny prose. The depth and sincerity of his search is apparent, and his call for a cooperative relationship between new consciousness and new politics is one of the more promising prospects of the seventies.

—Derek VanPelt

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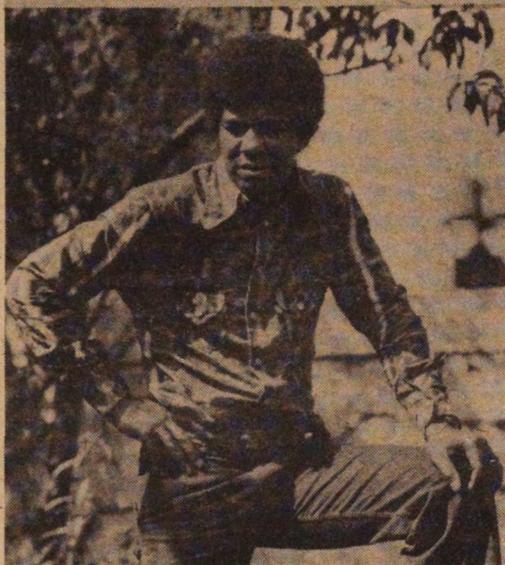
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CALENDAR

Detroit & Suburbs



La Verna Mason at Little David's

- Backyard Lounge**, Ford Rd. at Middlebelt, 522-5660: **Maxine**.
- Baker's Keyboard Lounge**, 20510 Livernois, 864-1200: Thru April 25, **Ron Carter Quartet**.
- Belanger House**, Main at 12 Mile Rd., Royal Oak, 548-8700: Thru May 2, **The Sounds of Detroit**. Monday nights—Disco.
- Bijou**, Southfield at 13 Mile Rd., 644-5522: Tues.-Sat., **Jim Jewhurst**.
- Bilanni's Pub**, E. Warren and Alter Rd., 885-2724: **Moment**, on Fri. and Sat.
- Bob and Rob's**, 28167 John R., Madison Heights, 541-9213: **Lenore Paxton** (jazz keyboards) sings alone on Mon. & Tues., with band and **Don Fagenson** on bass, Wed.-Sat., no cover.
- Bobbies English Pub**, 30100 Telegraph, Birmingham, 642-3700: Wed.-Sat., **Matt Michaels Trio** with **Ursula Walker**; Mon. and Tues., **Amy Jackson** sings.
- Bobbies Lounge**, 15414 Telegraph, Redford, 531-0189: **Nature**.
- Bonfire Bar-B-Que**, 20070 W. 8 Mile Rd., (just west of Evergreen), 355-0077: After hours till 4 am.
- Brendan's Irish Pub**, 34505 Grand River, Farmington, 477-5090: Fri. and Sat., **Jack Daniels**.
- Buffalo Road House**, inside Colonial Hotel on S. Gratiot in Mt. Clemens: Fri. & Sat., **Stonefront**, 9-11-1 am, \$2.00 cover.
- Cabaret**, 5830 Connor (1/2 blk. east of I-94), DR2-5020: Thru April, **Chapter Eight**.
- Clamdiggers**, 30555 Grand River, Farmington Hills, 478-3800: Mon.-Sat., **Bob Sealey and Bob Milne**.
- Cobb's Corner**, corner of Cass and Willis, 832-7223: Tues. and Sun., **High Roller**; Fri. and Sat., **Shadowfax**.
- Compared To What!**, Trinity Methodist Church, 13100 Woodward, Highland Park, 865-3440 and 893-0942: April 23 at 8:00 pm, **Satori**, a contemporary jazz band; on April 30, **The Mime Troupe** and **Dede Palazolla**.
- Delta Lady**, Woodward so. of 9 Mile Rd., Ferndale, 545-5483: On Mon. & Tues., **Satori**, \$1.00.
- Desoppers**, Harper and 12 Mile Rd., St. Clair Shores, 775-9192: **Pete Forrester**.
- Dirty Helens**, 1703 Cass at Bagley, 962-2300, **Jim Freeman**, rock and roll.
- Ethels Cocktail Lounge**, E. Mack, east of Grand Blvd., 922-9443 Please call for information.
- Francesco's**, 22302 Michigan Ave. (betw. Outer Dr. and Southfield), Dearborn, 561-1655: Thru end of April, **Birch & Co.**; thru May, **Lorio**.
- Ginos Falcon Showbar**, 19901 Van Dyke at Outer Dr., 893-0190: **Katzenjammer**.
- Golden Coach**, 30450 Van Dyke, Warren, 573-7850: Thru April 25, **Johney Desmond**, starting April 27, **Nelson Sardelli**.

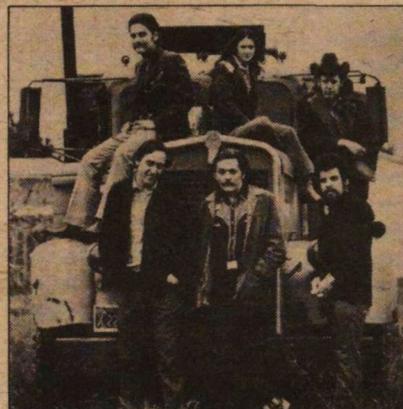
THE MUSIC SCENE

- Gnu Joint**, 5700 Cass at Palmer, 871-9623: **The Copeland Blues Band**.
- Henry's Cocktail Lounge**, 7645 Fenkell, 341-9444: Please call for information.
- Holiday Inn Lounge**, Woodward in Highland Park, 883-4550: **Dave Hamilton Trio**.
- Inn Between**, 3270 W. Huron, Waterford, 682-5690: starting May 12, **Travis**.
- Interlude Lounge**, 5491 E. 12 Mile, Warren, 751-4340: Thru April, **Lorio**; then **Galaxy**.
- J.C.'s Rock Saloon**, 1405 Gratiot, Bet. 6 & 7 Mile Rds., 526-3445: **Elfstone**; starting 4-28, **Catch**; starting 5-5, **Sneaky Pete**.
- King's Row Showcase Lounge**, 10845 W. Chicago at Meyers Rd., 834-0500: May 26-31, **Esther Phillips**.
- Library**, 37235 Groesbeck, Mt. Clemens, 465-6579: Thru April, **Riot**.
- Lowman's Westside Club**, 14355 Livernois at Ewald, 993-5346: Please call for information.
- Little David's Cocktail Lounge**, 8417 Livernois at Joy Rd., 933-0660: **Detroit Hi-Fi** with **La Verna Mason**.
- Mardi Gras**, Fullerton & Livernois, 931-3212: **Chapter Eight** and **Queeny Vee**.
- Old World Cafe**, Pine Lake Mall, Orchard Lake Rd. and Lone Pine Rd., West Bloomfield, 851-3252: April 22-24, **Mike Waddell**; April 26-28, **Barrett Tucker**; April 29-30, **Barrie Brothers**.
- Peppermill Lounge**, 8 Mile Rd., east of Groesbeck, 526-4502: Sun.-Tues., **Tom Powers**; Wed.-Sat., **Peter Demian**.
- Playboy Club**, 20231 James Couzens, south of 8 Mile Rd., 863-8855: **Togetherness**.
- Rapa House Concert Cafe**, 96 E. Fisher Fwy., 961-9846: After hours jazz and open jam sessions, Sat. 2-6 am.
- Raven Gallery**, 29101 Greenfield, Southfield, 557-2622: Thru May 2, **"Buffo"**.
- Roman Gate**, Woodward at 14 Mile Rd., Royal Oak, 549-4141: Fri. & Sat., **Barbara Bradius**.
- Roostertail**, 100 Marquette, at the river, 823-2000: **Marv Welsh and the American Scene**.
- Swinging City Lounge**, 12039 Jos. Campau, 365-6155: Thru April 25, **Springwell**.
- Ted's Gatsby Room**, Woodward at Square Lake Rd., Bloomfield Hills, 338-0327: Thru May 1, **The Showcrafter**; then **Celebration Road Show** 4-29.
- 24 Karat**, Telegraph so. of 6 Mile, KE1-2332: Thru April 25, **Nightcrawler**; April 28-May 2, **Curtis Hyflash**; May 3, 4, **Salem Witchcraft**;

May 5-9, **Holy Smoke**.
Trio at Franklin Place, Northwestern Hwy. at 12 Mile Rd., Southfield, 358-1860: **Jason Steele**.

Ann Arbor

- The Ark Coffeehouse**, 1421 Hill St., 761-1451: closed until May 5. Every Wed.-Hoot Nite (open mike) \$.75; 5/7-8, **Ed Trickett**, \$2.50.
- The Blind Pig**, 208 S. First St., 994-9797: 4/23-24, **The Silvertones**; Every Monday nite is **Blue Monday** with **Boogie Woogie Red**; 4/28, **The Silvertones**; 4/30-5/1, **II V I Orchestra** (12 piece-bebop); 5/5, **Larry Manderville & friends**. \$1 cover downstairs only weekdays, \$1.00 up & down weekends.
- Chances Are**, 516 E. Liberty, 994-5350: 4/22, **Asleep at the Wheel** (country) \$3; 4/23, **Mokie Cole**; 4/24-25, **Chuckie & the Dipstick**; 4/26, **Sonics Rendezvous**; 4/27 & 5/2, **Masquerade**; 4/28-5/1, **Cheap Trick**; 5/3, **Windjammer**; 5/4, **All Directions**; 5/5-8, **Cloudburst**. Cover weekdays \$1 students/\$1.50 others; weekends \$1.50 students/\$2 others.
- Del Rio**, 122 W. Washington, 761-2530: Every Monday lunch, guitarist **Corey Sea**, 12-1:30 pm; every Sunday afternoon, live jazz, free.
- Golden Falcon**, 314 Fourth Ave., 761-3548: Every Mon. night, **The Silvertones**; Every Tues. night, **Rabbits**; Every Thurs.-Sat., **Melodioso**; Every Wed. & Sun., soul night w/ a D.J. Cover \$1.00 Mon., Tues. & Thurs.-Sat.
- Mr. Flood's Party**, 120 W. Liberty, 994-9824: 4/22-24, **The Mueller Brothers**, \$1.50; 4/25, **Fred Small**; 4/26, **Eric Glatz**; 4/27, 5/2 & 4, **Gemini**; 4/28 & 5/5, **Stoney Creek**, \$.75; 4/29, **Mike Smith & His Country Volunteers**, \$.75; 4/30-5/1, **Jawbone**, \$1.50; 5/3, **Catfish Miller**; 5/6-8, **Locoweed**, \$1, Thurs., \$1.50 Fri. & Sat.; Every Fri. afternoon 4:30-7:30, **Kevin Lynch & His Western Swing Friends**, free.
- Heidelberg**, 215 N. Main, 663-7758: Every Fri. & Sat. 9-11, **Mustard's Retreat** in the Rathskeller.
- Loma Linda**, 990 Broadway, 663-0562: Every Mon.-Sat. 9-11, **JB & Company**, no cover.
- Page One**, Arborland Shopping Center, 971-6877: Every Mon.-Sat. **Colt Revolver**, \$1.00



Asleep At The Wheel at Chances Are

- Pretzel Bell**, 120 E. Liberty, 761-1470: Every Thurs.-Sat. night, **The RFD Boys**.
- Ramada Inn**, 2800 Jackson Rd., 769-0700: Every night except Monday, **Medium Cool** in the Sawmill Lounge, no cover.
- The Roadhouse**, North Territorial at U.S. 23, 4 Miles N. of Ann Arbor: 4/22-24, **Honey Boys**; 4/28, 30 & 5/1, **Lyman Woodard Organization**; 5/5, **Alonzo Pigeon**; 5/7-8, **The Friends Roadshow**; 5/12-15, **Mojo Boogie Band**. Cover \$2.00, 9 pm-2 am.
- Rubaiyat**, 102 S. First St., 663-2401: Every Fri. & Sat. night, **Open Road**, no cover.
- Win Schuler's**, 3600 Plymouth Rd., 769-9400: Every Mon.-Thurs. 8-12, **Mustard's Retreat**; Every Fri. & Sat., **Caravan**, in the Black Jack Tavern.

