

BACK TO SCHOOL SPECIAL

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ANN
ARBOR

SUN

*Rainbow
Community
News Service*

Issue 52

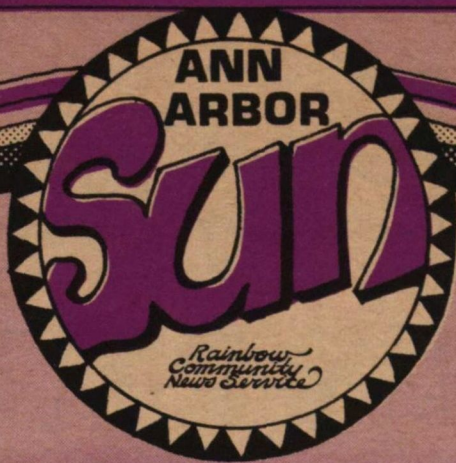
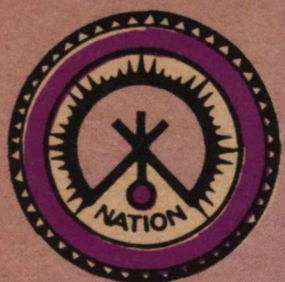
September 5-19, 1973



**Sinclair Tells All
Community Directory
You and the Big U
\$5 Fine Petition**

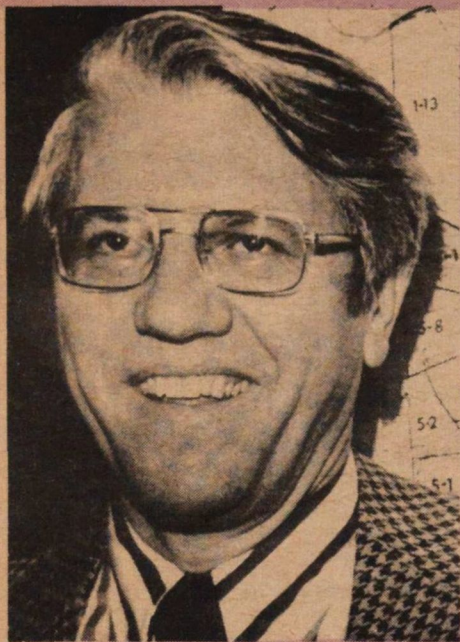
INSIDE BLUES & JAZZ fest 1973

Published by the Ann Arbor Sun, Inc, a part of the People's Communications Committee, Ann Arbor Tribal Council

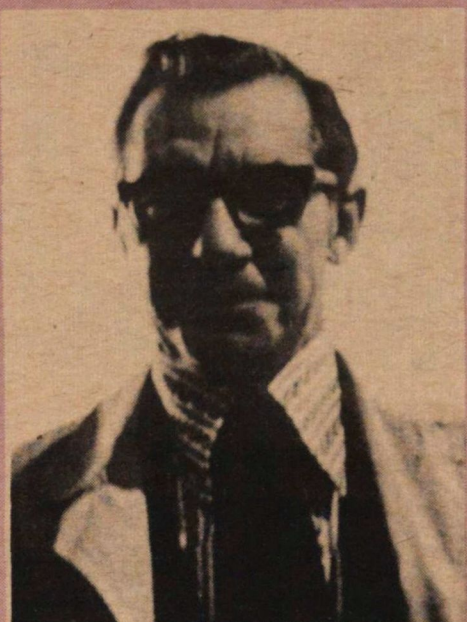


Police Attempt to Spread Paranoia

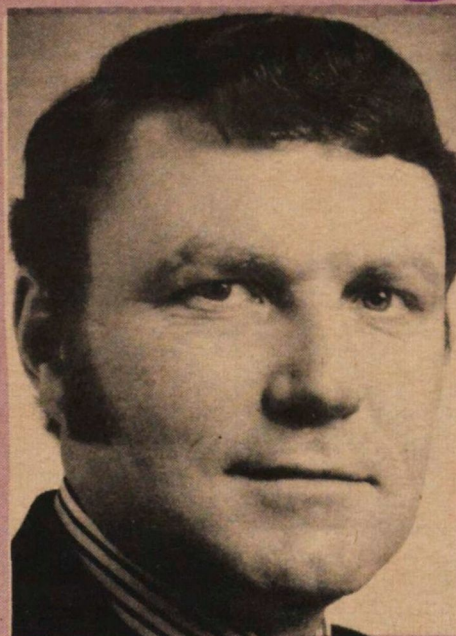
5 Busted on Diag



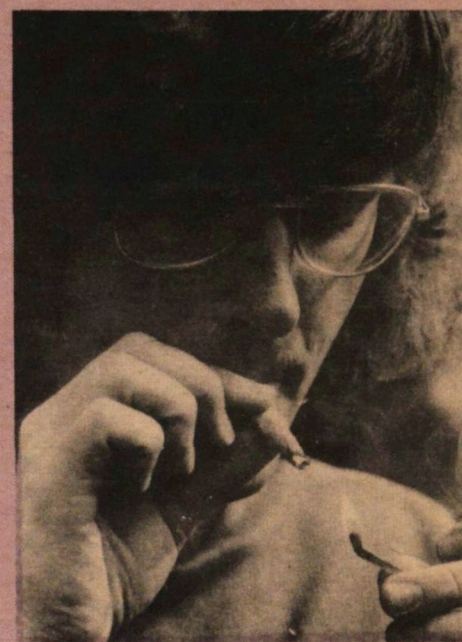
Mayor James Stephenson: "Pot dealers are social poison."



Police Chief Walter Krasny: "Police will be at all public events to arrest drug users."



Sheriff Fred Postill: "Marijuana arrests are the same priority as poker games."



State Rep. Perry Bullard: "There's nothing wrong with marijuana."

As hordes of students and blues and jazz fans engulf the streets of Ann Arbor, the Ann Arbor police have initiated a "crack-down" on weed smokers.

Five people were arrested on the Diag on Saturday, September 1, during a sparsely attended "Marijuana Melee" the day after Police Chief Walter Krasny issued a public warning.

"Ann Arbor no longer has a city marijuana law," said Krasny. "The ticket approach and the \$5 fine no longer exist. Persons involved in illegal drug traffic will be subject to the State's Controlled Substances Act." (Penalties are 90 days for use, one year for possession and four years for sale. Possession of more than two ounces is presumption of intent to sell.)

Krasny's warning to weed smokers was issued in reaction to a flyer for a "Marijuana Melee" on the Diag September 1. He feared another Hash Bash, like the April 1st toke-down of 5,000 people including State Rep. Perry Bullard. Only two plainclothes police attended and no busts were made.

Krasny and his Republican masters have been infuriated by Ann Arbor's image of "Dope Capital of the Midwest" ever since the \$5 fine for possession and sale of marijuana was passed by a Democrat and HRP coalition on city council. Under the law offenders were issued a ticket to be paid just like a parking ticket. The recently elected Republican city council majority made the repeal of the \$5 fine one of its first acts.

Krasny's crackdown comes on the eve of a Human Rights Party petition drive to put the issue of the \$5 fine on the ballot for next April's city council election. The drive needs to collect 3,500 signatures of registered voters to be considered as an amendment to the City Charter. A majority vote next April will insure its passage.

And it should pass. A majority of Ann Arbor's voters are progressive, voting either

HRP or Democratic. The Republicans came to power because the HRP and the Democrats split the vote in strategic council races. Consequently Ann Arbor will have a Republican mayor and council majority until April of 1974.

The HRP now promotes its petition drive as a way to get around Republican rule, an

ironic strategy since its spring campaigns took enough votes away from the Democrats to give the Republicans their victory. Nevertheless, it is a positive focus for people's frustration with the dictates of Republican rule.

Since the \$5 fine repeal last July the police have slowly started to re-exert their

authority. Few busts were made during 1972 and the first part of 1973, except those made by Washtenaw Area Narcotics Team (W.A.N.T.), comprised of state undercover narks. The Sheriff's Department, headed by liberal Sheriff Fred Postill has maintained a hands-off policy on marijuana arrests, putting them on the same priority as busts of poker games.

The Ann Arbor police now appear to have made the Graduate Library a stake-out point, with the permission of the University of Michigan. The head of University Security, Frederick Davids, is a former head of the Michigan State Police. The police watch the Diag from behind its glass doors, charging out and pouncing on weed smokers as they did in making last Saturday's busts. Ann Arbor undercover police and state narks from W.A.N.T. have reportedly also been hanging out on the Diag. W.A.N.T. has made forays into university dorms in the past in order to entrap students into drug sales and spread fear and paranoia among the university community.

Krasny has now joined this campaign to spread fear and suspicion, stating that he intends to have police at all public events to bust drug users. The SUN called Krasny to inquire if he had any such plans for the Blues and Jazz Festival.

"There'll be the usual traffic patrolmen and the police contracted to work at the festival," said Krasny, "but I really can't say if they'll be others. We're playing it by ear. If it becomes necessary, some men may be assigned."

When asked about reports of undercover Ann Arbor police attempting to buy weed at the August 12 free concert, Krasny answered, "It's possible that officers were there. We never had any agreement not to have officers at the festival or the free concerts. Some men actually like to go to these events when off duty."

LATE FLASH

POLICE CHIEF WALTER KRASNY HAS JUST ANNOUNCED THAT HE HAS ASSIGNED POLICE TO BE AT THE BLUES & JAZZ FESTIVAL. THERE WILL BE TEN-FIFTEEN UNIFORMED POLICE PRESENT TO BUST FESTIVAL GOERS FOR MARIJUANA AND HE HAS ALSO ASSIGNED UNDERCOVER POLICE TO BE INSIDE THE FESTIVAL SITE "LOOKING FOR THE HARD STUFF".

\$5 FINE Petition Drive

This week marks the beginning of a petition drive to put the \$5 fine for possession and sale of marijuana on the ballot as a City Charter Amendment next April. The city cannot eliminate the weed laws completely, or state law, with its harsh penalties, would then be in effect. But Ann Arbor can have a law adapted to the special needs of its citizenry. Once the question is on the ballot it will take a majority of the votes cast to ratify it.

The \$5 fine must become a reality as a charter amendment instead of as an ordinance, as most laws are, because the present City Charter does not allow for initiative or referendum. Only certain laws can be charter amendments because of the nature of the City Charter, whereas any measure can be passed through the process of initiative.

A womens' group is sponsoring another petition drive to change the charter to allow for both initiative and referendum. Initiatives enable any law to be passed merely by getting enough signatures to put it on the ballot and then by getting a majority of the vote at the polls. Referendum enables the people to either ratify or reject a law passed or considered by a legislative body.

Another petition being passed will amend the City Charter to permit City Council members to earn salaries. Right now the only people who can afford to spend the time necessary to be on council are well off financially. With a salary provided any member of the community, no matter how poor, could serve a term.

Watch for these petitions at the Blues & Jazz Festival and on the streets. Even better, circulate one yourself by calling the HRP office at 761-6650. You must be a registered voter to sign or circulate one. Being able to initiate and pass our own laws is a step towards controlling our own lives.

LETTERS

Sister Mary,

On the 25th of July, I was transferred for supposed "Medical Reasons" from Milan to the federal prison in Springfield, Mo. The brothers and I tried to stop the transfer, but our efforts were futile.

I've been told that I can expect to be back in Milan in approx. four to five weeks. The reason I'm writing to you, is to ask about the PCC, as I've been completely cut off (we aren't allowed to correspond from one institution to another) from communicating with my brothers in Milan.

I also thought I could relate some of the weird shit that the staff are bringing down on the population here. As you already know, this is the behavior modification center of the world, and some of the tactics they use are other than human (although they have been approved by the powercrats in Washington).

Since my arrival, I have found out a lot of interesting things, mainly through actual documents, and through open conversations with the draft dodging doctors that work here.

I'm not sure if you have heard of one of the latest programs called, S.T.A.R.T. From the information that I could gather, it is not a voluntary program as the public was previously informed. Rather, inmates that show creativity (sometimes diagnosed here as, "Too Much Spirit"), are immediately transferred here to be treated in S.T.A.R.T.

They use such drugs as thiorazine that will passify the inmate, and then work on stripping him of his identity; they are drugged to the point that most cannot even carry on an intelligible conversation.

If this drug does not suitably slow down the activities of the inmate, they have a new wonder drug called "Prolixium". I've seen and tried to talk to people that are on the new "wonder" drug, and they come closer to resembling ZOMBIES, than human beings.

I have several other bits of information that may seem hard to believe, but are completely true, as I have nothing to gain in lying.

Whenever some one here petitions the Federal Court, one would expect that to be taken to a Federal Courtroom to have the case heard. But in all the cases against this institution, the Magistrate holds the hearings here in the prison, where the public never has a chance to hear the grievances. As of the time I am writing this letter, nothing has been done to change these procedures, and court is still being held behind the walls and away from the public.

I'm not even sure this statement will be allowed to leave the institution, but if it does, I pray that you and the Sun will find some way to bring it to the attention of the general public, how normal men are being changed into walking vegetables, because of the S.T.A.R.T. program. I'm here only for tests on my kidneys, but I am glad that I was able to find out about the terrible practices that are still used, when they were supposed to have been outlawed some time ago.

It scares me that the people would let these things continue, and I am truly disheartened that so many of my brothers are being tortured so.

Mary, I sincerely hope you will reply and tell me that the staff of the Sun will at least consider making the public aware of the Springfield atrocities. Please tell brother Ray Fortman and Andy that all is well.

I understand that the Sun is having to charge prisoners for the papers now, but if there is any possible way that I could slide by on the charge, I sure would appreciate it. Funds are hard to come by these days. My release date is December 30th this year, so maybe you could give me an extended loan. ha

With Love and Peace,
Charles



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COVER CAPTION

Luther Allison photo by Dirk Bakker

Editorial

A² SUN; Past, Present, Future



The week starting Labor Day, September 3, marks a massive influx of people into the city of Ann Arbor. Some come for the fall semester at U-M, others come to attend the Blues & Jazz Festival, and still others move here just because this is Ann Arbor, the alleged "Dope Capital of the Midwest," and the home of thousands of students and freaks.

Since we tried to create this issue of the SUN with that situation in mind, we're running comprehensive articles on different aspects of life in Ann Arbor: the bar scene, the effect of the University on the community, a comprehensive rainbow community directory, and a special supplement on the '73 Blues & Jazz Festival, an event which is the highlight of an entire year of musical experience.

This will be many people's first introduction to Ann Arbor and consequently to the SUN, so we'd like to take this opportunity to give everyone some information about this newspaper and what we, its staff, are attempting to do with it. And people who have lived here for a while may not know about many of the changes the SUN has been through this summer.

A little over two years old, the SUN was started in May 1971 by the Rainbow People's Party. Some of the paper's major projects have been: working to free R.P.P. Chairman John Sinclair from his 9 1/2 -10 year sentence for possession of 2 joints, to promote the Michigan Marijuana Initiative, and to elect two Human Rights Party candidates to city council in April 1972.

We are no longer published by the R.P.P. After starting and supporting the SUN for over two years, the R.P.P. wanted to cooperate with other members of the community to put out the paper, and to make it broader based and wider in scope. Only one R.P.P. member currently works full time on the paper.

We are now published by the People's Communications Committee of the Ann Arbor Tribal Council. The P.C.C. consists of the SUN, the Radio Workshop and the Tribal Network (which is just getting started again after 9 months of inactivity).

The P.C.C. is a collective of

people who are concerned with serving the community's complex communications needs. We work with any form of media we can get access to, from flyers to the radio and eventually to television.

The Tribal Council is working to become a mass organization of rainbow people which would involve people in the struggle against the present capitalist society by creating alternate, communalist institutions to take care of all our political, economic and cultural needs.

Creating these institutions is a dream that we've had for a number of years. But the SUN, just like most of the other programs of the Tribal Council (the Psychedelic Rangers, the Food Co-op, the Children's Community Center, and the People's Ballroom) is still in its initial stages of development. For the first two years of its history, the SUN was put together in the basement of 1520 Hill Street, the RPP house, by a small core of RPP members with the help of a few people from the community. The paper reflected the make-up and experience of its staff. Projects that the RPP collective was working on became the primary focus of the paper. The RPP wrote to help create the Tribal Council and ended up overemphasizing its role in the entire community, thus turning off people who may have had other interests or concerns.

We still want to help create the

Tribal Council programs, but we want to write about them in the context of the larger rainbow community of which we are a part. This includes all the students, freaks, and progressive people of Ann Arbor and Ypsilanti.

We call our community the rainbow community because the word "rainbow" reflects the nature of our people. Our culture, our music, our clothing, and our sacrament—marijuana—are all derived from Black, European, Eastern, Indian, and other cultures. We are children of an advanced technological age which has made us aware of the workings of the entire planet through the electronic media of television and radio. Our culture is the result of living as part of a world community which includes peoples of all colors, like the rainbow.

Within the rainbow community there are class differences, some of us running small businesses, some being students, some living on the streets, some working in factories or offices or stores, some dealing dope or playing in bands, and some being community workers. But our culture and lifestyle is our bond and makes us a target for repression by the ruling class and its agents, the police. Here in Ann Arbor you can see that marijuana and LSD busts are still high on their list of priorities, the victims being anyone they can entrap.

We believe we are a community with a set of needs that are not being met by the present capitalist society. We see ourselves struggling, just as other oppressed people are struggling, to free ourselves from the domination of US imperialism. We want to be a self-determined people who create and control our own communalist institutions.

It was because of inaction on the part of local government in dealing with our community's problems that the Tribal Council was started in the first place. 1968 was the start of the co-ed murders around the U-M and EMU campuses. The police had only two people assigned to investigate and the murders continued. So people from the White Panther Party (the forerunner of the RPP) called town meetings at 1520 Hill Street to compile their information and to create a pressure group for more results in the police investigation. Out of this came a loose

continued on page 16

YOU CAN COP THE SUN AT THE FOLLOWING STORES:

ANN ARBOR:

- Ann Arbor Cyclery, 1224 Packard
- Applerose, Liberty & First Sts.
- Bluefront, State & Packard
- Campus Corners, State & Packard
- Carrots, Division & Liberty
- Community Pharmacy, Packard & Platt Rd.
- Discount Records, State & Liberty
- Discount Records, South U
- Douglas Sound, Liberty & Fifth
- Edens Foods, 330 Maynard
- Kalso Earth Shoes, Division & Liberty
- Middle Earth, 211 S. State
- People's Food Co-op, State & Packard
- Rib Cage, 1133 Huron
- Sight Shop, 613 E. University
- Soybean Cellar, Liberty, betw. Division & Fifth

- Sunrise, 214 E. Washington
- U. Cellar, basement/Mich. Union
- Village Corners, S.U. & Forest
- World Headquarters, 330 Maynard
- Capitol Market, Fourth, betw. Liberty & Washington
- Ann Arbor Adult Books, Fourth, bet. Liberty & Washington
- Main Party Store, Main & Ann
- St. Joe's Hospital
- Huron Valley Motor Sport, Liberty & First
- Curious Books, 240 S. State
- Michigan Union Newstand

YPSI:

- College Pharmacy, 537 Cross St.
- Ned's Books, 711 W. Cross
- Wicca Foods, (next to Ned's)
- Big Top Party Store

Special thanks to Chris Frayne for his drawings on pgs. 5,6,17 and pgs. 2 & 7 of the Blues & Jazz Festival Supplement.

The Reality of RAPE

Between January 1972 and December 1972, twenty-three forcible rapes and nineteen attempted rapes were reported in Ann Arbor. There has only been one conviction in the city in the past three years. Furthermore, the FBI estimates that ten times more rapes occur than are reported, which indicates that Ann Arbor has an actual average of between two and three hundred rapes per year.

At the present time, the police offer little help to women who have been raped. Instead of focusing their attention on apprehending the rapist, the police question and investigate and harass the woman who files a complaint. Her moral character is often questioned by a sequence of a male officer, then a male detective, then a male prosecutor. Myths such as "she was asking for it," e.g., by walking alone at night or wearing tight pants, and "women enjoy rape" still prevail in many levels of the police departments and courts.



SISTERS PICK UP SISTERS

In talking with local women's groups, the SUN found that there are three main steps which must be taken if the rape statistics are to be significantly lower in the future. First, community-wide legal education is needed on how to get action from the police and to inform women of their rights under the law and what to do if they have been attacked. Second, women in the community need to organize to stop rape by traveling in groups, demanding more rape convictions, and learning self-defense. Third, women must come up with concrete plans to stop assaults and to take concerted action against them.

The women interviewed also stressed the need for more police protection of women on the streets, additional women on the police staffs, and training for the police to be more responsive to women's needs by, for example, having good legal information readily available to women.

Police must be taught to deal sensitively and humanely with rape victims. They should aid local women in setting up all-woman rape squads, which could be chosen and trained by community women.

Other departments within the city should also respond to the rape and assault problem. Free self-defense courses should be offered by the city. At present the only free self-defense classes available locally are given at the Washtenaw County Service Center, 4133 Washtenaw, and meet Monday and Wednesday evenings from 7:30 to 9:30, and Saturday mornings from 8:30 to 10:30, and they are good, but more are needed, especially around the campus areas.

Public transportation should be extended to cover more areas with all-day and all-night service. Streets and alleys should be well lit. City Council should pass ordinances legalizing the carrying of protective devices

such as mace for women, and the city should set up a medical aid fund for assaulted women.

Employers could also help alleviate the problem by offering security and lights in their parking lots and by providing late night transportation to women workers.

The hospital areas, sites for many of the assaults in Ann Arbor, should be made safer immediately. The hospitals should provide security guards in their parking lots and on their grounds. Hospital personnel must be trained to respond sensitively to rape victims; at present emergency room treatment is expensive and impersonal. The basic emergency room cost at University Hospital is \$25.00, and at St. Joseph Hospital it is \$12.50. Add to this the price of tests and medication, and the total cost of being raped can amount to \$50.00 or more for the victim. Efforts should be made to have the city provide funds for a free medical examination to any woman who has been raped.

