

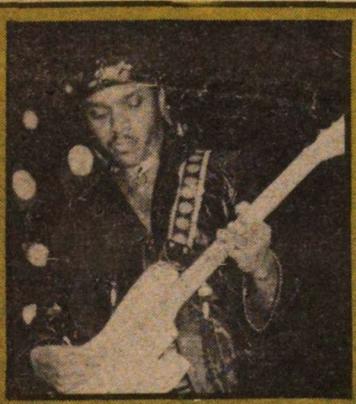
# THE SUN

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Volume 3, Issue 22

December 3, 1975



## The Heat Is On!

The SUN talks with the second generation of the Isley Brothers. [p. 11]

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## Rent Strike in A2

Tenants fight back against the housing crisis created by the U of M and the landlords. [p. 6-7]



## Stadium Rock

This is Rock & Roll? Frank Bach on the PonMet spectacles and their economic effects on the music biz. [p. 13]



## Hot Spots

The CIA's 8 attempts on Fidel Castro's life, and other adventures of the ruling class, in the SUN's digest of breaking news. [p. 9]



## The Suburban Trip

Can the city be that bad? A look at the growth of the suburbs and the alternative of city life. [p. 6-7]

# COPS & HEROIN

By Derek VanPelt

"The 10th Precinct is the tip of the iceberg. Dope distribution is still rampant in our city. These big dealers cannot operate without official collaboration."

—Mayor Coleman Young

Heroin goes by many names in the street—junk, smack, skag, H, the White Witch. William S. Burroughs called it the perfect product. But it's best described as the plague.

When life is hell, it's a private heaven in a syringe. It's a prison without walls for the junkie. It keeps everybody else uptight, wondering if they'll be the next to get ripped off.

The white powder comes in from Turkey, from Mexico, from Southeast Asia. It gets cut several times along the way. At every stop, there are officials to be paid off. By the time it hits the street, it's more precious than gold.

But the price will be paid. The pusher is a hard slavemaster. The junkie will raise the price of a fix by any means necessary. Those that can't will get sicker than you can imagine. Those who get caught ripping off will kick in a real prison cell, cold turkey. Those who ask for help will be switched to methadone, which may be worse.

Before they got kicked out of Laos, the CIA flew the dope to America on its private airline. After the riots, the ghetto was flooded with it. Movies were made about super-hero cops who shot it out with the Mob to break the big international connections. Still the plague spread.

It's the cops' job to try to stop this. Until we can figure out some better way to put the pushers out of business, until we can offer people more than a needle to ease the pain, we need the police to intercept the shipments, to bust the parasites who are dealing heroin, and to try and find out where they got it.

But what if the cops look the other way? Even worse, what if they're helping? A cop with information is in a position to take a

Continued on page 2



## 10th Precinct Conspiracy Trial: George Bennett vs. The Defense

"George Bennett has balls the size of grapefruits," according to one of his colleagues on the prosecution team at the 10th Precinct conspiracy trial.

Whatever one thinks of such quaint language, proceeding as it does from the machismo-ridden world of law enforcement, even the bitterest enemies of the Deputy Chief of Police would not be likely to dispute its message. Leading an investigation into collusion in the heroin trade by Detroit police officers surely calls for courage and boldness in the extreme.

Bennett's two-year investigation, of course, culminated in the indictment of nine Detroit cops and seven civilians for conspiring to sell narcotics and obstruct justice. And for the last five months, Recorder's Court Judge Justin Ravitz has presided over some of the most bizarre and sensational testimony recently heard in a Detroit courtroom.

Defense attorneys, in completing their presentation earlier this week, brought to a dramatic close their carefully orchestrated strategy of making a central issue of Bennett's integrity and credibility. One defendant, Patrolman Richard Herold, who faces up to 25 years in prison, accused Bennett from the witness stand of trying to enlist him in a scheme to eliminate Sgt. Rudy Davis, who later became a co-defendant, and then-Police Commissioner John Nichols.

Ironically, the first concrete result of the all-out attack on

Bennett—who, at one point in his investigation, was told there was a \$20,000 contract out on his life—was that Judge Ravitz packed Herold off to the Wayne County Jail for thirty days on a summary contempt charge. Before Herold assumed the stand last week in his own defense, Judge Ravitz specifically warned him not to make any reference to a polygraph test Herold claims to have passed, because the law (cognizant of the unreliability of such tests) forbids any such reference by either side in a court trial. Herold asked what the penalty would be if he talked about the polygraph test anyway. The judge replied thirty days. "It might be worth thirty," said Herold.

Once on the stand and under questioning by his attorney, Norman Lippitt, the 37-year-old black cop unfolded his story in considerable and often lurid detail, denying all of the charges against him and describing several encounters with Deputy Chief Bennett.

In 1972, while Bennett and his special Detail 318 were still conducting their secret probe of police involvement in the city's disastrous heroin traffic, Herold said Bennett approached him with a request for his help in securing evidence against Sgt. Rudy Davis, Patrolman Robert "Mustache" Mitchell, and other white members of the 10th (Livernois) Precinct narcotics unit. Herold, then assigned to the 10th, claimed to have no knowledge of police wrong-doing.

Then in January of 1973 Herold, who is married and the father of four, left the city with a young woman for a date with an abortionist in Buffalo, New York. They planned to stay the night in a Toronto hotel room, but it was ransacked, said Herold, while they were out to dinner. Shortly thereafter, Her Majesty's police

Continued on page 24

# Cops & Heroin

Continued from the cover

cut of the money. He can take some of the dope and sell it. He can shake down dealers for sport. He can use a dealer to get information on other dealers, raid their houses, keep the dope and the bread, and let them go.

This is no movie, people. This is what the 10th Precinct Conspiracy Trial is all about.

Nine cops and seven civilians got caught doing these very things in Detroit's 10th Precinct. Until Coleman Young was elected two years ago, they were getting away with it. Considering how long the cops have been running things, it's hard to believe there isn't a lot more where this came from.

We really don't know how many cops all over this city are mixed up in this, or how high in the DPD the conspiracy reaches. But here's what it took to find out what we do know:

Four years ago, Howard Kohn, a young *Free Press* reporter, took it upon himself to spend two years hanging out on the dope scene, disguised as a junkie, to find out how the business worked and who was involved in it. In April 1973, the names and addresses of the city's biggest pushers, along with some of the Detroit cops who worked with them, hit page one. But just as Kohn was ready to reveal the full extent of police collusion in the trade, right up to the higher echelons at 1300 Beaubien, he was kidnapped, driven around, pressured to tell who his sources were. After escaping from this ordeal, understandably feeling tremendous emotional pressure, Kohn lied to the police about the unregistered gun he had bought to protect himself. The *Free Press*, faced with a story much too hot to handle, fired Kohn and dropped the investigation.

Meanwhile, however, Kohn was sharing his information with George Bennett, a black police lieutenant who had forced Commissioner John Nichols to give him a special task force to investigate police involvement in the heroin trade. Bennett, working with a \$20,000 contract out on his life, in a city and a department dominated by law-and-order honkies, where STRESS was shooting down black people in the streets and getting away with it, put together enough evidence to get indictments against the sixteen people whose fate will soon be decided in Judge Ravitz' courtroom. To do it, he had to raid the narcotics office in the 10th Precinct itself, where he found enough dope and works to keep the neighborhood high for a week.

After five months in Recorder's Court, with the moment of truth nearing and several convictions likely, the cops on trial have been attacking Bennett with a vengeance. When this happens, the *Free Press* puts the story back on page one, as it did when Sgt. Rudy Davis cried on the witness stand. When the prosecution's witnesses were describing in lurid detail how the cops worked with them, the story had to be dug out of Section B—if it ran at all.

All this is too much for the *Free Press*. Its reporters have been issuing police reports as news for too long. Knight Newspapers apparently has too much of a stake in the fantasy of the police as dedicated, friendly public servants to take their heads out of the sand. Howard Kohn sold a lot of papers as long as he was only talking about the occasional cop on the take. When he wanted to get into the higher-ups in the department, he was sent packing.

A lot of people besides the *Free Press* are working hard to keep the cops' image together. Every new TV season brings us more shows portraying the police as heroic defenders of the people, truth, and the American way. You won't see *The Rookies* mixed up with pushers, no way. They don't take bribes. They don't beat people down at the station. They don't take pot shots at black teenagers running away from them, scared out of their wits. They work long hours at a thankless job, and beneath that badge beats a heart of gold.

For many cops, it may well be so. Would that there were more. But in Detroit, everybody from the Mayor down to people on the

continued on page 30

## CORRECTION

The article in our last issue on "The People's Police Force: Is It Happening?" should not have been attributed to Margaret Borys, since it no longer accurately reflected her viewpoint after editing by the SUN staff.

Guest

# Regional Gov't: Changing

By Detroit Councilwoman

"What is good for the people is good for government." This is the stirring statement made by Kent Mathewson, President of the Metropolitan Fund, Inc., in a speech in support of establishing Regional Government in southeast Michigan. It is the only sentence of his recent statement advocating regional government that I can agree with.

A bill has been introduced by Representative William Ryan in the State Legislature, H.B. 5527, which would, in effect, set up a new layer of government for the residents of Detroit: a regional government with broad powers to make decisions on land and planning. It is a bill that you need to be informed about, because if you have ever had trouble "telling it to City Hall," how can your concerns be addressed in a government that would take in six counties and diminish the functions of city government?

I am not addressing the question of regional government from a purely partisan or selfish reason, but totally from the concept of the "good of the people" that I represent.

The first falsehood that Mr. Mathewson projects is that as the city grew, and as people sought certain "life styles," they moved beyond the city limits, and that's how suburbia grew; so that when the land within the city limits was filled up, our expansion stopped. The truth is that there are almost 5,000 acres of empty land within the city of Detroit. They are at scattered sites, but some significant parcels are at one site. These sites have electric power, gas, sewers, water and protective services, which should make them highly desirable.

The truth is that in 1953, Detroit had a population of almost two million people, and today, we have 1.3 million people. Many people moved out of the city when the expressway system took their homes, destroying the stability of old established communities. When urban renewal cleared large areas of land, also destroying neighborhoods, Black people began to move into areas that had previously been populated only by whites. White flight then occurred, and this is how

the suburbs really boomed. They were protecting their old "life styles."

The second fallacy that Mathewson deals with is that business moved out of Detroit because they consider it good business to be established in the "best site." How is the best site determined? Certainly businessmen have not decided a site is best because power, water, sewage, police and fire protection are easily available. They would have to stay in the city for this. They moved because white people moved.

The third point I would make now is that all this white and business flight was aided and abetted by the land use and housing policies of the federal government. We need only look at the 14,000 empty houses in Detroit that HUD owns and has allowed to deteriorate to understand that this also is part of the Master Plan. Yes, new building is happening in Detroit, but on the waterfront, in Renaissance, not in the neighborhoods; nor is rehabilitated housing stock a reality. These sites, with all the services available, are not being built on. These factors strongly point in the direction that, should regional government be allowed to become established, the concern that Representative Ryan has about "polarization in Southeast Michigan" would in fact further abet making Detroit the regional black ghetto. It would even more strongly be the poor part, the part across the railroad tracks with very little opportunity to break out.

Despite the fight for resources between the urban (city) and the suburban communities, by keeping our present governmental structure, we can bargain for our fair share through a position of relative strength in political power. This is what blacks, other minorities and poor people were able to attain in the city election in 1973. We have a black mayor and a City Council with broad representation of blacks, women, and other segments of our population.

*Black people will not run from white people moving into their neighborhood. If this separation between city and suburbs exists, it is not Black people who have created the artificial barrier.*



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**A NOTE TO OUR READERS**  
We are sorry to announce the loss of Ken Cockrel's column to the pages of this newspaper.

drawing.  
Fig leaf is too small. I take a size 4.

Yours,  
L. Brooks Patterson

With that, of course, I immediately corrected my records to make sure I'd get Brooks the right size for Christmas.

I guess he couldn't find anything else to pique his interest in the article. Well, these prosecutors do have an odd kinda perspective on things, anyway, if you ask me.

That fig leaf—an' by the way, it was an oak leaf—didn't seem to please anybody all. No sooner had that edition hit the streets than I heard the SUN was goin' to be banned in Ferndale. Seems an old lady by the name o' Dorothy Webb, who carries around little American flags an' was oft seen carryin' a sign in front o' the Studio North, where they were showin' Brooks favorite movie, thought our cover was goin' to corrupt the minds of the children of Ferndale.

Well, she had just gotten herself elected to the City Commission out there by about two votes, an' the first thing she did was march into the Commission meetin' an' announce that our humble paper was obscene an' ought to be taken out of the public view. Funny, though, the next day, after a couple members of the press called her up t' ask how she hoped t' do this within th' bounds of the U.S. Constitution, she



Greetin's and salutations, ladies and gentlemen, and welcome back to the Dopester's corner! One thing about writin'

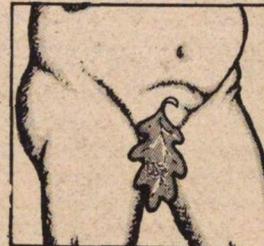
for a newspaper

—it seems you're always th' last one t' hear from th' folks you write about. Gets a bit discouragin' at times 't tell you th' truth. Why, we thought it was downright ungracious of Mr. Brooks Patterson, considerin' how friendly he is with th' reporters around here, to not even drop us so much as a note of thanks for puttin' him on our cover two issues back.

We were wonderin' if Brooks was too busy viewin' his prints of *Naked Came the Stranger* down in his recreation room to come up to pick up the papers anymore. But at long last, we got a little message on the Iffograph the other day. Here 'tis: Dear Mr. Dopester:

Reference is made to cover your issue November 5.

Newer photo should have been used to render



# Editorial: The Rules Of The Game

Erma Henderson

I, as a member of the Detroit City Council, freely encourage those who have left our city to come back and enjoy the many cultural opportunities and services that we have. It will, in fact, save them the exorbitant price of gas; and, further, we have some exceptional values in good housing stock. Black people will not run from white people moving into



Erma Henderson photo: Leni Sinclair

their neighborhood. If this separation between the city and the suburbs exists, it is not Black people who have created the artificial barrier.