Ypsilanti

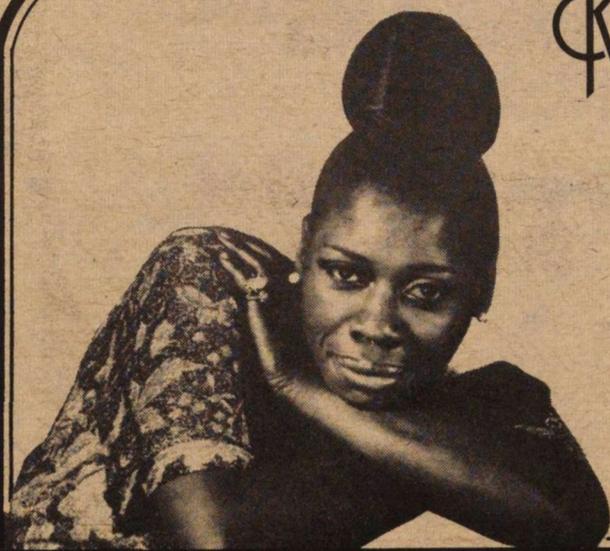
- Casa Nova Restaurant**, 11 W. Michigan Ave., 483-3027: Every Wed.-Sat., **Jonathan & Michael**, no cover.
- Huron Hotel & Lounge**, 124 Peral St., 483-1771: Every Tues., Thurs., Fri. & Sat., 9:30-2, live entertainment. \$2.00 cover.
- The Pub**, 205 W. Michigan Ave., 485-2573: Every Wed.-Sat., **Sue Michaels** vocalist, pianist with percussionist **Chris Williams**.
- Spaghetti Bender**, 23 N. Washington, 485-2750: Every Fri. & Sat. 9-12, classical guitarist **Pete Miller**; Every Sun. 9-11 pm, **All Directions**, funky jazz, no cover. Food served till midnight.
- The Sure Thing**, 327 E. Michigan Ave., 482-7130: Every Fri., Sat. & Sun. night, live entertainment.
- The Suds Factory**, 737 N. Huron, 485-0240: Disco music, carry out beer, pizza & subs.
- T.C.'s Speakeasy**, 207 W. Washington, 483-4470: Every Sun., **John Jocks**; Every Mon. & Tues., **Frederick Johns**; Every Wed. & Thurs., **Ty Cool**; Every Fri. & Sat., **Ty Cool & Mark Hurst**.

E. Lansing

- Hobie's**, 930 Trowbridge Rd., (517) 351-3800: April 25, **Joel Mabus**; April 26, **Ray Kamalay**; April 27, **Joel Grifka**; April 28, **Joe Fitzpatrick**; April 29, **Barb Bailey**; April 23, **Schrieber & Pinckney**; April 24, **John Campbell**; April 30, **Mark Sewell**.
- Olde World Cafe**, 211 M.A.C. Ave., (517) 351-3535: April 25, **Jim Spillane**; April 26, **Terry & Bobby**; April 27, **Barb Bailey**; April 23, **Mark Proux**; April 24, **Sally Rogers**; April 28, **Joel Mabus**; April 22, **Joe Grifka**; April 29, **Bruce Goutner**; April 30, **Ken Miller**

DISCOS

- Boogie Down Lounge**, 9933 Greenfield, (betw. Chicago and Plymouth) 835-5811. Open everynight.
- Coral Gables**, 2245 N. Woodward, Berkley, 398-7333, Tues.-Sun., "Terra-Nova".
- Cravat Lounge**, 10630 Grand River, WE3-9000, Thur.-Sun., "Ken Watts & the Beaty Players".
- Diamond Lounge**, 15350 Fenkell, (1 blk. east of Greenfield), 493-9635, Thur.-Sun. D.J. Sweet Jerry.
- Elephant Disco**, Livernois & Long Lake Rd., Troy, 879-6810, Disco everynight.
- Green's Playroom Lounge**, 8121 Linwood, 896-4530, D.J.-The Rag Man on Mon. and Thur.-Sun.
- Jazz West**, 8418 Fenkell, 341-7118, disco everynight.
- The Landing**, 25060 Southfield Rd. at 10 Mile, Southfield, 557-5035, open seven nites, cover charge of \$5.00, includes 2 drinks, dining upstairs.
- Murphy's Cocktail Lounge**, 7419 Puritan, 864-8340, D.J. Rappin' Roge every night.
- Ocies Paradise Lounge**, 8202 Fenkell, 861-5111, open everynite with D.J. Rappin' Rino.
- Perfect Blend**, 24901 Northwestern Hwy., Southfield, Disco & Dining nightly, jazz every Sun., Mon., & Tues.
- Poison Apple**, 38418 Ford Rd., Westland, D.J. John, everynight.
- Rose Room**, Michigan Ave. at 24th, 894-1860, Wed.-Sun, with Arthur "Baby" Hughes.
- Sindrome**, Telegraph at Ford Rd., Dearborn Hgts., Disco all week, instructions on Mon.
- Subway Disco**, 525 W. Lafayette, 964-7938, live disco bands and D.J.'s **Bob Grant** and **Brent Hudson**.
- Twenty Grand Driftwood Lounge**, 5025 14th St. at Warren, TY7-6445, disco everynight with **Tiger Dan**.
- Uncle Sam's**, 14060 Telegraph at Schoolcraft, Redford, 538-1645, dancing seven nights a week with D.J. **Jim Tuppr**.



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Chucky & the Dipsticks



April 26

Sonic Rondevous

April 27

Masquerade

April 28-May 1 Glitter Rock

Cheap Trick

May 2

Masquerade

May 3

Windjammer

May 4

All Directions

May 5-9

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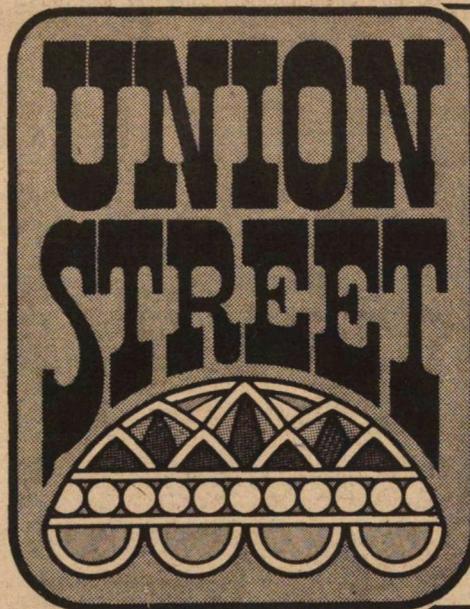
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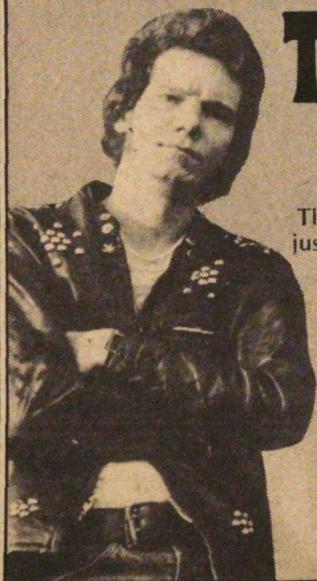
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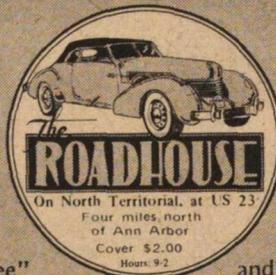
Union Street One
15016 Mack, Grosse Pt. Park



The Honeyboy

Wednesday, Friday & Saturday,
April 21, 23 & 24

They opened the club for us in March, and were just so good, we booked them back as soon as we could. With Jim McCarty on guitar, Johnny "Bee" on drums. These two are some of the best rockers in America today and that's no hype just the truth. Add John Fraga on bass and accomplished newcomer Dennis Robbins on guitar and get ready to sit back and listen to the way it should be played!



On North Territorial, at US 23
Four miles north
of Ann Arbor
Cover \$2.00
Hours: 9-2

The Lyman Woodward Organization

Wednesday, Friday
& Saturday,
April 28, 30 & May 1

We could ramble on for hours about Lyman, mentioning hot items about his past like the Motown Mainstream or Martha and the Vandella's musical director, etc., etc., but it is enough to say that he is recognized by everyone as a musician's musician. His organization has recently appeared with Herbie Hancock and headlined their own show at the Showcase Theatre in Detroit. Lyman also has produced an lp on the independant Detroit label, Strata, named Saturday Night Special.



Roadhouse Notes: Did you know there is a \$1.00 specially reduced cover on Wednesdays, if you arrive before ten. Also, the hall is available for rental for parties, cabarets, sock hops, demonstrations, meetings or even ping pong tournaments. Newly remodeled, The Roadhouse offers a beautiful hall at a reasonable price. Call (313) 761-1606 for information.

CALENDAR

CONCERTS

DETROIT

April 23: Roberta Flack and Bill Withers at Masonic, \$8.50, 7.50, 6.50.
 April 24: Roy Buchanan, Rare Earth and James Cotton Blues Band at U of D Memorial Bldg., 8:00 pm, \$6.50, 5.50, 4.50.
 April 25: Weather Report and John McLaughlin at Masonic.
 April 29: The Tubes and Golden Earring at Masonic, 8:00, \$7.50, 6.50, 5.50.
 April 30: John Denver at Olympia, \$5.00 tickets only.
 May 2 & 3: Buddy Rich and His Big Band Machine at Clarenceville High Auditorium, Livonia. \$5.00/reserved, \$4.00/unreserved. 476-1060 or 474-2720.



Bob Marley at Masonic, 5/10.

May 2: Boz Scaggs at the Fisher Theatre, 7:00 pm, \$7.50, 6.50.
 May 2: Journey, Wet Willie and the Earl Slick Band at Masonic, 7:30, \$6.50, 5.50, mail order only.
 May 5: Shawn Phillips at Masonic, \$7.50, 6.50, 5.50, mail order only.
 May 7: Cheech & Chong at the Royal Oak Theatre, shows at 8 pm & 11 pm, \$6.50, 5.50.
 May 7: The Chieftans, the greatest exponents of traditional Irish music, 8 pm, Allen Park Civic Aud., \$6.00, 5.00, 4.00.
 May 8: Freddy Fender and Leroy Van Dyke in Downtown Port Huron, McMorran Place, main arena, \$6.50, 5.50.



Freddy Fender at McMorran Place, 5/8.

May 8: Aerosmith, Foghat, Ted Nugent at Pontiac Stadium, 6:00 pm.
 May 8: Nancy Wilson at Masonic, 8:30, \$7.50, 6.50.
 May 7 & 8: Wings at Olympia.
 May 10: Bob Marley and the Wailers at Masonic, \$6.50, 5.50.
 May 11: Hall & Oates at the Royal Oak Theatre, 7:30 pm, \$6.50, 5.50.
 May 12: Return To Forever with Chick Corea, Stanley Clarke at Masonic, 8:00 pm, \$6.50, 5.50, 4.50.
 May 17: Leon Russell at Cobo, \$6.50, 5.50, mail order only.
 Coming August 6 & 7, "The Kool Jazz Festival" at Pontiac Stadium.