Sisters should pick up other sisters who are hitchhiking. Developing a consciousness of women helping and protecting each other is necessary and important. Women should also be conscious of protecting themselves; most rapes occur in the home by men with whom the women are acquainted and have trusted enough to admit, voluntarily, to their homes. Women should not walk on the street alone in Ann Arbor at night. A paper called "Freedom from Rape," containing many specific tips on how to prevent being raped and how to ward off an attacker, is published by the Women's Crisis Center, 307 North Division, Ann Arbor. It deserves to be studied by women who would look out for themselves.

In order to eliminate men's violent acts against women, all the things discussed above need immediate attention. But the steps suggested here all merely treat the symptoms and not the root of the problem. A sexist consciousness, ingrained in the American culture, is behind the hostile acts against women which men commit. Raped women are not victims of a few isolated, sexually frustrated men. Rapes are almost always acts of contempt, hostility, and hatred of women. We are all victims of a system which exalts a masculine image of aggressiveness, sexual promiscuity, violence, do-or-die competitiveness and dominance over other men as well as over women; and a feminine image of helplessness, lily-white virginity, dependence, and submissiveness. Aggressors and victims. The spider and the fly. Men are taught in schools, by the media, and through Silva-Thins-type advertisements that women exist for the male's pleasure, for him to use or abuse as he will.

These images must be eliminated. The traditional American way of life, based on aggressiveness, competitiveness, dogmatic self-righteousness, male power and male control of the money, breeds people who emulate destructive and brutal images. Consciousness-raising to combat sexism is necessary in the struggle to change human relationships. Men and women must care for and teach and help each other. As long as men are defined as successful according to the requirements of the masculine American image, women will continue to be the victims of scorn, rape, and oppression.

STOP RAPE—FREE US—
FREE YOURSELVES.

—Barbara Weinberg



The State Police put up these crisp \$20 bills for 350 hits of microdot acid.

NARKS INVADE DIAG

The latest episode of W.A.N.T. (Washtenaw Area Narcotics Team) versus the people of Ann Arbor occurred Tuesday, Aug. 22 on U-M's diag.

Once again arch-nark William Burns was in on the caper, supervising two undercover agents. (The SUN is suing Burns for assaulting two of our photographers).

Burns and his underlings thought they had trapped an unsuspecting freck into sales of LSD, only to discover that they themselves had just been tricked out of \$155.00.

The principal in the case, brother gave an exclusive interview to the SUN.

"At 2:00 pm on the diag, a friend of mine came up to me to say that a couple of brothers from Plymouth wanted to buy quantities of LSD. So I walked over to where they were and started in with a dope dealing conversation. One of them had shoulder length black hair and the other was tall with blond, styled hair. In the process of this rap I was looking around me and just happened to spot the nark (Beryl Racine, ed.) that put the gun to the head of Pun Plamondon when he was busted last March. I automatically turned around and told my partner this nark was scoping us from behind, but nonetheless I persisted in making the deal for 350 hits of microdot for \$155.00.

"The three of us then left the diag, walking towards the archway. Before I could get out of the other side, a friend motioned me over to say that William Burns was sitting

in a blue Plymouth on East U. facing south, staring at me with his bloodshot eyes.

"Nonetheless I continued on my way to a house. When we got there we went inside and one of the narks gave me the money to go cop the acid. I slowly took it and counted it and then we all went outside. I left, saying I would be back in 20 minutes. They waited outside on the porch.

"I split down the street and as I was walking I heard a screeching of tires and turned to see William Burns drive zooming around the corner. Without thinking I ran between two houses and around the other side to see where he (Burns) was going. Just as I approached the corner of the house, I saw Burns running directly towards me with his gun drawn. What could I do? I turned slowly and jumped a fence, running for my life. I got away and finally back to my friends on the diag."

The SUN is glad the narcs got rooked and this brother got the money, but we wouldn't recommend that anyone else try the same scheme. Technically he can be charged with fraud. These narcs are very serious about their jobs and don't take defeats like this lightly.

In another W.A.N.T. caper, notorious nark Mark Parin (of the August bust) set up some people for a 96 lb. reefer bust. The SUN went to city hall to get his picture, but he ran and hid while the bailiffs harassed and threatened the two photographers.

The SUN is continuing its investigation of W.A.N.T. and its activities. We would appreciate a call from anyone who knows anything about their operation. We especially want to photograph and publish the pictures of local undercover operatives.

They continue to bust people for LSD and marijuana, two substances which should be legal to possess and sell by any rational standard.

People like William Burns continue to collect 10 grand a year to carry out nefarious schemes that only cost us court and lawyers' fees and more time in jail.



William Burns of W.A.N.T.

Parking Racket Revealed

Ann Arbor's parking ticket racket has fallen on hard times. On August 17 a local judge ordered the immediate return of a car which had been towed for too many tickets. And a suit against exorbitant bonds and the denial of jury trials in traffic cases is now before the state Supreme Court.

This is how the ticket racket works: Ann Arbor has too many cars for its parking spaces, and the city has decided to put meters all over the central and campus areas. (This city has proportionately more meters than Detroit!) Since people have to park their cars somewhere and there is no mass transit, they end up doing it illegally and getting tickets. The money from the fines is an important part of the city budget.

If you want to contest a \$1.00 ticket, you have to post a \$35 cash bond — and you don't get a jury trial, either. Both these practices are illegal. A state law says you only have to post \$10 of the \$35 with the court, and a jury trial is guaranteed by the state constitution. These practices are now being challenged before the Michigan Supreme Court.

The District Court employees on the sixth floor of City Hall harass people who

don't want to plead guilty to traffic offenses. One person was told that even if a jury acquitted her, she was still guilty under state law!

If you don't pay your tickets the police tow your car away, often without notice. A city ordinance says you get your car back by only paying the towing charges. But court employees violate that ordinance and demand the money for all the tickets you owe in order to release your car. Technically this is extortion.

It's all a scheme to raise money for the city by making it hard for people who don't pay their fines quietly.

The beginning of the end came on August 17, when Circuit Court Judge Edward Deake ordered the city to cough up a car because it had been taken illegally. A final decision in the case, which may be expanded to attack other parts of the parking racket, will not come for some months.

The case is being run by Jonathan Rose, a legal aid lawyer whose office is in the Michigan Union. If your car has been towed or you have been ripped off by the court, you can call him at 665-6146 and tell him about it.

ANOTHER VIEW OF THE BIG 'U'



BAM strikers picket University's Frieze Bldg. in 1970 demonstration.

photo: Thomas R. Copi

Just what is the University of Michigan? The answer depends on who you are.

For the entering students it's the highest track of an educational system that's been rewarding a few and sidetracking the rest of the young people of the state. For most of the professors it's a place to do research, make their reputation, train future elites, and earn from two to four thousand a month. For the residents of Washtenaw County the University is a source of lousy pay, one big reason for ripoff prices, and an island of privilege in a sea of poverty, Northern style. For the 1% of the region who owns 70% of the stocks, bonds, and developable land, the University is a vital cog in the capitalist economy which serves them so well.

And for the many progressive and political people of this community the University is just the local version of the American monster.

The University is a big, profitable corporation which rakes in millions of taxpayer dollars and then turns around and admits mostly the children of the richest fifth of the families in the state. It contracts on a profitable basis to do research for the military, for big industry, and for the tax-dodging "private" foundations. And it is the biggest landowner in the county.

The University is basically committed to turning out the future managers, technicians, and agents who keep America spinning along. And if a few misfits, unfortunates, and rebels slip by the admissions office, that's a small price to pay for carrying on with "the business of America", which, as Cal Coolidge put it, "is business."

The University saves as much money as it can on undergraduate education by having big lectures and fewer supportive services. They spend the savings on graduate and professional education. And they put as much as possible into buildings and programs which can serve the auto industry, the Department of Defense, foundations, and the federal agencies. Check out North Campus, ISR, and the medical-dental area. Those pretty new buildings are the payoffs to the University for developing infrared photography so helpful in Vietnam, for developing survey and social control techniques so helpful to management, and for training doctors who demand more and more fancy equipment while ignoring the fact that the poor are getting terrible medical service even in this county.

The poor of this county might as well be living in a colony for all the power they have in determining what kind of housing, roads, schools, and hospitals they get. And the students might as well be living in a colony for all the power they have to make their education alive and relevant.

Consider the student who wants to build and live a life of service to the people. This student is offered only one choice by the University: You can join the ivory tower crowd and isolate yourself from the people or you can enter the world as a member of the elite — as a boss, a manipulator of the consumer, a professional trained to serve the rich, etc. Students who don't dig either choice can begin their own political self-education. They can join in the political struggles against University policy already launched by community members, students, and faculty. Or they can hang around, zone out, and get the degree.

So, each year the University has more and more students who are turned off, who are going through the motions, and a lot of them just drop out. But every once in a while the students get together. And then the shit hits the fan.

The University of Michigan is still Republican territory. Soapy Williams and the Democrats made MSU their thing, and the old guard still runs the U of M. So imagine their surprise when students joined a black-led strike which closed down the University over a demand for 10% black admission by this year. That wasn't in the game plan. The Regents had it figured out that community colleges, junior colleges, and every Wayne State were just the right track for blacks, Chicanos, the poor. But not Ann Arbor. What would become of "Excellence" if the masses were allowed in?

The BAM strike of 1970 overwhelmed the resistance of the Regents, their administrators, and most of the faculty. They were forced to come up with a guarantee of 10% black enrollment. White racists all over the state were furious, and their spokesmen in Lansing threatened to chop the University's funds. But the Administration said, Relax, we'll take care of things. Which they did. That is, they didn't make it to 10%. They didn't come up with decent financial aid for all the students who can't afford their high-priced spread. They didn't do what needed to be done about the racist, irrelevant academic program. And they did what they could to set whites against

blacks, blacks against Chicanos, and to keep the new black students far away from the black community in this county. Divide and conquer. Fine sounding programs and horrible sounding budgets.

So here comes 1973-74. The new game plan calls for students to be allowed to have their "life style" on the condition that the faculty, the administration, and the corporations be allowed their life style. It's a game plan which leads directly to a track system even within the elite University. It's a game plan which is still capable of benign neglect of the poor, weapon-practicing wars, inflation, and a pretty smooth ride for the upper 1%. Ann Arbor

and the University are just one small part of the game plan. And the struggle goes on.

—The Inside-Outside Collective

(The SUN would like this article to be the first in a series on the University of Michigan. We would like people to submit articles or letters on any aspect of the university which they feel would be of interest to the community. If you have some information you want to pass on, this is the place for it. To submit articles mail them or come on over to the Ann Arbor SUN, 208 S. First St., or call 761-7148.)

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michigan union basement

lowest regular prices on records in ann arbor

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BLUES & JAZZ

festival artists

blues, jazz, pop, old timey, bluegrass and classical

all at lowest prices

ann arbor BLUES & JAZZ festival 1973

Otis Spann Memorial Field · September 7-8-9

Tickets for the Ann Arbor BLUES and JAZZ Festival 1973 are available for INDIVIDUAL SHOWS in advance at the Michigan Union outlet only, and will be sold at the gate. Tickets for Friday Night's performance are \$5.00, and tickets for all day Saturday (two shows) or all day Sunday (two shows) are \$10.00.

Series tickets (all five shows) are available for \$16.00 in advance from all Ann Arbor outlets and will also be sold at the gate.

A² BARS GETTING DOWN UPTOWN



It's time for a testimony to Bars. A few years ago you might have been one of the millions of American youths who had no idea or never even thought about those countless signs that line our cities, announcing BEER, WINE, LIQUOR, DRINKS, COCKTAILS, and that catch-all, BAR. Maybe there was nothing behind those signs. Did you think, like lots of us did, that a BAR was a place where people went to get drunk — and nothing else?

But behind every one of those signs there is a whole different world, a small social and sociable system created by the people who spend time there, the people who work there, and the people who entertain there.

In Ann Arbor the conception and realization of bars has changed drastically over the past few years. A lot of younger and friendly folks have taken over these places, as managers and owners, and done all possible to convert them into real neighborhood gathering centers.

Sure there are still lots of people who determinedly get drunk every Saturday night, or cruise about looking for sex or a fight. That solid urban style of bars is still here, but thankfully, the bars have been growing towards musical and social centers. They are friendly places to hear music, play pool or talk to your friends. This tendency, along with the 18 year old drinking law, has made bars of Ann Arbor a substitute for the old dance halls.

The real stand out in town for this friendly type of bar is THE BLIND PIG at 208 S. Ashley Street. The Pig was created through the travels of owners, Tom and Jerry Del Guidice. Long periods of time traveling through Europe, Russia, and Asia showed them, as it has many others, that a place where locals drink can be a real town center. The outdoor cafe, the capucino, the adoration of wines is something of Italy and France. The Guinness on draft and the relatively cheap food is something of England. All of it is a cultural sense of how important it is for diverse people of a town to see, meet and talk to each other. This atmosphere is pervasive throughout most of the city's bars these days. The Pig also has a fine schedule of blues music and jazz, with classical music on Sunday nights.

MR. FLOOD'S PARTY, at 120 W. Liberty has this same sense of relaxed good times. It's a veritable museum of antiques and glass lamps owner Ned Duke has collected through the years. It's somewhat rowdier at night than the Pig, and during the day a fine place to have a beer in quiet. Mr. Flood's has always had great music, mostly drawn from local blues and country bands. Like most of the bars in town, the place has a regular weeknight schedule of popular local bands on weeknights, with a variety on weekends. Sundays and Tuesdays in September you can hear John Nicholas and Friends play the blues. Mondays, Crossing brings you fine jazz. Wednesdays features one of the more flamboyant of the Ann Arbor bands, The Brooklyn Blues Busters. Thursdays is the Terry Tate Blues Band. The terrific exception to this schedule was Monday and Tuesday, September 3 and 4 with the Groove Society, an excellent rhythm and blues band with some former members of Junior Walker's All Stars.

Next door is THE OLD TOWN EMPORIUM. There is no music here, but that makes it possible to talk. It's a great place to have a meeting. Around the bend at 217 S. Ashley is THE PRIMO SHOWBAR. This mammoth place comes complete with a quasi-North Woods decor left over from some former owners. Any night of the week this is The Spot for dancing. Sunday nights is the highlight of the week with fantastic rhythm and

blues from Radio King & His Court of Rhythm. Tuesday nights you can hear DETROIT, and Monday nights are benefits for local organizations in need of money. Scheduling for these and other nights can be found elsewhere in the paper. Roomful of Blues, along with the Mojo Boogie Band, and Radio King, promise some hot continuing entertainment after hours during the Blues & Jazz Festival.

Around the bend, at the corner of Washington and Ashley, is one of the local champs of the conversational bar, THE DEL RIO. They have pretty good food, including the famous DetBurger, and Heineken's on draft. Like most of the bars in town, the staff of the Del Rio is friendly. They seem to work well and close with each other, and share in the decisions of business. Everyone benefits further from the solidarity created by their practice of profit sharing with the employees.

Down Washington Street is FLICK'S BAR. Flick's is Funky — thankfully few pretenses to decor, just music and good times. Over the past few years it has developed into a fine place to hear local blues bands. On Monday nights you can hear the Vipers, a four piece blues band with a touch of rhythm and blues swing. The band includes three of the former Boogie Brothers, including Sarah Brown, who bears the distinction of being one of the few working female musicians in Ann Arbor. Thursdays are the Brooklyn Blues Busters, who always knock out the fans with select rock & roll games performed by the inimitable Johnny Ace, and James Brown kickers flung out with flair by harp player John Nuzzo. Wednesday nights is Muskadine, a blues band.

Across Washington Street is THE FLAME BAR, the city's gay bar. There is no music here, but the drinks are good and relatively cheap.

A fine and cheap no-music bar is THE STAR BAR over at 109 N. Main. They have reputedly (no formal surveys have been performed in this area) the cheapest drinks in town, and a fine pool table.

This enormous variety of local bars is tripled by the many bars in all the small towns around Ann Arbor — Dexter, Chelsea, Manchester, Bridgewater, Saline, etc. Most of these do not have music, but they are relaxed, and there's always good times around the pool table.

Here's the rules of bar going. You probably should carry identification if you are anywhere near 18, or look like it. All of the bars close at 2:00 AM., and no hard liquor is served on Sundays. All the music bars have a cover charge, which varies from 50¢ to \$2.00 for national acts.

All the music schedules for these bars are on the SUN calendar. Also check out Where It's At on page 7 for the itinerary of your favorite bands.

—Ellen Frank



Staff and friends at the Blind Pig.

photo: Lisa Gottlieb

Ozone Parade Shapes Up

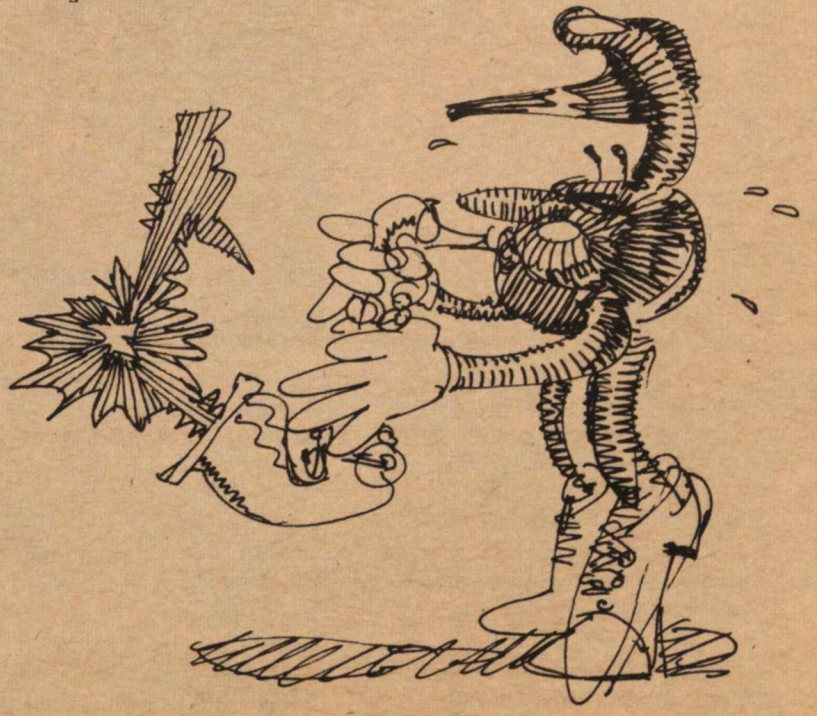
Plans for Ann Arbor's 2nd Annual Ozone Parade are developing with nary a snag. The city has granted an official parade permit to the Ozone Central Committee for October 16 at 3:30 pm!

Meanwhile parade planners will hold a benefit Sept. 24th with Radio King & His Court of Rhythm at the Primo Showbar. Movies of last year's parade, comedy greats from America's past, features by local film makers and a vaudeville show full of surprise acts will complete the bill.

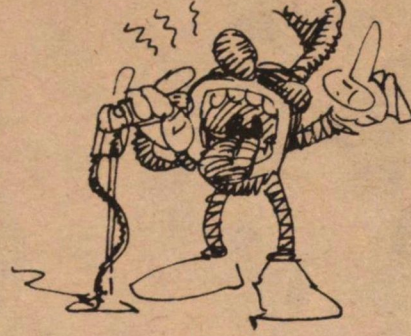
Be sure to get in on the Ozone Raffle. You will no doubt be accosted throughout town by ticket salespeople enticing you into paying for the chance of a lifetime. First

prize is a free trip to Nirvana Mich. and back, 2nd prize is two T-bone steaks and a Garbonzo pate and 3rd prize is to be announced. Everyone should also bring their own favorite items to the benefit to be raffled off.

Those who attend the benefit will be the first to find out the theme for this year's parade. How to enter will also be announced. Proceeds will go for flyers, banners, publicity materials and hopefully to rent garage space for a work area the week preceding the parade. If you know of an available garage or just want some more information, call Ozone Central at 665-2801 or 761-3749.



Michigan boogie



Full Tilt Keeps on Truckin'

This summer has witnessed some heavy rock and roll repression around the area, with the powers that be attempting to create a general snuff scene complete with busts, fires, cattle prods, and riot squads.

First off, the Full Tilt Boogie Ballroom in Monroe went up in smoke on July 14, cause unknown, to the tune of \$115,000-plus in damage. Since its inception in September, 1972, the Full Tilt had offered the young people of southeastern Michigan a place to get together with each other and hear some rock and roll, which can be a welcome change from the boredom of living in Monroe or Dundee with your parents. Sure, there were a lot of bogus things about the ballroom—skunk food, leaks in the roof, sanitation and bogus dope problems, to mention a few—but they were the normal ballroom hassles and could have been resolved in time had FTB Productions dedicated itself to creating and maintaining the highest-energy place they possibly could, and then worked actively to reach that goal. And as the young freaks who attended the concerts learned about the good and bad aspects of the Full Tilt, it would have become clear as to what kind of place they needed and what the ballroom could become. Using what you've got to learn what you need. But the fire changed the whole scene.

Determined to keep on rockin', FTB Productions moved their operation a few miles west to Simons Park in Dundee. Two concerts were held there and then another at Twin Lakes without any major hassles or problems coming down.

But Monroe County Prosecutor Rostash was taking steps to remedy that. You see, the Full Tilt had been notorious with the local authorities, who had wanted to shut the place down all along. After the fire they must have breathed easier until they heard about Simon's Park.