Representative

Ryan is concerned that "polarization in Southeast Michigan is among the worst in the nation" and believes that regional government could significantly reduce it. How, Representative Ryan? By formally establishing a black ghetto without political power? This would again serve to rob minority and poor people of decision-making. The decisions that were made that contributed to Detroit's decline were made on higher levels of government, the state and the federal, and in the offices of private industry and business. The one effective tool that we have to fight for justice for poor people is the political power of our city. This has been the voice that has called for jobs, housing, recreation monies, transportation, to all levels of government and to the private sector. Representative Ryan, who will speak for our needs if you take away our political power? For centuries, we have been locked out of decision-making. Now that we have a political base, they want to change the rules of the game.

True, there are many resources Detroit needs. But what we do not need is another layer of

bureaucracy.

In a sense, it may be hard to tell it to City Hall—but it is becoming progressively better as procedures such as City Council community meetings are practiced, bringing city hall periodically to all neighborhoods of the city, allowing citizens to air their concerns and needs for services. In other words, communities are letting it be known that they want government closer to the people.

Regional support, on a voluntary basis—supporting programs which concern pollution, waste, sewage, land use, water, and even transportation—are, to my mind, laudable programs which justify our neighborly concerns. However, the elected leadership of the city of Detroit has continued to speak to these and all the issues that affect our citizens, and our forthright stand commands respect. But even here, let me add that Detroit has the developed services, light, phones, gas, sewers, etc., and the empty land for development; yet every time new suburban developments occur, our taxes and utilities in the city go up to pay for the enrichment of suburbia.

We oppose House Bill 5527 because there is no guarantee in this Bill that services to the citizens of our city would be improved. Indeed, it has been Detroit's experience with state-established regional authorities that we get the short end of the stick. The State Legislature continues to impose regressive measures on our city.

We cite, as an example, our plight with one regional authority: the Metropolitan Huron-Clinton Authority, which consistently ignores our need for a viable recreation program in this area. We see no parks for 30 per cent of our population, the poor people without automobiles, although we have contributed almost 50 per cent of the income from our one-quarter mill taxes since 1940.

You can also tell by the recent struggle for a regional transportation system that will not cripple Detroiters that SEMTA is also posing a major problem to many of our citizens, Mr. Mathewson's thoughts to the contrary. Their distribution formula, developed by the State Legislature, does not distribute money based on a percentage of riders. The Detroit Department of Transportation carries 80 per cent of the regional

\$40,000 judgment against her! Well, it looks like the ol' ACLU is goin' to finally set things t' rights. Way t' go, Linda.

An' here's a date t' mark on your calendars, folks: Thursday, December 11, if you're up early, you'll have a chance to see our esteemed publishers, David Fenton and Barbara Weinberg, on Channel 2 at 7 a.m. An' one more thing: if you're a reader of th' Village Voice, the fine New York paper, you'll find a little piece in this week's issue by our own Editor, Derek VanPelt, giving his views on th' current fiscal difficulties in that fair city.

These folks down here say they got another mind-bogglin' issue ready for you next time, and far as I can tell, they ain't wrong. They're gonna try an' explain to us what this here New York fiscal crisis business is really all about, an' if we're gonna go bankrupt before Christmas.

So, 'til next time, this is Iffy the Dopester hopin' turkey day finds you all safe, warm, happy, high, and surrounded by good folks. Over an' out!



William Burns

## THE INSIDE DOPE

BY IFFY THE DOPESTER

changed her mind right off. Too bad, it could o' been fun, Dorothy.

Havin' been denied that chance for a good scrap, ol' Iffy dusted off his yellowed press credentials the other day an' strutted down to Co-bo Hall t' see for hisself th' popular international playboy, Mr. Henry Kissinger. Well, folks, I can't see what the fuss is over. 'Bout all he had to say was he couldn't run the gummint with everybody lookin' over his shoulder. Reminded me o' his former mentor, Mr. Nixon. So when I got tired of waitin' for a straight answer to the newspeople's questions, I decided Christmas shoppin' would be more fun.

In th' auspicious announcements department, I'm pleased as punch to say that the case of Linda Ross, distinguished SUN alumna, vs. William Burns, notorious Washtenaw County undercover narcotics officer, has been accepted by the National Office o' the American Civil Liberties Union. You will recall that when Linda attempted to snap Mr. Burns' picture a couple years back, he jumped on her and tried to snatch her camera. Then he had the gall to go t' court and get a

# Swainson's Accuser: The Life & Times of John J. Whalen

By Robert Pieniak

(Editor's note: Earlier this month, Michigan Supreme Court Justice and former Governor John B. Swainson was forced to step down from the bench after a sensational trial in U.S. District Court culminated in his conviction on three counts of perjury. Swainson, a liberal with reported ambitions of running for Congress, announced his intention to appeal, protesting that the counts were essentially unrelated to the central bribery charge of which the jury had found him innocent. He was convicted solely on the testimony of John J. Whalen, classic "loser" who claimed to have greased Swainson's palm through bondsman Harvey Wish to gain an appeal bond from the Supreme Court.

Many questions remain to be answered concerning the two-year investigation and subsequent conviction of Swainson. Why did the prosecution implicate other justices without offering evidence or indictments? Why couldn't the FBI restrain Whalen from continuing his criminal career while working as an informant? What about Swainson's political ambitions? How will his ouster from the Supreme Court affect the makeup of the court and its future decisions?

The answers have not been forthcoming from the daily press, which quickly joined in the call for Swainson's resignation without stopping to ponder the political implications of the case.

Last week, a suit was filed to enjoin Governor Milliken from appointing a replacement for Swainson and to force a popular election to decide who the new justice will be.

In this article, we examine the life and times of John J. Whalen, the man who was able to remove a State Supreme Court justice from his seat and destroy his political career.)

There is a long list of people who would like to see John J. Whalen silenced. On November 6, the star witness in the bribery conspiracy trial of State Supreme Court Justice John B. Swainson was warned by his enemies when an explosion rocked his \$40,000 St. Clair Shores home.

Not only does Whalen work as an informant for police, but he does a little free lance burglary on the side. With his sad eyes and broken English, Whalen has sung some heavy numbers.

First there was Christopher Glumb. Glumb, who is reported to have an I.Q. in the genius range, is now serving a 30-year stretch in a federal penitentiary, thanks to his former friend.

Although he never testified against Glumb, in 1971 Whalen gave information which led police to Glumb's hideout in Texas. It took police more than a day to count some million and one-half dollars in counterfeit money on the premises. Even though Glumb is behind bars, Whalen's sleep is uneasy. Glumb has escaped from Lenawee County Jail and from maximum security in Detroit's own Wayne County Jail.

Glumb was charged in an Adrian jewelry store burglary, on March 20, 1969, along with Whalen and Bucky Wolf. Glumb escaped; Bucky Wolf jumped bond; and Whalen was convicted on October 2, 1970.

Less than three weeks later, Whalen's attorney, Nick Arvan, vanished from his office. On October 27, Arvan's body was found in a wooded field in northern Macomb County. Arvan had been bound, gagged, and shot behind the left ear.

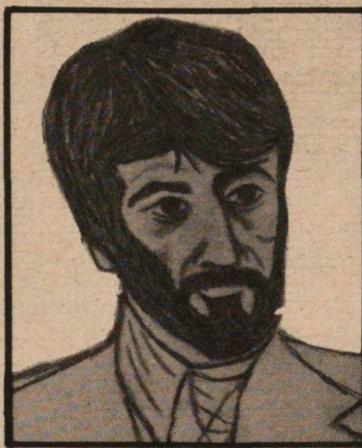
His death still remains a mystery. A few weeks after Arvan's death, Whalen began serving a seven-to-ten year beef in Jackson Penitentiary. When it looked as if Whalen was going to spend a long time in jail, Bondsman Harvey Wish came through with an appeal bond and Whalen was back on the streets.

Whalen and Glumb again teamed up. This time the pair began manufacturing and passing "funny money." On December 9, 1971, Whalen was indicted by a federal grand jury for possession of counterfeit money.

Rather than go back to jail, Whalen cooperated with the FBI and gave them the information they needed to nab Glumb.

Whalen's old burglary conviction, however, was still plaguing him and his bondsman needed more and more cash for the alleged "bribe." The bearded canary began singing another tune. The self-proclaimed thief soon faced Wish and Swainson in the hallowed U.S. District Court.

continued on page 24



John J. Whalen



John B. Swainson



Harvey Wish

sketched by Patti Mills/SUN

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# The SUN Interview with Coleman Young, part II: CHANGING THE POLICE...

By David Fenton and Derek VanPelt

In the first part of the SUN's exclusive in-depth interview with Detroit Mayor Coleman Young, we explored Coleman's formative experiences growing up on the city's East Side; his history of civil rights and labor activism; and the events that led to his entering the mayoral race in 1973.

In that campaign, the State Senator and Democratic floor leader in the Michigan legislature faced a hard-line "law and order" candidate, former Police Commissioner John Nichols. Nichols, who refused to resign as Commissioner until the courts forced him to, had the enthusiastic backing of Detroit police, traditionally a dominant force in mayoral politics here.

The police, especially the controversial paramilitary STRESS unit (Stop the Robberies—Enjoy Safe Streets), were drawing increasingly heavy criticism from the black community and its allies. STRESS officers were responsible for at least seventeen fatalities during the unit's three-year existence. Accordingly, Coleman made reform of the DPD perhaps the single most important issue in his campaign. Since his victory in the election, this has provided him with one of the toughest challenges of his long political career.

In this segment of our interview with the Mayor, Coleman offers his candid views on the police and his approach to another major source of conflict and disruption in the city—the federal government's Department of Housing and Urban Development (H.U.D.) and the disastrous failure of its programs in Detroit.

**SUN:** With all the problems facing the city, why do you feel it's so important, first and foremost, to reform the Police Department?

**COLEMAN:** I think that as the fear of crime is elevated to a primary political

issue—in many cases, artificially elevated—in cities around the nation—the power of the police as servants of the people has been exaggerated. And the police associations, which are not unions in the bona fide sense of the word, have become more and more arrogant in their reach for power.

I have said many times that unless this trend is checked, you'll have a string of police cities, police states, with the police actually controlling the body politic of the various cities. This happened in Detroit—because when Ray Gribbs was elected Mayor, he was elected by an overt coalition of the Detroit Police Officers Association (DPOA) and a group of reactionary white homeowners which called themselves the "Real Detroit Committee" (a takeoff on New Detroit). The President of the DPOA stated that the DPOA was going to run and elect its own candidate for Mayor. As a matter of fact, they did that, and that candidate was Ray Gribbs.

This is one of the many instances of police engaging in a political takeover of a city. As you know, it happened in Indianapolis, I believe; it happened in Philadelphia; it's happening in cities around the nation. The police, in relation to a city, are a military organization. They're the city's army. I think one of the most profound statements Eisenhower ever made—as he left office, if you remember—was warning the nation about the danger of the "military-industrial complex," as he called it, that threatened to actually take over the political direction of the country, and cautioning Americans to the ever-constant absolute necessity of preserving civilian control over the military.

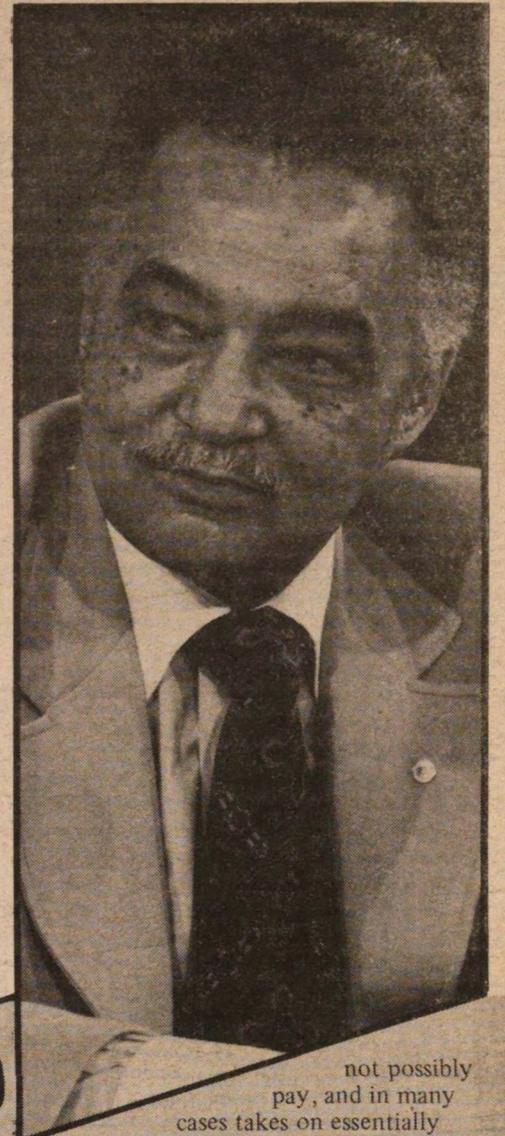
**SUN:** The best thing he ever said.

**COLEMAN:** I agree with you absolutely. I applied it very literally. Any bureaucracy is difficult to control, and all bureaucracy reaches for power beyond that which it is legitimately entitled. But a bureaucracy that not only has the power, a permanence and self-continuation, but is armed and therefore has the power of life and death and punishment, then becomes another damn animal. It's more than a bureaucracy—it's a potential source of takeover—a *putsch*, you know, a military dictatorship.

In every city in America, the proportion of blacks in the population is not reflected in the police department. The police are predominantly white, predominantly conservative. The fact that they could even mount the demand to live outside the city raises the spectre of the foreign army of occupation. You must read *Tuebor*, DPOA's official publication. They consistently refer to the black citizens of this city as "jungle bunnies."