James Cotton at U of D, 4/24.

Baker's Keyboard Lounge

presents

April 20 thru April 25

Ron Carter Quartet



April 30 thru May 9.

Cedar Walton Quartet

3 Shows Nightly 9:30, 11:15, 1 a.m.
 No Cover Tuesdays, Wednesdays and Thursdays before 9 p.m.
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RADIO

WDET 101.9 FM

MONDAY
 3:00 pm—Morphogenesis with Judy Adams.
 8:00 pm—All Together Now, women looking at today's society, discussing their role and their feelings.
 9:00 pm—Jazz Today with Bud Spangler.

TUESDAY
 3:00 pm—Morphogenesis with Judy Adams, Request Day 577-4146.
 10:30 pm—Dimension, Detroit Writer's Co-op present readings in various creative forms.
 11:30 pm—Thedamu, an audio exam of theatre, dance, & music including Afrikan folktales. Produced by Project BAIT.

WEDNESDAY
 3:00 pm—Morphogenesis with Judy Adams.
 7:30 pm—Indian to Indian with Thurman Bear.

THURSDAY
 3:00 pm—Morphogenesis with Judy Adams.
 7:30 pm—El Grito De Mi Raza, Bilingual presentation of news, events calendar, listener opinions and music.
 10:30 pm—Women in Music with Anne Weitzel and Judy Adams.
 11:30 pm—Gayly Speaking, The Lesbian Radio Collective and Gay Radio Collective broadcast on alternate weeks.

FRIDAY
 3:00 pm—Morphogenesis with Judy Adams.

7:30 pm—Jazz Yesterday with Jim Gallert.
 10:00 pm—New Jazz In Review with Bud Spangler.
 12:00 Midnight—Everywhere Music Goes, the full spectrum of diverse black musics: R&B, rock and jazz.

SATURDAY
 9:00 am—The Childrens' Hour with Monica Donnelly.
 4:00 pm—For My People, news, commentary, opinion and features from a black perspective. Produced by Project BAIT, Black Awareness in TV/Radio.
 5:00 pm—Kaleidophone, mostly jazz, 50 & 60's.
 12:00 Midnight—New Jazz In Review with Bud Spangler—repeat of Friday's program.
 2:00 am—Blues After Hours with The Famous Coachman.

SUNDAY
 7:00 pm—Navrang—Kaleidoscope of Indian Music.
 8:00 pm—Composers' Forum with Martin Bookspan.
 9:00 pm—The Classic Culture of Armenia with Judy Adams.
 10:00 pm—Music From Germany.
 10:30 pm—Music By Request, call 577-4146 with your concert music requests.

WCBN—89.5 FM, The U of M student station, mixes R&B, rock, jazz and public affairs. A

definite alternative. Listen to Charlie Wolfson, Mondays, "Jazz Around Midnight", 11 pm-3 am.
 WDRQ—93.1 FM, Detroit's FM disco station. Listen to Tom "Jivein'" Jeffries every day from 2-6 pm.
 WABX—99.5 FM, "Progressive Rock," mostly white heavy-metal. Listen to Steve Dahl every day from 6-11 am.
 WRIF—101.1 FM, The ABC network station, rock hits and Oldies. Listen to the Bill Gibson Show 10 am-2 pm, Mon.-Fri.
 WIOB—103 FM, Ann Arbor's rock station, featuring Jim Dulzo's jazz program from midnight to six. Also listen to Ron Carter 4-8 pm, Mon.-Fri.
 WOMC—104.3 FM, Muzak mixed with the likes of Simon and Garfunkel. Listen to Joe Green, 1-6 am, every day.
 WIOT—104.7 FM, Toledo's white rock station. Listen to Neil Lasher from 9:00 pm-1:00 am, Mon.-Fri.
 WQRS—105.1 FM, Detroit's classical commercial station. Listen to Matinee with Martin Bookspan at 4:00 daily.
 WJZZ—105.9 FM, Mostly laid back jazz, some big bands. Listen to Rosetta Hines, 10:00 am-2:00 pm, Mon.-Sat.
 WWWW—106.7 FM, Similar to WABX and WRIF, but more variety, includes some jazz/rock and R&B. Listen to Jerry Lubin 6-10 a
 WGPR—107 FM, Detroit's black R&B FM station.

Somewhere amidst the songs left on those warped and tortured LP's, there must be a phrase that would make it all make sense, a line that would justly eulogize a poet who had lost his audience, a poet who had lost his song. But I find nothing. Nothing explains the man behind the music, the man behind the clipping, "Folk Singer Kills Himself," that tells us Phil Ochs, 35, committed suicide by hanging.

He was a second rate musician, his voice had a high pitched nasal snarl. And still he won us over. He sang the words we wanted to hear, words that were plastered on every button, every wall, on every corner of every newspaper in this whole goddamn country. And one day he disappeared, or was it faded away, as if all the protests, the moratoriums, were in themselves mere apparitions of a confused and yet explained history.

In the sixties, though, Ochs became the heir apparent to the singers and songwriters of the union halls, a mid-century, middle class Joe Hill. And he was just what we needed.

So what if the songs were all cliches. Those were better days, before our skin thickened to an asbestos hide, before our sensibilities were dulled. Back then we believed the insanity was just a phase, that a better and brighter world would surely come, led by the thousands of gifted leaders spawned of the Age of Aquarius. And

In Memoriam: PHIL OCHS



we sang along with Phil, him bolstering even the most solid doubts, making us feel righteous by singing of a nation we loathed, of a society baked in hypocrisy, the perfect target for all our post-adolescent fears. It seemed so simple then. We were right. They were wrong.

And we watched him too, with hundreds of thousands of others in D.C., while the whole world was watching the endless marches on the Pentagon, for Haiphong, for Cambodia, they all blend into one now. The same faces. The same banners, made from mother's queen size bed sheets. The same backdrop, that white, antiseptic Mr. Clean skyline, the capital of the American Dream, then the birthplace of a bur-

geoning new republic.

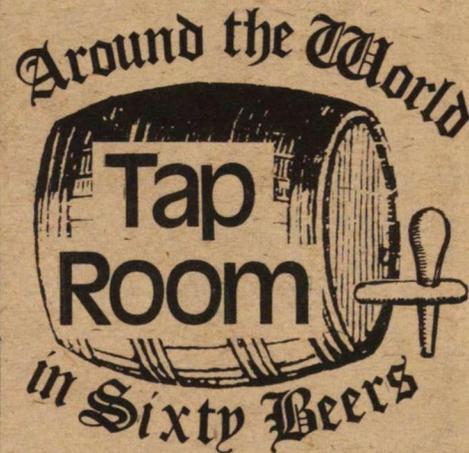
I once talked to Phil Ochs briefly, while an aspiring young college journalist. I had hoped to find the story behind that aging folkie, forgotten by his flocks. The interview never came off.

He had to take an early plane out of Detroit for New York, for the city where he had let us all down, where he had jumped on stage all spangled and sparkling like a space-age Elvis. Like Dylan at Newport with his Fender and The Band, they booed Ochs off the stage at Carnegie, not understanding the joke, and they booed him out of the theatre and out of their consciousness, exiling his records to their bottom drawers where all the other ancient, scratched memories lay.

I wanted to talk to him about that too. But I only got through a quick phone call. He seemed quiet, shy and reserved. And he told me only one thing, something I remembered upon hearing the gruesome news, that he had been found hanging by the neck in New York, a ghostlike morsel of his former self.

He told me he had hopes that the good old days, as he called them, would come again, that people would once again rise up for the rights of the Third World, for the rights of the oppressed. And he would be there singing. "And if they don't," he warned. "And if they don't, they'll be the ones who will be sorry."

—Martin Porter



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Plus many domestic speciality beers, ales, & bock, imported & domestic wine & beer on tap, hot peanuts by the basket

And announcing: The opening of our new kitchen "The Corner Store" subs, coneys, sandwiches, munchies, carry out beer & wine

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CALENDAR

MOVIES

DETROIT

Detroit Film Theatre, 5200 Woodward, 832-2730: 4-23, "Fist-Right of Freedom" (Germany-1975-dir.: Rainer Werner Fassbinder); 4-24, "Shame" (Sweden-1969-dir.: Ingmar Bergman); 4-25, "High School" and "Law and Order" dir.: Frederick Wiseman; 4-30, "Onibaba" (Japan-1963-dir.: Kaneto Shindo); 5-1, "Mississippi Mermaid" (France-1970-dir.: Francois Truffaut); 5-7, "Bonaparte and the Revolution" (France-1927/1971-dir.: Abel Gance); 5-8, "Viridiana" (Spain-1961-dir.: Luis Bunuel); 5-9 "Juvenile Court" 1973-Frederick Wiseman.

Phase-Out Films, Derooy Auditorium, W.S.U. Campus, 7:30 & 9:30, \$1.50, children and senior citizens-free. April 23 & 24, "The Sting" shown in general lectures bldg., 4-30 & 5-1, "Emmanuelle"; May 7, 8, "Last Tango In Paris". 577-4385.

Albert John Armstrong Memorial Film Series, Derooy Aud., Wed. at 2:30, Thurs. at 8:30, FREE: April 21, & 22, "Blow-Up" dir.: Michaelangelo Antonioni; April 28 & 29, "Frozen Revolution", dir.: Raymundo Gleyzer.

American Film Panorama, Detroit Institute of Arts, Wed. thru Sun. at 2:00 pm, FREE; 4-28 thru 5-2, "Fury" (1936-dir.: Fritz Lang); May 5-9, "Ninotchka" (1939-dir.: Ernst Lubitsch).

"Attica", documentary, May 2 at Trinity Methodist Church, 13100 Woodward, Highland Park, 7:30, \$1.50, childcare provided.

"Family Plot" at the Americana, Macomb Mall, Northcrest, Pontiac Mall, Quo Vadis, Somerset Mall, Southgate, Warren.

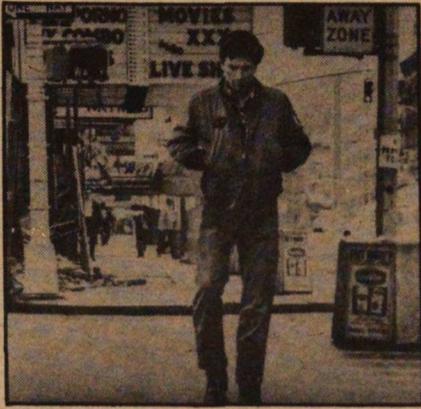
"Robin and Marian" at the Beacon East, Movies-Fairlane & Lakeside, Northland, Pontiac Mall, Showboat, Showcase.

"The Bad News Bears" at the Abbey, Americana, Dearborn, Eastland, Kingswood, Livonia Mall, Parkway, Quo Vadis, Southland.

"Seven Beauties" at the Towne.

"One Flew Over The Cuckoo's Nest" at the Farmington 4, La Pariesien, Macomb Mall, Movies at Fairlane & Lakeside, Showcase-Pontiac & Sterling Hghts., Somerset Mall, Southland, Tel-Ex, Vogue, Warren.

"All The President's Men" at the Americana, Livonia Mall, Movies at Fairlane & Lakeside, Showcase-Pontiac, Southgate, Showcase, Woods.



"Taxi Driver", check listings.

"Taxi Driver" at the Plaza, Eastland, Fairlane, Southgate, Village and drive-ins: Algiers, Bel-Air, Blue Sky, Michigan.

"Breakheart Pass" at the Allen Park, Gateway, Dearborn, Livonia Mall, Macomb Mall, Playhouse, Quo Vadis, Studio 8, Warren.