So, according to Mike Crowder, head of FTB Productions, Rostash contacted the landlord of the Simons Park property, who then went to Monroe County Court with the prosecutor and told of open pot smoking and various other things, forming the basis for an injunction against the concerts for health and morals reasons and to "protect the welfare of the public."

This proved to be a classic example of the Nixonian doubletalk which has pervaded many of the country's businesspeople, law enforcement officers, and other public officials over the past few years. Instead of publicly announcing the injunction and the concert's cancellation in advance, Rostash and the Monroe County Sheriff's Department's efforts at "protecting the welfare of the public" consisted of setting up a roadblock just in front of the park and stopping and searching cars. Many people were dragged

out, and more than 75 were busted on drug, alcohol, and various other charges.

It was reported to the SUN that the deputies were carrying electric cattle prods, but we haven't been able to verify this at press time.

If Rostash were really concerned with the people's safety and well being, it seems that he would have tried to work with the Full Tilt people to eliminate the bogus things that existed, or at the very least would have given FTB Productions a chance to defend itself in court before the injunction was issued.

But he wasn't as concerned with changing oppressive, bogus conditions as he was with waging a cultural attack on the young freaks on their way to the Simons Park rock concert. Because of his warped honk mentality, over 75 people were subjected to the crude police-state tactics of the Sheriff's Department, jailed, and required to defend themselves in court with jail sentences hanging over their heads. For trying to go to a rock concert and get high with their friends. What is going on?

The injunction caused the cancellation of the Southern Michigan Pop Festival which

had been scheduled for August 25 and 26, and so FTB Productions is now concentrating its energies on the State Theatre in Toledo. Located at the corner of Collingwood and Delaware, the State will be open every Saturday throughout the fall and winter, and they plan to bring in a number of "name" bands as well as the ever-expanding number of smoking regional bands. Outdoor gigs are out of the question at the present.

Eastown Rises - - This Time to Stay

Now we go to Detroit's famed Eastown Theatre, which has been the scene of another skirmish in the continuing battle of the cultures. First opened in spring of 1969, the Eastown had played a part in the development of the Michigan rock and roll community and the young freak culture that grew around it, since a lot of Detroit area kids first got turned on to being freaks at the Eastown.

But Mayor Roman Gribbs had different cultural interests, and he exhibited his low

consciousness about the needs of thousands and thousands of people in the Motor City rock and roll community by revoking the Eastown's concert and dance hall license in December of 1971 without any explanation. Eastown Theatre, Inc., which was operating the hall, filed a lawsuit over the matter, but no immediate results were achieved.

So the Eastown was closed and it seemed that it would stay that way. Then another group of people, Eastown Productions, entered the scene and began working to revive the ballroom. They labored to overcome the hassles with the City of Detroit.

But Gribbs refused to give up the concert and dance hall license. Having complied with all their legal obligations and still having no prospect of being granted the license to which they were legally entitled, the Eastown was jammed up.

Or so it appeared until on July 19 they did the unexpected and, on their attorney's advice, opened without a license. Three thousand rock and roll freaks were on hand when Detroit started the show off, kicking out the first Eastown jams in almost two years! They were followed by R. E. O. Speedwagon and then Joe Walsh ended the show. The next night the place was packed again.

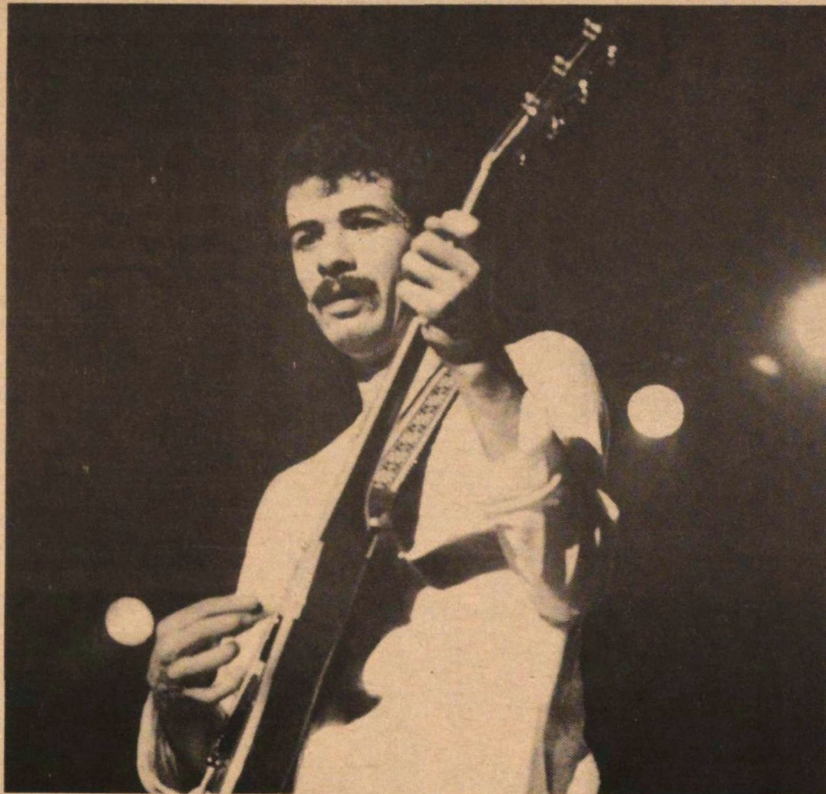
The police and other city officials kept hands off these two gigs as well as the next pair of concerts, held on August 3 and 4. But intense pressure was building to stop the Eastown once again, and on August 10 Wayne County Circuit Judge Joseph Rashid responded to a suit charging the Eastown with being a "nuisance" by issuing a temporary injunction against the concerts. Three hundred police were stationed in buses near the theatre to make sure no one attended a rock concert there that night or the next. The Eastown was closed once again, and Eastown Productions and the Motor City rock and roll community, who frequented the place, were up against some intense intimidation.

Now the suit originally filed in 1971 by Eastown Theatre, Inc., comes back on to the scene, along with Federal District Judge Philip Pratt, who blew the cover on Gribbs' act by saying the original license revocation was unconstitutional and that it wasn't any of Gribbs' business in the first place!

Pratt also ruled the city's license ordinance "void for vagueness" because it doesn't require that the city explain a revocation.

Gabe Glantz, attorney for Eastown Theatre, Inc., explained to the SUN that if the City of Detroit wanted to revoke the license, they legally should have given notice of the reasons why, then a hearing should have been held where both sides would have had the chance to argue their cases, and a decision would then have been made by a judge as to whether or not there were grounds for a revocation. But all Mayor Gribbs had done was steal the license, illegally, and then refuse to give an explanation or to grant a new license to Eastown Productions.

So now the Eastown is set to re-open



Carlos Santana as he appeared on the stage of Crisler Arena last Friday, along with John McLaughlin. It was a fine concert of rock and roll/jazz with a spiritual message. The group was the only one on the bill that night, filling Crisler with waves of sound for a set lasting almost three hours. Santana/McLaughlin improvise off a wide variety of themes, ranging from a very speeded up Sly Stone to an electronic version of John Coltrane's masterpiece, A Love Supreme. The organ player in the band was especially powerful, using his keyboard almost as a Moog synthesizer to produce wild, free soundwaves. The pair recently teamed up and have an album out on Columbia called DEVOTION. The concert was produced by Daystar, composed of student organizations at the University of Michigan which brings national recording artists into Ann Arbor for concerts throughout the school year.



on Friday, September 15, with Flo & Eddie headlining, and will continue with another show the next night featuring the Blue Oyster Cult. They plan to book new bands in each weekend after that on a permanent basis, all with the protection of the old Eastown Theatre, Inc., license. Eastown Productions has filed lawsuits for damages and losses suffered by the illegal license refusal, and has also demanded that the City furnish the license originally requested.

The Ballroom will remain open this time, or at least until Gribbs and his cohorts come up with something more solid than simply calling the place a "nuisance."

No doubt the number of ballrooms will continue to increase, and as more and more people become aware that music and culture are integral parts of their lives, they will begin to take a more active role in providing for their own needs.

A² People's Ballroom

One of these needs is a place to hear bands and get together with our friends. Bars can be cool at times, but often there is no place to dance, it can be fairly expensive, and overcrowding is often a problem. Bars can also turn into havens for various kinds of hustlers, which can create a bizarre atmosphere. A lot of people get turned off by the "flesh market" vibes and don't want to come back, but they still want to hear the music. The various ballroom attempts are a step in the right direction, but they too have problems with bad drugs and skunk food, and often the people in charge have a hard time generally managing and maintaining their operations.

The People's Ballroom of Ann Arbor

opened a year ago on September 1 as an attempt to create a place where people worked actively to take the Ballroom to the highest possible level and tried to deal with bogus conditions as they came down. Organized and managed by local freaks directly affected by and involved with the music and culture presented there, the Ballroom was open for only 3½ months before it was destroyed last December 15 by the fire at the Community Center complex on Washington Street.

Since then, various efforts have been made to raise money for the Ballroom which have been fairly successful. But in the area of finding a suitable permanent location, the results have been practically zero. And there were no People's Ballroom dances until the middle of the summer, when arrangements were made to hold a dance on the U of M campus in the South Quad dining room. The dance was threatened as University officials attempted to pressure South Quad building director Ken Moon into cancelling the gig.

But brother Moon was above that, and wouldn't cop to their plan, and so the dance went off on schedule without further threats, featuring Sky King & the New Heavenly Bluesbreakers and Uprising. Expenses were remarkably low—around \$330—for a gig with bands of the caliber of these two, but even so the People's Ballroom took a loss of around \$110 as only 215 people showed up.

Publicity could have been better, and many handbills were ripped down shortly after they were posted. So a lot of people didn't know the gig was going on, and the steady rain didn't help matters much.

But the primary problem seemed to be the fact that not enough people were involved in the organization and production of the dance. The Ballroom Committee met shortly afterward and planned to hold two more dances before the Blues & Jazz Festival. But the handful of people involved were already too busy with various other types of work

and community activities to devote adequate time and energy to the Ballroom. It was impossible to continue without raising the energy level, and so the gigs were cancelled, and now the Ballroom is only existing in a few people's minds.

Hopefully, by the fall more people will want to work to make the Ballroom a physical reality.

If you want to help in any way—by planning or playing gigs, drawing or posting handbills, or whatever, get in touch.

Willy & the Bumble Bees will soon be buzzing into town video taping their way from Minneapolis Minn. and back.

A seven piece band, playing funky blues, rhythm & blues, jazz, and rock & roll, they'll be at the Primo Showbar Sept. 19 and backing Bobby Blue Bland there on the 20th.

The Bees recorded with Bonnie Raitt on her first album (Warner Bros.) and with John Koerner on Sweet Jane Ltd., owned and operated by Minn. bluesman Dave Ray and his wife Sylvia. Their new double 45 features a couple of smokers—66 Highway Parts I, II, & III b-w Too Many Drivers.

Ann Arbor's Brooklyn Blues Busters, bluesrockers of Flick's fame, played at Milan Prison last July 8. Pressure from the Prisoner's Cultural Collective at Milan makes the prison administration give up Sunday afternoon dates and the PCC brings in the band.

--Freddie Brooks



Where It's At!

Ann Arbor Afro-American Drum Troupe:

Oct. 4 - Blind Pig
Oct. 11 - Blind Pig
Oct. 18 - Blind Pig
Oct. 24 - Blind Pig

Brooklyn Blues Busters:

Sept. 8 & 9 - Blues & Jazz Festival, A A
Sept. 14 & 15 - Lizard's, East Lansing
Sept. 21 & 22 - Mr. Flood's Party, A A
Sept. 28 & 29 - Lizard's, East Lansing
Every Wednesday - Mr. Flood's Party
Every Thursday - Flick's

Brownsville Station:

Sept. 16 - Kansas City
Sept. 21 - Terre Haute
Sept. 22 - Chicago

Catfish Hodge:

Sept. 15 - Devil's Lake, Manitou Beach, MI
Sept. 23 - Tiffin, Ohio
Sept. 28 & 29 - Eastown Theatre w/ Lee Michaels

Eastown Theatre:

Sept. 14 - Flo & Eddie, Mutants, Vince Vance & the Valiants
Sept. 15 - Blue Oyster Cult, Vince Vance & the Valiants, Mutants
Sept. 21 - Quicksilver Messenger Service
Sept. 28 - Lee Michaels, Catfish Hodge



photo: Barbara Weinberg

SARAH BROWN of the VIPERS

Justice Myles:

Sept. 11-16 - Sandtrap, Flint
Sept. 11-16 - Sandtrap, Flint
Sept. 21&22 - Primo Show Bar, AA
Sept. 23 - Sherwood Forest, Plymouth, MI

Whiz Kids:

Sept. 6 & 7 - Westminster College, Monroville, PA
Sept. 13 - Allegheny College, Lorraine, Ohio

Lightnin':

Sept. 5 - Primo Show Bar, A A
Sept. 14 - Carpenter Hall, Ypsilanti
Sept. 15 - McGraft Park, Muskegon, MI
Sept. 26 & 27 - Primo Show Bar, A A

Muskadine Blues Band:

Sept. 11 - Agora w/Freddie King, Toledo
Sept. 15 - Portage County Campsite, Fremont, Ohio
Sept. 21 & 22 - Blind Pig, A A
Sept. 28 & 29 - Ale Haus, Ypsilanti
Every Wednesday in Sept. - Flick's, A A
Every Thursday - Agora, Toledo

Mutants:

Sept. 6 - Lincoln Park Theatre
Sept. 14 & 15 - Eastown
Sept. 19-23 - The Dump, Detroit

Okra:

Sept. 14 & 15 - Hathaway House, Blissfield MI

Every Tuesday & Wednesday - Blind Pig

Rockets:

Sept. 5-9 - Red Carpet, Detroit
Sept. 12 - Alma College, Lansing, MI
Sept. 14 & 15 - Primo Show Bar, A A

Skip Van Winkle & The Nightrackers:

Sept. 5-12 - Rush-Up, Chicago
Sept. 13-30 - Mikitan Lounge, Flint

Vipers:

Sept. 6 - Blind Pig, A A
Sept. 8 - Primo Show Bar, A A
Sept. 13-15 - Blind Pig

STOLEN B&J TICKETS NO GOOD!!

If you're walking across the Diag and someone offers you an incredible deal on a Blues & Jazz Festival ticket, you should pass it by.

On August 12, forty-three tickets were stolen from Rainbow Trucking at the Sunday Free Concert. All of these

tickets, numbered 002453 through 002496, are no good. They won't get you anywhere, much less into the Blues & Jazz Festival.

To be sure you have a bona fide ticket, you should get it from a regular ticket outlet, as advertised.

an interview with John Sinclair



Trans-Love Energies to Rainbow Multi Media *Transforming the Music Business*

SUN: You are one of the directors of the Rainbow Multi-Media Corporation (RMM). Could you explain how RMM came about?

JS: Well, as you probably know, I was involved for some time before I got locked up in 1969 in an organization called Trans-Love Energies, which was a non-profit multi-media collective centered on band management (MC5, the Up, the Stooges during their earlier stages) and dedicated to providing full services to the bands so that they could control as many aspects of their productive work as possible. Trans-Love was also involved in concert production, publicity and promotional activity, graphics, the publication of the street-sheet Ann Arbor Sun and other literature and posters. In addition we did a lot of work for Russ Gibb, the Grande Ballroom and other of his projects, serving as consultants, publicists, what-have-you.

During the Trans-Love period, (1967-69), we had a great deal of success with our approach -- so much success that the state was forced to lock me up in order to cripple our effectiveness! This was because a major aspect of our activity was to provide a focus for the tremendous amount of energy and creativity in the Michigan rock and roll community - what we now call the rainbow culture - and to relate this cultural activity to its economic and political underpinnings, if you will. We worked hard, not only to create an exciting body of music and related artwork, but also to unify the scene and to try to steer it along its most positive lines. We were interested further in creating a company which would be just as together as straight, profit-oriented organizations, which could do work which was as good or better than the straight companies' work, but which would not operate on the profit motive.

This is where the non-profit thing comes in -- we discovered that it wasn't the fact of being a corporation which was bad or oppressive about established companies, but the fact that the corporations were organized to bring high profits to an individual or a group of individuals at the expense of both the workers and the consumers. In other words, the FORM of the corporation, the gathering together of individuals into a collective for more efficient production, was something we could use as a people profitably use, but the CONTENT -- the accumulation of profits for an individual or group of individuals to use for their own selfish pursuits - definitely had to be transformed into its

John Sinclair, Vice President of Rainbow Multi-Media and Chairman of the Rainbow People's Party, grew up in a small town outside of Flint, Michigan, and became addicted to rock & roll as soon as it hit his ears. His career started as a disc jockey, spinning records as "Frantic John, Flint's youngest D.J." in 1958.

Turned on to jazz while a student at Albion College, he's stayed close to the heart of the Motor City music scene ever since. John has been a beat poet, jazz musician, editor of jazz and poetry magazines and alternative newspapers, author, personal manager of Detroit's most powerful rock & roll bands and a community organizer.

He, Leni Sinclair, poet/film-maker Robin Eichele, and trumpeter Charles Moore founded the Detroit Artists' Workshop in 1964 and John, Leni and artist Gary Grimshaw started Trans-Love Energies in 1967.

After taking on personal management of the MC5 and moving his base of operations to Ann Arbor in 1968, John was snatched away to serve 2½ years in prison until legal and political battles caused the Michigan Supreme Court to uphold his contention that the Michigan marijuana laws were unconstitutional.

While in prison, John wrote *Guitar Army* (a Douglas/World book) and published *Music & Politics* (World, 1971) co-authored by Robert Levin.

Soon after his release, John became immersed in what was to become Rainbow Multi-Media, co-producing the Ann Arbor Blues & Jazz Festival 1972, serving as personal manager for DETROIT, handling booking for the Community Park's Program and the Ann Arbor People's Ballroom, organizing countless benefits for community organizations, helping to organize the Michigan Marijuana Initiative, serving on the Board of Directors for Amorphia, Inc. and producing a weekly radio program, "Toke Time" on WNRZ-FM (no longer on the air).

opposite, which would be the accumulation of surplus capital for the people's common utility, you know what I mean?

SUN: Yes--so the concept of non-profit, organized work began for you with Trans-Love. But Trans-Love was a political organization, wasn't it?

JS: Well, the White Panther Party came out of Trans-Love when we began to realize that all our cultural activity took place in a political context which had to be dealt with specifically in a political way. For example, we were prepared to produce free music concerts in the parks on Sundays, but the city government and its police department were totally opposed to freeps being able to get together and get down to the music like that, so we had to organize ourselves politically in order even to bring off the free concerts we were committed to producing.

After I was incarcerated the Trans-Love operation fell apart -- the MC5 deserted us completely, the rest of the organization committed itself to trying to get me out of prison, and the problems of survival and struggle with the government prevented us from operating the way we had prior to my imprisonment. But I never ceased thinking about the operation all the time I was in the penitentiary, and when I got out my first concern was to start rebuilding and improving on the kind of organization we had developed with Trans-Love.

See, the other thing about Trans-Love was that it operated in a

strategically important arena of struggle -- the music industry -- and it provided a way to integrate cultural, economic and political activity into a unified whole, under the dual banner of self-determination for our people and self-reliance on the energies, resources and skills of our own people. It provided an economic foundation for our existence as political organizers by returning the proceeds from our creative productive activity to our own community, and it also helped us create a base of mass support for our ideas and programs among the thousands and thousands of our people who followed rock and roll music as a way of life.

SUN: So what you're saying is that RMM represents a revival of the Trans-Love Energies concept?

JS: Right, only on a much larger, much more effective scale, because our people have grown so much more numerous over the last five years, and their need for independent socialist economic development so much more intense. For this reason, an increasingly large part of our current organizational activity is designed to promote the concept of the non-profit worker controlled collective or corporation as a model for alternative economic and social development, and we're trying to insert this concept not only in our own local environment, but also in the national music industry community as well, and not only as a concept, but as a real working alternative to the rest of the industry, which is strictly profit-oriented.

See, everything has to keep coming back to the non-profit

nature of RMM, because that's the basic organizing principle of our operation -- we have set out not to make money as individuals, which would certainly be easy for us to do, but to create and build up an effective organization which can contribute in as many ways as possible to the people's struggle for self-determination and freedom and to the development of the people's culture along its highest, most positive lines. That's what RMM is about first of all, everything else flows from that basic principle. RMM is an actual, real, working alternative organization which people can experience for themselves by seeing and participating in the living results of that form of organization -- things like the Blues & Jazz Festival, the Community Parks Program, etc.

SUN: How does RMM work in actual practice? What is the internal structure and how does it differ from, say, Ford Motor Company or General Electric?

JS: In the first place, as I said above, RMM is a non-profit, worker-controlled collective. No one 'owns' the company or its assets -- we're all employees of the Rainbow Multi-Media Corporation, which is an indivisible entity in that no one owns any shares of stock and everything accrues to the corporation itself. The decision-making apparatus as it presently stands consists of a Board of Directors -- Pete Andrews, Darlene Pond and myself -- and a staff collective, made up of all the employees of RMM. We have board meetings once a week, where Pete and Darlene and myself discuss all the aspects of our operation, set organizational policy, make decisions on our daily course of operation, and generally deal with all the problems involved in carrying out our organizational work.

Then we have staff meetings once a week, where we discuss the same matters with the entire working staff, get their input on each particular problem, criticize each other's work for the past week, talk about proposed new projects and what to do about them, etc.

We're trying now to get everyone in the company to accept greater and greater responsibility for the overall work and direction of the organization, but people are generally accustomed to working in the opposite kind of situation, so we have a hard time getting that particular point across to everyone. People 'move up' in RMM by taking upon themselves increasing responsibilities for both the everyday work of the company and the long-range overall develop-

ment of RMM.