**SUN:** Ron Sexton, the President of the DPOA, has some other choice words for you.

**COLEMAN:** In one column he wrote maybe three or four years ago, he described me as a "clown" or a "bozo," and he described Judge Del Rio the same way. Now, Del Rio sued him and picked up some damages. I have the same grounds for suit, but I don't believe in playing around in courts. If it keeps on, I may  
continued  
on page  
25



not possibly pay, and in many cases takes on essentially

unsound property which requires just massive capital investment—which they don't have.

After struggling for a few months, they discover, first of all, that they have no equity. It'd be a hell of a lot cheaper, as far as they're concerned, to walk away, than to stay there and fight. So another increment is added on.

Although there is some evidence that, in some specific cases, HUD is beginning to recognize the impossibility of its policy approach, it has yet to recognize that the housing program has been a fiasco and walk away from it—take the loss and walk away from it. I don't care what your property's worth. If you can't sell it, if the damn thing's deteriorating, if people are forced to leave it, or the vandals move in and strip it, it's not even worth six—it becomes a zero-value home. And over and above that, a hazard and an accelerator to the deterioration of a community.

So we're saying that to the degree these houses can be rehabilitated, turn them over to the city of Detroit for a dollar each, or free. We will, in turn, take them in blocks of fifty and turn them over to responsible contractors, who will rehabilitate them. Then we will sell them—not at the exaggerated figure of \$18 or \$20,000, but for whatever it's worth to rehabilitate them, plus a little money to maintain a revolving fund, but not to make a profit. Conceivably, you could come up with homes worth in the area of \$15-\$16,000, and sell them not for \$26,000, but for \$12,000.

We believe that's a general approach. So we ask initially for 2,000 homes, and we're promised 2,000.

**SUN:** Are you pitching them on any particular kinds of neighborhoods where you want to concentrate this kind of development?

continued on page 30

## ...And Dealing With HUD

**SUN:** The city has recently made some bold moves against the problem of abandoned houses owned by the federal government's Department of Housing and Urban Development (HUD). Why is it so important to do this that the city would risk legal action by the federal government in order to tear down these houses?

**COLEMAN:** I think the reason is the past history of the local HUD administration—an attitude of complete disregard, if not arrogance, toward the city's responsibility for protecting the health and safety of its citizens. Now as Mayor, I, along with the City Council, have the responsibility of protecting the health and safety of our citizens. We look upon HUD, to the degree that it threatens this, as we would upon any other landlord.

There's no question that HUD is the biggest landlord in the city of Detroit. In fact, when you consider the fact that one-third of the total reposessed federal housing stock in the nation exists in the immediate Detroit area, then you begin to question whether or not Detroit, rather than Washington, is the federal city. HUD owns thousands, if you include multiple units, of abandoned or reposessed structures, many of them hazardous. For a period of well over a year, we have condemned some of these properties for demolition. HUD had

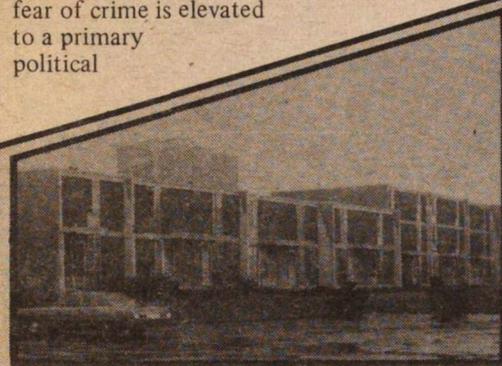
been summoned to the hearings; in other words, they've been given due process in order to present their case, but they've ignored the notices completely. So we've determined that if they're not gonna move, we're gonna move. We're not going to allow HUD, or any other landowner, to maintain property which we consider unsafe.

**SUN:** Beyond the houses the city wants to tear down, what's your approach to the other HUD properties in the city, and to its run-down housing stock in general? For example, is the city interested in taking over federal projects and managing them?

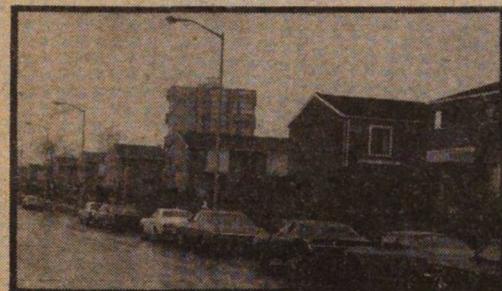
**COLEMAN:** Yes, definitely. But here you have a basic policy conflict between us and HUD. HUD's policy is to cling on, in the face of all empirical evidence, to a policy that's been a failure, and as far as Detroit's concerned, a disaster. They still insist that they must recover their initial investment.

Now, the only persons who profit from this type of policy are the mortgage bankers. When they go in with FHA-guaranteed mortgages, they could care less whether or not a property that's worth six thousand is mortgaged at fifteen. See, because when the mortgage defaults, they get their money. What HUD does, blindly looking at a \$6,000 property, they look at the \$15,000 they had to pay off and they attach that on to the price. Then the processing and the interest rate adds it up, and it's \$18,000. So now they're trying to get \$18,000 for a \$6,000 house.

So, you know, some person who cannot afford the house comes in, at a minimum down payment, takes on notes they can-



Elmwood III



Elmwood II



Elmwood I

photos: Joel Unangst

# The Suburban Trip: Can

By Kathie Neff and

"Borders are the imaginary lines that separate the imaginary rights of one country from the imaginary rights of another," one early American philosopher drily observed.

His comment applies equally well to Eight Mile Road, the line separating Detroit from suburbia and the same avenue which Mayor Coleman A. Young advised the city's muggers, thieves and undesirables to "hit" when he assumed office two years ago.

Coleman's admonition serves to underscore the scorn and paranoia with which residents on one side of the line view those on the other: everybody "knows" it ain't safe to go into the city at night, not to mention actually *live* there, just as everybody "knows" all suburbanites are uptight honkies.

The polarity between the two groups comes about as a result of the so-called "white flight" from the city that began in the 1950's.

## Where Do Suburbs Come From?

Detroit's housing stock was fairly saturated, and homes were needed for new residents and the families of troops returning from World War II.

But the greed of real estate investors and brokers, the racist attitudes of the whites who thronged to the suburbs, and the naivete of public agencies also played significant roles.

According to James Knack, Detroit's head city planner, the city hit a peak population of nearly 1,900,000 in about 1950. Since then it has lost around 500,000 residents, mostly white.

Public agencies, perhaps unwittingly, expedited the process. Eighty to ninety per cent of the suburban growth that occurred in the post-war period would not have been possible without the Federal Housing Administration's (FHA) mortgage program, estimates Robert Williams, Detroit's deputy director of planning. The FHA funds were plowed into undeveloped (read "suburban") markets, but were largely unavailable for rebuilding of existing structures, like homes in Detroit.

The Housing Act of 1949, which promised "a decent home for every American," razed older, "blighted" city neighborhoods, displacing the poor families who had lived there, and pushing the white outer ring further out.

Such legislation "gave working and middle-class whites an option they hadn't had," says Williams. Blacks were prohibited from doing likewise because of their lower income levels, discriminatory housing practices in the suburbs, and what Williams sees as the "preference of blacks to live in homogeneous neighborhoods."

HUD's low and moderate income housing program of 1968 virtually assured abandonment of Detroit homes by providing funds "which encourage real estate investors to attempt to foster rapid turnover of housing, accelerating the exodus," according to John E. Mogk, a professor of law at Wayne State University, and a former mayoral candidate.

The development of freeways was the crowning blow—now, those who could afford it could live in the suburbs and commute to jobs in the city. The same freeways also ate up city land that had been used for housing. "Because of expressways, we have lost as many housing units (in Detroit) as are contained in the entire city of East Lansing," Williams notes. "The people who occupied those homes had to go somewhere."

The displaced black population moved into formerly white, largely Jewish areas of the city, such as the Twelfth and Linwood area and the old Dexter, Hastings and Livernois sections. The whites moved on to the suburbs.

It was not a case of the blacks pushing out the whites, however. As Knack says, "not a single black family moved in without a white family leaving."

The city of Detroit itself facilitated the migration. Under the ambitious leadership of former water department head Jerry Remus, the city extended sewer and water lines to the suburbs, thus hastening their growth.

Unscrupulous real estate agents preyed upon the racial fears of the migrating whites with "block busting" tactics that brought more whites to the suburbs and more money to the agents.

"Progressive liberals" blamed the block-busting real estate firms that cleaned up profitably on the white exodus. No one blamed the greedy suburban land developers who slapped up flimsy pre-fab houses to accommodate the immigrants. No one figured that maybe, just maybe, it was the shoddy home developer who passed the scare rumor, because he couldn't sell his standard modules otherwise. The whites were so anxious to get out they gave little complaint to where they were going to.

Sheer racism accounts for much of the phenomenon. One reporter recalls her experience in a Southfield suburb: a teen-ager on the block was a junkie; a woman across the street had recently committed suicide; a thieving ring flourished, as did a prostitute; and the wife of a Mafia chieftain on the street had been kidnapped and never found. But when the first black family moved in, the reaction was, "My God, the neighborhood's going to pot."

Economics and get-rich schemes on the parts of developers furthered the abandonment of the city. Hazel Park has been called "an excuse for a race track." Westland was actually named after the shopping center of the same denomination, and Southfield was incorporated as a means of obtaining the Northland Shopping Center's tax base.

## How Everybody Loses

As a result of the exodus, Detroit was left largely black and largely poor. Between

1960 and 1970, Detroit lost a greater percentage of jobs to surrounding communities than any of the fourteen other largest urban centers in the nation, according to Mogk. A report prepared for Governor William Milliken in 1973 states that the segregated housing patterns resulting from the migration produced "a regional education system which is one of the most segregated in the nation."

In a sense, both suburbanites and city dwellers were shortchanged by the population shift.

Suburbanites bought the developers' handsomely printed brochures alluding to a modern log cabin in the wilderness. What they actually bought was a three-bedroom module whose plans had been Xeroxed for every builder in suburbia and erected on every available square inch of ground. They were thrust into factory-produced houses so similarly designed that a visitor could walk into any house blindfolded and know exactly where to piss.

"Housing stock out there (in the suburbs) is not as good," Williams asserts. "Dollar for dollar, you get more in terms of quality construction in Detroit."

Many of the older suburban communities, such as Royal Oak, Walled Lake, Ferndale, St. Clair



By Marty

# RENT STRIKE IN ANN ARBOR:

For 100,000 football-crazed rooters, the most important thing happening in Ann Arbor last weekend was the "big game." The organizers of the Ann Arbor Tenants' Union had other things on their minds, however—they were planning the town's first major rent strike in five years, and they wanted the fans to know. So during most of the first half, their helicopter circled above the packed arena, trailing a banner proclaiming: "LANDLORDS LOVE BUCKS—RENT STRIKE SOON."

Most Ann Arbor residents of modest income were too busy worrying about how to meet their soaring rents to scrape up the price of a scalped ticket and spend an afternoon of bread and circuses. Even those with good jobs or support from home have had to accept deteriorating housing at premium rates. Persistent efforts over the years by political groups to rectify the situation have been stymied by well-organized and well-financed opposition. The poor, as a result, are either being driven out of Ann Arbor or forced to scoop to the bottom of their savings accounts—all because it seems that, in this town, the landlords own the law.

Over half of Ann Arbor's residents are tenants, paying as much as 33 per cent of their incomes for rent. (The national average is near 22 per cent.)

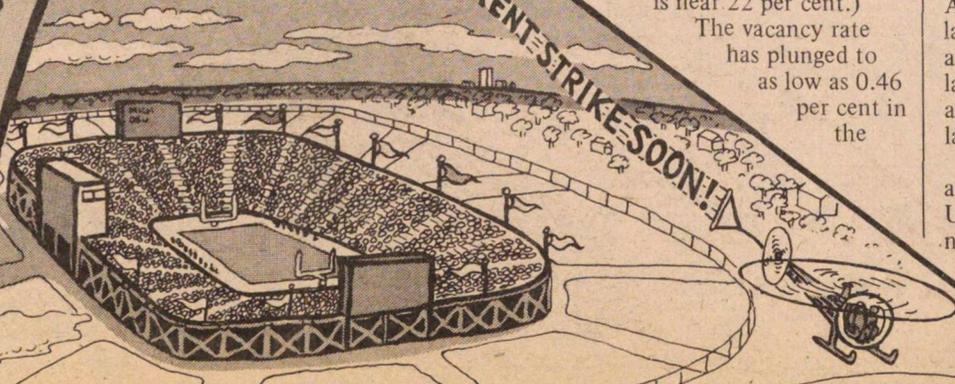
The vacancy rate has plunged to as low as 0.46 per cent in the

central campus-downtown area. (The President's Commission on Urban Housing in 1968 called anything below 5.00 per cent "unhealthy.")

No new construction of low-income housing is in the making, and construction has been at a standstill in the downtown area since 1969. There is now over a one year wait for the 332 low-income housing units managed by the Ann Arbor Housing Commission. And, with University of Michigan officials predicting a rise in enrollment to almost 40,000 students by 1985, despite a policy of "no growth," the worst is yet to come.

The University's rapid expansion during the late fifties and sixties drove vacancy rates down in both the student and non-student housing markets. The landlords were able to fill the existing housing regardless of its condition, and as a result of the lack of competition were able to drive rents sky-high. Consequently, low and moderate income families were forced out of the city. The 1970 population census revealed a 13.6 per cent rise in professionals in Ann Arbor since 1950, while figures for service workers, laborers and clericals during that same span dropped almost 15 per cent. And still the city's number one landlord, the University of Michigan, refuses to accept responsibility for housing the student population—and for the housing crisis it has created.

In 1926 the University of Michigan Regents adopted a policy (reaffirmed in 1958) of not using University resources to compete with local businesses. While nobody involved will admit that this has influenced the University's housing policies, it seems to shed new light on the Regents' recent inaction on construction of additional student housing. The University had a \$5.6 million fund re-



Kell

# The City Be That Bad?

Maureen McDonald

Shores, and south Warren, are already decaying, as are the fringes of most suburban communities constructed in the post-war rush.