"Sparkle" at the Grand Circus, Norwest, Bel-Air Drive-in.

"Lipstick" at the Madison, Gateway, Old Orchard, Parkway, Radio City, Terrace, Warren, Westborn, Wyandotte, Miracle Mile.

"I Will, I Will... for now." at the Alger, Farmington 4, Taylor.

"The Duchess and the Dirtwater Fox" at the Abbey, Beacon East, Playhouse, Showcase, Terrace, Towne, Wyandotte.

"Adios Amigos" at the Ford-Wyoming and West Side.

"Dog Day Afternoon" at the Calvin, Civic, Eastwood, Farmington 4, Punch & Judy, Royal Oak, Taylor, Tel-Ex, and drive-ins: Grand River, Holiday, Jolly Roger, Troy, Wayne.

"Echoes of a Summer" at the Bloomfield, Movies at Fairlane, Showcase, Tel-Ex, Universal City, Woods.

"Barry Lyndon" at the Birmingham, Carousel, Dearborn, Showboat, Tel-Ex.

"The River Niger" at the Palms, Mercury, Universal City.

"Winterhawk" at the Esquire, Macomb, Penn, Allen Park, Shores Madrid, and drive-ins: Fort George, Galaxy, Gratiot, Pontiac, Wayne.

ANN ARBOR

Ann Arbor Film Co-op, Aud. A-Angell Hall or Modern Languages Bldg.—U of M, 769-7787: Showtimes 7 & 9, adm. \$1.25. 4/22, "The King of Hearts" (1967, Philippe de Broca).

Cinema II, Aud. A-Angell Hall, U of M, 764-1817: Showtimes 7 & 9, Adm. \$1.25. 4/23, "Bedazzled" (1967, Stanley Donen); 4/24, "The Connection" (1962, Shirley Clarke); 4/24, Children's Matinee Film Series presents "Willy Wonka and the Chocolate Factory" (1971, Mel Stuart) 1 & 3 pm, Adults \$1.00/kids \$.50.

New World Film Co-op, Natural Science Aud.—U of M, 994-0627: Showtimes 7 & 9, Adm. \$1.25. 4/22, "Take the Money and Run" (Woody Allen).



"Attica", 5/2 at Trinity Methodist Church.

EVENTS

DETROIT

Odori Festival of Japan, "Minzuko Buyo Dan" at the Music Hall Center, one time only, April 25, 6:30 pm, tickets \$4.50-7.50. 963-7680.

"Men's Lives," a movie shown by Project Redirection Detroit. Discussion afterwards, April 26, 8:00 pm. Trinity Methodist Church, 13100 Woodward, Highland Park, \$1.50.

Fine Art/Antique Auction, at Cranbrook Academy of Art, April 24 & 25. 645-3303.

"Drums Along the Mohawk", children's matinee at the Detroit Institute of Arts Youththeatre, April 24 at 11:00 am and 2:00 pm for \$.10.

Detroit Institute of Arts, 5200 Woodward Ave., 833-7900: Thru June 13, Recent Acquisitions—Drawings and Prints; Thru May 2, Detroit Public Schools Exhibition; Thru May 23, Michigan Watercolor Society—30th Annual Exhibition; Brunch With Bach series includes on April 25, Mischa Mischakoff, violinist and Matthew Mischakoff, guitarist, on May 2, The Jongleurs—medieval and Renaissance music, for reservations 832-2730.

Philip Pearlstein, America's leading realist painter, on exhibit at the Donald Morris Gallery, 105 Townsend, Birmingham, 642-8812, thru May 15.

Sculpture Show by Sergil Di Gusti, thru May 1 at Detroit Artists Market, 1452 Randolph, 962-0337.

20th Annual Student Art Exhibit at Mercy College through May 1. 9 to 5 pm and 6 to 8 pm. No admission charge.

ANN ARBOR

April 23-24: **UM Dance Dept.**—Young Choreographer's Concert at Schorling Aud.—Sch. of

Educ., U of M. 8 pm, Adm. \$1.50. More info. 764-6273.

April 23-25: **Art Worlds III Annual "Rites of Spring"** a festival/workshop in Dance Oriente. The festivities open Friday evening with a party featuring live music & open dancing. 213 1/2 S. Main. For more info: 994-8400.

April 24: **Ann Arbor Bicentennial Citizen Landscape Project**—Tree Planting Day in the New Gallup Park. Bring your shovel & dress for digging.



Odori Festival of Japan at the Music Hall, 4/25.

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For information call (313) 543-8222.



Masonic Auditorium, May 12 at 8 pm

return to forever

featuring Chick Corea, Stanley Clarke, Lenny White, Al Di Meola

with special guest

Renaissance

Tickets: \$6.50, 5.50, 4.50 reserved,
at Masonic Box Office



Royal Oak Theatre, May 7,
Two Shows at 8 & 11 pm

cheech & chong

with special guest to be announced

Tickets: \$6.50, 5.50 reserved
at Royal Oak Box Office & Hudsons

Royal Oak Theatre, May 11,
One Show Only at 7:30 pm

Hall & Oates

with special guest to be announced

Tickets: \$6.50, 5.50 reserved
at Royal Oak Box Office & Hudsons

Incredible Triple Bill

Royal Oak Theatre, May 4,
Two Shows at 7 & 10:30 pm

status quo savoy brown dr. hook & his medicine show

Tickets: \$6.50, 5.50 reserved
at Royal Oak Box Office & Hudsons

CALENDAR

SPORTS

April 24—Cobo Arena—Pistons host Golden State Warriors in the 3rd game out of their best of seven playoff series. 2 pm, \$10 & \$6 for tickets.

April 26—Cobo Arena—Pistons host Golden State Warriors in the 5th game out of their best of seven playoff series. 8 pm, \$10 & \$6 for tickets.

April 30—Cobo Arena—Pistons host Golden State Warriors in the 6th game out of their best of seven playoff series. 8 pm, \$10 & \$6 for tickets.

April 24—Finals of Mich. AAU Boxing Championships, Allen Park Civic Arena, 7 pm, tickets \$5.00 and \$3.50.

April 23, 24, 25: our Detroit Tigers open a five-game home stand with a three-game series against the Texas Rangers. Both Friday's (April 23) and Sunday's games will begin at 1:30 pm while Saturday's game is scheduled for 2:15 pm. \$4.50-\$1.50. 963-9944.

April 27, 28: The defending Western Division Champion Oakland A's invade Tiger Stadium for a pair of afternoon games with the Tigers. 1:30 pm.

May 4, 5, 6: The Tigers host the Minnesota Twins for a mid-week three-game series. 8 pm. 963-9944.

May 7, 8, 9: The Chicago White Sox face the Tigers in a three-game weekend series. Friday's (May 7) game is set for 8 pm. Saturday's will begin at 2:15 pm and Sunday's is scheduled for 1:30 pm. 963-9944.



HORSE RACING

Thoroughbred Racing: Hazel Park, 3:30 pm Monday thru Friday, 2:30 pm Saturday, \$2.00 thru July 18. 398-1000.

Harness Racing: Wolverine Raceway (Detroit Race Course) 8 pm Monday thru Saturday, \$3-\$2 thru July 17. 421-7170.

TV

April 22: Mao's China, three hours of French film footage. Ch. 56, 9:00 pm.

April 22: Black Perspective on the News, guest: Congresswoman, Yvonne Burke and Basil Paterson, Vice Chairman, Democratic National Committee. Ch. 56, 7:00 pm.

April 22: Detroit Black News with Ron Scott. Ch. 56, 8:00 pm.

April 23: Detroit Black Journal with Ron Scott and guests. Ch. 56, 9:30 pm.

April 23: Soundstage with Barry Manilow, Ch. 56, 10:00 pm.

April 23: Rock Concert with Uriah Heep, Eddie Kendricks and Mirabal. Ch. 50, 11:00 am.

April 24: "Nicholas Nickleby", an all-star British cast, including Sir Cedric Hardwicke in the adaptation of the Charles Dickens novel. Ch. 56, 10:00 pm.

April 24: "The Scene", local dance show with Nat Morris, Ch. 62, 5:00 pm.

April 24: "The Gino Washington Show" with music, guests & talk, Ch. 62, 6:00 pm.

April 24: "Rolling Funk", Roller skating disco, Ch. 62, 6:30 pm.

April 24: "Future Shock", Atlanta dance show with James Brown. Ch. 62, 9:00 pm.

April 24: "Serpico" with David Birney as a NYPD undercover officer assigned to the narcotics squad. Ch. 4, 9:00 pm.

April 25: Nova—"The Secrets of Sleep", is sleep a waste of time? Nova challenges some traditional notions of how much sleep we really need. Ch. 56, 8:00 pm.

April 25: "The Apollo Presents" Film feature taped at the Apollo Theatre in New York, featuring current pop stars. Ch. 50, 10:00 pm.

April 25: For My People, news, interviews and community calendar. Produced by Project BAIT. Ch. 50, 11:30 pm.

April 29: Black Perspective on the News, with guest Percy Sutton, President, Burrough of Manhattan, Ch. 56, 7:00 pm.

April 29: Detroit Black News and Inner City Freeway at 8:00 and 8:30, ch. 56.

April 30: Detroit Black Journal with Ron Scott and guests discussing current issues of importance to the community. Ch. 56, 9:30.

April 30: Soundstage with Blood, Sweat and Tears and Janis Ian. Ch. 56, 10:00 pm.

May 6: Black Perspective on the News and Detroit Black News at 7:00 and 8:00, Ch. 56.

May 7: Detroit Black Journal with Ron Scott, Ch. 56, 9:30 pm.

May 7: Soundstage with Three Dog Night, Ch. 56, 10:00 pm.

May 8: "Austin City Limits"—Jerry Jeff Walker and the Lost Gongo Band. Ch. 56, 7:00.

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"The Time Of Your Life" at the Hillberry on April 22, 24, 30, May 6, 14, 15, at 8:30 and May 5 at 2:30. 577-2972.

"The Great White Hope" at the Bonstelle Theatre, April 23, 24, 30, May 1 at 8:30 and April 25, May 2 at 2:30. 577-2972.

"The Life of A King" by Arthur Langford Jr., a heartwarming drama about the life of Martin Luther King, Jr. A profound lesson for the living. May 6, 7, 8 at 8:30pm, Northwest Activities Center, Meyers at Curtis.

"The Sign in Sidney Brustein's Window", comedy-drama by Lorraine Hansberry, April 23-25, 30 and May 2 at the Northwest Activities Center, Meyers at Curtis. 224-7595.

"El Capitan" a musical farce for the Bicentennial at the Music Hall, May 3-16. 963-7680.

"Yankee Ingenuity" at the Meadow Brook Theatre, Oakland University, April 22-May 16. 377-3300.

"Same Time, Next Year", the bittersweet romance of a couple who are married-but not to each other, at the Fisher Theatre, Grand Blvd, at Second, 873-4400.

"Seasons' Reasons: Just A Natural Change," Ron Milner's most recent creation at the Langston Hughes Theatre, Livernois at Davison, Thursdays-Sundays thru May, 8:15 pm

"Two Gentlemen of Verona", a rock musical version of Shakespeare, performed on weekends at The Theatre, U of D/Marygrove.

"The Adding Machine" a comedy about the technological displacement of man with the arrival of the Adding Machine, at the Detroit Repertory Theatre, Thurs.-Sun. 868-1347.

"As You Like It" at the Hillberry Theatre, Cass & Hancock, April 28 & 29 at 2:30 pm, May 1 & 7 at 8:30. 577-2972.

"The Miser", at the Hillberry Theatre, April 29, May 8, 13, at 8:30 and May 12 at 2:30. 577-2972.