It's a very difficult process, and we haven't been progressing as rapidly as we should've been, but now that we're in our new offices at 208 West Liberty Street and have all our people in one place, we're starting to make some headway. Up until the first of August the company was split into three separate operations, located at Pete's house, at the Rainbow House on Hill Street, and at the Rainbow Press offices behind the Blind Pig, and we were desperately struggling for survival as an organization, but now that we're all together in one office, we can begin to concentrate on developing our internal structure the way we had always planned to do.

SUN: How come it took RMM so long to get offices? Most businesses start out by renting office space and setting up shop...

JS: Yeah, but that's precisely where you have to get back to the nature of RMM and the way it operates. See, we started with no capital whatsoever, just the energy of Pete and his staff — which consisted then of only Bill Belian and Sue Wyborski — and myself, and I was fresh out of two-and-a-half years in the penitentiary with no staff at all. We decided to create the corporation in the spring of '72, after we had decided to try to get the Blues & Jazz Festival together, and our original projection was that we would have to support ourselves otherwise than through the company until the Festival was over, at which time we presumed we would have made enough to finance the company's first year of operation. But then we actually took a \$4000 loss on last year's Festival, and we had to borrow money from friends in order to continue what we had started.

Until a month ago neither Pete nor myself had received any salary — we now get \$75 a week — and Darlene actually works at another job so she can afford to support herself and continue to work on RMM. I'm supported financially by the Rainbow People's Party (RPP), while Pete has been supporting himself through his salary as producer of the UAC/Day-star concerts at the University.

SUN: What exactly is the connection between RMM and the RPP? Is RMM controlled by the RPP as some people seem to think?

JS: No, not at all. RMM is made up of about 18 people, of whom only five are members of the RPP. That would be Frank Bach, Peggy Taube, Leni Sinclair, Sam Smith and myself. The other people are just brothers and sisters from the community like ourselves, who are not members of the RPP. Of the three Directors of the company, only one — myself — is a member of the RPP.

SUN: Okay, what kind of work does RMM do, besides organizing the B&J festival?

JS: Well, RMM is involved in band management, record production, concert production, graphics, printing, advertising, publicity, radio, video, and other mass communications media. We're a multi-media production company basically, with a standing commitment to putting our resources at the disposal of the community and its concerns as best we can. We promote what we consider to be the most positive aspects of our rainbow culture and are trying to create an exemplary form of business organization which can serve as a model to our people of how we can organize ourselves to take care of business for ourselves, using our own resources for our own people.

SUN: What about the RPP? What is it and what does it do?

JS: The RPP is a political collective — a collective of people off the streets who are into community organizing and share a common political analysis which has been laid out to a certain extent in my book, GUITAR ARMY. The RPP is really an organization of organizers whose job it is to help create alternative organizations and organizational forms through which people can begin to control their lives and the life of their community. By alternative organizations, I mean things like the People's Produce Company, the People's Ballroom, Free Concerts, etc.

The RPP now has only eleven members — for the record, they are Frank Bach, Peggy Taube, Kathy Kelley, David Sinclair, Leni Sinclair, Pun Plamondon, Genie Plamondon, Linda

Ethnic Folk-dance Music

RAINBOW PRODUCTIONS
Ann Arbor

Ross, Sam Smith, Lori Melton and myself. The party is organized economically, politically and culturally as a COMMUNE, in which each member has an equal commitment and share with every other member.

SUN: How is the RPP work and household set up?

JS: The work and the internal economy of the RPP proceed from the basic communal principle: 'from each according to their ability, to each according to their need,' with people's needs being determined by the dictates of their work rather than by some ad they saw on television last night, you know what I mean?

I would say that the party's basic organizational principle is that any work which needs to be done, whether it's reproductive work — cooking, cleaning, caring for our collective's three children — or economic work, or creative work, all the work is equally important, because it's ALL necessary to our existence and development.

If the dishes aren't washed or the food cooked, the everyday life of the organization grinds to a halt; if there is no money then we have no place to stay or food to eat, let alone the equipment and materials we need to do our other work with; if the political work isn't done, the economic and

cultural work can't go on. Everything is a part of everything else, and all the elements are equally important or they simply wouldn't be there, right?

Party members have no money of their own separate from that of the organization — each member receives pocket change, room, board and the money and materials needed to carry out their assignments, which are determined by the collective as a whole. In return we are expected to commit ourselves to the work of the RPP.

The RPP house is at 1520 Hill Street, just west of Washtenaw, where we have been since we moved here from Detroit as Trans-Love Energies in 1968. We are buying our house and the one next door at 1510 Hill, which we were forced to do in 1971 when the owners tried to evict us. We took the advance I got for my book — \$5000 — and borrowed some more money from friends to make a down-payment on the property, so now we make house payments instead of paying rent, and nobody can put us out that way.

SUN: How does the RPP support itself?

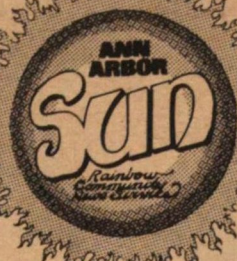
JS: In the first place, our communal organization minimizes our expenses and collectivizes all our income, so

continued on page 16



Student run FM, good listening most of the time on 89.5.

join the staff

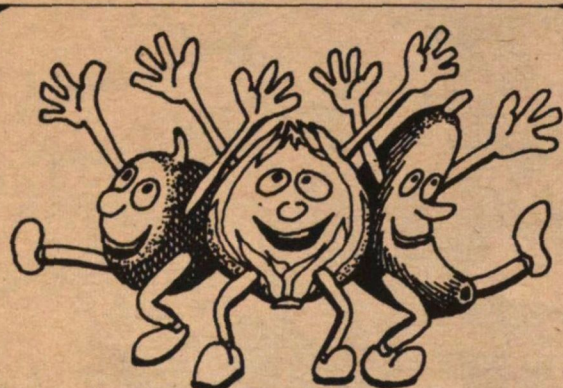


The Ann Arbor SUN wants to hook up with:

- * Layout artists
- * Reporters
- * Writers
- * Cartoonists and artists
- * Proofreaders

If you don't have any of these skills, but are eager to learn, we'd be happy to teach people what we know. Most of us didn't start with anything but the determination to learn.

Come down to our office at 208 S. First St., right above the Blind Pig Cafe, and find out what you can do to help put out the SUN.



PEOPLE'S FOOD CO-OP 722 PACKARD

- *Beans *Seeds and Grains *Bread *Nuts
- *Oil *Dried Fruit *Cheese *Yogurt
- *Honey *Peanut Butter

The Co-op is a group of people who buy at the co-op, work at the co-op and try to create a community through cooperatives. Come to the Co-op, get what you need and check it out.

PEOPLE'S PRODUCE CO-OP

2 BAGS OF FRESH FRUIT AND VEGETABLES FOR \$4.25

1 DOZEN EGGS AND 1 LB. OF CHEESE FOR \$1.75.

convenient pick-up points in Ann Arbor:

- 1035 Martin Place, contact 665-6580
- Northside School, 912 Barton Dr., Contact 769-9281.

WE'VE MOVED



TO
621 E. WILLIAM

- OZONE HOUSE.....769-6540
- COMMUNITY SWITCHBOARD.663-1111
- DRUG HELP.....761-HELP
- CREATIVE ARTS WORKSHOP.663-1111

Counseling and Referral

- Community Switchboard 621 E. William 663-1111
Answers questions about organizations and services, including a calendar of events, ride information, housing and coops.
- Counseling Service 1007 E. Huron 764-9466
All kinds of counseling including vocational and personal. Free for students.
- Crisis Walk-in and 24 Hour Phone Service 212 S. Fourth 761-9834
Crisis counseling over the phone and in person. Fee for personal counseling depends on income.
- Draft Counseling Center 502 E. Huron 761-5470
Military counseling for people now serving. Advice on registration and the current draft situation.
- Drug Help 621 E. William 761-HELP
24-hour crisis service with on-call teams to respond in person. Also provides counseling, and speakers for drug education.
- 76-Guide Michigan Union 76-GUIDE
Information about University bureaucracy and community organizations.
- Octagon House 219 1/2 Washington 662-4587
Wide range of services for users of hard drugs, including counseling, GED classes, job placement, and a methadone clinic. Works with county social services.
- Office of Religious Affairs Michigan Union 764-7442
All kinds of counseling, including problem pregnancy, marriage, life-styles.
- Ozone House 621 E. William 769-6540
Specializes in young people's problems, including family counseling, places to crash, runaways. The men and women in red blazers are constantly around watching for runaways, however, preventing complete confidentiality. Birth control counseling for women and men, abortion counseling, birth control clinic for women.
- Planned Parenthood 313 N. First 663-3306
S.O.S. 114 N. River Ypsilanti 485-3222

24-hour hot-line with on-call teams, individual counseling of all kinds including marriage, family, and drug problems, referrals to community organizations.

Suicide Prevention Center 212 S. Fourth 761-9834

24-hour crisis line. Part of the Crisis Walk-in Center. Not operating at this time, but now being reestablished.

Tribal Network 1510 Hill
Women's Crisis Center 306 N. Division 761-WISE

Counsel women about any kind of problem. Best place to call if you are raped. Does abortion counseling.

Education

- Children's Community Center see ad on this page
- Continuing Education for Women 230 Thompson 764-6555
Counseling on jobs. Helps returning to college for women.
- Creative Arts Workshop 621 E. William 663-1111
Artist exchange. Classes offered. Part of C4 group.
- Learning Exchange Guild House 662-5189
Offer to teach. Offer to learn. Instruction for whoever wants it. Anything possible.
- Tribal Council Education Committee 1510 Hill 663-4208
Established Children's Community Center. In process of organizing library.
- Women's Community School 225 E. Liberty 763-4186
Skills for women's survival, from home repair to drawing and painting.
- Youth Liberation Front 769-1442

Entertainment

BARS

- Blind Pig 208 S. First 769-1849
The Ann Arbor SUN's favorite bar. Beer or wine with bread and cheese. Music in the basement ranges from blues and jazz to classical.
- Del-Rio 122 W. Washington 761-2350
- Flame 115 W. Washington 662-9860
- Flick's 114 W. Washington 665-6968
Good blues most any night, but no dancing.
- Mr. Flood's Party 120 W. Liberty 668-9372
Ann Arbor's original hip bar. All kinds of music.
- Pretzel Bell 120 E. Liberty 761-1470
Ye olde college bar. Alumni love it.
- Primo Show Bar 217 S. Ashley 761-8461
Come boogie to live rock and roll. Big dance floor and high energy bands. Benefit every Monday night.
- Rubaiyat 102 S. First 663-2401
Iris Bell and Friends turn out good jams for local sophisticates.
- Village Bell 1321 S. University 769-1744
And you thought fraternities were dead?

COFFEEHOUSES

- The Ark 1421 Hill 761-1451
Top notch folk music on weekends.
- Mark's 603 E. William Unlisted
Where intellectuals and street people mix over chess and somewhat natural food.
- Rive Gauche 1024 Hill 764-2547
University's international coffeehouse.

FILM

- Ann Arbor Film Co-op 732 S. Division 769-7787
- Cinema Guild 102 Architecture Building 662-8871
- Cinema II 240 Michigan Union
- Friends of Newsreel 204 S. Fourth 761-9855
- New World 761-9855
- UAC-Mediatrics Michigan Union 763-1107



Comm Direc

MUSIC

- Folklore Center 516 E. William 668-9836
Keeping folk music alive.
- Rainbow Multi-Media 208 W. Liberty 769-5850
Sponsors of the Blues and Jazz Festival.
- School of Music North Campus 764-0583
All kinds of free band and choir concerts for those who like more classical music.
- Daystar

WHERE TO CALL FOR WHAT'S HAPPENING

- Community Switchboard 663-1111
- S.O.S. Ypsilanti 485-3222
- University Information 764-1817

Food

COOPS

- Itemized Food Co-op 663-1111
For working a little for the co-op, you can get groceries by item.
- People's Food Co-op 722 Packard 761-8173
Storefront on Packard has grains, flour, nuts, beans, cheese, oil, peanutbutter.
- People's Produce Co-op Lincoln St. area 662-6036

Northside School Area 761-9281

Two bags of vegetable for \$4.25, cheese and eggs for \$1.25.

NATURAL FOOD STORES & RESTAURANTS

- Applerose S. First 769-3040
Natural foods store.
- Eden's 303 Maynard 761-8134
Natural foods store and restaurant. Watch for chipati wagon on diag.
- Indian Summer 315 S. State 761-7918
Mostly organic foods at this natural restaurant.
- Soybean Cellars 314 E. Liberty 761-8679
Natural foods store and restaurant.

Gay Organizations

- Gay Student Advocates Michigan Union 763-4186
Counseling and information. Liason with gay organizations nad University.
- Gay Awareness Women's Collective 225 E. Liberty 763-4186
Sponsor projects. Educational and counseling programs. Regular meetings Wednesday, 8:30 p.m.
- Gay Hotline 761-2044
- Gay Liberation Front 763-4186
Primarily male group. Sponsor programs, educational sessions. Regular meetings at the Michigan Union.

Health Services


CLINICS

- Dental School 1011 N. University 764-1516
All types of dental work, charge only for materials. There is a 10 month waiting list for everything except cleaning.
- Express Teen Clinic 313 N. First 662-1121
Birth control and V.D. treatment for men and women under 18. Free, donations requested. Pregnancy test \$1.
- Free People's Clinic 225 E. Liberty 761-8952
General health care. Birth control, V.D. tests, pregnancy tests, abortion counseling, health education. Open MTWTh evenings. Free, donations requested.
- Health Service (U-M) 207 Fletcher 764-8320
Visit to general medicine clinic or mental health clinic free for students. Wide variety of specialties available for \$5-\$15. Cheap pharmacy sells some non-prescription items.
- Model Cities Dental Clinic 704 Spring 761-2176
All kinds of dental work done for fee based on income.
- Ob-Gyn Clinic— 665-4141
- St. Joseph Hospital 326 N. Ingalls Ext. 203
Pelvics done for \$2.50, pap smears for \$5 more. General obsterics and gynecology including birth control. No IUD's inserted.
- Planned Parenthood Clinic 313 N. First 663-3306
Birth control counseling, prescriptions and fittings. Abortion counseling. Does not do pregnancy tests. IUD's inserted for \$20.
- Summit Medical Center-1 704 Spring 769-4445
- Summit Medical Center-2 3174 Packard 971-1073
Anyone can use these clinics. Good, cheap general health care. Fee based on income. Open MTWTh 9-9, F 9-5, Sat 10-2.
- Walk-in Clinic— 665-4141
- St. Joseph Hospital 326 N. Ingalls Ext. 329
Open Mon. through Fri. 6-11PM, \$10 per visit.

COUNSELING & COMPLAINTS

- Cancer Information Center 215 N. Ashley 668-8857
Will arrange free pap smears. Call M or F between 9 and 2.

Community Directory



RECORDS

- Discount Records 1235 S. University 668-9688
 Discount Records 300 S. State 665-3679
 World Headquarters 330 Maynard
 University Cellars Michigan Union 769-7940

TELEVISION

- Media Access Center 204 S. Fourth 761-7647
 Community group made up of local organizations who plan to do programming for Cable Access Channel E.
 Wide range of video equipment available for community groups in Washtenaw County.

Political Parties

- Democrats 225 E. Liberty 665-6529
 Ann Arbor's older liberal party.
 Human Rights Party 516 E. William 761-6650
 Progressive third party of Councilpeople Jerry DeGriek and Nancy Weschler.
 Republicans 2255 S. Industrial 662-2721
 The place to send complaints about everything from the repeal of the \$5 fine law to Watergate.

Resources

- Ecology Center 417 Detroit 761-3186
 Sponsors educational programs on ecology. Operates recycling center, various other projects.
 ENACT Nat. Sci. Bldg.
 The student ecology organization. Regular weekly meeting.
 PIRGIM 662-6597
 Michigan-based consumer advocate program based on Nader's Raiders. Does weekly surveys on food store prices in A2 area. Regular weekly meetings.
 Recycling Center 1965 S. Industrial 761-7263
 Place to take newspapers and glass for recycling.

Social Services

- Michigan Employment Security Commission 301 Maple Village 761-9050
 Register with job placement. Collect unemployment here.
 Dept. of Social Services 120 Catherine 769-8700
 Place to go for food stamps, ADC, other welfare programs.

Spiritual

- Art Worlds (Astrology, hatha yoga, ESP) 668-6244
 Creative Arts Workshop—Yoga Newman Ctr. 663-1111
 Integral Yoga Institute 761-0432
 Students Internation Meditation Society 761-8255
 Sufi dancing and yoga 434-4129
 Zen House 665-0275

Third World & Minority

- American Indian Movement 761-2924
 Black Advocate (U of M) 763-4188
 340 Michigan Union
 Chicano Advocate Michigan Union 763-4188
 Human Rights Department City Hall 761-2400
 ex 401
 Native American Advocate 763-4185 763-4185
 Native American Student Association 769-8357
 2538 S. A. B.
 Trotter House 1443 Washtenaw 763-4692

Women's Organizations

- Continuing Education for Women 230 Thompson 764-6555
 Career counseling. Financial assistance for women returning to college. Sponsors luncheon-discussions on topics of interest to women.
 Feminist House 225 E. Liberty 763-4186
 Co-ordinating body for all groups listed at 225 E. Liberty except Her-Self. Steering committee holds regular meetings. Sponsors Friday night discussion hours. Puts out monthly newsletter.
 Gay Awareness Women's Collective 225 E. Liberty 763-4186
 Lesbians working together. Sponsor various projects. Do counseling, educational programs. Weekly meetings Wednesdays at 8:30 p.m.
 Gay Women's Advocate 333 Mich. Union 763-4186
 Counseling. Information on gay women's activities. University spokeswoman for gay women's rights.
 Her-Self 225 E. Liberty 663-1285
 Monthly newspaper on feminist topics. Weekly meetings Mondays at 8 p.m.
 Women's Advocate 333-2 Mich. Union 763-4186
 Counseling, information on women's activities. Helps with complaints against University bureaucracy, discrimination. Liaison between women's groups in community and University. Helps with organization of new women's groups.
 Women's Community School 225 E. Liberty 763-4186
 Skills for women's survival. Free classes from auto mechanics to dance.
 Women's Crisis Center 306 N. Division 761-WISE
 Counseling and information on all subjects. Abortion and contraceptive counseling. Referral to non-chauvinist medical services. Study group on rape. Rape victims will find them more helpful than police.



Free People's Clinic

We see people with all kinds of illness, and have people who are especially trained for V.D. treatment, pregnancy tests, birth control counseling and abortion referral.

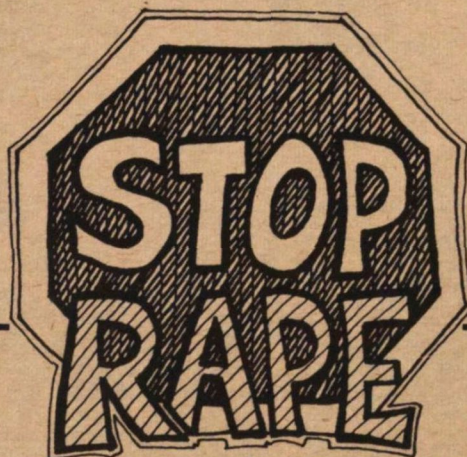
225 E. LIBERTY
761-8952
 Opening Soon



CHILD CARE FOR THE RAINBOW COMMUNITY



People interested in participating in the Children's Community Center can write for information & enrollment applications, or better yet, stop by our new house as we make improvements & move in, and prepare to begin a licensed program for fifteen 2½-5 year old people in October. The C.C.C. is at 317 N. Seventh (Phone: 663-4392), and administrative offices are at the Tribal Council Head/Quarters, 1510 Hill St. Donations of play equipment, toys, craft & art materials, instruments, tools, books & records are welcome.



Women's Crisis Center

- *COUNSELING
- *INFORMATION
- *FREE ABORTION REFERRAL
- *SISTERS HELPING SISTERS

761-WISE

- Medical Committee for Human Rights 761-8952
 Recently thrown out of the School of Public Health. Works for radical change of U.S. health care system.
 Medical Mediators 761-5079
 Takes complaints about health care delivery and will try to help in hassles with doctors and hospitals.
 Planned Parenthood 313 N. First 663-3306
 Birth control counseling for women and men. Abortion counseling.
 Problem Pregnancy 400 S. Division 769-7283
 Encourages motherhood. Discourages abortions. Provides referral to social service agencies. Set up by anti-abortion forces and heavily advertised in youth oriented media, its primary goal is to talk women out of abortions. We suggest that you call the Women's Crisis Center instead.
 Washtenaw County Health Department 4133 Washtenaw 973-1460
 Has programs to pay for birth control and V.D. treatment for people who cannot afford treatment otherwise.

Housing & Transportation

- Ann Arbor Student Tenants' Union Activities Bldg. 761-1225
 Legal advice. Information on tenant's rights. Help with landlord complaints.
 Building Inspector City Hall 769-7100
 Can fine your landlord if he isn't making repairs.
 Dial-A-Ride 315 W. Huron 663-4292
 Twenty-five cent door-to-door bus service. Still only in limited areas.
 Ozone House 621 E. William 769-6540
 For people who need a place to crash.
 Ride Switchboard 621 E. William 663-1111
 Call if you need rides, or are offering one.
 Union Ride Board Michigan Union NF
 Sign up sheets for rides all over the U.S.
 University Mediation Board Michigan Union 763-4184
 Student's best friend in handling landlord grievances.
 University Off-Campus Housing SAB 764-7400
 Place to check for housing if you're a student.
 Ypsilanti Tenant's Union 487-4100
 Information on tenant's rights. Help with landlord complaints.