Because suburban living is so dependent on the automobile, the concept of a "neighborhood" is unworkable in those areas.

In much of western Oakland County and in parts of Warren and other suburbs, there are no sidewalks, necessitating a drive whenever a resident ventures out. The alienation and loneliness fostered by such a lifestyle are incalculable.

City dwellers are living with their own set of problems as a result of the exodus to the suburbs, largely because they are still providing a number of services to suburbanites without receiving their tax dollars in return.

According to 1970 statistics, nearly 28 per cent of suburban Wayne County residents work in the city of Detroit. Another 17.7 per cent of Oakland County residents and 25.5 per cent of Macomb County residents do likewise, without contributing any property tax dollars to the city and contributing only minimally to the city's business community.

Mogk provides a litany of services suburbanites enjoy courtesy of Detroit: cultural and educational offerings; sewers and water; job opportunities in industry, commerce and business; banking facilities; governmental services; major hospitals; transportation; and police protection for those who visit the city.

Even the smut shops strung along Eight Mile Road and Woodward have conspicuously white suburban clientele, although such enterprises would never be allowed in the customers' own communities.

## Sticking With the City

In the meantime, many of Detroit's attractive features go unnoticed.

There are still "homey" old dwellings in the city—in Indian Village, Palmer Park, the Boston-Edison area, Rosedale Park, Chandler Park and other districts—with huge libraries, wooden door arches, large, inviting fireplaces and stippled plaster walls. The streets are narrow, and the elm trees form an archway for passing autos. The boulevards are wide, and the residents pitch in to plant flowers along them.

Some of the newer housing units, such as those in the Lafayette Park area, offer many of the modern conveniences found in the suburbs, but with the additional advantages of proximity to downtown jobs and nightlife and integrated, heterogeneous neighborhoods.

Knack, who lives in Lafayette Park, insists that "it's liberating to live in the city."

"There is the lack of a need to commute, so I have more time with my family, more options, more leisure time. We both work, but we only need one auto. I ride a bike to work a lot of the time. The kids get a different experience than they would in the suburbs. They will certainly know how to get along with other races. It's a real plus."

Knack's exuberance is shared by Dennis Wigent, who lives with his wife, Sandy, in Indian Village, a

historical district of about 350 homes.

The community is 30 to 35 per cent black, with a mix of professionals and working class residents. The area was developed by John Owens, in 1894, and the bulk of the homes were constructed between then and the 1920's.

The palatial homes, which sell from \$20,000 to \$65,000, are in varying states of repair. "Maintenance is more than the average, but when you choose to live here, you accept that," Wigent says. Comparable homes in Grosse Pointe or Bloomfield would go for \$200,000, he estimates.

"We always knew we would not want a modern house in a subdivision where everybody had 2.6 children," he adds. "This is a community in the true sense, with people from many different backgrounds."

The neighborhood's residents belong to the Indian Village Association, now some 50 years old, which has worked to maintain the area's single family residential zoning.

Wigent dismisses the alleged crime problem in the city: "One of the things about Detroit is that they keep very good statistics... There's stuff that goes on in the suburbs, but you don't hear about it."

## Where Do We Go From Here?

Whether others will be convinced of Detroit's appeal remains open to debate.

"There are good indications that houses are being sold in the city to both whites and blacks," Williams says, "but people are still leaving. I don't know what the balance is."

Knack likewise points to the Renaissance Center, increasing interest in development along the river with the Riverfront West Housing; developments in the east side; urban renewal areas such as Forest Park; expansion of the medical center and Wayne State University's Art Centre areas as hopeful signs for Detroit.

Mogk, however, has a bleaker outlook. "Homes (in the city) are rapidly deteriorating," he says. "The average house is 40 years old. Within the next two decades, most of it will be deteriorating."

He predicts that housing within the city will not improve "unless the quality of life improves" and sees no prospects for such an improvement "in the near term."

Recommendations for reversing the exodus to the suburbs are similarly varied. Williams, who lives in the Seven Mile and Livernois area, says he "would encourage new suburban-type single family housing in Detroit. I think the market is here."

He mentions that many of his black friends say they moved to Southfield because they could not find such housing within the city.

Knack, however, questions whether Detroit can offer the "big homes on ravine lots" that one might find in the suburbs. "I don't believe we can out-suburbanize the suburbs," he says.

"The answer to aging cities is not to continue to build at the fringe. There is a logical limit to it. You can't just abandon areas and continue to build further away. After all, suburbs get old, too."

Kathie Neff and Maureen McDonald, who live in Detroit's suburbs, have worked for various Oakland County newspapers.

## ANSWERS:

1. c (Indian Village)
2. d (Oakman Blvd.)
3. a (Hazel Park)
4. e (Palmer Park)
5. f (Oak Park)
6. b (Southfield)

photos:  
Joel Unangst &  
Joe Kovar

# How To Create a Housing Crisis



U of M Housing Director John Feldkamp

Arbor as the automobile is to Detroit.

A recent investigation into the holdings of McKinley Associates has linked Weiser with holdings in Detroit, Grand Rapids, and as far away as Oklahoma City. As of 1972, Weiser's limited partnerships owned a total of 2,293 apartment dwellings. Totalled with those his company manages, the number swells to 4,237 apartment units, the vast majority of which are located within Washtenaw County. The McKinley group, formed in 1972, is vitally connected with Matthews Phillips developers. *Professional Home Builders* magazine ranks Matthews Phillips as one of the top twenty builders in the country, with developments in over ten states. (Of the one million shares of stock issued in the corporation, Gulf Oil Company holds 490,000.)

A smaller Ann Arbor management company, Trony Associates, owned by Tony Hoffman and Ron Ferguson, is the most disreputable landlord in town. Hoffman, according to one source, did a nationwide study on where he could make the most money in the shortest amount of time. He finally decided to go into the rental housing business in Ann Arbor.

continued on page 23

### LANE APTS.

Two bedroom, carpeted, refrigerator, air conditioned, drapery, water. No pets or children. \$160 and \$180. 429-4823.

CLOSE TO CAMPUS — 2 bedrooms furnished. Older building. \$240 per month. Lease. Trony Assoc., 994-9191.

CO-OP TOWNHOUSE — Stadium Blvd. One bedroom, full basement. \$186 per month. \$949 persistently.

DEXTER — 5 ROOMS. Immediate occupancy after 5 p.m.

DISCOVER FOR... ing lakeside... dominiums. (Exit 183) off I-94.

serva- tion in HUD college housing subsidies which was never used. Last April, by a 4-4 vote, the Regents rejected a proposal for building 1,000 additional units with these funds.

University Housing Director Porter

John Feldkamp explained that "although the additional student housing would be helpful, it was not financially realistic at this time." Others say that the decision revealed the Regents' desire to get out of the housing market altogether, resulting from findings that show University housing is unprofitable. Still others claim that the proposal was rejected for "political reasons."

Larry Cooperman of the Ann Arbor Tenants' Union (AATU) says that "many Regents are friends with the major landlords in town and don't want to create hard feelings." He adds that the present crisis exists because "individual bureaucrats like John Feldkamp have continually defended the interests of landlords."

Feldkamp insists that the housing situation in town has always been tight and that the University has never attempted to house more than one-third of the student population. He says that the University considers the housing of students to be "a deliberate shared responsibility with the private sector."

This "shared responsibility" reveals a tacit settlement between the University and Ann Arbor's landlords who have taken advantage of the existing situation by passing off the exorbitant rents and poor maintenance that characterize the city's rental housing. Led by McKinley Associates, the conglomerate brainchild of Ron Weiser, a real estate tycoon in his mid-thirties, the local management companies have made a reality of the often-used analogy that rental housing is to Ann

1-bedroom apts. from \$195  
2-bedroom apts. from \$245  
2-3 bedroom townhouses

## Real I.Q.

- a. Hazel Park
- b. Southfield
- c. Indian Village (Detroit)
- d. Oakman Blvd. (Detroit)
- e. Palmer Park (Detroit)
- f. Oak Park



# HARRIS?

(ever hear about him?)

McDonald

if we had some competition.

"The basic cause for inflation in our society is monopoly control. We ought to have price controls on monopoly industries. I'd make it a point to appoint an attorney general who would enforce the law against what Ralph Nader calls 'crime in the suites.'

"We need a new tax cut now for most people to offset these price rises and to get our economy moving again, to get people back to work. We need a job program. No person willing and able to work in America ought to be out of a job. There are plenty of jobs that need to be done, there is plenty of money to do what needs to be done if we take the rich off welfare.

"A job ought to be just as automatic as unemployment compensation or social security. We ought to permanently authorize two million public service jobs, which would be locally controlled and on the shelf in case we need them, as we do right now. Jobs like health care, day care, cleaning up the environment, mass transit, etc.

"We're spending billions and billions on increased crime as a result of unemployment. Even the *Wall Street Journal* has pointed out that crime and unemployment go hand in hand. We're paying, of course, enormous costs in human beings that we lose and cripple by the effect of teaching them the work ethic and denying them the ability to work, the chance to work. We know that heroin addiction goes up, hand in hand, with unemployment. So does alcoholism. So does mental illness. What you and I really ought to worry about is why is it that people are alcoholics and heroin addicts? Basically, I think we know that people have to feel some worth and self-esteem without being on heroin or alcohol. That's the kind of society we've got to try and help build.

"I'll be the first President ever in your lifetime ever to go on television and talk about how we can substantially cut that military budget and still have a much more secure country. If you cut the B-1 bomber, if you bring back a big part of those troops in Europe and permanently reduce the number of uniformed and civilian employees in the Defense Department, if you cut out some of those other weapons

systems, you can cut that budget right away by about \$14.7 million, which we would have to do.

"You're going to have to have a citizens' board to control the FBI. The CIA, as we know it, ought to be dismantled. There ought not to be a covert operation which is a euphemism for killing people, assassinating people, overthrowing governments.

"There ought to be a federal urban bank to loan to municipalities. If that were presently true, and if New York City were paying at reasonable interest rates, rather than what they're paying to First National City and Chase Manhattan and others right now, that would reduce its annual budget by around \$250 million—which is about equal to its present deficit.

"I feel very deeply that the fundamental problem in this country is that too few people have all the money and power, and everybody else has very little of either."



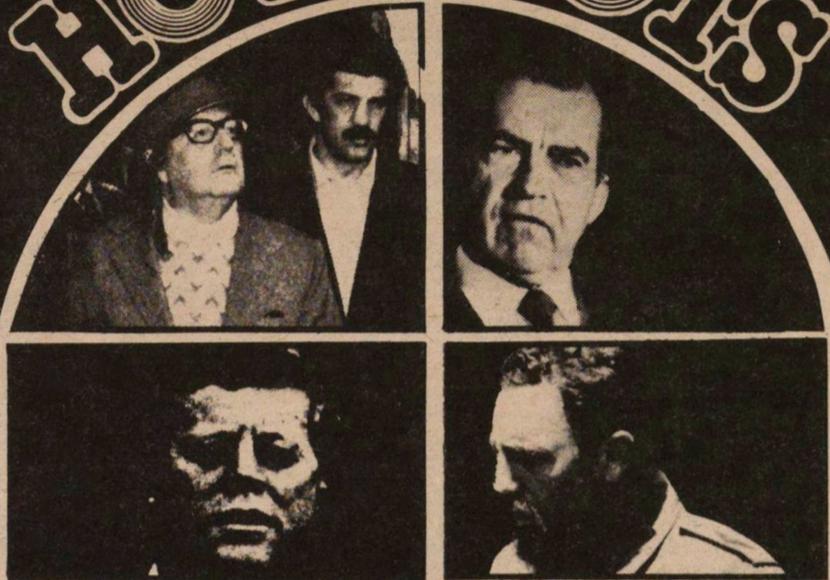
## FBI and Dr. King

surrounding Dr. King's assassination, not to mention the rising furor over the apparent cover-up of other American political assassinations of the past decade, it's hard to believe there isn't much more to be learned about that day in Memphis.

But even Dr. King's death wasn't enough for the FBI. Fully aware of the power of myth, the agency did what it could to prevent Dr. King's birthday from becoming a national holiday. In this, at least, the minions of J. Edgar Hoover failed. And today, the example of Dr. King continues to grow in stature—while a humbled FBI Director, Clarence Kelley, apologizes to Congress and promises to behave better in the future.

Not surprisingly, of all the political assassinations of the '60's, the least discussed to this day are those of the decade's most charismatic black leaders, Dr. King and Malcolm X. In a forthcoming issue, the SUN will take an in-depth look into the circumstances surrounding the murder of Martin Luther King, as well as continuing to provide intensive coverage of other assassinations.

# HOT SPOTS



Frank Church's Senate Intelligence Committee, withstanding a last-minute attempt to suppress its bombshell report on CIA assassination schemes, is the hottest item on the home front. Especially provocative is the new information on the Company's eight attempts on Fidel Castro, which the history books will have to be rewritten to include. It seems one of these schemes was in process on the very same day that JFK was murdered twelve years ago, while Kennedy was making serious diplomatic initiatives to improve relations with Cuba. Could we be talking about a double hit?

Kennedy, of course, who once commented to the effect that he would have liked to break the CIA up into little pieces and scatter it to the four winds, was notably unimpressed by the Company's pet project, the Bay of Pigs. In fact, during the Missile Crisis (if you recall), he promised Fidel it wouldn't happen again, thereby tacitly accepting the existence of a socialist state 90 miles from Florida.

In spite of such considerations, efforts continue to try to pin the assassination of Kennedy on Fidel. This line of argument surfaced most recently when David Belin, who worked for Nelson Rockefeller on his own so-called "investigation" of the CIA, used the occasion of the 12th anniversary of Dealey Plaza to call for the reopening of the Warren Commission Report. Belin, who was also one of the major "investigators" in that effort, simply thought it would clear the air, he says. The Castro scenario was apparently first suggested to him while working for Rocky's CIA commission. If there is a new Warren Commission soon, it might be wise to keep Rocky out of it. Keeping in mind his undying wish to be President, it would serve him primarily as a tool to get at Jerry Ford, the Warren Report's chief living apologist.