"Last of The Red Hot Lovers" at Somerset Dinner Theatre, dinner at 7:00pm, show at 8:30 pm with Pierre Turgeon, Somerset Mall, Troy. 643-8865.

"Plaza Suite" at Botsford Inn, every Thurs., dinner at 7:30 pm, show at 8:45 pm, with Edgat A. Guest III and Mary Geiger. Farmington Hills. 274-4800.

"Personals" with Phil Esser & Co. singing Michael Smith's songs. Thur.-Sun. at 7:00 pm. Mercy College. Reservations: 531-6131.

Rod Rodgers Dance Company at the Institute of Arts on May 1 at 11:00 am and 2:00

Hartford Ballet in three performances at Music Hall Center, 4-23 at 8:30, 4-24 at 2:00 pm and 8:30 pm, tickets \$3.50-6.50. 963-7680.

ANN ARBOR

"It's Up In The Air," young choreographer's concert, April 23-24, 8:00 pm at Schorling Aud., School of Education Bldg., \$1.00/door.

Michael Filisky's Mime Troupe, Lydia Mendelssohn Theatre, 663-1068, 995-1891: May 7 (8 pm) & 8 (2 & 8 pm) Mime, Tickets \$4.50 & 3.50.

Dinner Theatre of Campus Inn, E. Huron at State St., 769-2200: April 22, 23 & 24, MM Productions presents "Dames At Sea" in the Regency Ballroom. Dinner 7 pm, Show 8 pm, cocktail show 10:30 pm. \$12 Thurs., \$12.50 Fri. & Sat., cocktail show \$3.

Ann Arbor Recreation Dept.—Junior Theatre, 994-2326: May 8-9, "The Land of the Dragon" at Pioneer High School Little Theatre, 1 & 3 pm. Adults \$1.50, Children \$.75.



Hartford Ballet at the Music Hall, 4/23-24.

Sonny Rollins

continued from page 11

the Village Vanguard (Blue Note). Then he astounded the jazz world by renouncing the recording and performing world for two years, emerging in 1961 with a series of albums for RCA—The Bridge, What's New, Sonny Meets Hawk—and then the Don Cherry/Billy Higgins band (viz. Our Man in Jazz, RCA) before giving it all up again as soon as the six-LP RCA commitment was completed.

Since then Sonny has moved in and out of the limelight several times, re-emerging after each "disappearance" with a new, up-to-date approach and enough resolve to get it recorded and out on the road. His current incarnation goes back to 1972 and Sonny's association with producer Orrin Keepnews at Milestone Records, a musical partnership which has thus far borne scant fruit, leaving Rollins in the unhappy position of trying to get work without the benefit of a commercially (or even artistically) successful recording. A giant in artistic stature yet a relative pauper in financial terms, Sonny must still prove himself to generation after generation of young jazz fans, trying to secure a wide enough audience to be able to keep working and recording while pursuing his saxophonic vision.

What about that vision? Sonny's present conception remains deeply rooted in his own fertile past—his reworkings of "Sonny Moon For Two" and "St. Thomas" were among the strongest performances of the night—while he continues to reach for the quickening pulse of popular black taste, fashioning his incredible improvisations over a series of mechanical

funk-groove-soul backing tracks in the manner of Grover Washington, Benny Maupin (who's on Sonny's latest Milestone release, Nucleus), and (lord forbid!) Tom Scott.

Backed by the energetic, multi-faceted drumming of Eddie Moore and an otherwise inadequate rhythm team of Mike Wolff, piano; James Benjamin, bass; and Robert Kenyatta, congas, Sonny simply overwhelmed his lightweight accompanists with the sheer weight of his immense, mindboggling solos, soaring beyond their pitiful fumbblings for a groove and rising to heights of tenor saxophone glory rarely even dreamed of these days. Utilizing a microphone taped to the bell of his horn and plugged into the house sound system, Sonny roamed freely around the Showcase stage, twisting, turning, and prowling at will, pouring out an endless stream of brilliant improvisational music which left the astonished crowd gasping and cheering to the very end.

Now if Sonny could get some players who understand what he's attempting to say—and there are a few of them around Detroit he would do well to try out—he could have the baddest band in the land as well. Until then, we'll take his tenor saxophone, and just as much of it as we can get!

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"Season's Reasons"

(continued from page 9)

Woman No. 1 *Uh, run that by me again?*
Woman No. 2 *What this niggah say?*
Woman No. 3 *Nuthin'—he ain't said, nuthin'.*
R.B. *Naw, lissen, now: this is the richest country in the world. How come there's people starving and living in holes like that? (Points)*
Woman No. 1 *I'll have you know that's where I live!*
R.B. *Excuse me, sister, I'm sure you're doing the best you can. But how come? How come the government taxes you proportionately higher than it does millionaires?*
Woman No. 3 *Lissen—no matter where you say it's at, we can't do nuthin' about all that!*
R.B. *Yes we can—if we get together and understand the game and make us a game plan. If black people all just stand up together at the same time, this ol' world will rock on its axis!*
Woman No. 2 *On its whatzit?*
R.B. *Divided we're just so many loose fingers, easy to take and break. (Holds up finger, grips and bends it with other hand.) But together we're a fist! (Makes fist.) Nobody can break this!*
(Women look at each other for a moment, then No. 3 steps out.)
Woman No. 3 *Man, for what you're talkin' about you need a lot of love and trust and carin'—and there ain't none of that out here.*
(Women go into song, "Love Don't Live 'Roun' Here." After song:)
Woman No. 2 *Right on, sister! (Slaps palms with No. 3)*
Woman No. 1 *Yeah, later on, mister.*
(R.B. stands looking after them as they move up-stage. Lois comes over to him.)
R.B. *Damn, they sound like back in the middle 50's...*
Lois *Worse—there was a little more money and a lot less dope out here then...*

(FADE)

"Seasons' Reasons: Just a Natural Change" (C) 1975 by Ron Milner. Printed with permission. Music by Charles Mason, with additional lyrics by Ron Milner. At the Langston Hughes Theatre thru May.

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REBEL TEAMSTERS

continued from page 5

line. But they won't mess with us—the rank and file membership wouldn't stand for it. We are all dues-paying Teamsters looking for some fair representation for our money. As the union stands now, nobody is represented but Fitzsimmons and his special interest groups.

SUN: Will TDC, if totally successful, break off from the Teamsters—or are your plans to work from within the organization?

TDC: To dis-affiliate would be a mistake, although the IBT (International Brotherhood of Teamsters) probably would have a celebration. They are always trying to divide and play one part of the membership against the other. That's how they maintain power. Nobody in rank and file knows what the hell is going on in the union. The structure is such that there are so many separate power plays from one end of the country to the other—nothing gets done. Fitzsimmons' people are the only ones who go to the conventions, the closed door meetings . . . they only accomplish something if it serves them, if the purpose fits their needs. That's bullshit.

SUN: Does TDC, in fact, represent the rank and file like you say? Outside of your group, the general public hasn't been made aware of any extensive in-fighting.

TDC: Just take a look at what happened at Cobo Hall on March 27. That's only one example of how membership feels. There's going to be some radical changes made within the union. Papers like the *Free Press* and *News* haven't got the word yet; their coverage has been pure crap. They spend too much time listening to Fitzsimmons and his cronies, instead of talking to the fellows that are out busting their guts to make a decent wage. We had over 5,000 people down at Cobo who were madder than hell when Bobby Holmes tried to buffalo us with the same old song and shit. The *Free Press* and *News* reported that there were about 100 dissidents . . . we know better.

SUN: What about the charges that outside influences have taken over the TDC, that your group is really politically motivated and run by a rowdy young band of longhair radicals?

TDC: (Laughing) Man, you gotta be kidding. That's the kind of hype that IBT would like the media and union membership to believe.

SUN: But haven't political groups outside the Teamsters Union tried to infiltrate your ranks?

TDC: Yes. But in the first place, the TDC is strictly for Teamster members. We charge no dues or fees, nor do we discriminate against a union member because he happens to be a Democrat, a conservative, a communist, whatever. When people

could see that we were starting to make our presence felt in the union, several outside organizations approached us. About the only group we felt that really tried to use us for their own benefit was the Labor Party. They tried, but we never let them get their foot in the door. They said they would support us and we would be an issue on their platform.

This is not what TDC is all about. Teamsters for a Decent Contract is just that. We are not attempting to promote a political point of view, or present a certain individual's or group's point of view. TDC is in a common fight among Teamster members for better working conditions, wages, hours, union representation, and more say about how our money is spent.

SUN: Speaking of money, where is yours coming from?

TDC: Donations, mostly. Certain individuals have chipped in and helped us organize. But right now there's far more expenses than money flow. Our attorney's bill will probably really put us in debt, (laughing), but we'll make it. From the beginning we've been marked as radicals, opportunists, dissidents, communists, you name it. Finally, after the pieces started fitting together, people found out that they could stand up—be heard—and buck the union: "Hey, those fellows (TDC) are after our rights, our gains. They're not scared of Fitzsimmons and his boys." In the beginning, a lot of folks were skeptical. Not any more.

SUN: Have things become worse since the transition from Hoffa to Fitzsimmons for Teamsters in general?

TDC: Sure. Hell—looking back—Jimmy Hoffa could at least be contacted. He had pretty much an open door policy. But you can never find Fitzsimmons. Hoffa hated to delegate responsibility. He took the heat. You could walk into his office or give him a call from anywhere in the country. With-Fitz, it's always a runaround. You'll never get a straight answer.

SUN: You don't hold Hoffa responsible for any of the current problems in the union?

TDC: Every coin has two sides. With Hoffa, you had a one-man union, so to speak. That's how Hoffa wanted it. He worked for that rule, for the power. Now, in retrospect, he really screwed us. That's why the current people have all the power they do—because we gave it all to Hoffa. Hoffa was Mr. Everything. President, Vice President, Secretary-Treasurer, down the line to your union steward. The error that Hoffa didn't understand was that the membership had to really be their own representative, that the job of the union was to make people feel they could stand up on their own and handle matters.

SUN: How do you deal with union reps?

TDC: Listen, it's gotten so bad that just to get your reps to sit down and talk to



Photo: John L. Reid

"The rank and file knows which side the violence comes from. We have support."

you in a halfway decent voice is a victory. Hell, you either have to kiss their ass or hold a club over their heads to get their attention. Most union officials are so far removed from the rank and file that they have no idea what's going on. They have no dialogue with the steel haulers, or warehousemen, or city drivers—nobody on hourly. During the strike, nobody—higher-ups in the IBT on down to your local bigshots—would tell us anything about the negotiations. They supposedly were making a contract for us, working for us . . . but they never even called one meeting to tell us what the hell was going on. How many times did Fitz go to the media? Jesus, it took Woodcock from the UAW to go on television himself to ask what was going on with the Teamsters! We had to shut this damned town down before Dick Fitzsimmons finally called a meeting.

SUN: What about all the reports of scattered violence?

TDC: My ass! What violence? Let's talk about violence. Some scabs crossed the picket lines, and the news media blew it all out of proportion. Here in Detroit, one of our own people was run over by a scab. CBS reports about "Violence Across U.S. Highways"—what a bunch of baloney.

SUN: Violence, then, has no part in your movement?

TDC: If you are well organized you don't need violence. Some of the union locals have a genuine atmosphere of violence. They're always ready to use it. However, if anybody attempts to use force against us, they won't get away with it. We'll scream like banshees. If they think they've had bad publicity up till now, they haven't

seen or heard anything yet. Besides, if they resort to hurting some of our people, they'll have to deal with the unexpected.