Legal & Defense

- American Civil Liberties Union 961-4662
 Legal Self Defense (LSD) Ypsilanti 485-3222
 Michigan Committee for Prisoners Rights 761-1709
 Model Cities Legal Services 122 N. Fourth 663-4195
 Moon Bail Bonding Company 2013 Carhart 668-7107
 Tax Counseling Service, Project Community 971-9681
 Tribal Council Defense Committee 1510 Hill
 Washtenaw County Legal Aid 209 E. Washington 665-6181
 Washtenaw County Legal Aid (U of M) Michigan Union 665-6146

Media

- BOOKS
 Circle Bookstore 215 S. State 769-1583
 Occult books, from astrology and tarot to E.S.P. and Zen.
 Curious Used Bookstore, Too 340 S. State 761-0112
 Old comic books and used science fiction specialty.
 New Morning Bookstore 124 E. Washington 761-7993
 Readings on revolution, the New Left.
 University Cellars Michigan Union 769-7940
 Wide selection, good browsing. Student-run bookstore.

NEWSPAPERS

- Ann Arbor SUN 208 S. First 761-7148
 Her-Self 225 E. Liberty 663-1285
 Monthly feminist newspaper. Weekly meetings Mondays, 8 p.m.
 Michigan Daily (sub.) 420 Maynard 764-0558
 University student-run daily.
 New Morning 124 E. Washington 761-7981
 The New Morning collective's monthly

SMOKE

- WCBN-AM Student Activities Building 763-3500
 Student-run station heard only in dorms.
 WCBN-FM Student Activities Building 761-3500
 WNRZ

RAINBOW MULTI-MEDIA and PROJECT COMMUNITY Present the

ann arbor **BLUES & JAZZ** festival 1973

SINGLE-DAY TICKETS NOW AVAILABLE

Because of many requests for single day tickets from people unable to attend all three days/five concerts of the Ann Arbor Blues & Jazz Festival, tickets are now on sale at the Michigan Union box office for:

- * FRIDAY NIGHT, \$5.00
- * SATURDAY Noon to midnight (2 shows), \$10.00
- * SUNDAY Noon to midnight (2 shows), \$10.00

Series tickets continue to be available for \$16.00 in the Ann Arbor area. And, as a result of the expanded capacity at the Festival site and slower-than-expected ticket sales, both series and individual day tickets will be sold at the gates. To avoid hassles, please get your tickets NOW, before the Festival starts this Friday night, at:

Michigan Union box office, World Headquarters Records, Little Things, Discount Records (S.U.), Rainbow Trucking Co., and Ned's Bookstore in Ypsilanti

If you can't get your tickets in time, or if you have to work that weekend, or if you simply can't afford to buy a ticket, remember you can hear the Blues & Jazz Festival in its entirety "live" in stereo on WUOM, 91.7 fm in Ann Arbor and on WDET, 101.9 fm in Detroit. IF YOU ARE DRIVING TO THE FESTIVAL, please share your car with friends, as parking facilities are limited.

**Otis Spann
Memorial
Field** On Fuller Rd. next
to Huron High School

**3 days · 5 shows
September
7 · 8 · 9**



*...A Real
Good Time!*



Bad Dope On Every Corner: from the US Government and the AMA

an interview with Rick Kunnes

Note: Dr. Rick Kunnes is an M.D. and a psychiatrist. He has been in practice in Ann Arbor for two years, and divides his time between working at the University Hospital, Drug Help and the Crisis Walk-In Center. The author of two books, "Your Monny or Your Life," and "The American Heroin Empire," Rick is working on a third book, to be printed early this fall, entitled "Therapy and Repression." What follows is a conversation SUN reporters had with Rick recently, on the dope in our streets and how, care of the U.S. government and the American Medical Association (A.M.A.), that dope gets there.

SUN: The main focus of your work is drug problems, right?

Rick: Yes, my primary work is in drug education, teaching people about drug abuse. Specifically, I try to give people, both students and patients, political education about the causes of drug abuse, as opposed to teaching them the physiological effects. I teach where drugs come from, how they are used for control, and how they destroy communities.

SUN: Would you elaborate on that?

Rick: Okay, I don't believe that we have a quaalude problem in one part of town, and a heroin problem in another part, and so on — all hard drugs are part and parcel of the same problem, it is all drug addiction, whatever the name of the drug may be. My feeling is that the only solution is revolution, we are not going to be able to rid ourselves and our communities of destructive drugs with just token measures. The real changes have to come with political changes, like getting rid of the corporate drug companies that vastly over-produce drugs, and getting rid of the CIA, which is deeply involved in the heroin trade and, finally, getting rid of a government which tolerates and condones the free flow of addictive drugs.

SUN: How do we begin such revolution in our own lives?

Rick: Well, let me give you an example. In Ann Arbor there are lots of known smack pushers. There is no reason why they can't be identified and photographed and their pictures put up on posters all over the city. Too often people work alone, isolated and alienated, but by organizing into groups with other people who are also afflicted, we can begin to deal with our common oppression.

SUN: Is giving someone a political education going to get them off junk or quaaludes?

Rick: Well, I think if you give people an overall perspective on why drugs are used in this country, how they are a counter-insurgency tool used to cool them out, to pacify them and prevent insurrections and prevent the development of politically conscious people, then they can begin to attack their own and others' drug problems. There is a collective of ex-junkies in New York, for example, called "White Lightning," and they are highly political people who work in all the areas of survival needs in their neighborhoods — they work for food, clothes, housing, and medical care for their people. These people have essentially cured themselves, they will never go back on junk, and they are involved in meaningful political work. It comes down to self-determination, taking control of your own life and your own community — anything less than that is just a stop-gap.



SUN: You say drugs are a counter-insurgency tool; are drugs, then, brought into the country by the people in power, the government?

Rick: Well, take the example of quaaludes. Last year the drug companies manufactured over 150 million quaaludes. This is far more than could ever be used in any legitimate sense. The Food and Drug Administration and the Federal Bureau of Dangerous Drugs never required the drug companies to test quaaludes for addiction before they were produced and marketed, in spite of the fact that there was study after study, as early as 1965, of national epidemics of quaalude addiction in Japan, Australia, England and Germany. Since the government has refused to act on information that was readily available, it must be supporting the over-production and influx of drugs into our communities. It is also obvious that the police departments in all our major cities are totally tied up in the distribution and protection of drugs.

SUN: So the government pushes dope to cool the people out?

Rick: Yes, heroin addiction only became a problem in this country after 1965, after the major riots in Detroit, Watts and Newark, when all the cities were getting too hot for the government to handle. After the riots, heroin really began to flow into the ghettos, and it was after the development of the first strong freak community, in Haight-Ashbury, that heroin became readily available to young, white people. The U.S. involvement in S.E. Asia during the same period of time opened up large fields of opium and poppies for U.S. development. The CIA brings the heroin from S.E. Asia to South America, where it is processed and packaged and readied for distribution by CIA-paid anti-Castro Cuban exiles. You can do an entire political analysis of the American power structure today just by studying drug trafficking. The

situation is analogous to that in China in the mid-1800's, when the American government was heavily active in the forced cultivation of large quantities of opium there, which was used to quiet and quell the rebellious elements, thereby allowing an unresisted take-over by the American forces. The government pushes the notion that we are poor, sick individuals, who need heroin or librium or ritalin or what have you, and that keeps the people from realizing that the whole society we live in is sick. The government uses drugs to keep the people cooled out, smacked back and controlled, and it stays in power.

SUN: Is Ann Arbor ahead of other communities in terms of dealing with drug problems, and in the number of services available?

Rick: The service programs here, like Drug Help and the Mental Health Center and the others, are just token programs in terms of the need that exists, and they are going to remain token programs until people deal with the political realities behind drugs. Political education is the essence of preventative medicine for drug problems.

SUN: Are there any other people here who are into education as a means of preventative medicine?

Rick: There are a few people at Drug Help, but the overwhelming majority of the medical profession, including all the hospitals here, want to have as little to do with drug problems as possible. Time and time again we have tried to get people with drug problems into the hospitals, and they simply say, we have no beds, we don't want to deal with it. It is virtually impossible to get people de-toxified, whether it be from heroin, quaaludes or alcohol, at any Ann Arbor hospital. We must at some point begin to march on the hospitals and say, look, we have sick people here, they

need treatment, we demand that you treat them, and we're going to sit in your emergency rooms until you do. We must publicize and emphasize the neglect and irresponsibility on the part of the medical profession and its institutions in this community. They are literally getting away with murder, we have this massive drug problem and they don't do shit about it. The hospitals choose to ignore the problem and push it off onto Drug Help.

SUN: If we didn't have Drug Help and the Free Clinic, would the hospitals be more responsive to the drug problem?

Rick: I have very mixed feelings about programs like the Free Clinic, because here we are in a community that passes itself off as having some of the greatest medical resources in the world, and yet we are faced with the necessity for people to do volunteer work or work for subsistence wages, in order to provide low-cost medical care to the community. So, in a way, the free service programs take the burden off University Hospital and the other hospitals, so they can refuse to deal with drug abuse, and focus their enormous resources on the needs of their wealthy clientele.

SUN: But Drug Help is not really equipped to handle the drug problem conclusively, is it?

Rick: Right, I think about that virtually all the time, that we don't even have one completely equipped clinic here, that is free to the people. The main value of our service programs is the example they set of how ordinary people, with just primitive training and determination, can operate a program that is a real service to the community. They show up the hospitals for what they really are, institutions oriented towards the wealthy.

SUN: Is the attitude of the hospitals here typical of the medical profession as a whole?

Rick: Sure, you look at the major medical journals, and they are pushing pills for the rich — librium for the depressed housewife, the businessman with an ulcer, and ritalin to make kids sit down and shut up in the classroom. The A.M.A. concentrates on money-making ventures, it doesn't serve the people, and it also puts forth an elitist position about helping drug users. Its ideology is that the drug user is an isolated, sick individual, and that only special people possess the special skills, available at a high cost, to treat such individuals. In fact, there is no such thing as therapeutic skills, that is a great myth, and all it really takes to help the drug user is for one human being to reach out to another, teach him or her, and bring them back from addiction/dependency/isolation. Drug problems are a collective problem, and a result of the oppressive system we live under. Doctors don't help people to be politically conscious, they just push pills.

SUN: Would you sum all that up?

Rick: Sure — I'm convinced that we are faced with a life-and-death crisis, and it is time for some active self-defense. We cannot look to the government or the established medical profession to resolve the crisis, because they are largely responsible for it and they have everything to lose and nothing to gain. It is up to us, the people in this community, to take the situation in hand and deal with it.

—Crispin Cioe and
Mary Wreford

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new weed defense

They Can't Prove It's CANNABIS SATIVA!

Editor's Note: If you or any of your comrades have been hauled off to jail for possession of marijuana lately, take special notice of the story below. It describes a breakthrough new defense for those caught in the act of holding a stash of weed, and can be put to use by you or your attorneys to force a dismissal of possession charges, or even to get old convictions expunged. Since possessing pot is now a high misdemeanor in Ann Arbor, there may be a rising demand for such innovative defense tactics as those described below. And, as long as the Michigan marijuana statutes remain unamended, these tactics do constitute a valid way out for weed smokers from the courthouse and the jail.

Ruby D. Wilcox, a 20-year old Miami woman, sat at the defendant's table in Florida Circuit Court Judge Morphonios Rowe's courtroom, charged with possession of marijuana. Her attorney, Richard Essen, a 34-year old criminal lawyer, approached the bench and admitted that his client had been in possession, as charged. "But," said

Essen, "we challenge the prosecution to prove that she was in possession of the species cannabis sativa."

Essen then called Richard Schultes, a Harvard University professor and recognized authority on hallucinogens, and Schultes testified to an astounded courtroom that there was not one species of marijuana, as the law assumed, but at least three and possibly four. After the leaves of the plant are broken, Schultes said, as is the case in 99% of the samples taken from suspects, there is no test known to man that will identify one species from another. The defense was, thus, challenging the police chemists and the prosecutor to prove that the sample taken from Ruby D. Wilcox was specifically cannabis sativa, the only species which is illegal under the law.

The prosecution failed to rise to the challenge, and a verdict of innocent was returned by the jury, and all charges dismissed. It was the perfect pot defense.

"It's my opinion," Essen later told reporters, "that anybody convicted of a marijuana possession charge in the past will have a reasonable chance of setting aside prior convictions, based upon the reasoning

that we have only recently become aware of the several species of cannabis." Essen went on to say that even though his defense strategy was structured around a small technicality, it was nonetheless valid because, as he put it, "the laws of the land must be followed to the letter." Although Essen will not admit to being either for or against marijuana use personally, he did say, "I deplore seeing young lives ruined with criminal records for breaking laws based on mass hysteria and misinformation."

The traditional defense in marijuana cases is to argue that either the defendant was searched illegally or that he or she was not in possession at the time of the arrest. As these two defenses are not always sufficient for clearing a defendant, there is little doubt that the imaginative Essen defense will be receiving a lot of attention from attorneys and busted pot puffers around the country.



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Beans are a good source of "B" vitamins. These vitamins nourish hair, skin and nerves. Beans are also a source of vegetable protein.
Minestrone is a hearty traditional Italian soup. Its combination of dried beans and fresh vegetables make it at once economical and nutritious. To boot, large amounts of soup are easy to make and store well. A good soup is a meal. But I wax prosaic...

- MINISTRONE**
First soak dried beans in twice the water for 3 hours. Wash, slice and sautee together in about 4 tablespoons of olive oil:
- 2 medium onions
 - 4 or 5 carrots
 - 3 celery stalks (include leaves)
 - 1 large clove of garlic
- Sautee until vegetables are tender.
Add: 5 cups cold water
- 4 tablespoons dark miso (soybean paste)
 - 4 cubes of either vegetarian, beef or chicken stock (brands w/minimum chemicals)
 - 1 large can tomatoes (plus juice)
 - 1 small can tomato paste
 - 3 tablespoons of salt
 - 3 tablespoons of honey
 - 2 cups of assorted beans (include garbanzos, black beans, kidney beans, limas)
 - 2 teaspoons each: oregano, rosemary, parsley
- abt. 5 ozs. buckwheat or whole wheat noodles.

Cook this together on a low heat (check bottom for sticking) for about 1 1/2 hours. When soup is thick and the (formerly) dried beans are tender, the soup is done. This should serve 4 people

— Leslie Coutant



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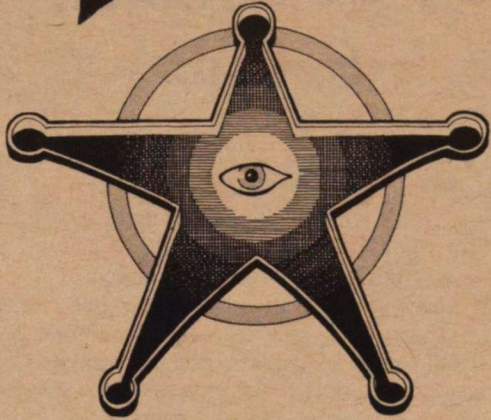
PSYCHEDELIC RANGERS

What do you do when you're at a concert and someone grabs your lid of marijuana and runs off with it? Or, if you're a sister, what do you do about brothers who just won't leave you alone, no matter what you say? What if you get surrounded on your bicycle, riding across town at night, by a group of people who want to rip you off? Or, you're sitting in your room, apartment or dorm, you answer the door, and before you know it you're a lot poorer than before you answered the door.

These kinds of things and many worse have been happening in Ann Arbor for a long time. People still call the police in some instances, but they know that a lot of times the police would hassle them more than help them, so they end up settling for the meager consolation of comparing stories with friends.

There are some people in Ann Arbor who are trying to make headway in figuring out what to do about crimes and violence within the rainbow community: they are the Psychedelic Rangers. Rangers are people who have been taking the place of the police at large gatherings of rainbow people in Ann Arbor and who want to figure out how to deal with the many plaguing problems of life in the city today.

Psychedelic Rangers have been operating since 1969, for the most part at such large gatherings as the Community Parks Program, the Blues and Jazz Festivals, People's Ballroom dances, benefits, movies, and the Ann Arbor Street Art Fair. The most obvious and consistent problem the Rangers have had to handle has been and continues to be the prevalence in the community of bogus dope (heroin, so-called THC, quaaludes, all the downers, and speed.) Along with bogus dope come the problems of its victims losing consciousness and/or getting burned out and needing



assistance, rip-offs and fights increasing as more people get strung out, and all the other ugly consequences of hard drug usage. Rangers have been struggling to find workable solutions to the dope problem and the other problems that interfere with the safe and healthy life of the community.

After years of working at large gatherings and seeing these problems developing, the Rangers made a commitment as the People's Defense Committee, during the winter of '72, to help build a Tribal Council in Ann Arbor which would respond to the growing needs and problems of the people. The people's problems clearly extended beyond the gatherings into the streets and homes of everyone, and the police weren't

dealing with them. Along with the People's Produce Co-op, the Children's Community Center, the People's Ballroom, and the SUN, the Rangers developed as part of a community becoming conscious of itself and beginning to open up alternative working methods and institutions that would serve the people.

The Rangers are still working primarily at large gatherings. At the Community Parks Program free concerts this summer, Rangers found that the incidents of bogus dope sales and use, rip-offs, and fights were on the rise. The streets and the Diag are frightening for a lot of people because of the increase in the same kinds of problems all around town. It's clear that there is a need for the Rangers, but the Ranger organization, in its present form, is inadequate for coping with the problems at hand. Rangers are disorganized and understaffed and therefore unable to expand their services to cover all the problems that need attention in the community. The organization needs a lot more support and participation from the people to grow and to progress.

In the future, the Rangers plan to function as a community-wide alternative to an obsolete police system. The Rangers' goal is to help organize the community to be self-reliant and to have

the consciousness and the confidence that the people themselves can deal with all the problems that arise.

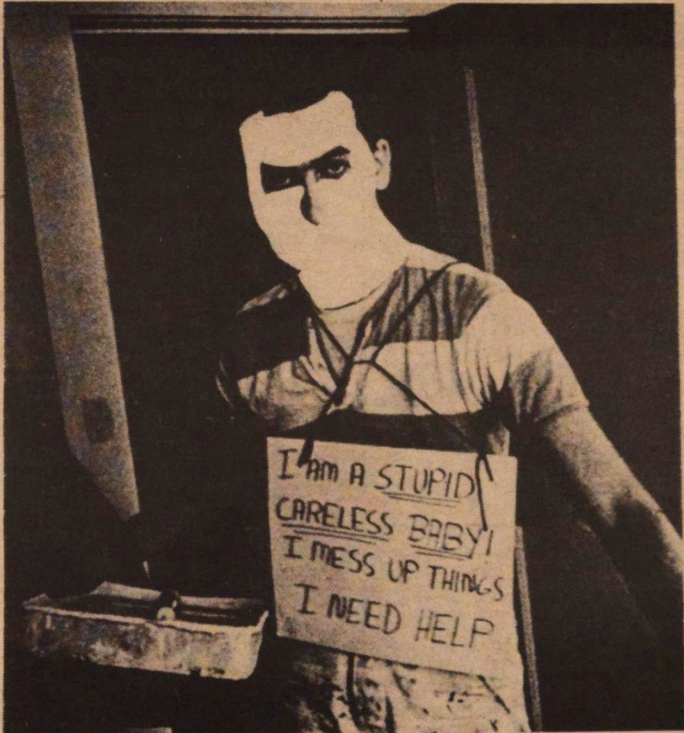
In the future, Rangers can participate in all community events and efforts. They can be on the streets guarding against rape, attacks, and rip-offs. The police do not fully understand and are only incidentally involved in the problems we face daily, and they consistently show themselves to be ineffective in dealing with them. They spend their time writing tickets to make money for the city, protecting rich people's property, and harassing people who don't support and help perpetuate the system and culture the police protect.

Most people don't have any information about the Rangers. They merely see them at the free concerts, so there are many misconceptions about who they are and what methods of organization they employ.

The Rangers are part of the Tribal Council and are organized as a collective that holds meetings and makes group decisions. Genie Plamondon, a member of the Rainbow People's Party, has been one of the main people actively organizing the Rangers. She is the only RPP member in the organization.

Out of necessity and immediate convenience, the Rangers, along with some other Tribal Council People's Committees, are renting temporary office space from the RPP at 1510 Hill Street. We need a People's Community Center to house the Rangers, Tribal Network, People's Ballroom, the People's Produce Co-op, and other functioning and future People's Committees. Everyone who works with the Rangers does it on a part-time and spare time basis, and people are welcome to participate in whatever capacity possible. There are weekly meetings to attend, much organizing to be done, and many long discussions to look forward to. Ann Arbor needs Psychedelic Rangers to help get it and keep it together.

When an institution furthers its own goals and interests at the expense of the people it affects, that institution may be judged psychotic.



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John Sinclair Interview Cont'd.

continued from page 9

our expenses are much less than if we all lived separately as individuals. When people have jobs that pay money, like my job at RMM now does, that money goes into the collective account to be used to pay our collective bills. Some people are engaged in primarily political work, which doesn't bring in any money at all, and their existence is secured by the money that comes in from people in economic work.

For the past year and a half we have been supported through many of our friends in the community, who have lent us substantial sums of money to enable us to make the down-payment on our houses, bring them up to code and equip ourselves with the machinery we need to do our work. We've also borrowed money from friends to begin what we hope will be the answer to our financial problems — the Rainbow Trucking Company (RTC) operation, a non-profit, manufacturing and distribution company which is staffed and administered primarily by RPP members. So RTC will hopefully provide the money to support us, and as it expands it will also be able to provide jobs for other sisters and brothers who need a way to support them-

selves which integrates with their political views, as RTC does for us.