Jerry's old friend Dick Nixon has been back in the news lately, lamenting in his first major interview in some time how "cynical" we've grown. No mention was made, of course, of anything Dick himself might have done to make us feel that way. Just to add to your Nixon scrapbook, however, the Church Committee did decide that Dick gave the direct order to the CIA to do what it could to prevent the election of Salvador Allende to the Presidency of Chile. This was so hot that Dick kept it from State and Defense.

Meanwhile, now that it's in vogue to talk in public about what the CIA was doing between 1960 and 1970, how about some efforts to ride herd on their current activities? We still haven't heard much from our intrepid Congressional committees about Chile, Portugal, or any number of other places where things have been turbulent lately. In Angola, for example, recently granted independence by Portugal, at least two so-called "liberation movements" are fighting the popular-based MPLA for control of the country. Wire service accounts speak openly of "white mercenaries" and admit that one force is subsidized by South Africa, the other by "European governments," but never a mention of our old friends, the CIA.

By the way, the New York Congressman who was leading the advocacy for resuming U.S. relations with Cuba piously withdrew his support upon learning that Fidel made so bold as to send troops to help the MPLA. Could there be a double standard in operation here?

Noticed that only three or four countries bothered to send anyone to the installation of Juan Carlos as King of Spain last week. Among the small party were a pretty pair, Gen. Pinochet of Chile and our own Rocky, who later paid his respects to the corpse of Generalissimo Franco.

*New Times* is on the street with a piece on one of the Pentagon's contingency plans for domestic insurrection, called Operation Cable Splicer.... *Win* (Box 547, Rifton, NY 12471) is out with another thoroughly-researched expose, this one of the U.S.' extensive research into, and military use of, weather modification. Now we know how to cause droughts, as well as how to make it rain.

As you may know, Rep. Michael Harrington of Massachusetts is being called on the Congressional carpet for not asking the CIA before releasing damning information about them. Some people are quite serious about getting rid of Harrington. The Harrington Committee (Post Office Building, Salem, Mass. 01970) is organizing support for him.

Informed Sources . . . Informed Sources . . . Informed Sources . . . Informed Sources . . .

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# SUN

## « KULCHUR »

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MCCOY TYNER

### The Second Generation of Isley Brothers:

# « THE HEAT IS ON »

An Interview with Ernie Isley, Chris Jasper, and Marvin Isley by Bill Adler and John Sinclair

**(Editor's Note:** When the ever-popular Isley Brothers hit town for their Olympia Stadium show November 14th, riding high on their recent number-one single "Fight the Power" and album *The Heat Is On*, the Sun was blessed with the opportunity to talk with the members of this powerful aggregation in their temporary Detroit headquarters at the St. Regis Hotel. The "original" Isley Brothers -- Ronnie, Kelly, and Rudolph -- were deeply involved in a meeting with the promoters of the night's event when we arrived, so we jumped at the chance to sit down with the "second generation" members

of the family: guitarist Ernie Isley, who also fills the drum chair on the group's recordings; bassist Marvin Isley; and keyboardist Chris Jasper, the Brothers' cousin who was the first to join the conversation transcribed below, which would seem to speak quite eloquently for itself. Join us then, won't you, as Chris begins to fill us in on the history of the band, the evolution of their self-owned and -operated T-Neck Recording Company (distributed by CBS), and their well-considered outlook on the painful exigencies of the music industry as we know it. We think you'll enjoy it as much as we did.)

**SUN:** How long have you been part of the band?

**CHRIS:** I've been about six years, since 1969, when Ernie and Marvin and myself started playing on the Isley Bros.' recordings. Not on the road—we were still in school, you know. It took us a couple of years even to get on the road.

**SUN:** How old are you now?

**CHRIS:** I'm 22. That was my last year in high school. The first record we cut with the Brothers was "It's Your Thing," back in '69, and since then we have been on all the sessions.

**SUN:** Did you guys go to school together and everything?

**CHRIS:** Yeah, we went to school together. We had a little trio in New Jersey. Before Ernie started playing guitar—he didn't get his first guitar until 1968—he was still playing drums, I played piano and Marvin played bass. We used to do parties and church affairs. This was before we even got into recording with the older brothers, you know, because they were with Motown then. They were never around that much, and there was our age difference and everything. We just had to grow into the professional aspect.

**SUN:** Your older brothers had their first hit ten years before that, right?

**CHRIS:** Yeah, 1959—"Shout" was their first hit, the first on-the-book hit, which was covered by Joey Dee & the Starlighters during the twist era—I think that was like '61 and '62.

**MARVIN:** In the same way, we did "Twist and Shout" and two years later the Beatles came back with it. When the Brothers went to England, everybody thought it was a Beatles song.

**CHRIS:** We sold a million records and they sold five million.

**SUN:** Of course the Beatles were pretty up front about giving credit where credit



**THE ISLEY BROTHERS**  
at Olympia, Friday, November 14

photo: Barbara Weinberg

Apart from the testimony provided by an enduring musical legacy that spans a decade and a half and includes hits the stature of "Shout," "Twist and Shout," "This Old Heart of Mine," and "It's Your Thing," proof of the Isley Brothers' musical capabilities is glowingly demonstrated on every cut of their latest album "The Heat Is On." The six-man team cooperatively writes, arranges, and produces their material and stage act themselves and with a sureness and expertise born of long experience. So one has to look elsewhere for the erratic, not to say weird, aspects of the Brothers' show at Olympia on Friday, Nov. 14.

The obvious first place to look is to the

people behind this "Disco Happening." While there's no question that the Isleys are as hot as they've ever been, and that they filled Cobo Hall this past summer, still these producers might have exercised some caution before booking (in line with a trend moving many pop producers) this larger hall. Advance publicity was relatively scant and the 16,000-capacity facility was scarcely half-full.

The problems of good sound in that terrible old cavern are another prodigious stumbling block, and although groups like Elton John and the Spinners did a remarkable job taming the acoustics there, The Isleys suffered. Vocal

continued on page 15

was due.

**MARVIN:** That's one thing we owe a tip of the hat to—the English musicians who came over and did songs by Chuck Berry or Little Richard or whatever other artists in America who were inevitably up against it as far as getting their just due. A group like the Beatles or the Stones saying, "Hey, yeah, we always dug Chuck Berry and Muddy Waters," you know, it gives those artists something in the eyes of the mass public.

**CHRIS:** Right. Musicians have always had a rapport with one another just because it's music they're creating.

**SUN:** One thing we're particularly interested in is T-Neck Records, which we understand is a cooperative venture that the Isley Brothers run by yourselves. How did T-Neck get started?

**CHRIS:** Well, that started with our older three brothers—Ronnie, Rudolph, and Kelly—in 1964. At that time they were being distributed by Atlantic Records, and they just released singles off of it, no albums or anything. And then they went on to Motown...

distributed by Atlantic Records, and they just released singles off of it, no albums or anything. And then they went on to Motown...

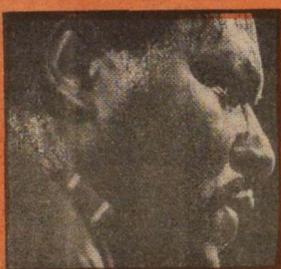
**SUN:** The Brothers were doing their own production at that time?

**MARVIN:** Well, when they went to Motown, of course, Motown had its own staff of writers and producers, so they really didn't do any writing or producing at that time, because there were already writers signed to Motown, like Holland-Dozier-Holland, Norman Whitfield, Ivy Joe Hunter and several other writers. So during their whole experience at Motown, they were not recording or performing their own songs. They were still writing the songs, but they just didn't perform them. When you're with a company that is successful and has a tradition of something, it's kind of hard to break, you know, whether you like it or not. And they were winning with it, so my

Continued on Page 15



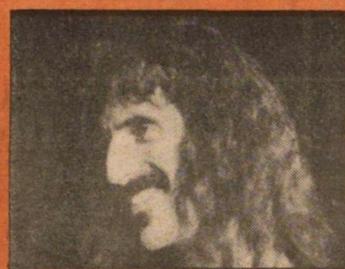
Louisiana Red, p.16



McCoy Tyner, p.16



Gil Scott-Heron, p.17



Frank Zappa, p.17



Jimmy Cliff, p.17

**First things first:** The beloved poet, musician, composer and vocalist **Gil Scott-Heron** and the **Midnight Band**, hot on the local charts with "Johannesburg," will hit Ann Arbor Friday, December 5th, for the second of the Sun's "After Midnight" concerts at the Michigan Theatre on E. Liberty St. Gil is one of the brightest spots on the popular music horizon these days, and it's an honor for the Sun to get to sponsor his appearance for the 2nd time this year (the **Midnight-ers** were in the double-A to help celebrate Mayor **Al Wheeler's** victory last spring). Tickets for the Michigan Theatre **Midnight show** are still available, but not for long... Meanwhile, **John Fraga** picked up **Luther Allison's** Nov. 22nd date when the Sun was forced to cancel the **Bobby "Blue" Bland/Luther Allison** show and shot the powerful blues master into the **Red Carpet** (East Warren at Outer Drive) for two nights of hot fun last Saturday and Sunday. Bassist **Jeff Aldridge** and saxophonist **Fat Richard Drake** (that's his gorgeous alto solo on Luther's "Please Send Me Someone to Love" on the **Ann Arbor Blues & Jazz Festival 1972** album) were bubbling with news of Luther's new **Motown LP**, produced by **Michael Cuscuna** and former Atlantic Records A&R coordinator **Mark Meyerson**, two of the finest young music-lovers in the business. **David "Fathead" Newman**, **Dr. John**, **Richard Tee**, and "numerous of others" (as **Memphis Slim** used to say) joined the **Allison** crew for this one, which should be a super smoker. Can't wait to hear it!... Speaking of the good **Doctor**, his new side—"Hollywood Be Thy Name"—is finally out from **United Artists**, with Detroit's own **Johnny Bee** banging out the second line on drums, and a cast of thousands recorded on the spot, just like we said here a couple of columns back...

**SHADES OF THE ROCK & ROLL WARS OF THE 60's, PART II** (Sounds like a **James Brown** title, right?): Our favorite local rock & roll villains, the infamous **Glantz Gabe** and **Steve**, struck a little closer to home when the Sun's intrepid publishers were barred from attending the **Lily Tomlin** concert at Ford Auditorium Nov. 11th. "No more Glantz shows for the Sun," sputtered one of Steve's subordinates, and even ace UA/Polydor promotion person **Dawna Savedo** couldn't get our reviewers in. Gee, **Steve**, even your old man didn't go that far back in the 60's!... Sorry we couldn't bring you the coverage you've come to expect on such events—**Lily T.** is one of our fave raves and a native daughter of the Motor City as well—but you might have caught **Carl Arrington's** tasty write-up in the morning paper, which has done at least one thing right lately by hiring the young Utah flash as their pop reporter at last. One hopes they'll let the lad cross the color barrier from time to time to turn his trusty (and that does not say "rusty"! type-writer loose on some major black performing



# THE COAT PULLER

acts... Still no action from the calendar people at the **Detroit Free Press** re the relentless explosion of black recording talent at **Lowman's**, **Henry's**, **Watts' Club Mozambique**, **King's Row**, **Ethel's**, the **20 Grand**, **Jazz West**, the **Blue Chip**, **Ocie's Paradise Lounge**, and elsewhere, around town. Wake up, you racist characters, it's the 20th Century already!...

**IN AND OUT:** All on the same weekend, too: **Edwin Starr** at **Henry's**... **Johnnie Mae Matthews** and her **Revue** featuring **Black Nasty** at the **20 Grand**... **Tyrone Davis** and **Otis Clay** with a tremendously hip blues band from Chicago, featuring the dancing horn section and some thrilling lead guitar, at **Lowman's Westside**, in the **Regency Room**... **Etta Jones & Houston Person** at the **Mozambique**... **Eddie Floyd**



Luther Allison



Johnnie Mae Matthews



Dr. John



Marcus Belgrave

("Knock on Wood") at **Ethel's**... **Kenny Burrell** at **Baker's** (thru Nov. 30th)... **Luther Allison** at the **Red Carpet**... **Sam Sanders** and **Visions** at the **Blue Chip**, continuing every weekend until further notice... **Jazz '75** with **Grover Washington Jr.**, **George "Bad" Benson**, **Marlena Shaw** (check out her **Blue Note LP**, "Who Is This Bitch, Anyway?"), and vibist **Roy Ayres**, at **Masonic Nov. 23rd**... **Lyman Woodard Organization** (with alto saxophonist **Larry Smith** replacing **Norma Bell**, who is back out on the road, this time with **Frank Zappa & the Mothers** for a trip to **Yugoslavia**) at the **Pretzel Bowl** in **Highland Park**, every

Wed.-Sat.... **Shoo-Bee-Doo** and his **Principles of Utility** (featuring saxophonist **David "Magnanimous" McMurray**) at **J.J.'s Lounge** for one night only, to celebrate the birthday of the popular **Clay Jones**, manager of the **Shelby Hotel** nightspot—which has unfortunately xxxed out its regular live music policy... The **14th Floor** were on hand too, and on their way up... **Gato Barbieri** cancelled at **MSU** for medical reasons and may have to

sustain a major operation soon. **Showcase: Jazz**, the hip student agency which had scheduled three days of the stunning South American saxophonist, hopes the brother will pull thru and pick up the date when he gets back on his feet... And at the **Univ of Mich**, as the highway sign puts it, a new student jazz concert group called **Eclipse Jazz** has brought in the mighty **McCoy Tyner** and his quintet for a musically and financially successful first attempt, with more and more innaresting shows to come early next year—like **Keith Jarrett**, **Les McCann**, the **Art Ensemble**, and who knows who else. All tentative to date, but the smart money says they'll pull off some tasty pieces before it's over, and they have the help of the seasoned **UAC Concert Cooperative** to get things off the ground...