SUN: What does that mean?

TDC: The rank and file knows from which side the violence comes. We have support. We'll just keep on organizing.

SUN: Do you really believe you can topple or change the system?

TDC: Let's put it this way. We can safely say that the executive boards on various locals are so divided among themselves they can in no way unify to fight the membership. At Local 299, the exec board is busy fighting for positions to see who is going to be top dog. That's their problem. And as long as Dick Fitzsimmons and the others who play up to whomever is in power—fenceriders—they are ripe for toppling. When the membership starts getting strong, it's amazing how they will start to warm up to demands. In the same breath, the minute things cool down, they jump into their clique, back into their own little select circle.

SUN: What about the future?

TDC: Well, we'll be there in one way or another when the next IBT convention rolls around. These guys still have to come to us—the guys doing the dirty work—to get their votes. We aren't running scared anymore. We know what's going on. A lot of people sitting on their ass pulling down \$45,000 a year are learning quick what the TDC is all about. We won't disappear.

Agosto del Pozo is a free-lance writer whose work is well known to Detroit area readers.

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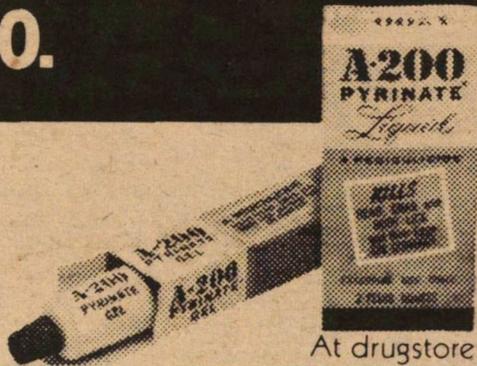


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Master Plan

continued from page 3

from Washington, and without anything extra for inflation."

TODAY AND TOMORROW

In his budget report, Young read a direct quotation about Detroit: "... Detroit suffered heavy losses in employment, population and income. Close to 250,000 persons fled the stricken city ... Commercial visitors returned home to report that Detroit was a city of the dead, impossible to revive.

"The Mayor of Detroit warned of possible rioting if federal funds are not forthcoming on urgent schedules." Those were the words of Frank Murphy [former Mayor], not Coleman Young. They describe the city in the late 1930's, Young said.

"There was despair in Detroit then. Photographs of the era show long lines of sad people in ragged clothing. The kids on my block used to pry wooden paving blocks out of the side streets to burn in the stove. Detroit then had no \$500 million Renaissance Center rising on the water front, no vast Civic Center Plaza and convention facility, no new medical center rising in the middle of the city. For hundreds of Detroiters, there was no certain tomorrow," he said.

"If I'm sure of one thing, it is the absolute certainty of a Detroit tomorrow. That belief is shared by the city's major corporations and community leaders. Building for tomorrow's Detroit is a part of this budget. But to get there, we must deal with Detroit today. It is this Detroit—Detroit today—that forces hard decisions upon us," Young said.

THE MASTER PLAN

All one need do is take a look at the cities showing the greatest decline, and the most callous attitude of the federal government toward them, and the evidence will show that the populations are predominately black and poor. New York City and Detroit are examples.

And the pattern is the same. People with money leave for the suburbs. Lending institutions that practice redlining, re-

fusing to put money in ghetto areas, have played a big role in the exodus. And some industries followed. Automation is a significant factor. But another is that the system is apparently determined that no black person should be allowed to run a major city.

Many politicians really seem to be working for other people than those who elected them. Unemployment, inflation, recessions, and depressions are not acts of God. They are man-made by those "other people" who are behind the scenes—those image-makers and breakers who engineer the processes to make the rich richer and the poor poorer.

Just look for a minute at the way they keep prices up by subsidizing the big farm business and some manufacturing industries. For instance, a report last year stated that despite the Surgeon General's warning that cigarette smoking "is dangerous to your health," the U.S. government subsidizes tobacco growers to the tune of \$39 million, paid for by smokers and non-smokers alike.

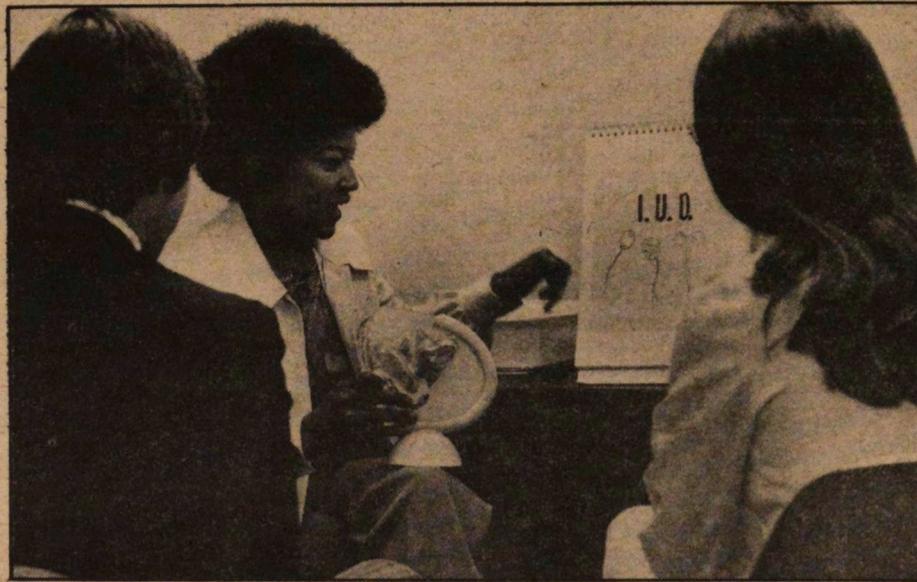
Moreover, while America's big cities are steadily declining, the U.S. is shelling out billions of dollars putting out fires it started in other countries. Some of the money spent on space explorations and the arms race should be utilized to hold our country together.

To many people who are seriously watching developments, there is no question that a master plan is well underway that is not in the best interests of this nation and its people.

When more citizens become aware of the man-made pitfalls that threaten their very existence, and are willing to become involved, many things can be turned around.

Politicians fear an enraged electorate, and can be influenced to represent the people who elect them—instead of following orders from sources that do not consider the best interests of the people a priority item.

Nadine Brown is a regular contributor to the Michigan Chronicle.



A counsellor discusses birth control information with her patient as part of the post-abortion counselling at Washtenaw County Planned Parenthood.

Anti-Abortionists

continued from page 4

National Right to Life Committee, Inc.

MEET YOUR LOCAL ANTI-ABORTIONIST

In this election year, Right to Life is pushing for either a constitutional amendment banning abortion or an amendment that would turn the question over to each state.

Despite the fact that the National Right to Life Committee recently replaced its white, male, Catholic president with a black, female, Protestant, Dr. Mildred Jefferson, the Catholic Church remains its main moral and financial force. 85 percent of the Committee's members are Catholic, according to statistics compiled by the National Abortion Rights Action League. The Catholic Church spends an estimated \$5 million annually in various anti-abortion programs at the parish and the diocesan level (*Village Voice*, Feb. 16, 1976).

The Right-to-Lifers use a variety of tactics to make their point: everything from running Ellen McCormack for President to rallying 40,000 people in Washington D.C. this January, to buying TV time and billboard space with slogans like "Abortion, a woman's right to kill."

Betty Lemmer, a spokesperson for Washtenaw County Lifespan, an affiliate of the National Right to Life Committee, told the *Sun*, "All life has absolute value; if one life is threatened all life is threatened." But don't restrictions on abortions limit a woman's choices? Lemmer, a Catholic mother of five, replied, "The woman made her choice when she slept with her boyfriend. If she becomes pregnant, she should wait her time and then give life. What's so bad about giving life?"

Battered children, says Lemmer, "are not so much the unwanted child as the planned child from middle class parents who planned 'Junior' after they bought their house and new carpet. When Junior pees on the rug and messes up their furniture, he interferes with their life."

Lemmer opposes birth control education through agencies like Planned Parenthood "because to them, birth control means abortion. They are showing kids

how to be sexually active and not get pregnant. They stress abortion as a back-up means of birth control."

Incidentally, Lemmer explains the large number of housewives and small number of blacks in Lifespan by saying that blacks "are too busy working."

CATHOLIC POWER: NON-PROFIT, TAX-EXEMPT

Karen Mulhauser, executive director of the National Abortion Rights Action League, told the *Sun*, "The abortion question is not likely to influence the Presidential race like it will the Congressional races. The 1974 Congressional elections showed that many anti-abortion leaders were not returned to Congress. It also showed that a candidate's position on abortion was not as critical as had been expected."

But Mulhauser fears the power of the Catholic Church in the anti-abortion movement. "85 percent of the Right to Lifers are Catholic, and they get a lot of free publicity in the churches. They are using their non-profit, tax-exempt status to build political power."

This, despite the fact that most Catholics favor the use of birth control and personal choice on the question of abortion. A survey early this year by the National Opinion Research Center in Chicago of a representative sample of American Catholics found that Pope Paul VI's 1968 ruling against contraception was an "organizational and religious disaster. Far from re-asserting the teaching authority of the church and the credibility of the Pope, it has led to a deterioration among Catholics of respect for both and provided the occasion for massive apostasy."

Marsha Roberts of Detroit's Feminist Women's Health Center, in a recent interview with the *Sun*, commented, "If the Catholic Church put their money into birth control information and stressed the development of a personal moral code, so that you are not pressured into sleeping with people, they would not have to worry about abortion as much."

Maryanne George, who received a Catholic grade-school education in Southfield, is a freelance writer based in Ann Arbor.

RENT STRIKE

continued from page 3

Jonathan Rose, director of the campus branch of Washtenaw County Legal Aid, who was involved in the negotiations and who has been with the AATU since its inception, explains that until tenants organize and begin to defend their rights, their oppression will continue and could possibly worsen.

"Tenants are an oppressed group that most individuals tend to ignore," says Rose. "Tenants, regardless of their income, regardless of their racial and ethnic background, are forced to pay outrageous sums of money to their landlord. They are forced to endure improper and inadequate maintenance. And they are left helpless, allowing landlords to control many aspects of their day-to-day lives.

"Only with victories like the one against Trony will this young movement begin to take hold, and only with a network of tenant unions throughout the state and throughout the country can the plight of the tenancy be changed."

One month ago, the AATU was sued by Trony Associates for \$1 million in damages. In an apparent last ditch effort by the financially weakened company to intimidate tenants from organizing, Trony claimed that the organization was conspiring to have tenants break their contract. The suit has since been adjourned indefinitely, and the union expects it to be dismissed.

According to Miller, "Trony was hurting. We heard they were running into trouble with their investors. The million-dollar suit just showed how effective we

can be."

The AATU, with a membership of nearly 400, has spread its organizing throughout the city, with approximately 100 tenants striking independently and with two additional rent strikes raging against Reliable Realty and Longshore Apartments.

The rent strike against Reliable Realty, owned by Edith Epstein of Huntington Woods, has drawn the support of over 100 tenants, all withholding their rent for a range of maintenance complaints. Reliable and its attorney have already recognized the Tenants' Union as the sole bargaining agent for their tenants, but after two months of negotiations, a collective bargaining agreement or a general settlement has yet to be worked out.

"Epstein is an example of your typical rich landlord who goes home to her fancy suburban split-level and lets her tenants live in slums," explains Miller. "In many ways, her houses are worse than Trony's, and she's not going to get off easy. Her tenants are organized and seem to be growing increasingly militant."

Amongst the AATU's demands is a clause for rent control on all Epstein properties that would allow the landlord a fair profit, but would determine a proper rate of return based on current price indexes. This demand has been balked at by Reliable, but the AATU, for the time being at least, seems steadfast.