SUN: How does Rainbow Trucking integrate with your political views—would you explain that?

JS: Well, for example, while Rainbow Trucking is now being developed primarily as our basis of economic support, our long-range goal is to develop it into an alternative distribution service which can be expanded to handle whatever products our people need to survive — food, clothing, information, cultural artifacts, tools, transportation, what-have-you. It already provides a means whereby we can produce goods—on a very small scale so far — and distribute them to the people we make them for, without relinquishing control over the process to an outside party.

Also, the nature of our products reflects our political views and we are able to integrate the products into our political and cultural work. We produce our own T-shirts, although we still have to buy the shirts from honkie manufacturers, and we can print on them anything that we or the people want. We make People's Ballroom shirts, No More Sleeping Pills shirts, legalize marijuana shirts, etc. We also make pillows which we print with the same designs. And we make shirts promoting bands. We want to do more band shirts as soon as we can market them, because we believe that people should support the bands that help support them.

Rainbow Trucking also distributes the SUN, as you know, some Michigan

music publications, roach clips which are made by people in the community here, cigarette papers made by Amorphia, Blues & Jazz Festival albums, and we hope to develop a whole record distribution arm over the next few years. We have also just acquired all the copies of my book, GUITAR ARMY, from the publisher, who quit the book business right after the book came out. We bought all of them back from him and will be distributing the book ourselves through Rain-

bow Trucking.

The way we see it, the harder we work, the more control we obtain over the fruits of our labor, and the more closely we're able to integrate our economic and productive life with our cultural and political concerns. That's our goal.

(See Part II in next issue on: Gay liberation, sexism, future plans and more.)

SUN Editorial Cont'd.

continued from page 2

coalition of groups with up to 100 people attending the meetings.


Today Tribal Council is divided into committees, some more developed than others, all in their initial stages, but each with the potential to provide for an essential need of our community. Tribal Council has just rented temporary offices at 1510 Hill Street for its functioning committees. There will be people over at the offices working to fix them up, and they need help. No one small group will be able to do all the work necessary to get the Tribal Council committees functioning, much less create the viable alternative institutions we're talking about. Tribal Council is starting from the beginning with only the skills of its members, a few functioning programs a new office, some federal revenue sharing money, and a vision of the future.

The same is true of the SUN. We're a working collective of about 25 people who are attempting to publish a rainbow community newspaper. We can only reflect the ideas and information that we have or that people bring to us. We're eager for and open to new people, skilled and unskilled, who want to contribute in any way to the paper. We are not well organized, so sometimes it is hard to work with us. If there's something you'd like to see us cover, call us up or come over and give us the information. We're not a group of people with years of journalistic experience, but we are doing what we can with the skills and resources which we have, and we're constantly trying to improve.

Our staff meetings are Tuesday nights at 7:30 at 208 S. First, and are open to anyone interested in contributing to the paper in any way, from giving ideas to actually taking on some of the work.

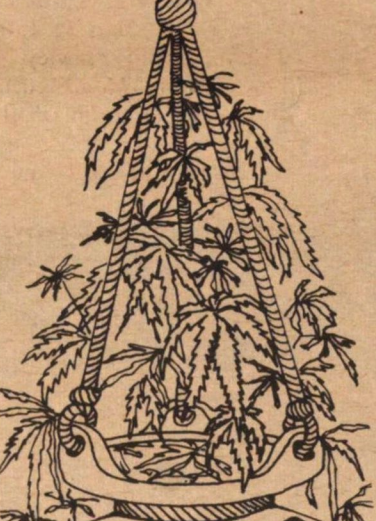
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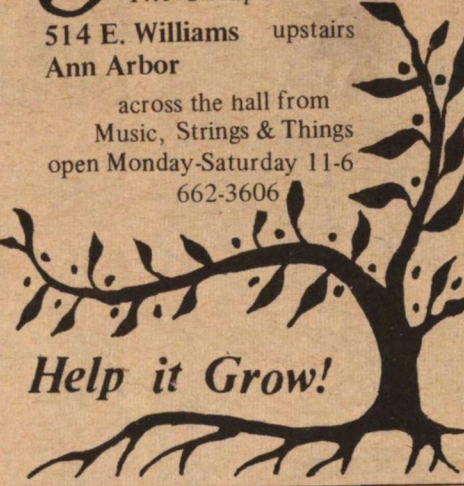
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The SUN logo will be the official "Seal of the SUN" and will fly on the masthead of the paper. The logo is used in advertising, on stationery, and generally as the graphic symbol which identifies our paper.

The logo should reflect the beauty, power, and life-giving energy of the real Sun. It should also identify the SUN as being from Ann Arbor and being a Rainbow Community News Service.

The winner of the contest will receive a free subscription to the SUN, free admission to the next SUN benefit, a full-course dinner at the Fleetwood, compliments of the SUN, and a super-toke Bamboo Bong compliments of the Rainbow Trucking Company.



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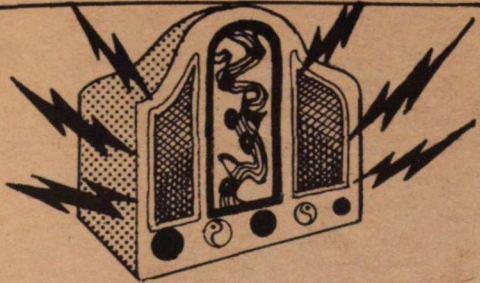
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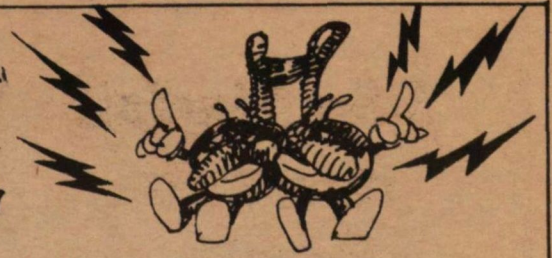


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TUNE IN



Detroit has a history of stimulating and relevant radio. It's popped up at various points, shifted around from station to station, flourished for a while, only to be offed by blind, uncultured and unscrupulous station managers or owners. First at WABX, then at WKNR, then WRIF, then CJOM, then WNRZ: just as the airwaves start getting good someone pulls the plug.

But the commercial forces that rule have not been able to wipe out Michigan rock and roll radio. The tradition lives on; in Detroit even the stations which follow a hit playlist and semi-automated format, restricting the consciousness-expanding properties of the medium (that is, WRIF, WWWW, and WIOT) continue to play more rhythm and blues, blues, rock and roll, and other foot-stomping music than you'll hear in any other part of the country.

In our opinion the best radio available at the present time is more consistently found on WABX than any other station. The ABX jocks have progressed away from their fairly rigid "play the hits" paranoia of last year and have increasingly opened up to spinning sets which include a wide variety of musical history. Sets on ABX can include Bessie Smith, Muddy Waters, Motown acts, Michigan bands, James Brown, 1950's oldies, blues, r & b—all combined with present-day releases and popular music. It's a kind of programming people need to have. Hopefully ABX will continue to intensify.

WDET continues to pay the best jazz around, at 101.9FM. DET will be broadcasting the Blues and Jazz Fest, as will WUOM-FM.



Neil Lasher of Ann Arbor spins records on WIOT-FM every Sunday from 9 p.m.-1 a.m.. Neil will be a substitute for two weeks starting September 18th, from 3-7 a.m. on WIOT.

photo: Lisa Gottlieb

One area of programming sorely lacking on most of these stations is that of news and public service. It's shameful that the AM stations in Detroit do more local news programming than the FM's. ABX does practically no news whatever, since Harvey Ovshinsky quit several months ago. This is shirking a responsibility to the listening community, and also the FCC, which requires a certain amount of local news and public affairs programming. WWWW, currently the number one FM station in the

ratings, airs news features of national content (only after midnight) and has no news staff. Radio should be a medium which plugs the community together in an instantaneous information web. The voices of active people making news belong on the air as much as the jams, as do public service announcements, talk shows, and the like.

WRIF has an hourly news that is somewhat of a relief, although not nearly localized enough, and WIOT in Toledo does a 5:49 report daily.

For news of WNRZ-FM, see the next issue.

FM Programming You Can Hear in A²

WWWW - 106.7 FM (Detroit)

2-6 a.m. Brent Wilson
6-10 a.m. Randy Thomas
10 a.m.-2 p.m. Michael Benner
2-6 p.m. Gary Shaw
6-10 p.m. Mark Addy
10 p.m.-2 a.m. Karen Savelly
*Michael Benner does a talk/interview/call-in show, Sundays from 9-11 a.m.
*Earth and Zodiac feature news at 20 minutes after the hour, midnight through 6 a.m.

WABX - 99.5 FM (Detroit)

Weekdays (Monday - Thursday)
7-11 a.m. David Perry
11 a.m.-3 p.m. Dan Carlisle
3-7 p.m. (Monday) Paul Greiner (Tues.-Thurs.) Mark Parenteau
7-11 p.m. Dennis Frawley
11 p.m.-3 a.m. (Mon.-Wed.) Jack Broderick, (Thursday) Paul Greiner
3-7 a.m. (Mon.) Ken Benson, (Tues.-Thurs.) Dick Thyne
Friday
7 a.m.-12 noon David Perry
Noon-5 p.m. Mark Parenteau
5-10 p.m. Dennis Frawley
10 p.m.-3 a.m. Paul Greiner
3-7 a.m. Dick Thyne

Saturday

7 a.m.-12 noon Ken Benson
Noon-5 p.m. Mark Parenteau
5-10 p.m. Jack Broderick
10 p.m.-3 a.m. Paul Greiner
3-7 a.m. Dick Thyne

Sunday

7 a.m.-12 noon Ken Benson
Noon-5 p.m. Dan Carlisle
5-10 p.m. Jack Broderick

10 p.m.-3 a.m. Paul Greiner
3-6 a.m. Off the air

WRIF 101.1 FM (Detroit)

Monday - Saturday

6-10 a.m. Jim McKeon
10 a.m.-2 p.m. Michael Stevens
2-6 p.m. Art Penhallow
6-10 p.m. Bill Gibson
10 p.m.-2 a.m. Chuck Marshall
2-5 a.m. Nightcall, talk show with Peter Werbe

Sunday

Midnight-5 a.m. Diana Wing
8:30-11 a.m. Insight, talk show with Bill Johnson
11 a.m.-3 p.m. Jim Brownold
3-7 p.m. Chuck Marshall
7-12 p.m. Tom O'Toole
*News is every twenty minutes after the hour.

WIOT-104.7 FM (Toledo)

7-11 a.m. Dorian Paster
11 a.m.-3 p.m. Rick Bird
3-7 p.m. Chris Loop
The 5:49 Report (News)
7-11 p.m. Dave Lonca
11 p.m.-3 a.m. Terry Gerbstadt
3-7 a.m. Rotating, including Neil Lasher, Clint Doolittle, and Mohammed Shousher
*Sunday morning and evening are different, with specialized programs, including tapes of live concerts, news and public affairs, a quadriphonic show, and a little gospel and minority programming. IOT is doing live British concerts on Mondays at 10 p.m.

WNRZ - 102.9 FM (Ann Arbor)

WNRZ-FM is currently embroiled in controversy. About half the former staff is boycotting the station because they believe it cannot survive as presently constituted. The other former DJ's can be heard 9PM - 6AM daily.

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There will be about fifty-five movies showing around Ann Arbor in the next few weeks. This town must be the densest center of film screenings per capita in the country. Five commercial theatres in town, one on the way to Ypsi, five double feature drive-ins within twenty minutes of town, and five film societies on campus. Maybe the people of Ann Arbor have that old American pre-television habit of going to the movies at least once a week.

Listings of films at the film societies are in the Calendar at the back of this paper. (New Morning film group did not have their schedule finalized as we go to press.) A few of these movies need special mention—those which might go overlooked if you don't know about them. Cinema Guild is showing the films of Curt McDowell, along with Bruce Baillie's "Quick Billy" on September 15 and 16. Curt McDowell is a crazed young film maker of little fame but enormous talent and ingenuity. He lives in San Francisco and makes bizarre personalized comedies about how crazy we all are. He has entered these here in the annual Ann Arbor Film Festival and has developed a solid batch of local fans

Cinema II in Auditorium A of Angel Hall is showing "The Man in the White Suit" on September 15—one of those jewels of English satire with Alec Guinness as the inventor of a fabric that never gets dirty. In the same auditorium on September 12 and 13 the Film Coop is showing a series of fine "Twilight Zone" episodes, those rare highlights of television suspense. In the Modern Languages Building's Auditorium 4 on September 11, New World films offers up "A Man Called Horse," a recent movie attempt to half-heartedly apologize to Native Americans. It's in that Hollywood tradition of having a white guy play the hero of another color, with Anthony Quinn as the Indian protagonist. That solid craggy face can pass for black, red, or just plain swarthy.

The more expensive commercial theatres are now hitting a round of fairly good new movies. Few of them are actually great,

MOVIES

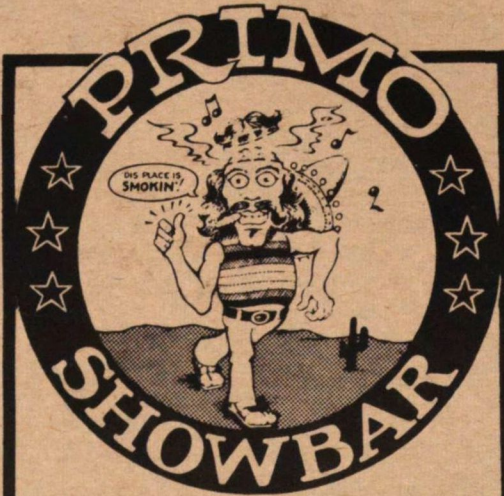
but most of them are exciting because they show some new ideas in non-stereotyped stories. A pair of them comprise a magnificent essay on sexism. Feminists have been blasting "Last Tango in Paris" as a depiction of masochism and passivity that is an insult to women. That is certainly true of the film, but on the other hand, the film by no means applauds the sexism it presents. Marlon Brando plays a psychotic man who holds a

mystical attraction to a young woman he conjures through raw and brutish sex. The film forcefully portrays the perverse emotions and brutal ways of treating other human beings which are accepted and encouraged by our Western culture. Such an exposure of cruelty and its acceptance is maybe a way of opening our eyes, rather than leading us on to more of the same.

The other side of the coin is "Oklahoma

Crude"—one of Hollywood's finest and most exhilarating stories of female courage and determination. It is one of the very, very few films with a complex, determined, and non-stereotyped female protagonist. It is doubly unique in honestly presenting one of the most brutal and forgotten periods of American monopoly capitalism—the early twentieth century, when the Rockefellers, Morgans, et al., were violently taking monopoly control of oil wells. Standard Oil, Gulf, Esso, and all the others are the result, and a questionable gas shortage is the heritage of that period. Coming up at the Fox Village Theatre is "American Graffiti," a nostalgic piece on the early 1960's, featuring Wolf Man Jack.

—Ellen Frank



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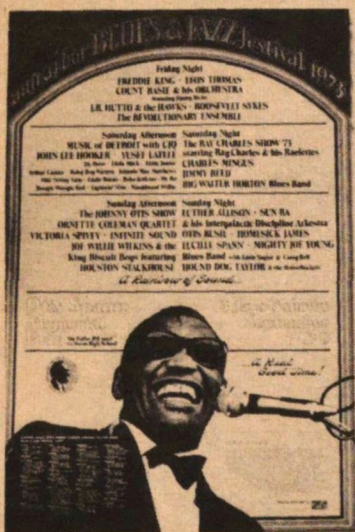
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To Leo, Maiden in distress from the American and Greek Festivals: Write Rick T. (Libra) at 1160 Holcomb No.48, Detroit, 48214.

Don G. "Sunny"--Please call home. You can stay where you are, just let us know you're all right. Mom.

One organ player w/equipment wanted--call Dave at 429-7851.

Needed -- a New Nation button, black background w/red star and marijuana leaf so we can print some more. We will gladly pay for it. Contact Rik Smith, c/o YIP, P.O. Box 672, Spokane, Wn. 99210.

Good time drummer boy wishes to move to A2. Share rent, etc. Quickly! Contact Scott Bennettwant 720 W. Lovell, Kalamazoo, Michigan

Andrew, please come home, you are not in trouble with Jernigan or anyone. Mother unable to work. L.R. Pine.

SILKSCREENERS NEEDED! Rainbow Trucking Company designs and produces silkscreen T-shirts with designs such as DETROIT, Blues and Jazz Festival 1973, Amorphia -- We want Free Legal Backyard Marijuana, and 10 others. We also take custom orders from head shops, stores and community organizations. We need more people to help on all aspects of production from design to printing. If you have experience, great, if not we're willing to teach anyone. There is no pay right now other than one free T-shirt per 4 hours of labor but as the company grows we want to provide survival jobs for people. Call 761-1709 and ask for Kathy Kelley for information. Production takes place almost every day and during some nights, and any help would be really valuable.



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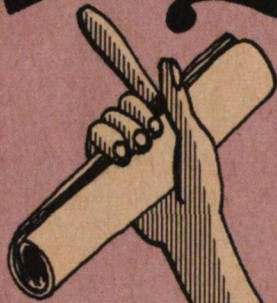
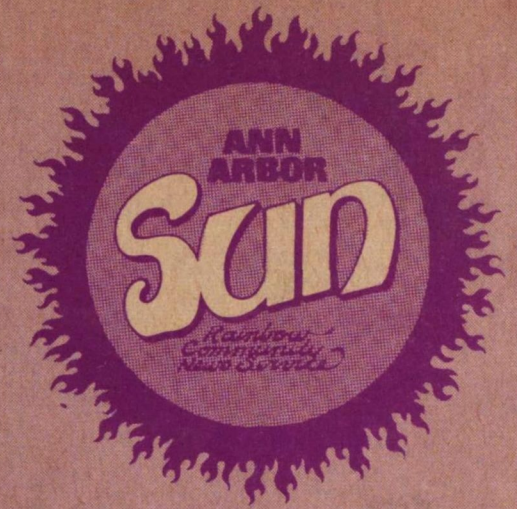
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photo: Doug Fulton

ann arbor BLUES & JAZZ festival 1973



INSIDE...

INTRODUCTION by Frank Bach.....	PAGE 2
FESTIVAL ARTIST REVUE by David Fenton.....	3
MORE BIOGRAPHIES.....	4&5
RECORD REVIEWS.....	6&7
by Richard Dishman and Doug Fulton	
SUN RA INTERVIEW by John Sinclair.....	8



photo: David Fenton

From First Toke to Last Note - A Community Event



The Ann Arbor Sun would like to take the space of the next few pages to express its special pride in being part of the community which this week is host to the 1973 Ann Arbor Blues & Jazz Festival.

The five concerts of exciting, richly combined blues and jazz music about to go down at Otis Spann Memorial Field are, in fact, the culmination of years of work by people who live here in Ann Arbor — and we think it's important at this time to lay out the purposes and intentions of those who were involved in putting the Festival together.

The Blues & Jazz Festival was just an idea back in the winter of 1971, when Rainbow Multi-Media co-head Peter Andrews started trying to find a way to revive the original Ann Arbor Blues Festivals which had run (with tremendous artistic success) in 1969 and 1970 and then were halted by financial difficulties. The Blues Festival lost \$30,000 in 1970 and there was no Festival at all in 1971 because student organizations at the University of Michigan (which had provided the backing for the Blues Festivals) would not give their financial support.

Pete Andrews' plan was, first of all, to expand the scope of the Blues Festival with the addition of contemporary jazz and some of the more popular forms of blues-derived music, opening it up to more people and thereby increasing the possibilities of financial success. The U of M organizations that had backed the previous Festivals didn't relate to Peter's plans, but Pete's new partner and Rainbow Multi-Media co-founder John Sinclair — who had missed the Blues Festivals while serving 29 months of a 9½ to 10 year prison sentence for possession of two joints — got into it enthusiastically as soon as he heard about it.

While at a free rock and roll concert in Lansing Sinclair ran into a brother named Rick Dykstra who said that he had inherited a large sum of money and needed some advice as to how to invest it. A meeting with John, Pete, and Rick was set up and Rick decided to put up the money to get the Festival rolling.

Once they had secured the Festival's economic base, Pete, John, and their new,



Aerial view of Otis Spann Memorial Field.

non-profit Rainbow Multi-Media corporation went about putting together a lineup of artists for the event which was designed to make it an educational experience as well as one which would provide the best and most exciting entertainment possible. Starting with the respect and admiration for the blues which was already one of Ann Arbor's highest traditions, Rainbow Multi-Media workers tried to illustrate (by booking different kinds and combinations of black-inspired musics) how the blues and its culture was the root of the music popular today (rock and roll) and the people who listen to rock and roll music and make up its culture.

"Frankly, we see the educational and cultural experience that most people in this country have been given as being rather barren," says John Sinclair, "particularly as related to black music and culture."

The five concerts that made up the first Ann Arbor Blues & Jazz Festival presented just about as diverse a range of black musics as it's possible to put together — from country blues to the city, from gospel to soul, from space music back to the boogie — a whole spectrum of music and culture, or, as it's called on the poster for this year's Festival, "A Rainbow of Sound."

The powerful effect of the music isn't the only concern of the Rainbow Multi-Media people, as they've given much attention (both in 1972 and 1973) to how the power of the music is used — particularly the question of use of the economic power of the Festival; or who makes the money and what do they do with it once they get it.

Rainbow Multi-Media's approach to the question of the Festival money is just as unique as its approach to the Festival's music — because Rainbow Multi-Media's own economic organization is itself unique in the music industry. The company is non-profit, which means that no profits are used to further the gain of individual mem-

bers of the company. All of the money made from Rainbow Multi-Media's various programs (after expenses and minimal wages are taken out) go back to the company to further its goals and other projects.