**HAPPY THANKSGIVING:** What could be better than the **Four Tops** return to their old stomping grounds, the **20 Grand**, for four days of Thanksgiving homecoming jamboree? Well, maybe it's the return to the concert stage of the one and only **Kim Weston**, who makes her second singing debut at **Lowman's Westside Club** starting December 4th. **Old Master, Brook Benton**, graces the stage with the dynamic **Kim**, and they'll be there 10 days or so, to be followed by the thrilling **Originals** in the beautiful **Regency Room** of the **Westside** hotspot... And the wily **Henry**, of **Henry's Cocktail Lounge** on **Fenkell**, has not been sleeping either, with the stellar booking of **Harold Melvin & the Blue Notes**—that's right!—in his spacious establishment this very same weekend, opening Thanksgiving night... The **Savoy Room** at the **Shelby Hotel** saw a brief moment of glory Wednesday (26th) when **John Salvador** staged a **Disco Party** in the basement cabaret. There has been some perfectly incredible live music played in that place, when it was the **Rainbow Room** and later the **Savoy**, but that was in another country, and besides, all the animals are dead... Speaking of poetry, the **Mwangi Arts Community Theatre Company** opens a month of performances of **Lamar Boyd's "Through Dark Eyes,"** coupled with "If All Aluminum Cans Was Brass," a play by **Khadijah Farabi**, at the **McGregor Library** (12244 Woodward) in **Highland Park**, Fridays and Saturdays between Nov. 28 and Dec. 27... And there's a **West Indian Cabaret**, featuring the **Jamaican Realistic 12-piece band**, at the **Chalet** (8900 W. 7 Mile, near Wyoming) Friday night Nov. 28 from

continued on page 23



## JOHN FITZGERALD KENNEDY

John Fitzgerald Kennedy shot John Wilkes Booth. Blue Blazer on white sand shock of hair eyes. Both have thirteen letters. He shot him in old Dallas movie house filled with urine smell and hats move wet eyed on policemen's laps. He shot him in the heart and he shot his babies in the asses and he shot the brother-in-law and the niece and the sister's lover from Peru. He shot Princess Radzawill. John Fitzgerald Kennedy shot Lyndon Johnson who shot John Wilkes Booth, Jack Ruby and Kate Smith. He shot them on white Nantucket clam bake. He shot them with a Howitchport fried cod gun. He shot them with cotillions. He shot them with Duponts. He shot them with Peabody's. He shot them with the New York Yacht Club. He shot them with Martha's Vineyard. He shot them with Boston. He shot them with Chote and with Harvard and with charm, dashing exquisiteness. He shot them with Pierre Salinger. He shot them with the Bay of Pigs. He shot them with a martyred heart. He shot them with sleepless nights. He shot them with dead babies and black veils and exploding prosperity.



Jack Ruby shot Dallas Long. Lee Harvey Oswald shot JFK. JFK shot John Wilkes Booth to Heaven. He shot him with RFK his brother. He shot him with Congress. He shot him with Lyndon Johnson and Hubert Humphrey's drugstore cosmetic stare. He shot them with mountain climbing expeditions, and the Colorado River and trips to South America and Spain. He shot them with his French speaking wife. He shot them with Utrillo and charming wit. He shot them with his museum breath.

John Kennedy shot John Wilkes Booth in the heart. Booth went to a farm bleeding. He ate a live cow. Kennedy found him and shot him with Kotex. He shot him in the Goddamn fucking empty American heart. He shot him with rock salt. He shot him with McGeorge Bundy. He shot him with Arthur Schlesinger. He shot him with miracles and master plans. He shot him. He shot him with everything. Everything has 13 or 26 or 89 letters. Kennedy, Booth, Oswald, Ruby and Lincoln are all dead.

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# The Who at Ponmet

# THIS IS ROCK & ROLL?

by Frank Bach

The Who come onstage to cheers and thunderous applause. Quickly they plug in and ready themselves—then they smash into one of their hard rock and roll standards that are helping to create an era of glory for white rock and roll.

The year is 1968 and it's a steaming-hot Friday night in Detroit. The Grande Ballroom—center for a rapidly-developing new social/cultural scene for young people in the area—is packed to the walls for the evening's performance by The Who. The entire crowd is on its feet, of course, and on the fringes of the dance floor there are many who somehow find the room to boogie, unable to resist the color and pulse of the music pumping from the band's monstrous amplifiers.

Many of the Grande's 1800 customers that night are "regulars" who often come to the ballroom to meet friends, dance, mingle, get high, and take advantage of the best opportunity they have to enjoy their favorite music. As The Who play on, the people move and press closer to the stage, where sweat can already be seen soaking through the musicians' bright clothes. Roger Daltry spins a microphone into the air...

Seven years later—on Saturday, December 6, 1975, at about 10:00 pm—four tiny figures will be seen mounting the stage on the tarp-covered astro-turf at the bright, new Pontiac Metropolitan Stadium. It is The Who.

Some 70,000 people are watching from their seats in this \$48 million Oakland County "super facility." Many use binoculars to discern the gestures of the band and get a hint of facial expression. In the third tier the music seems slightly out-of-synch to some of the fans who can make out the band's movements.

In an hour or so they will all go home and the Pon-Met maintenance crew will clean up and ready the stadium for Sunday afternoon's National Football League game, the Lions vs. the Dallas Cowboys. The Who's road manager will tidy up the details concerning the \$560,000.00 ticket revenue, which is to be split with the promoters.

The Who have come a long way in the last ten years or so—and so has Detroit's concert scene, which was once dominated by a large number of active ballrooms and clubs which supported quite a few thriving local and national bands and provided a wide range of musical experiences on any given weekend night for young people of this area. As was outlined in Part I of this article (*The Sun*, November 19 issue), all of these smaller rock and roll venues are closed now, having been wholly unable to compete with the large (4,000+) concerts that have become the order of the day for Detroit and every other major city in America.

A few years ago really big rock and roll events ("pop-festivals" is what they were usually called) seemed doomed. Many of these promotions were slipshod affairs which drew the fire of local police and, in some places, were outlawed altogether. Promoters with a little more determination and foresight, however, began finding that large rock and roll concerts could be controlled well enough to be inoffensive to most conservative powers-that-be, as well as resulting in astronomical profits in the

shortest possible period of time. The ultimate tools in all of this were the huge places originally built for sporting events: basketball and hockey arenas (such as Cobo Hall or Olympia Stadium) and baseball and football stadiums (Pon-Met being the latest example).

Rock and roll has become as American as... professional football. But what does it all mean?

What are the economic effects of the big concerts? And, where are they taking the music?

The economics of the big concerts are actually quite simple. Professional promoters of live music know that there is a limited amount of money to be spent at musical events at any given time—there is only so much that people can afford for live music, especially during a depression. And, as is also the case with sports promoters and most other businessmen in this society, the music promoters' idea is to get as much of the available money, and as quickly and easily as possible.

In other words, the bigger the concert the better, as far as profit is concerned. But don't the big concerts have

an effect on the smaller events? People in the business say they do, and we have seen the actual failure of many small venues just because people apparently chose the bigger, more attractive events to the exclusion of those more intimate clubs and ballrooms.

A comparison of the Who/Pon-Met concert with a hypothetical alternative helps illustrate the dollar-effect of big concerts on the music business. (See box on this page.)

On December 6, the attendance at Pon-Met will be limited to 70,000; at eight dollars a ticket this means total ticket receipts will be \$560,000. If, instead of this, there were events at every major concert hall and club now operating in the Detroit area on that night (which would be about fifteen places, representing performances by over thirty different acts) the total gate receipts would be \$246,073. In other words, on one night The Who concert easily grosses over twice as much as all the rest of the live music places could possibly take in during one night in the metropolitan Detroit area.

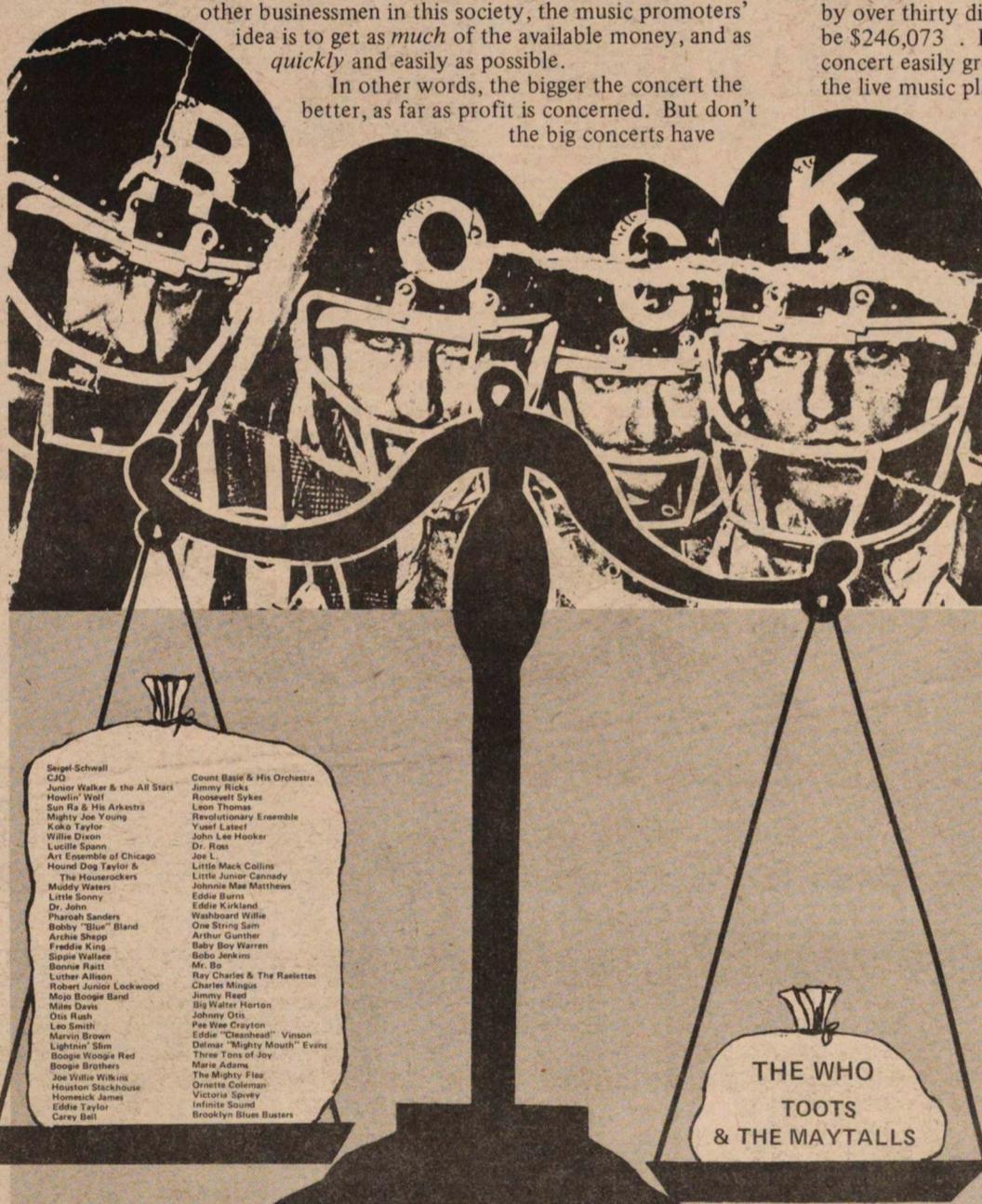
And, even though expenses for larger events are higher and planning more extensive, the overall profits are still substantially more than for smaller events. So what is essentially a one-night gig at the Pon-Met can outweigh all of the rest of the concert business in town, twice over.

Another useful comparison is between the Who/Pon-Met concert and a series of major musical events held in this area—the Ann Arbor Blues and Jazz Festivals. The Festivals were three-day outdoor affairs which featured literally scores of brilliant seminal black musicians. Yet the overall gross at the two most well attended Blues and Jazz events (1972 and 1973)—6 days of music featuring some 50 acts—was still not equal to money earned in basically one night at the Pon-Met by The Who and one supporting act.

If the possible economic effect of the huge concert industry seems stark, its effect on the music itself over the last ten years may, in fact, have been even more dramatic.

Among people in the music business who have an ear for the music itself, it is widely felt that the big concert-big profit scene has helped lead white rock and roll into a state of near stagnation, with fewer and fewer new and exciting bands coming up in the business because there are fewer and fewer places for unknown talent to play and earn a living. And many of the bands who are already established in the big money scene have significantly cut back on their artistic output.