"The Tenants' Union has the power to get tenants what they want," Miller explains. "Rent control is one of the things they want. It is needed because tenants

usually end up paying for past negligence on the part of landlords. It has been impossible to get rent control legislation through in this city. Maybe we can do it this way."

Rent control proposals were on both the 1973 and 1974 city election ballots, but were soundly defeated by a massive public relations campaign sponsored by the city's landlords. As a result, the housing crisis in Ann Arbor has intensified over the past few years, causing rents to skyrocket and allowing maintenance, especially in the downtown-campus area,

to fall off.

"This town was good and ready for an active tenant's union," Miller adds. "Just as many other towns are good and ready. If anything, we've been an example for others to start organizing and to begin exercising and utilizing their rights. We have shown them that through this means, tenants can greatly affect the conditions of their housing."

Martin Porter, an Ann Arbor-based freelancer, has worked on the Michigan Daily and the Atlanta Constitution.

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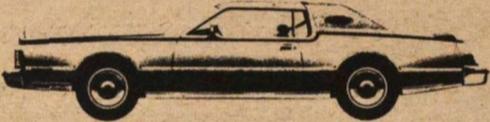
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Public Power

continued from page 5

Wilbur likens the argument to buying a house: the utilities will sell the house, but they don't really own it. The state's in a position to take the house. We won't have to pay any more rent (private utility profits), but we will have to make payments on the house (retiring the bonds) for awhile. We'll be gaining equity on the house, and when the payments are settled, it'll be all ours.

It's not a great analogy, since we'll be constantly refinancing the mortgage, taking out new bond issues to build new power plants and other facilities. In simple terms, though, it helps explain the situation.

But what about those monthly mortgage payments? Are utility rates likely to go up or down with a state takeover?

Wilbur says that by eliminating the profits made by the investor-owned utilities, rates would eventually be cut and at least remain the same. "We say very honestly there's no reason to expect any rate increase. From day one, it's a publicly controlled system. It doesn't make decisions to maximize profits."

The utility people, as expected, say just the opposite. "Could something like this save people money? We don't think it's possible," says Popa. With a lot of math, he figures out that the cost of interest on the bonds would be \$900 million annually, and the combined gross income of the big three utilities is only \$700 million.

"You'd either have to raise the rates, or the state would have to subsidize it," says Popa. "There's not nearly as much profit in this business as some people like to scream and shout." Michigan Consolidated last year made a profit of \$32 million, or 5.4 per cent, he says. "Once they find out what the issues are, I can't imagine somebody hearing the financial arguments saying, 'let the government do it anyway'."

That, of course, is a matter of conjecture. Perhaps the utilities' feeling is made clearer by Popa's comment about a line in the public power proposal to allow State Power Authority employees to strike: "If all electric and gas workers were organized, they would have their boots on the jugular of everyone in the state. They could shut down everything a lot quicker than the Teamsters ever could."

Would equalizing rates for residential and industrial users drive business out of Michigan? Industrial energy users get power at a lower rate than residential users; the rationale is that maintenance expenses for the utilities are less when a manufacturing plant uses as much power as, say, 50 home users.

The "fair share" plan would lower residential rates and hike commercial/industrial rates. Critics say businesses wouldn't stand for it, that they'd move down south. Wilbur says no, that by wiser use of energy they could reduce their consumption to keep costs level.

"Human labor is where energy comes from in the state. I don't think power is a major part of their expenses," he says. "Within a short time, industrial users would become conscious of how they use energy. It's much cheaper to cut their power consumption than to move to Alabama."

Utility people attach a red flag to the entire concept of public power. "It represents an attempt to confiscate private property by the state," says Popa. Governments, of course, routinely take property—and they buy it, not confiscate it—to build highways and public buildings.

Every time a locality considers buying up its private utilities, notes one major study, "someone raises the ideological argument that 'free enterprise' is eroded by public ownership. This is a matter of local determination. It should be the right of the people to decide whether they want to establish their own public agency to

provide electric and gas service, in the same way that they provide water service, sewer service, or garbage collection."

"It can also be pointed out that an investor-owned utility bears little, if any, relationship to free enterprise," adds an American Public Power Association monograph. "A monopoly utility is not in the competitive sector; it is granted a franchise to provide service under monopoly conditions. In most states, it is virtually guaranteed a profit by the nature of the regulatory system. And it has many powers of local government, such as condemnation. In addition, public power systems have a greater potential for responding to consumer interests."

Public power isn't really a wild or unique idea at all. In fact, a commission formed by Governor Milliken earlier this month has issued a report calling for the state to take over the building of electric generating plants, selling energy wholesale to the utility companies. A similar commission in Massachusetts last year issued a report with essentially the same recommendations.

Wilbur emphasizes that it's just a report—that it remains to be seen whether such a proposal will even be introduced into the Legislature. "We could be in a situation where the utilities are just a middleman between the State Power Authority and consumers," he says. "Can we afford to maintain utilities that make a profit off necessary services?"

The idea of public power—of government instead of private industry providing energy—is well-established on the local level. About 14 per cent of the American public already receives its electric service from local public utilities. Michigan has 43 municipally-owned utilities. Most of them just buy wholesale power and distribute it, but the largest, in Lansing, produces its own.

A 1973 Federal Power Commission study showed that the average public-power household paid nearly 33 per cent less for electricity than private power customers.

It may turn out that the utilities will be the sleeping giant issue of the year. The Michigan Public Service Commission (PSC), which regulates utility rates, has ordered changes in the rate structures of the utility companies so that users of small amounts of power pay a slightly lower rate than large users. And commercial and industrial consumers will begin paying a surcharge for power used during hours of peak use.

The PSC has also stiffened somewhat on rate increases requested by the utilities. Within the last few weeks, the PSC granted Detroit Edison only \$62.4 million of a \$178 million request, and gave Consumers Power, which supplies most of outstate Michigan, only \$33.9 million of \$106 million it sought. William Ralls, the most liberal of the three commissioners, said a \$4.3 million increase for Consumers would have been enough.

The upshot of all this is that the private utilities suddenly find themselves being defensive on the question of their very existence.

Can the public power campaign really succeed? Wilbur says he's found remarkable support throughout the public for signing petitions to put the matter before the people.

"Eight or nine of ten people are willing to sign it when they see it," he says. "Our campaign is going to open up the utility question for public debate."

Utility execs are officially maintaining an attitude of strength. "We don't take it seriously enough to have any kind of campaign on it yet," says Popa.

However, they may yet be forced to get serious—something they don't want to do.

Dennis Rosenblum, a former Detroit News reporter, is a free-lance writer who lives in the city.

CLASSIFIEDS

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Dixboro Cooperative Nursery School has openings for three and four year old boys and girls for the fall term. They meet on Monday, Wednesday and Friday from 9:15 am-11:15 am. The nursery school is at Dixboro Methodist Church, 5221 Church St. in Dixboro. For more information call: Dorothy Conway 487-9233.

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PERSONALS

To respond to a box number in any section of the SUN Classifieds, please address your envelope to Classified Box No., The Leland House Hotel, Suite 202, 400 Bagley, Detroit 48202.

Child grew down. Withdrew. Combine. Incubated. Shell cracked. Awakening-discovery: a young man now needing a woman's touch to come alive. I am 6', slender, blond, Aquarian. Sincere females who won't mind an occasional hang-up please reply. The SUN, Classified Box No. 28.

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I am now at the Ariz. State Prison and would like to write to someone. I am 38, born 3-11-38 in Loma Linda, CA. I am 6'1", black hair, blue eyes. I have been here 15 years. Jimmy Clark, No. 24270, Box B, Florence, Ariz. 85232.

Sensitive, intelligent, educated woman, 34, considered attractive, divorced, enjoys horseback riding, movies, good conversation and travel. Looking for sincere, educated man to share good times and a quiet satisfying relationship. SUN Classified Box 26.

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Do you have an attitude against cigarettes and the insidious tobacco pushers like I do? I'm doing some research on the subject, and could use any information (old articles, ads, etc.) that people could share with me. Gary, P.O. Box 1898, Detroit 48231.

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Although there is nothing we can do to speed the movement of Second Class Mail, we have initiated a new First Class subscription service which enables subscribers to get their paper one to four days after publication. If you have subscribed at the Second Class rate but would like to switch to First Class service, call us (or write) and we will change your mail service. Because of the extra cost of First Class Mail, your subscription will expire sooner, of course, but you will be notified when it does expire.

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By Genie Parker

During this initial stage of the U.S. Presidential campaigns, the astrological configurations are well placed to bring out the information needed to choose the candidates. People are demanding more thorough explanations from the candidates about their plans and basic approaches to the office. Where our money is going is on everyone's mind, as is the demand for more attention to home ground, as opposed to foreign business interests.

The candidates themselves are slick with their answers. Past experience with the Watergate situation has put them in a much more serious position in trying to convince people of their capabilities.

But once again, the situation comes down to wondering if there will really be a viable candidate worth voting for left in the field. There is a strong influence of deception and opposition to the home ground from public officials, and whereas Fred Harris is the most concerned with concretely dealing with mass daily concerns, the financial situation always defines the possibilities in a capitalistic society.

This is a good time for thorough investigations, and to set goals based on realistic human needs. A President will be chosen, despite obvious shortcomings. As we near the election, the atmosphere will be even more sensitive and demanding for justice. Use this time well to broaden your own outlook and detail your analysis of what's happening.

Be sure and read your rising sign and Moon sign, as well as your Sun (birth) sign in the following suggestions for April 22-May 6.

♉ TAURUS (April 19-May 19) - Lots of positive energy is available for your use now, with several planets in your sign. This is a particularly good time for imagining innovative plans for making money. Use your common sense as you decide what to do, and communicate freely with the people you work with.

♊ GEMINI (May 20-June 20) - The detail involved in your thought processes sometimes plagues you. At the end of April, your urge to communicate will be so strong that it can force you to organize your ideas, if you take advantage of the times. Combine your desire to travel with your work so you can further your life.

♋ CANCER (June 21-July 21) - You are extremely sensitive and moody during this time. Your home and love life are on your mind a lot, and your urge is to design new ways to deal with common problems. Spend more time applying your ideas to your work; these can be prosperous times.

♌ LEO (July 22-August 21) - Your creative ideas are most often held back by your own lack of application. This is true of your friends and loves, as well as your business involvements and artistic approaches. Throw yourself into your interests and be practical. Many good results are possible.

♍ VIRGO (August 22-September 21) - Towards the end of April, your brain will be reeling with ideas. As you broaden your scope of involvement in your life, curb your negative criticism and constantly apply yourself to concrete improvements. Your health should be less of a concern during this time, and easier to deal with.

♎ LIBRA (September 22-October 22) - You are very sensitive to the people you relate with most, both business and personal friendships. You have more of an urge to be aggressive and to communicate more than usual, but are also vulnerable to disappointments when things don't work out the way you imagine them. Be more realistic and concrete with your plans.

♏ SCORPIO (October 23-November 20) - Investigate your business affairs particularly during this time. Your ideas for change and improvement can be very prosperous if planned thoroughly and with imagination. Keep your mind on a positive track and work around the obstacles facing you, rather than dwelling on them.

♐ SAGITTARIUS (November 21-December 20) - You can find healthy and rewarding outlets for all the good feelings you're having now. Your imagination and your ability to get across your ideas may be at odds for a while, so to make things easier, concentrate on concrete plans that include friends and fellow workers. A very productive time for you.