And the project in which Rainbow Multi-Media is involved are all designed to further its workers' collective vision of a strong, exciting, widely-based, musical/cultural/social community. As well as the Blues & Jazz Festival, Rainbow Multi-Media works on management of DETROIT, Lightnin', and Uprising (three of the finest energy bands from the area) and is trying to set up non-profit printing, recording, and video companies as well as giving help to the year-round efforts of progressive community organizations in Ann Arbor such as the Community Parks Program and the Children's Community Center with donations of energy, equipment, time, talent, materials, and money.

Portions of the proceeds from the Festival gate receipts have been set aside (once again, both in '72 and '73) for a number of locally-based community-controlled self-determination projects. The 1973 Festival has a full 30% of the profits designated for used by groups other than Rainbow Multi-Media itself — 10% each to Project Community (a primarily black student organization at the University of Michigan involved in tutoring and other educational programs), the People's Ballroom project (currently trying to re-open its low-priced, community-controlled, non-profit Ballroom), and the Community Parks Program (which produces weekly free concerts every summer in Ann Arbor).

But before the money taken in at the Festival gate becomes profit, most of it is used to pay the Festival artists (who certainly deserve a fair wage) and for the many people-oriented services which Rainbow Multi-Media has seen to provide at the events. These include free child care, extensive information facilities, drug help and

medical care, low-priced organic food and juices, and the community-supported and -controlled Psychedelic Ranger security force (which completely replaces the uniformed police usually dominating concerts and festivals).

One of the most direct ways that the Ann Arbor Blues & Jazz Festival supports its community is simply through employing all of the people who make up the on-site and year-round Festival staffs — more than 1,000 in all. And most of the people who work hardest at organizing the Festival are the same people who work here in organizations set up to serve different segments of the Ann Arbor community all year round. Drug problems will be handled by Ann Arbor's own Drug Help; child care is done by the Ann Arbor Children's Community Center; sound and video projections are being done by Fanfare, Inc. of Ann Arbor; the stage is the responsibility of Craig Blazier, equipment manager for the DETROIT band; security is being dealt with by Ann Arbor's unique Psychedelic Ranger force; site construction and stage covering have been handled by Cosmic Construction Co. of Ann Arbor; and information distribution will be coordinated by Ann Arbor's non-profit Rainbow Trucking Co.

So, what we have ahead of us at Otis Spann Memorial Field on September 7, 8, and 9 is a major musical event produced primarily by energy generated right here in Ann Arbor. And because the production of the Ann Arbor Blues & Jazz Festival has been based on the highest principles and some of the conscious and progressive politics currently being put into practice, the Festival returns that energy, and more, to the Ann Arbor community and helps insure our community's survival and (hopefully) shows it, and other communities, a way to move.

-Frank Bach



Preparing the site for the festival.

photo: Barbara Weinberg



photo: Thomas R. Copi

Count Basie

Friday Night

FREDDIE KING hails from early 1930's Texas. His family picked guitar along with the first records Freddie ever heard — by Blind Lemon Jefferson, Big Bill Broonzy and the like. In the 1940's the King family moved to Chicago where 16-year-old Freddie would sneak in clubs to listen to and absorb the blues according to Muddy Waters, Howlin' Wolf and other masters of the thriving Chicago scene. Despite several successful regional hits on the King label, Freddie remained relatively unknown except to black audiences and other hardened blues fans until recently, when he was "discovered" by Leon Russell. Freddy now records for Leon's label, Shelter. His performance at last year's Festival brought a roaring crowd right to its feet — it can be heard on the Atlantic LP of the 1972 event.

LEON THOMAS — attributes his first major flash of direction to experiencing the Miles Davis group with John Coltrane sitting in. "He was doing on the horn what I was trying to do with my voice." Inspired by Trane's music, Leon decided to go to New York, where he managed to cop an RCA Victor record date and a chance to sing at the Apollo Theatre on the same bill with Art Blakey's big band. Leon toured with Blakey and later Count Basie up until 1965, while also working with Roland Kirk, Archie Shepp, Pharoah Sanders and other emerging New Music innovators. Besides his own recordings for Flying Dutchman, Leon's lilting, trilling vocal feats can be heard accompanying Pharoah Sanders on *Karma*, *Jewels of Thought*, all on Impulse.

COUNT BASIE AND HIS ORCHESTRA — Born in Red Bank, New Jersey in 1904, Bill Basie spent his formative years in New York. He hit the southern vaudeville circuit and soon gravitated to Kansas City, where swinging night spots flourished immune to the Depression Blues. Kansas City at that point became the stomping ground for some of the most creative musicians of all time: Lester Young, Coleman Hawkins, Charlie Parker, Oran "Hot Lips" Page, Ben Webster, vocalists Jimmy Rushing and Big Joe Turner. Basie took over the reins of his own orchestra in 1935, and soon swept out of the Missouri River basin to take on an unsuspecting national public. Eventually his band became a backbone of the Swing Era, and a phenomenal influence on future jazz movements. Appearing with the Count you won't be able to miss vocalist Jimmy Ricks, an R and B star of the 40's and 50's.

J. B. HUTTO AND THE HAWKS — One of the lesser-known blues greats, JB Hutto is coming to Ann Arbor straight from a closet-sized tavern on Chicago's sprawling South Side. Known for his pure, raw vocal power and electric bottle-neck guitar work, Hutto first started screaming vocals as a childhood member of the Golden Crown Gospel singers in his hometown of Augusta, Georgia. His recordings are available on the first volume of the Chicago/The Blues Today series on Vanguard, and also on the Testament, Delmark, Blue Horizon and Blues Classics labels.

THE REVOLUTIONARY ENSEMBLE — "A musical organization composed of three creative musicians portraying change of consciousness through sound." Drummer Jerome Cooper comes out of the Art Ensemble of Chicago. LeRoy Jenkins began with Chicago's ACCM, then moved to New York where he made wave upon musical wave with the likes of Ornette Coleman, Roland Kirk, and the Jazz Composers Orchestra. Sirone (Norris Jones) has played with Don Cherry, Pharoah Sanders, Marion Brown, and with LeRoy alongside Albert Ayler, Archie Shepp, and Cecil Taylor. Tightness without rigidity, free music of the Black American experience. "It's therapy. The music helps people to live." The Ensemble has recorded one album, *Vietnam I and II*, for ESP, which released the side to high critical acclaim this past year.

'73 Festival Artist Revue

ROOSEVELT SYKES — Born January 31, 1906, Roosevelt "The Honeydrinker" Sykes' first musical experience came while playing his grandfather's church organ down in West Helena, Arkansas. Sykes soon jumped to the barroom piano, playing whorehouses and speakeasies. He cut his first record, "Boot That Thing," in 1929, and in 1943 signed with Victor along with his band, the Honeydrinkers. Sykes currently holds forth in the French Quarter of New Orleans, with followings in Europe, Chicago, and Ann Arbor.

Saturday Afternoon

JOHN LEE HOOKER — is the best known Detroit Blues musician. Born in Clarksdale, Mississippi in 1915, but raised in Memphis, Hooker settled in Detroit in 1943. Supporting himself through a succession of jobs, he began performing with a small group in taverns and nightclubs along Hastings Street, in the city's near-east-side black ghetto. In 1948 he made his first recording, "Boogie Chillen," which was an immediate success. The record led to a succession of recordings for a large number of labels, some of which were issued under a variety of pseudonyms. His best known sides were cut for the now-defunct Chicago Vee-Jay Records label, which he joined in 1955. Hooker is one of the most powerful singers the blues has yet produced and plays a fierce guitar. "The blues is different from other music because of the feeling," he once explained. "It's something that comes in your life — once in a while you had a hard time. Maybe it's love affairs, or money affairs, or food — anything, any kind of hard time. And when you sing these songs it reaches you so deep down."

YUSEF LATEEF — first received recognition under his original name, William Evans, as tenor saxophonist for the final version of Dizzy Gillespie's big band. Near the end of those days he began a study in Mohammedanism which changed his whole life. Starting in the mid-sixties Yusef worked with his own group, playing a uniquely integrated sound which com-

bines Afro-American music with Middle and Far-Eastern influences. Before that he played with Donald Byrd, Charles Mingus, Olatunji, and Cannonball Adderly, among others. A renowned master of the flute, Lateef rejects the term "Jazz" for his music. "If you must define what I play, the term is auto-physio-psychic. That means music that comes from the physical, mental, spiritual and intellectual self."

CJQ — The Contemporary Jazz Quintet is a Detroit-based, community-oriented contemporary music ensemble made up of Charles Moore (trumpet), Leon Henderson (tenor saxophone), Kenny Cox (piano), Ron Brooks (bass), and Danny Spencer (drums), all of whom are long term veterans of the Detroit/Ann Arbor progressive music scene. Survivors of two hastily produced recording sessions for Blue Note records, the CJQ recently released an album, *Location*, on its own label, Strata Records, a non-profit venture which is but one related component in the umbrella organization known as the Strata Corporation. Strata also operates a cooperative new music concert house (the Strata Gallery in Detroit), a musical educational program at various colleges in the area, its recording arm, and other self-determination projects. The CJQ will be featured on the *Music of Detroit* show along with John Lee Hooker, Yusef Lateef and the Detroit Blues contingent.

DETROIT BLUES — A special three-hour DETROIT BLUES show will take the Festival stage Saturday to introduce over 15 authentic Michigan-based artists and the rich blues heritage of the Motor City to a large national audience for the first time. The show will be recorded in its entirety by Rainbow Productions for release as a two-record *Detroit Blues* album package. Highly respected in Europe but hardly known in their home state, the musicians in order of appearance are:

DOCTOR ROSS — a one-man band from Flint ("Little Detroit"), currently on the Motor City's notorious Fortune label, known for singles like "Industrial Boogie," "General Motors Blues," and "I'd Rather Be an Old Woman's Baby than a Young Woman's Slave."



photo: Lewis Watts

Infinite Sound



Charles Mingus

Saturday Night

LITTLE MACK COLLINS AND HIS RYTHM MASTERS — have worked behind almost every blues player in Detroit over the years and will provide backup for the entire Detroit Blues Show.

LITTLE JUNIOR (Cannady) — currently recording on Bobo Jenkins' Big Star label.

ARTHUR GUNTER, author of the Elvis smash, "Baby Let's Play House," who now lives in Port Huron, Michigan, and who recently hit the Michigan State Lottery for a big \$50,000.

BABY BOY WARREN, a rhythmic country guitarist only recently returned to his music after a long bout with sickness and family poverty — best known for "Baby Boy Blues" and "Sanafée."

JOHNNY MAE MATTHEWS, one of the rare women blues singers still active around Motown, and a distinct credit to the tradition she continues to uphold.

JAKE "THE SHAKER" WOODS, a one of a kind performer well-known on the streets of Saginaw.

ONE-STRING SAM, immortalized by an impromptu recording session made 20 years ago to raise money to get his woman out of jail ("I Need \$100 To Go My Baby's Bond"), — plays a fretless, one-string, monochord instrument he made himself at home.

EDDIE BURNS, who has recorded successful singles on various labels and has played harmonica and guitar regularly with John Lee Hooker.

BOBO JENKINS, originally from Mississippi and now a central figure in the current DETROIT BLUES scene by virtue of his Big Star recording studio and record label on the city's west side.

MR. BO, unashamedly playing in the style of B.B. King, until recently under a stranglehold contract to the notorious Diamond Jim (who was murdered in a Motor City bar).

BOOGIE WOOGIE RED, who played piano on nearly all of John Lee Hooker's early recordings, was a regular member of the Hooker band in the 50's and remains an active participant in the modern day scene.

LIGHTNIN' SLIM, one of the best known DETROIT BLUES artists overseas, originally from Louisiana and now living in Pontiac, Michigan, an industrial center located halfway between Detroit and Flint.

WASHBOARD WILLIE, the granddaddy and master percussionist (washboard, sock-cymbal, cowbell, tambourine, etc.) of the DETROIT BLUES scene, performing as ever with his Super-Suds of Rhythm.

EDDIE KIRKLAND, one of the most exciting of all Detroit Blues performers, now lives principally in Georgia and came up especially to rejoin his old cohorts in the Detroit Blues Show.

THE RAY CHARLES SHOW '73 with the Raelettes — Ray Charles is the man most responsible for blending exciting blues, r and b, jazz and gospel styles into a new and unique breed of music that was later dubbed Soul. "I want people to feel my soul . . . Soul is when you can take a song and make it part of you — a part that's so true, so real, people think it must have happened to you. It's like electricity, like a spirit, a drive, a power." Charles is a legend in his own time — his virtuosity at all kinds of music, composition, a multitude of instruments which he taught himself to play and his incredible spirit-drive-power have touched the souls of audiences the world over. Charles was born on September 23, 1930, in Albany, Georgia. By the time he was six physical darkness, now known to have been glaucoma, was slowly but irreparably closing his eyesight forever. Poverty and racism combined to render medical assistance an impossibility. Attending a school for the blind in Florida, Charles left at fifteen to join a dance band in Jacksonville. He worked his way through gigs in New York and Seattle (where he had the first black TV show in the Northwest) until signing with Atlantic records in 1954. By this time Charles had formed his own group of seven; together they recorded his first hit, "I Got a Woman," and from there the legend grew. Charles has recorded over 60 albums. He now lives in Los Angeles with his wife and sons, helping to manage the affairs of his own record company, Tangerine.

CHARLES MINGUS was born in Nogales, Arizona, on April 22, 1923, but grew up in Watts, California. Mingus first gained musical training while singing in a southern revivalist church, where worshippers "went into trances and the response was wild and uninhibited." He spent the 40's playing in big bands and small groups (including stints with Duke Ellington, Red Narvo, and Charlie Parker) until 1953 when he formed his own assemblage, the Jazz Workshop. The year before Mingus, the first black musician to attempt command of every aspect of his music, including the financial/business, started his own record company, "Debut." Mingus is known as a premier bass player, pianist, composer and arranger of big-band free black music. His autobiography, *Beneath The Underdog*, is as explosive as his music, available on Impulse and more recently Columbia records.

JIMMY REED — was born in 1926 in Leland, Mississippi. Moving north to Gary, Indiana, he began practicing harp and guitar when not working full shift at an Iron foundry. After three years on the Chicago club circuit, Jimmy joined the new Vee Jay label. In time, he became Vee-Jay's biggest hit-maker with tunes like "Big Boss Man," "Hush-Hush," "Baby What You Want Me To Do," "Ain't That Loving You Baby" and "Honest I Do," to name just a few. Reed's lonesome "boogie-in-the-dark" rhythms (an early Jimmy Reed

title on Vee Jay) have made their mark on contemporary popular music, but the man himself has never received the popularity he deserves.

BIG WALTER HORTON — was born in Mississippi in 1918, but considers himself a Memphis native. By the time he was twelve he was hanging around Memphis blues people and traveling around the South. Eventually heading north to Chicago, Walter hooked up with guitarist Eddie Taylor (on the Festival bill with Mighty Joe Young) and the two joined Muddy Water's band in 1953. Lately many of his gigs have featured fellow harpist Chicago Carey Bell, whom Walter practically raised. His most recent album was released on Alligator Records.

THE JOHNNY OTIS SHOW — Johnny Otis was the first white musician to make a dent in the 1940's world of rhythm & blues, or as it was known then, "race music." He formed his first band in 1945 and recorded his first national hit, "Harlem Nocturne" the next year. In the years that followed, Otis became known as the top r & b talent finder on the west coast, turning up people such as Etta James, Esther Phillips, Big Mama Thornton, Little Willie John, Jackie Wilson and Hank Ballard. He hosted the first rock and roll radio show on the West Coast, which eventually landed him the first rock and roll television show as well in the mid-to-late fifties. His songwriting credits include such r & b standards as "So Fine," "Work with me Annie" (banned on the radio for alleged obscenity) and the classic "Willie and the Hand Jive." Johnny now travels with the Johnny Otis Show, a collection of some of the finest r & b musicians ever gathered into one act: Eddie "Cleanhead" Vinson (sax), the Mighty Flea (trombone), Big Joe Turner (vocals), PeeWee Crayton (guitar & vocals), Marie Adams and the Three Tons of Joy, Delmar "Mighty Mouth" Evans, and the Otisettes — stand back and give them room to work!

ORNETTE COLEMAN — was one of the premier musicians to develop the new black music in the late 1950's and proclaim to the world through his album titles that it was "The Shape of Jazz to Come" and "Something Else" — "This Is Our Music." Ornette's tearing saxophone "is the human voice transcending the limitations of language; its cry is one of cosmic anguish." Coleman's freedom music is as relevant today as it was in 1959, when he first challenged the sterility of hard-bop and the emotional emasculation of West Coast Cool, taking music beyond the artificial boundaries of standard, accepted chording and harmony. Born in Fort Worth, Texas, in 1930, Ornette spent his formative years in Southwestern-styled r & b groups, under the influence of such great blowers as King Curtis, Louis Jordan and Red Conners. Still an innovator, Coleman was recently voted "Jazz Man of the Year" by Downbeat magazine for "Skies of America," a compositional work including his quartet along with the London Symphony Orchestra, released as an LP by Columbia Records.

VICTORIA SPIVEY — is a living legend of the blues. Born in Houston, Texas, she spent the early 20's playing the Galveston and Houston wards with Blind Lemon Jefferson and Sippie Wallace. She recorded a series of hit records during the 20's and 30's, many of which have survived as perennial blues standards, recorded by the likes of Louis Armstrong, Duke Ellington, Leadbelly, B.B. King, Lightnin' Hopkins, John Lee Hooker and others. Victoria began her own record company, Spivey Records, by releasing fine traditional blues LPS, including some early Bob Dylan tracks.

JOE WILLIE WILKINS AND HIS KING BISCUIT BOYS FEATURING HOUSTON STACKHOUSE — Joe Willie Wilkins and Houston Stackhouse play warm, mellow country delta blues, direct from Memphis, Tennessee, where they both live. Both worked in the original King Biscuit Boys along side harmonica legend Sonny Boy Williamson. Stackhouse, 63 years old, started out with an early Mississip-

Blues & Jazz A Rainbow of Sound

pi blues band: his recording career dates back to 30's guitar work with Robert Johnson and other blues greats of the times. Fifty-year-old Joe Willie Wilkins, backed up by Little Walter and Roosevelt Sykes, greatly influenced B.B. King's guitar work in his time. The band deserves a lot more than quick juke joint gigs and rare concerts, about all they get to play nowadays.

INFINITE SOUND — is Glenn Howell (Contrabass, Voice and Percussion) and Roland Young (B-flat and Bass Clarinet, Soprano Saxophone, Voice and Percussion). Glenn and Roland first began to develop their musical relationship while working on the air at San Francisco radio stations KSAN and KMPX. Together they now produce a weekly twelve-hour radio program on KPFA (Berkeley) known as *Oneness*. Infinite Sound, contemporary free black music "to create a texture, a feeling, a possibility of what this Universe could/should be, and to destroy that which prevents the affirmation of life, love and comradesly unity of our sisters and brothers." (Roland Young will also serve as the Festival M.C. throughout the three days.)

Sunday Night

LUTHER ALLISON — came to Chicago from Forrest City, Arkansas in 1951, and right away started "hanging around the neighborhood bars listening to Howlin' Wolf and Muddy Waters." Allison was leading Freddie King's old band when he was only 19, and jamming all over town with Magic Sam and Mighty Joe Young. Long one of the mainstays of the Chicago blues scene, Allison first gained national attention at the first Ann Arbor Blues Festival in 1969, and has been scheduled to close out this year's Festival due to the

overwhelming response he generated at last year's event. Luther's guitar work can be heard on the Chicago-based Delmark label, with his most recent record, "Bad News Is Coming," out on Motown.

SUN RA AND HIS ARKESTRA — Sun Ra has been a major force in extending the frontiers of contemporary creative music for over twenty years. Born in the South on an unspecified date — actually, Ra contends he was never born — the former Sonny Blount worked with many bands coming up in Chicago as a pianist-and sometime arranger before he created his own Arkestra in the early fifties to play the music he could hear only in his head. Organized around a nucleus of some of the most dedicated musicians on the planet — saxophonists John Gilmore, Marshall Allen and Pat Patrick have been with Ra since around 1952 — the Arkestra has persevered through years of economic deprivation and has managed to exhibit considerable growth during that time. The Arkestra is now twenty persons strong, give or take a couple people, and has recorded more than thirty albums, most of which are only minimally available outside a few of the hippest record stores in the country. Ra's ascension at last year's Festival was greeted by continual cheers of "Sun Ra, Sun Ra" by an audience most critics claimed would not be able to comprehend his music.

OTIS RUSH — "I never thought the blues would die," said Otis Rush, recently, "after all, there's too many people that's got 'em." Otis has good reason to have the blues. Almost 20 years ago he gave up the Chicago stockyards and picked up the guitar, joining contemporaries such as Muddy Waters, Junior Wells, and Magic Sam. But as far as the general public is concerned, Rush is still relatively unknown. A brilliant bluesman, invited back for his second Blues and Jazz Festival, Rush is right now without a recording contract.



Victoria Spivey

LUCILLE SPANN — The widow of the legendary Chicago blues pianist Otis Spann, namesake of the Festival site in remembrance of his stunning performances at the earlier Ann Arbor Blues Festivals, Lucille Spann is a moving vocalist and blueswoman in her own right. Having learned to sing in a church choir with gospel singers such as Mahalia Jackson and the Staple Singers, Lucille first emerged as a blues vocalist in the 1967 recording "Bottom of the Blues" with husband Otis holding down the piano. Her performance with Mighty Joe Young at last year's Festival was a definite highlight. Lucille's first LP, "Mojo Workin'," will appear soon on ABC/Bluesway.