The Who, newest stars of the Pon-Met, may be an especially good example of this syndrome. Their music developed in what was a very active club and ballroom scene in England during the sixties—it was a music defined by rock and roll dancing, it had social commentary but also was meant to be felt by the whole body and to be moved with. As they've progressed in the music business, however, the band has selected by its own choice to play in the largest places possible. And as the halls got bigger, the audience grew farther and farther away, with communication and feeling lost in the distance and in the prohibition against dancing imposed by the seats (no dance floor)



- Seigel-Schwall
- CJO
- Junior Walker & the All Stars
- Howlin' Wolf
- Sun Ra & His Arkestra
- Mighty Joe Young
- Koko Taylor
- Willie Dixon
- Lucille Spann
- Art Ensemble of Chicago
- Hound Dog Taylor & The HouseRockers
- Muddy Waters
- Little Sonny
- Dr. John
- Pharoah Sanders
- Bobby "Blue" Bland
- Archie Shepp
- Freddie King
- Sippie Wallace
- Bonnie Raitt
- Luther Allison
- Robert Junior Lockwood
- Mojo Boogie Band
- Miles Davis
- Osie Rash
- Leo Smith
- Marvin Brown
- Lightnin' Slim
- Boogie Woogie Red
- Boogie Brothers
- Joe Willie Wilkins
- Houston Stackhouse
- Homeack James
- Eddie Taylor
- Carey Bell
- Count Basie & His Orchestra
- Jimmy Ricks
- Roosevelt Spikes
- Leon Thomas
- Revolutionary Ensemble
- Yusef Lateef
- John Lee Hooker
- Dr. Ross
- Joe L.
- Little Mack Collins
- Little Junior Cannady
- Johnnie Mae Matthews
- Eddie Burns
- Eddie Kirkland
- Washboard Willie
- One String Sam
- Arthur Gunther
- Baby Boy Warren
- Bobo Jenkins
- Mr. Bo
- Ray Charles & The Raelettes
- Charles Mingus
- Jimmy Reed
- Big Walter Horton
- Johnny Otis
- Pee Wee Crayton
- Eddie "Crescent" Vinson
- Dalmar "Mighty Mouth" Evans
- Three Tons of Joy
- Marie Adams
- The Mighty Flys
- Ornette Coleman
- Victoria Spivey
- Infinite Sound
- Brooklyn Blues Busters

METRO DETROIT'S MAJOR LIVE MUSIC FACILITIES			
Place	Capacity	Ave. Price	Total Ticket Receipts
Olympia Stadium	16,000	5.50	\$88,000
Cobo Hall	12,000	5.50	\$66,000
Masonic Temple	4,645	5.50	\$25,547
Michigan Palace	4,200	5.50	\$23,100
Ford Auditorium	2,872	5.50	\$15,796
Showcase Theater	2,100	5.00	\$11,550
20 Grand	700	4.00	\$2,800
Lowman's	615	4.00	\$2,460
Henry's Lounge	500 (est.)	4.00	\$2,000
Ethel's	400 (est.)	4.00	\$1,600
Golden Coach	350	6.00	\$2,100
Ben's Hi Chapparral	250 (est.)	4.00	\$1,000
King's Row	250 (est.)	4.00	\$1,000
Watt's Club Mozambique	200	4.00	\$800
Jazz West	200 (est.)	3.50	\$700
Bobbie's Pub	180	2.50	\$450
Raven Gallery	160	3.00	\$480
Baker's	110	4.00	\$440
Red Carpet	100 (est.)	1.50	\$150
Cobb's Corner	100 (est.)	1.00	\$100
<b>Total For All Of Above</b>	<b>45,932</b>		<b>\$246,073</b>
Pontiac Stadium (Pon-Met)	(limited to 70,000 tickets) 70,000	8.00	\$560,000

continued on page 18

# JAZZ IS ON THE Horizon

"...a series of records intended to capture important new music..."

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Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.

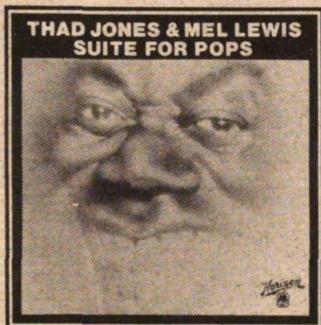
Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.

All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.

All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.

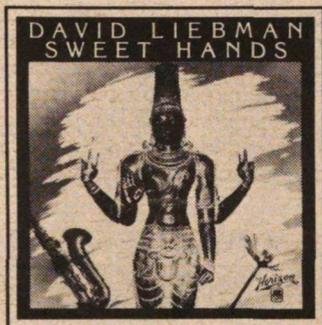
All Horizon albums will be available at a list price of \$5.98, instead of the usual \$6.98. And all tapes will be \$6.98 instead of \$7.98.

We welcome your opinions.



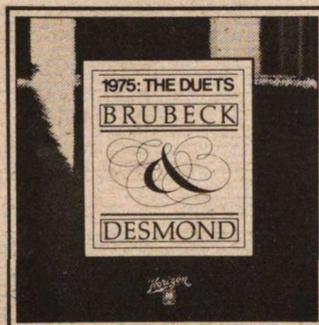
THAD JONES & MEL LEWIS  
SUITE FOR POPS SP 701

Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



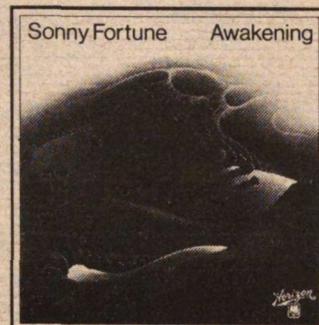
DAVE LIEBMAN  
SWEET HANDS SP 702

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.



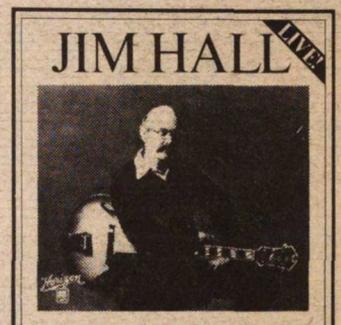
DAVE BRUBECK & PAUL DESMOND  
1975: THE DUETS SP 703

Brubeck and Desmond first played duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It all started 2000 miles out at sea and it's all here. Definitely a vintage set.



SONNY FORTUNE  
AWAKENING SP 704

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



JIM HALL  
LIVE! SP 705

Preeminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters — Django Reinhardt and Charlie Christian. This album is the best of his recent "live" performances — accompanied by Don Thompson on bass and Terry Clarke on drums.

Horizon



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# "THE HEAT IS ON"

continued from page 11

brothers were saying, "Well, why not trust them and go ahead and do it?" "This Old Heart of Mine" was the first release they had at Motown, and it was a very big song for them.

**SUN:** *Why did the Brothers end up leaving Motown? Would you care to talk about that?*

**MARVIN:** Well, our contract there came up and we left because we felt that we were able at that time to handle ourselves as far as production and writing were concerned. Motown did, I guess, the best job at the particular time that they could do, and we had not only been with Motown but other companies, so we felt that we had experienced all that. It was time to try for ourselves, and so, in 1969, T-Neck Records came back into the music industry, distributed at that time by Buddah Records, and the first record we recorded off of that was "It's Your Thing," which is where we came in. That started everything into really growing motion, and that brought us on from '69 to '73, when we changed from Buddah to Columbia distributing.

**SUN:** *Why did you decide on Columbia? Had there been overtures from...*

**MARVIN:** There had been a lot of offers for distributing T-Neck Records—Warner Brothers, Columbia, Reprise, Atlantic. Motown, again. Buddah, again. But we felt that Columbia was the right move to make—they had the best offer and the best things we felt could further our career. They could help us, and we could help them.

**CHRIS:** They had had experience in handling black acts, too, and that's important.

**SUN:** *It certainly seems to be important, especially in light of the phenomenal upsurge in the popularity of black music since Stevie Wonder, Earth Wind & Fire, and any number of black artists have begun to take over the pop charts.*

**MARVIN:** Yeah, well, see, that's what happens. The people that you named have been doing what they've been doing for a long time. But it just so happens that people have finally realized that they're doing it. You know? Like Stevie's been great forever, but now there's some people just realizing that he can play more than one instrument, there's people realizing that he's a very talented vocalist and composer. And there's people who are just realizing that we have more to put out than the average group. And it's not like all of a sudden you start playing the instrument better, or you start writing that type of song—it's just that people start recognizing you for it.

**SUN:** *What do you think it is? Do you think it's a change on the part of the audience?*

**CHRIS:** It's a total economic change, and by that I mean the economy in general, as far as the distribution of funds goes. Like, black: there's more black people earning better livings now, and there's more black people with money to purchase records by black artists. So, therefore, the record companies recognize that there is a market for blacks, and for anyone else, for that matter. They just know that black artists can sell a large amount of records. Therefore things are programmed differently, advertisement is different, and of course merchandising is different because of that.

**ERNIE:** I want to add something to that. I think certainly that has always been true, that certain black artists were supported primarily by a black audience. But at the same time, I think nowadays people seem to look at music as *music* instead of ... Like, Stevie Wonder was R&B, and now all of a sudden, in the past two or three years he's considered "pop." Same thing with us now. It's more of a thing where people are accepting music as music. And if it's good, they like it, and they will buy it.

**MARVIN:** See, I think what happened is, critics start putting things in categories, and the people sometimes follow or they disagree. The artist is more or less like the object, and they either get thrown or get left alone. It's like somebody saying you're making R&B music, or you're making pop music, and you just kind of say, "I am?," and keep doing it, but they classify it. Because you're talking about specific people when you say that they finally see you as "pop," but then there's other people who are making the same type of music and are still not classified as pop.

There's

only a few that they let go and say, well, that's music. Everybody else is struggling, everybody else has to go through that same thing, and it's really not fair.

**SUN:** *What is it about your music that gets it past that type of boundary?*

**MARVIN:** I don't know, except for maybe a more honest approach in our creativeness.

**SUN:** *When you say "more honest," do you mean more directly expressive of your own experience?*

**MARVIN:** Yeah. Not only that, but see, okay, for example, we create music for music, not for economic reasons and not for political reasons, but because we're into making music first of all. A lot of people are running in there now trying to

capitalize off this disco fad, but that's not what we're doing. We're trying to *set* trends, we're trying to make people dig us from a creative standpoint, not from the standpoint of a fad. We wouldn't just jump on a fad and try to make a danceable record that would last as long as the fad lasted.

**SUN:** *Still, you must've found it gratifying when "Fight the Power" was picked up as a disco hit.*

**MARVIN:** All of our music is picked up as a disco hit! That's what I'm trying to say.

**CHRIS:** You can't really name all the reasons why the Isley Bros. have lasted, but one of the things we've had is a certain amount of fans who have stuck with us whether or not they might have heard us over a top 40 station. They might have heard us in a disco or a bar or something; a jukebox, whatever, or at a party. There's a certain amount we owe to them. And also the fact that the Isley Bros. have existed almost since rock & roll started, and I know a lot of people now look back in retrospect and see that our music withstands the test of time.

**ERNIE:** There's a certain amount of respect.

**SUN:** *You build up an audience that stays with you over a period of time and just keeps growing. It seems to me that most of the people who have been active in black music, have been doing it for such a long time that it seems to the average pop fan that it's been overnight, but really it's been 10, 15, 20 years—you know, the Spinners have been out there 20 years, the O'Jays, Gladys Knight, Stevie, just about everybody you look at has been pushing for a long time and has been building up somewhat of a cumulative audience. What's essentially overnight seems to be that a greater number of white people are beginning to listen to this music.*

**CHRIS:** I don't think it's overnight, either. People in general have always been listening to black music, whether they realized it or not. And that is the music that they've liked. They might have rather heard it from Elvis Presley than from Chuck Berry, but they will listen to whatever is played, and that has been the problem of most black acts—they haven't been played on white stations.

**MARVIN:** It's an economic problem and it will always be an economic problem. Because then it comes back to your sponsors, and you don't hear too many Ultra-Sheen commercials on AM radio. That's what I mean.

**CHRIS:** Let me go into that. The public in general accepts music as music. And whether or not a program director may particularly like or dislike a record—there were a lot of people, face it, who did not like "Fight the Power." They didn't like what it was saying—they thought there were a lot of hidden meanings or whatever it is underneath it. You know, the new battle cry. But really that's not where it was. That's not the way people look at it. The people look at it as hey, that's music, hey, that's

saying something that I agree with—I can find something in that song to relate to.

**ERNIE:** In our songs, we've always had a tendency to tell people what they're doing, not what to do. In other words, we never said, "Go out and do so and so," but we've always said, "Hey, you're already doing it." We're always gonna be just like a mirror and reflect it.

**SUN:** *"Fight the Power" is sort of a, it's not quite a command, but it's a...*

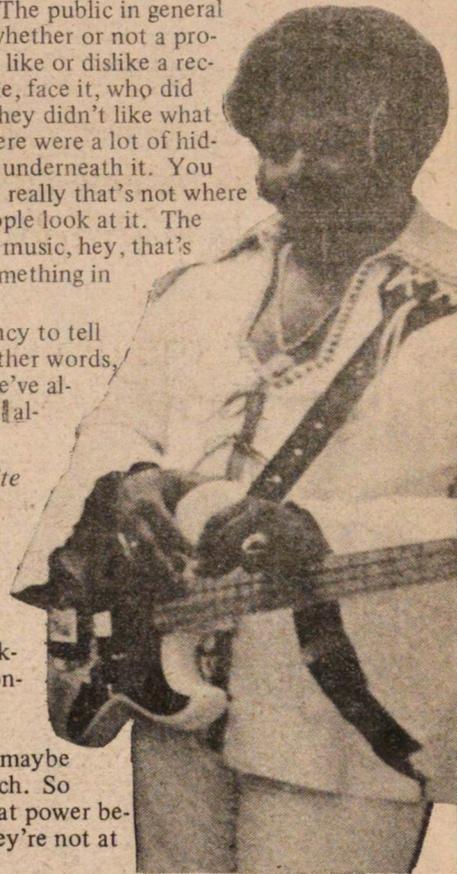
**ERNIE:** I think anybody that owns a stereo and at one time or another has tried to play that music, and somebody said, "The music's too loud"...

**MARVIN:** Not only that, but I think every working person would rather be a little bit more in contact with their work, a little bit more successful with it. But there are certain things—maybe it's time, maybe it's other people, or whatever it is—maybe they're not at that plateau that they want to reach. So they're still struggling, or they're still fighting that power because they want to be somewhere else, where they're not at that particular time.



Ernie Isley

photos: Derryck Fort



Chris Jasper

**ERNIE:** I interpret it as anybody's belief in wanting to get ahead, but there are certain things in the way which prevent them from doing so. It doesn't necessarily always mean "the power," but it often means somebody else that you have to answer to, somebody else that you have to go through with red tape or whatever it is. And certainly the political thing is there. Certainly. In the end you just don't, really, don't give in to the things that try to keep you down or try to hold you back. Keep that ability to fight inside you, keep your own identity. If you lose your identity, you become a part of whatever it is that's trying to mold you.

**SUN:** *Fight the Power, then!*  
**ISLEYS:** Right on!

## THE ISLEY BROTHERS

continued from page 13

mikes broke up, the overall sound was occasionally muddy, and the mix was terribly unbalanced (when guitarist Ernie Isley played he may as well have been up there alone). In addition, the lighting was poorly done and one was lucky if the lead player at any given moment was illuminated, let alone the rest of the group. Finally, due to a fuck-up by the airlines people in New York, much of the Brothers' equipment was left behind.