♑ CAPRICORN (December 21-January 20) - Being practical and using common sense can pay off a lot for you now. Your loves, friends, sensitivities, and home are still on your mind much of the time, and sometimes they can get in the way, but it is easier to get results than it has been for a while. Use this time to further your business affairs and organize your personal life.

♒ AQUARIUS (January 21-February 18) - It may be more of a struggle to get good business results for you now, but your good nature, friendliness, and imagination are helpful if developed. Investigate thoroughly whatever you get involved in, pay attention to details, and communicate your ideas so you can get balanced criticism and advice.

♓ PISCES (February 19-March 19) - You have many innovative ideas and can get them across to those you work with more easily than usual. Continue to focus on the practical details of your business, and don't let your imagination scatter concrete plans that can otherwise work well if you follow through with them.

♈ ARIES (March 20-April 18) - You are very open and aggressive with your love recently. Concentrate on organizing your home surroundings and try to not be overly sensitive, so you can change what you want more easily. Control your temper and put all that energy into more productive outlets.

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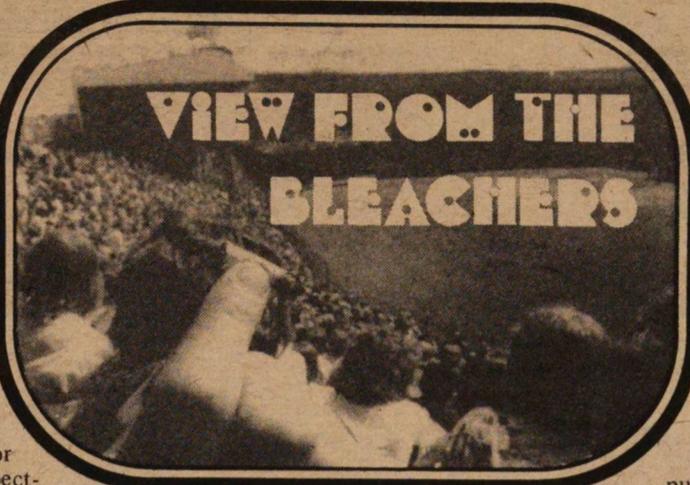
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VIEW FROM THE BLEACHERS



After finishing in the American League's Eastern Division cellar for two straight seasons, the Detroit Tigers could have expected a cynical crowd to show up for their home opener.

Sure, a small amount of cynicism was present, but for the most part, the 48,612 people who ventured into the aging ballpark at Michigan and Trumbull came for the pomp of the spring baseball spectacle and to see for themselves if the Tigers had indeed improved.

For the second week of April, the weather could not have been more perfect. The combination of sunny skies and 60-degree temperatures brought some 20,000 to the ticket booths the day of the game alone. The late arrivals caused long lines at the ticket windows, and an hour before game time, the center field bleachers were almost filled.

They came from all over the state, from Ohio and from across the river in Ontario. They were old, they were young. Many men in the sun-drenched bleachers removed their shirts to get tans, while a few women also took off their shirts to get some publicity for the strip-tease bar where they work.

Signs at all of the entrances proclaimed that bottles, cans, and liquid containers were not permitted, but the bleacher fans did their best to display their bottles of beer, wine and neutral spirits. The usual ballpark smell of hotdogs was accompanied by the odor of cheap cigars and expensive weed.

Despite this carnival atmosphere, there were hardly any signs of rowdiness in the usually rowdy bleachers. Only at the game's outset did the security guards have any real work to do. They chased a group of bleacherites from the center field scoreboard's platform—and, yes, evicted the topless ladies.

The crowd reacted to those incidents, and cheered when the Detroit Fire Department urged the Tigers to bring the World Series back to the Motor City during the pre-game festivities.

A standing ovation greeted the announcement that Hank Aaron would be in Milwaukee's starting lineup. Aaron, who destroyed one legend and created another by breaking Babe Ruth's career home run record, remarked during batting practice that "Openers are always special." But, despite the pageantry, he added, "you still have to go out and play the ballgame and try to win."

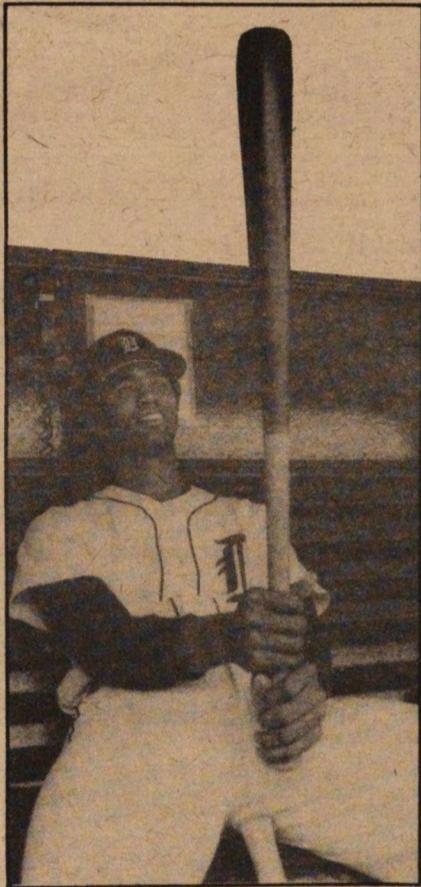
Pete Falkenstein, a fan in his mid-twenties who drove all the way to Tiger Stad-

By Joel Greer

ium from Ann Arbor, had another suggestion for Hammerin' Hank. "If Hank Aaron met me under the stands for a toke of gold, he'd be better off. And about the Tigers," he predicted, "They will not finish last."

"Fourth," shouted Rich Byers—a position where many expect the Tigers to finally end up at the close of the season in October.

To reach fourth, the Detroiters most likely will have to beat out Cleveland and Milwaukee. The Tigers best-



Tiger Ben Oglivie

Photo: David Johnson

ed the Indians 3-1 in the season opener at Cleveland, but it was a different story for the Tigers in their hometown debut.

White Ray Bare pitched admirably for Detroit, Jim Slaton silenced what was supposed to be a formidable Tiger batting order by allowing no runs and just two hits. Milwaukee was able to push across an unearned run in the final inning to give Slaton his second shutout in two pitching starts this season.

Last season was something else for Slaton, however, as he finished the year with eight straight losses.

A speedy turnabout is not at all impossible—at least the Tigers hope so. "With 13 new faces on our club, we've improved more than any club in our division," says Manager Ralph Houk, now in his third season at the helm.

The additions of Alex Johnson, Rusty Staub and Milt May will certainly help the hitting, which slumped to .249 last season—eleventh in the twelve-team league. "We will also have much more maneuverability this year," says Houk, who is platooning Dan Meyer and Bill Freehan at first base and Ben Oglivie and Ron Leflore in centerfield.

"With a 162-game schedule, clubs that platoon [playing left-handed hitters against right-handed pitchers, and vice versa] have an advantage," assesses Manager Houk. "Playing every day, players will naturally get tired, and a day off now and then would prevent that. platooning will also keep players from playing with minor injuries."

Houk claims, however, that he is not platooning in the true sense of the word. "Right now, we're playing the players who were hitting the best at the end of spring training. We have to play the club that is most capable of scoring runs."

As in hitting, only one team in the league was worse in the pitching department last season, as the Tigers lost a club-record 102 games. Detroit has traded away perennial leader Mickey Lolich, but the acquisition of starter Dave Roberts and relievers Jim Crawford and Bill Laxton should bring some improvement.

So on paper, Detroit looks as if it might move up from sixth to fourth this season, something the fans here are asking.

And they won't ask any more than that.

Joel Greer, who lives in Detroit, has written about sports for the Michigan Daily and the Ann Arbor News.

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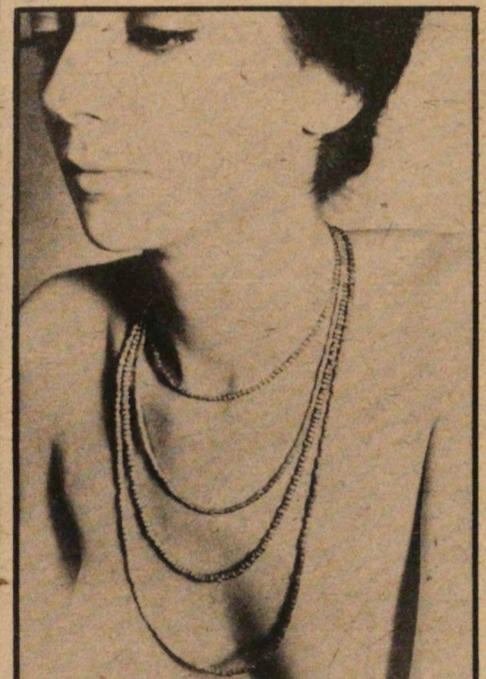
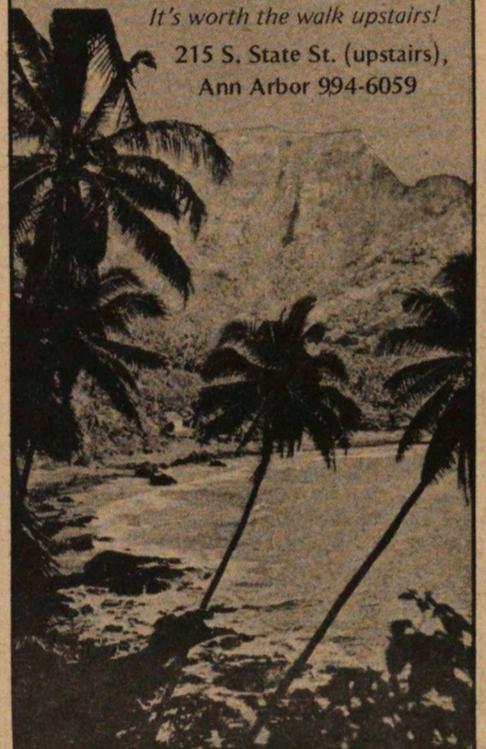


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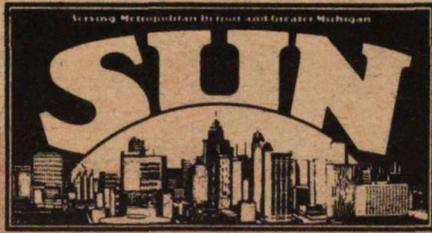
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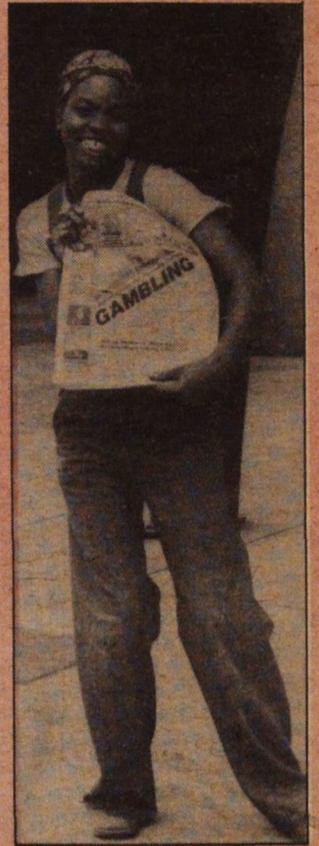
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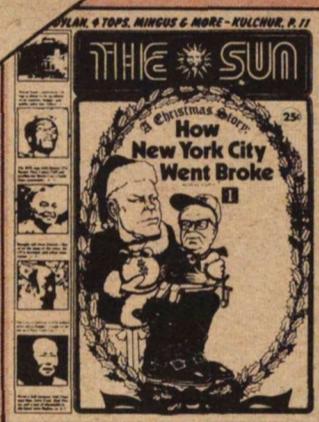
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