HOMESICK JAMES — has dominated the Chicago slide guitar scene since the death of Elmore James. "See," Homesick recalls, "Me and him was cousins. We used to get out of the house and string up a pile of wire, then play it with a bottle." Homesick was born in 1910 in Somerville, Tennessee. Picking up the guitar at the age of ten, he played through the Deep South until moving to Canton, Miss. to live and play with Elmore. In 1964 he was signed to the Prestige label and "Blues on the South Side" was released shortly thereafter. But mostly Homesick has suffered, like so many black artists, from lack of recognition and financial support. He's spent long stints working as an electrician and paint mixer to support his family, being called up from time to time by blues producer Willie Dixon to play the 1969 Monterey Jazz Festival, a Grant Park blues festival, various overseas tours, and now Ann Arbor in 1973.

MIGHTY JOE YOUNG BLUES BAND WITH EDDIE TAYLOR — Mighty Joe Young was born in Chicago on September 23, 1972 and raised in Milwaukee. He's played all over and through the Chicago blues along with people like Otis Rush, Jimmy Rogers, Magic Sam, Willie Dixon, and Albert King. Joe backed up both Koko Taylor and Lucille Spann at last year's festival. A fine LP of his own material was released by Delmark in 1971.

Eddie Taylor is one of Chicago's busiest session guitarists. He's probably best known for his work with Jimmy Reed on Vee-Jay in the fifties. He's recorded and gigged consistently with Howlin' Wolf, Elmore James, John Lee Hooker, Sunnyland Slim and Snooky Pryor.

HOUND DOG TAYLOR AND THE HOUSE ROCKERS — Hound Dog Taylor ("I got that name because I used to run around with the girls a lot") has been making the roughest, most intense boogie blues you'll ever be able to withstand for years, until recently almost unnoticed except by a wise few. "Dog," as he's known to friends, harkens back to the roadside juke joints of Mississippi and Alabama with his happy-time rhythms and slide guitar. Born in Natchez, Miss. over 57 years ago, Dog is a regular sight at taverns in the teeming ghetto that is Chicago's South Side. Now, because of a popular first LP on Alligator Records and a roof-raising performance at last year's Festival, he's invited often to colleges and festivals around the country.



Dr. Ross

RAY CHARLES

RECORDS

Levels. So many levels emanate from this man. When Ray Charles recorded "What'd I Say?" white folks were drawn by a power, alien and radiant, into a new reality. Blacks merely laughed and hit a groove out on the dance floor. But that groove! Ray Charles took as tools the blues, gospel, country, and jazz and created a language of life that reaches out beyond the styles that influence it. Charles' music cuts right to the center, or more rightly begins from the center of any song's experience, and allows us to share it.

Ray Charles will be featured at the Festival this year and for most of us it will be the only chance to see him somewhere without sporting a wad big enough to choke a horse. For the uninitiated an excellent introduction to the world of Ray Charles is "A 25th Anniversary in Show Business Salute to Ray Charles" (ABC-731). It's a two-record set with nine songs a side (five's average these days) which starts with the Atlantic sides of the middle 50's and progresses chronologically to his last hit singles, "If You Were Mine" and "Don't Change On Me." All the other collections that have been released were partisan to either Atlantic or his other label ABC and never gave this full perspective on his work.

Side one is raw and rock solid. There is much church in these recordings. Ray Charles sanctifies sex, calling for a witness in tunes like "I Got a Woman" and "Hallelujah, I Love Her So." The bands, pushed by Charles' masterful piano, lay down incredible grooves, physically powerful, but never frantic or self-conscious. The best example of the sound is "The Mess Around," a shouting blues. You listen to it and can think of an outdoor fish fry, people sailing across the dance floor in perfect time, a horn section swaying back and



Ray Charles

forth, and Ray Charles, pumping those funky down home piano riffs, turning the whole world on with his heat.

Side two is still heavily r&b, including "The Night Time is the Right Time," a song with a groove so relentless it starts to sound like voodoo a little more each time I hear it. Also on this side is the beautiful, brooding blues-ballad, "I Believe to My Soul." The song is a storm-cloud of sadness and pent-up

hate, and like every joyful love cry or novelty tune Ray Charles leads you right up to its face. This side also features "What'd I Say" which started lots of people talking about this love ah... "soul music." These first two sides are especially deep if you think about the other wimpy music around at the time. This stuff is as far from fifties rock as Ornette Coleman. Side three pulls us through to the sixties

and the sound of these recordings are much fuller, a big band jazz sound instead of a little soul band. Strings and big choral groups see frequent action, especially on the ballads. "Ruby" and "Georgia on My Mind" on this side are fine examples of this approach at its best. The rich arrangements juxtaposed against Charles' rough textured voice and blue piano send these songs directly to the heart. At this point Ray Charles began covering country tunes, which lost him some older fans but sold millions of records. The best country adaptation of all "You Are My Sunshine" highlights this side. Given an African beat like a slowed down "What'd I Say?" the cut sizzles, breaking into a swing bridge that is incredible, falling back into the groove for a Raelette solo, then back to Ray and out with revivalist fever. "You Are My Sunshine". They make that idea so real.

Side four features some more country tunes, the fantastic original "Let's Go Get Stoned" and the chilling "Understanding". Ray Charles explains his deal with his woman, always returning to the chorus, "Understanding is the best thing in the world..." So smooth. But in the last verse, Ray reveals that if that girl were to be unfaithful he would "buy myself a double-bladed axe handle, square off and believe me, her soul better belong to the good Lord, because her head's gonna belong to me!"

The album ends like it begins with a blues "Feel So Bad". But it's got to be Ray Charles' blues. "Soul", he says, "is when you take a song and make it part of you - a part that is so true, so real, people think it must have happened to you. I'm not satisfied unless I can make them feel what I feel." You should pick up on this man and his music. He not only is a genuine part of your musical heritage but he is talking to you. Listen to his voice, understand his message, feel the soul of Ray Charles.

-Richard Dishman

September

Tues 4 DETROIT

Wed 5 LIGHTNIN'

Thur 6 ROOMFUL of BLUES

Fri-Sat 7-8 ROOMFUL of BLUES & MOJO BOOGIE BAND adm. 1.50

Sun 9 RADIO KING & ROOMFUL of BLUES adm. 1.50

Mon 10 INFINITE SOUND & OKRA

Tues-Wed-Thur 11-12-13 LUTHER ALLISON & another band adm. 2.00

Fri-Sat 14-15 ROCKETS

Sun 16 RADIO KING

Mon 17 CJO adm. 1.50

Tues 18 DETROIT

Wed 19 WILLIE & the BUMBLEBEES

Thur 20 BOBBY BLUE BLAND & WILLIE & the BUMBLEBEES adm. 3.00

Fri-Sat 21-22 JUSTICE MYLES & another band

Sun 23 RADIO KING

Mon 24 RADIO KING OZONE HOME-COMING PARADE BENEFIT with movies, Vaudeville

Show, & announcement of winners of the Ozone Raffle

Tues 25 DETROIT

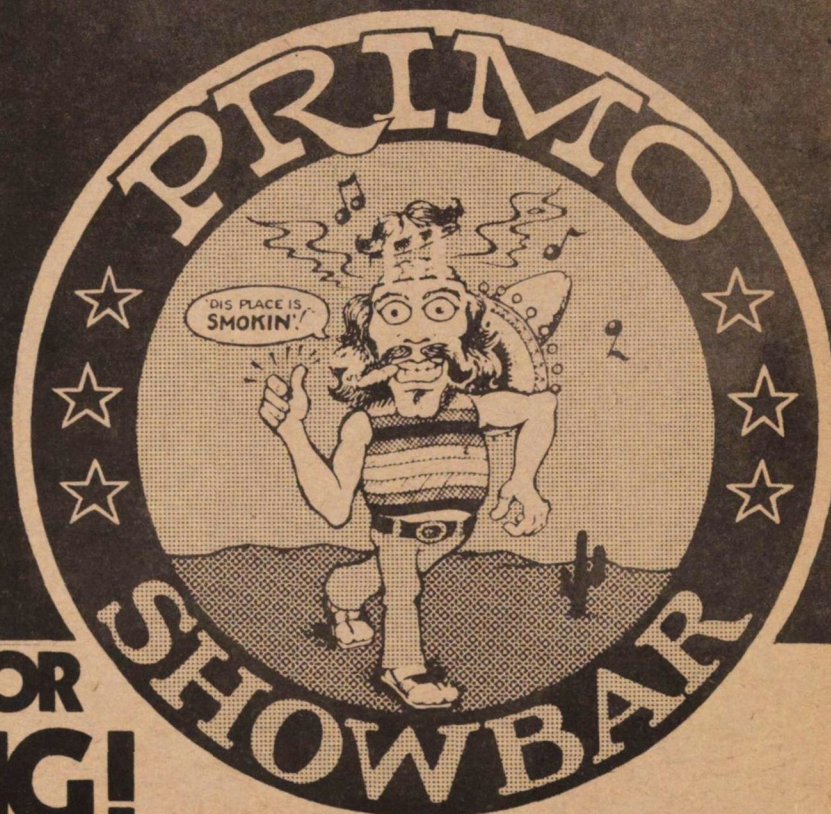
Wed-Thur 26-27 LIGHTNIN'

Fri-Sat 28-29 DELIVERANCE

Sun 30 RADIO KING

Mon Oct 1 SKY KING BENEFIT FOR INDIAN PRISONERS IN MILAN PRISON with a prison band to be announced

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RECORDS

ROOSEVELT SYKES

Roosevelt Sykes is retired. He told me so when he was here playing a gig at the Blind Pig's "blues basement."

Now if Roosevelt, known to his old friends as "Keg," really decided to retire, no one could blame him. He's been playing the blues practically ever since he was born in 1906, down in Helena, Arkansas, and he was one of the first to record blues piano, way back in 1929---a version of the famous "44's" he learned from Lee Green.

But, though Roosevelt is the soul of truth, the statement that he's "retired" was hard to take. How come, we asked him, was he still playing regular weekends at clubs in Houma, Louisiana (his home now), or New Orleans, or places like the Blind Pig? How come he went on his regular European concert tour? How come he had a couple of recording dates?

"Well, now, you can't expect a man to just sit in a rocker all the time, just because he's retired. A man could get all stove up just from doin' nothin'!"

So Roosevelt Sykes, at age 67, is still workin' the circuit. And if he doesn't play bawdy houses, or rent parties, or juke joints, as he did as a young man before he came to Chicago, with Little Brother Montgomery, both with a degree of fame from their records, it is not because he couldn't. His touch is as light and sure as ever, his cigar is perched as jauntily as it ever was, his sense of humor is as bawdy as ever (but with that neat little twinkle), and it looks as if he could keep going all night long, if you just kept him in cigars and handkerchiefs to wipe the voluminous sweat from his forehead.

And this year it looked as if Roosevelt was trying to catch up with Lightnin' Hopkins' record for blues releases, the way the record companies have been putting out Sykes albums.

First there was a little gem from George Buck's Southland label (tell your friendly record dealer to order it from P. O. Box 748, Columbia, S. C., if he doesn't have it).

This one is called "Roosevelt Sykes is Blue and Ribald...A Dirty 'Mother' For You," and it lives up to its name, with his famous "Dirty Mother For You, No. 2," "Ice Cream Freezer," "E. Z. Cherry," and "It Hurts So Good" included.

Roosevelt has a little surprise on this album, too. For the first time on record, he plays a guitar, a hobby he's taken up in "retirement," from the ease of his front porch rocker.

The next album was from Stan Smith's Jewel Label, out of Shreveport, and, aside from the fact that Jewel never bothers to tell you who's playing backup (we'll have to ask Roosevelt when he comes who played drums



Roosevelt Sykes

and upright bass in back of him on this one), this is a real gem of an album. Roosevelt is not only in fine voice, on such tunes as "I Am In Love With A Lover," "Honey-suckle Blues," and "Too Smart Too Soon," he also shows his touch on four instrumentals, including "Shaking the Boogie" and "Roosevelt's Mood."

Last, and maybe best, of the new Roosevelt albums is one on Delmark, Bob Koester's famous jazz and blues label from Chicago. And on this one Bob goes back to an older, and perhaps even more famous Sykes era, when he was working with a full band he called The Honeydrippers, back in the 40's. Roosevelt's influences during this period can be seen in quite a few of the early rhythm and blues artists, people like Fats Domino and Professor Longhair.

Koester got the very best to be with Roosevelt on this album. King Kolas plays trumpet, and Oett "Sax" Mallard, who played alto in the Honeydrippers, serves a beautiful turn on tenor. Dave Myers (of the Aces) backs up on bass, and the inimitable and irrepressible Freddie Below (also of the Aces) does his usual best on drums.

And, to top it all off, Roosevelt's old friend, Robert Jr. Lockwood, supplies some of the tasty guitar he's known far and wide for. (Those fortunate few who were in attendance at Roosevelt's last night at the Pig remember how Robert Jr. and his wife came all the way from Cleveland just to sit in on one set, and how the sparks flew!)

Sykes and his new Honeydrippers really had a ball on this album, and you can tell it. It's some of the best "get-down-and-get-on-it" blues sounds put on wax this year. Matter of fact, you wonder how the wax held up.

If you'd like to compare the new Roosevelt with the old, there's another Roosevelt album just released, this one a Fantasy "twofer," with one record of Roosevelt which is a re-release of the Bluestime "The Return of Roosevelt Sykes," recorded in 1960, and the other record of his cohort, Little Brother Montgomery, from the same period.

For a man who's retired, "Keg" has been a busy soul. We'll bet that rocking chair has an inch of dust on it!

JOHN LEE HOOKER

Saturday afternoon at the Ann Arbor Blues and Jazz Festival is dedicated to good old Motor City USA, that little suburb to the east of the festival site.

And joining some of the resident blues artists still plying their trade (though not too successfully, since Detroit seems to have lost its feel for the blues) will be some of famous alumni, including one of the greatest modern blues artists alive.

John Lee Hooker has always been a man of his own. One of the most distinctive of blues singers, as well as guitarists, who has developed a style immediately recognizable and never imitated, John Lee picked his own route north as well. While hundreds of others turned toward Chicago during the northward march in the 40's, John Lee went his own way to Detroit to pick up a factory job in the auto plants turned to war production.

It was in Detroit that he became famous, recorded hundreds of songs, and made his home for many years, leaving only when the riots of Twelfth Street made him disillusioned.

There's no dearth of John Lee Hooker albums. He's almost as proficient as Lightnin' Hopkins in that regard. But one of the most interesting of all is a recent release by United Artists-UA LA 127-J3---a three record set of material recorded during John Lee's prolific Detroit period, for Bernard Besman, at the old United Sound Studios.

This is historic material---42 cuts recorded but never before issued, and made from 1948 to 1952.

Besman, who ran the Sensation label of blues and jazz artists, has had these masters in his own files, unreleased until now, and there's some beautiful stuff on them. Instrumentals like the powerful "Snap Them Fingers Boogie"---interesting cuts such as "Hummin' The Blues," which contains, in addition to some fine guitar work, John Lee humming and whistling the blues---experimental cuts like the double and triple voice on John Lee's adaptation of Arthur Crudup's "I'm In the Mood"---as well as a lot of typical Hooker blues and boogies.

The material is not always polished, but then John Lee never was a polished bluesman anyway. And in these early cuts a dedicated Hooker fan can find the germs of some ideas which he later developed into other and more well-known versions.

One of the more interesting and valuable blues records of this year, and one that Hooker fans, at least, won't want to miss.

---Doug Fulton

photo: Doug Fulton



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The InterGalactic Discipline of SUN RA

This interview with SUN RA, the master musician, poet and interplanetary prophet, was originally taped and edited by John Sinclair in December, 1966 for use in Guerilla, a Detroit newspaper of cultural revolution which John co-edited. The interview was never run in Guerilla, but instead made its first appearance in issue No. 1 of the original Warren-Forest SUN, published in 1967 by Trans-Love Energies. We are re-printing it here on the occasion of Sun Ra's return performance at this year's Blues & Jazz Festival.

JS: I guess we can start talking about the planet . . .

SUN RA: Well, the planet is in such a bad condition that it's inexpressible. It was bad enough, but now it's got worse. They're not sure about their politics, they're not sure about education and philosophy, they're not sure about anything . . . so you've got complete confusion.

JS: Utter Chaos . . .

SUN RA: They had utter chaos, then ultra chaos . . . it's knocking on everybody's door. In the past things came and knocked on a few people's doors, but this is different. It's like the atomic bomb, it knocks on everybody's door. That makes a different story. Everybody's involved, and it's not to be denied. Governments know it . . . because people are changing, a lot of people are getting so they just don't care, you know, something is happening but they just don't have any go-it-iveness or initiative. So how are you going to rule if you have people like that? If you got people who don't care? So, actually, the rulers on this planet are in trouble. And I sympathize with them. The people are slowing down more and more, and they're changing every day. But I'm not really talking about freedom, I'm not even interested in it, because that doesn't help anybody. The only freedom they'll get is over in a cemetery; then they'll be free. It's a scientific truth: people are only free when they're dead. It's a balanced equation. And they're always talking about peace — they'll get that too, when they're dead. Because the whole thing is very simple; they're free when they're dead, and they're at rest, and at peace when they're dead. It actually says so: rest in peace. So when the United States be talking about peace, it's talking about death. They mean that kind of peace. And when the people got a Prince of Peace, the Prince would have to be Death. Of course, this is another kind of mathematics I'm doing . . . it's something that they can see if they'll just go and look in the cemetery. There's a lot of people out there. And they are showing you what peace is. Because they are AT peace — final peace, definite, absolute peace. Nothing disturbs their peace. Now they're free, too — and nothing bothers their freedom. They're free to be dead, I've had a lot of difficulty trying to tell people that they should investigate THAT peace



and THAT freedom, because what I'm trying to tell them is too incredible to be true. They say that truth is stranger than fiction, but I know one thing — I balance my equations, and I balance them scientifically, and I know that that's the main thing bothering this planet. It's come out in the open now — the only country that's causing all the wars is the one talking about freedom and peace. They got all that power — the power of peace and freedom . . . and equality. The only equality they got too, is that all of them die. I notice that all of them don't have the same amount of money, though, or the same amount of opportunity — so it's really not true.

JS: You say you've changed the name of the band from the Myth-Science Arkestra to the Astro-Infinity Arkestra . . .

SUN RA: Well, actually I didn't CHANGE it — that's just one of the dimensions. Because when I play sometimes I use "Myth-Science" — I've got some songs that come under that — and then I had some under Solar Arkestra . . . and then I got the Astro-Infinity — and all of them mean different things to me. All of them are based on these other planes, I mean I think people

need them now. But it's not religious — I'm not the least bit religious. Because churches don't do anything but bring people . . . peace. What I'm talking about is DISCIPLINE — that's what people need. All of them need that. Instead of dissipating their energies and striving for things that will never be, they need to discipline themselves so they can do something beneficial for people.

JS: What does the music have to do with this, then?

SUN RA: The music . . . a lot of musicians are quite afraid — of stepping beyond tradition, into something that would require new ways of thinking and new ways of action. I appreciate every musician, I don't care what kind of music they play. But unfortunately some jazz musicians speak against this form of music — the new form of music — and this is very bad because it's very narrow minded. It's not right. It's imperative that all musicians stop criticizing their brother musicians because they're innovators and they really should be putting up some sums and be right there with them listening or helping because THEY DON'T HAVE ANYTHING TO LOSE. In fact they could invest in them and MAKE some money. Now they're

trying to be selfish in an art that you're not supposed to be selfish in. Because you can go all the way back and see that the musicians used to be minstrels — troubadors — they weren't selfish — they were out there PLAYING FOR PEOPLE. Just like people need music now. Even the Army can't get along without it — they got their band, and the Marines and the Navy and the Air Force got their band and EVERYTHING HAS ITS MUSIC. They got to have that. Now why can't PEOPLE just have bands? They're fighting too, just like any soldier — they're fighting a battle to exist every day and their morale gets low, too. I think they do deserve something because they're paying so much taxes and they're paying the politicians' salary and they're keeping the thing going so they should not be deprived of music and entertainment. I'm not "righteous" but I know that spirits can tune in on other spirits, and these people's spirits are plenty low.

So you come down to the point where you've got to have a better world. My contribution is in the music. Now to some people it seems like the music doesn't have anything to do with what I'm talking about, but it does. Because music is a language and I'm speaking these things over in it. My music is about a better place for people, not to have to die to get there, I'm not talking about that. I'm talking about a place where they can live a method out — my equation is that it's very bad to live because if you live you die and if you die you live . . . because there's an equation set up that's fooling folks. And they have to face it, because I have to face it, you see. And that goes for preachers, too. I feel sorry for them. I don't know of anybody I feel more sorry for, unless it's the President of the United States or the people who are ruling. Because they got a JOB on their hands. Because they're changing ages — one age moves over into another one, and the rulers — they're in TROUBLE. You've got not only a change of age, but a change of laws — the law that has been the law of this planet has moved over to no longer be the law. Now when that happens, and since this planet for thousands of years has been up under that law of death and destruction, it's moving over into something else which I choose to call MYTH, a MYTH-SCIENCE, because it's something that people don't know anything about. That's why I'm using the name MYTH-SCIENCE ARKESTRA, because I'm interested in happiness for people, which is just a myth, because they're not happy. I would say that the synonym for myth is happiness — because that's why they go to the show, to the movies, they be sitting up there under these myths trying to get themselves some happiness. A lot of people say that I'm just playing around, but it's not like that. I know music from head to tail, I know all the laws of music, I was reared up playing classics and I went to college and studied music for teacher's training, so I KNOW music. But I'm just following my own way, and I know what I'm doing.

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