Despite all these problems, the show went over well. The Brothers alternated uptempo tunes and ballads in the time-honored tradition, and while it seemed rather abrupt to go from a raver like "Live It Up" to Todd Rundgren's "Hello, It's Me," at least one segment of the crowd or another responded strongly to every change.

Two family members shouldered the bulk of the burden. Brother Ronald dominated the

vocals. He is capable of drawing screams of delight from the women present during a tune like "Sensuality" by virtue of a sweet, smoldering, Al Green sexiness and ready then to turn around and charge through "Fight The Power" like Edwin Starr doing "War."

Meanwhile, Ernie Isley has taught his guitar every syllable of the Jimi Hendrix story, and he played each solo with an all-out, liberating emotionality rarely heard since the Great One passed away. Particularly moving was his work on the Brothers' striking medley "Ohio/Machine Gun," where he managed to evoke an air battle surely fierce enough to level Detroit.

Perhaps the ultimate testament to the Isley Brothers' current strength is that they were able to fight the powers that would keep them from getting across that strange evening and contrived to walk away with their fists held high.

-Bill Adler

# PERFORMANCE



## McCoy Tyner

at Baker's, Nov. 4-9  
Although McCoy Tyner was at Baker's Keyboard Lounge, something vital was missing. Call it excitement or nostalgic memories of Elvin Jones sitting behind the skins, it just wasn't there.

McCoy himself is a complex and serious player and always interesting to hear. It is the focus of the music that has changed. His conception has shifted in the last few years from a compositional and arranged music to a rhythmic thing. From texture and line to energy and strength. Nothing wrong with this approach inherently if everybody's always there and capable of sustaining it through songs that are as long as half an hour.

Though an old man, to be sure, McCoy's group is comprised of virtual youngsters and the edges are still a little rough. Junie Booth seemed asleep at the bass and the drummer, E.W. Wainwright, was probably awake though a trifle diffuse with the rhythm. Now, when your rhythm section's gone, you're in trouble, especially when you've got a percussionist the steaming likes of Lani Franco, who accompanied McCoy energetically.

The highlight of the evening was the group's version of Thelonious Monk's "Ruby, My Dear." McCoy combined the right hand sonorities that are Monk's with his own distinctive left hand in a beautiful and learned rendition of this standard. Azar Lawrence took a solo that showed him a very capable linear player, an aspect of his music that sometimes loses definition. And god damn if I didn't hear the depth and expressiveness of John Coltrane from this young man's tenor here and there. We're going to hear from Azar.

McCoy Tyner is still a giant and will never be denied. Let this group grow and fuse for a few years and we'll really hear something.

—David Weiss

## Louisiana Red

at Raven Gallery, Oct. 23

Turn where you will, synthesizers are the thing in music nowadays. Fiddles, guitars and crying squirrels can be conjured up while sitting at a keyboard. But I don't care if Einstein and Ike Newton come back with their tool-kits from the grave, ain't nobody ever gonna synthesize the blues.

Why wait, anyways? There are still artists like Louisiana Red gracing our midst. Red was in town a few weeks ago at the Raven Gallery in Southfield, beloved bastion of the real thing. His music was as relaxed as the atmosphere at the Raven, where a faithful clientele shows up regularly for an eclectic menu of

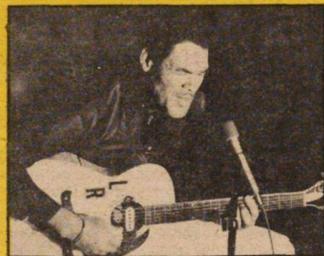


photo: David Weiss

folk, blues and whatever moves. "You might notice I don't like talkin' 'bout myself," Red said with a grin. He doesn't have to. His songs are mostly his own and retell his experiences with warmth and wisdom. He accompanies himself on an amplified acoustic guitar with a style he says he learned from his grandfather. A current source of joy to Red is his harp player and good friend, Sugar Blue. His playing is clean and soulful and very much his own. Together they are hand in glove, without a wrinkle.

His own material runs the gamut from a cookin' boogie called "All Night Long" with the fiery harp of Sugar Blue, to the contemplative and woeful "Dead Stray Dog." Red also did a great version of Slim Harpo's "King Bee," a song that can be found on his new album, "Sweet Blood Call," on Blue Labor Records. It would be worth your while to find this record and to come to the Raven when Red returns in February.

—David Weiss

## Art Ensemble Of Chicago

at Wonders Kiva, East Lansing, Nov. 15

As the jazz-rock fusion continues to lure more and more creative musicians into the commercial-success sweepstakes, the need for innovative, rhythmically diverse, truly improvisatory music grows ever greater—and the always exciting Art Ensemble of Chicago (Joseph Jarman, Roscoe Mitchell, Lester Bowie, Malachi Favors and Don Moye) continues to work in the absolute forefront of the free-music vanguard, creating space for complex thought and feeling to take form in the beings of the musicians and the audience alike.

These musical space cadets remain some of the most open composers and players "out there"—the only "formula" they follow from performance to performance, or even from piece to piece, is to let the music move as fast or slow, and in as many directions, as the musicians' minds and feelings actually move, so that the listener/participant has as much to do, and finds as much pleasure, in digging the music as the players do, making it.

Now I would be the last person to suggest a war, or even a real-life contradiction, between free multi-rhythmic improvisational music and structured, repetitive, pounding over-and-over again music—my point is simply that both are necessary to keep us moving these days, and if we need the popular music of the straight-out



Lester Bowie and Joseph Jarman

surge to carry us through the industrial grind, we sure enough need some sounds of pure human space to take us out beyond the limits and show us, yes, just where in creation we're headed.

The Art Ensemble does this, dear friends, and what's more, they do it a different way, every time they play! Now at the very top of their exquisite form, and equipped with as many reed, brass, and percussion instruments as it takes to flesh out their musico-dramatic visions, the fearsome fivesome from the Windy City did it again in East Lansing the middle of November at the latest presentation in the Creative Music Collective's fall concert series at MSU, where Roscoe Mitchell remains a driving musical and organizational force-in-representation. Two nights, four coherent units of music, and a few hundred eager students of the art of wide-open creation were left with a treasury of thrilling memories for when there's nothing on the scene but music that sounds like machines, grinding away at the nodes of feeling.

If the Art Ensemble of Chicago were five white boys from, say, Germany or points west, and if their record company put as much bread behind their cuts as they do for, say, Roxy Music and all the rest, then you might have a better idea of what I'm trying to say. But they aren't, and it won't, and it will be five or ten years before the music industry catches up with their stuff, which situation is just about as boring as it's always been. You don't have to wait that long, though—you can buy any of their many excellent sides, and you can watch

photo: Lemi Sinclair

# VORTEX

IN MEMORY OF JOHN COLTRANE · 1926-1967

detailed forest scenes. Kramskoy founded the Society of Traveling Art Exhibitors in 1870. The "travelers" sent exhibits of realistic work throughout Russia in an attempt to make art accessible to the common people. Shishkin was one of the earlier "travelers," later joined by Repin, Arkhip Ivanovich Kuinji and Isaac Ilyich Levitan.

Part of the Soviet "price" for the loan was for the American museums to include the Russian art. Ironically, the Russian artists hold their own against such Old Masters as Rembrandt, Borch, Poussin, Lorrain, Chardin, Rubens, Van Dyck and many others, as well as modern greats such as Cezanne, Gauguin, Matisse and Picasso.

This exhibit is an optical delight which allows the viewer to compare the depth and grandeur of the Old Masters to the flat

find the finish line. So spin the Fates when my money's on the line. Airtro Moreira is simply a joyful player. He's teamed up with Herbie Hancock to produce this album, "Identity," and the results are beautiful. It doesn't sound "produced" and that's no mean trick with Herbie at the dials.

The songs assembled here are strongly flavored by Airtro's Brazilian musical heritage. The rhythms change seamlessly and with seeming spontaneity, though this music is tightly arranged. The textures are light, almost dreamy. All this and melody to boot. Mercy!

"Wake Up Song," with Wayne Shorter's hauntingly mellow soprano saxophone and Airtro's equally expressive vocal is the song that still sticks to my ears from the first listening. Raul Desouza plays a luscious trombone and there's some lovely vocal work by Flora Purim on "Tales From Home." Airtro's percussion provides real dimension throughout and never sounds arbitrary or tacked on. This album oozes with the best of two musical continents fused together and is always surprising in its originality.

Stanley Clarke's new album, "Journey to Love," shows him to be a young bassist with a lot of technique and a head packed with Chick "Corean" ideas. This album features him in a variety of set-

tings, both electric and acoustic, all seemingly influenced by his fruitful association with Chick and their "Return to Forever" group.

"Song to John," dedicated to the late John Coltrane, is a driving, blowing, fully acoustic romp of a tune written and played by Stan and Chick along with Mahavishnu John Laughton on guitar. Stan really powers the tune, which, lacking a drummer, is no easy task. His solos are lyrical and melodic while his accompaniment is mindful of Mingus' rhythmic fire, though his tone is fatter and richer than the maestro's.

"Concerto for Jazz/Rock Orchestra" is a sprawling piece whose conspicuous lack of thematic unity calls into question its status as a concerto. What it sounds like is about a dozen leftover, mediocre funk and rock licks pasted together, none quite mean enough to build a tune around. It sounds like fun for them, though, and it does have its occasional moments.

There is a nice, choice piece of fat, funk music called "Silly Putty," with some vicious electric bass playing from Stan. It's followed by a song called "Journey to Love," which is a pleasant enough tune if you aren't frightened by the lyrics, which are about eternity and returning to forever.

Jan Hammer has taken it upon himself to re-create the creation of the world on his album "The First Seven Days." It's an ambitious album and sincerely conceived, but there's an impersonal feel

cont. on page 21

for them every time they stop by. We'll let you know when they show, and when you hear it—don't blow! Go!

—John Sinclair

## Frank Zappa / Larry Coryell

at Crisler Arena, Nov. 18

Frank ("King Leer") Zappa and the latest incarnation of his Mothers of Invention brought their advanced music and adolescent sexual fantasies to Crisler Arena in Ann Arbor and gave the students both what they want ("smut") and what Frank thinks they need (involved instrumental improvisation). He was joined on this occasion by guitarist Larry Coryell and the 11th House who opened what was, all things considered, an imaginative, progressive booking from the UAC Concert Cooperative at UM.

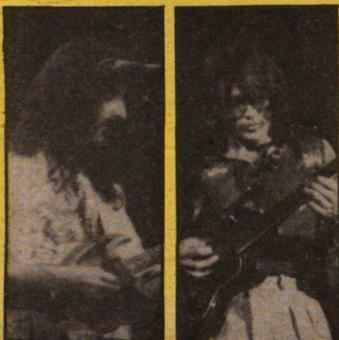
Coryell and the jazz-rock hooligans who joined him have recently released an album on Arista Records, which usually means that they're within striking distance of pop stardom. Unfortunately, I missed their half of the show but reliable sources report that they turned the place out with an hour of furious fusion music, after which time they were unreservedly called back for an encore.

Now Frank Zappa is a popster whose original commercial genius was to combine eclectic (popular and avant-garde) musical sources with

lyrics that were funny, satirical, and most importantly, proposed (and endorsed) an alternative "freak" lifestyle to white middleclass America. That first Mothers' album, "Freak Out," released in 1966, remains an inspired, living, psychedelic artifact.

Then, as now, Frank attracted superior musicians, and this evening's line-up performed in that stellar tradition. Roy Estrada, a contributor to the "Freak Out" sessions, was back playing bass and singing deadpan falsetto vocals. Recent addition, singer/saxophonist Napoleon Brock, exuded charm and fire. There was a very young-looking androgynous demon, whose name I didn't catch, smashing the drums with a fury and inventiveness that recalled Elvin Jones. Detroit's own Norma Bell, on loan from the Lyman Woodard Organization, played toughneck alto sax, screamed and danced, while the Maestro himself, ever on guard against spurious rock-star histrionics, led the band through their paces in his usual impassive manner and played some good guitar after he warmed up as well.

The songs themselves began with two or three choruses of vocals which, when dispensed with, left everyone ample time to solo. The Mothers went back and dusted off, among other gems, "Lonely Little Girl"; "What's The Ugliest Part Of Your Body," during which Brock played tenor as if on fire; and "Camarillo Brillo," which featured a breathtakingly energetic drum solo. Still, these far-out, strictly instrumental segments of the show left many people behind. Most seemed to be there to laugh at the abuse Frank dishes out to them



Frank Zappa and Larry Coryell

in liberal quantities. Indeed, Zappa's (longstanding) contempt for his audience left me pretty cold. And although his smug sexual vignettes, "Carolina Hardcore Ecstasy" and "The Illinois Enema Bandit" might have been considered taboo-smashing six years ago, they seem at best juvenile, at worst unnecessarily offensive, today. What is the instructional or satirical value, in "Illinois Enema Bandit," of the lines, "Should we let the bandit free/It must be just what they [his woman victims] all need?" That's the same, tired shit Frank's been peddling for too long, and even if he's not, I'm certainly ready to move on.

Still, the folks at Crisler ate it up and Frank, back for an encore and serious for the first time that evening, called Crisler "A very intimate kind of large hall" by way of appreciating his audience. The band then tore up "San Ber'dino" and said good night.

—Bill Adler

## Jimmy Cliff

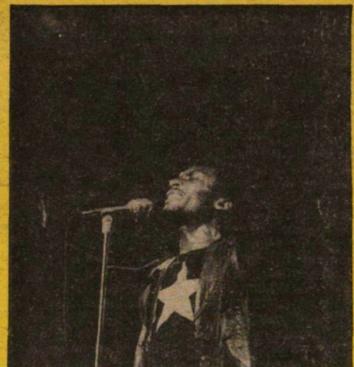
at the Michigan Theatre, Nov. 7

Jimmy Cliff, the man most responsible for bringing his country's best-loved export, reggae music, to Americans, auspiciously inaugurated, on November 7, the first in a continuing series of midnight concerts sponsored by the SUN and presented at the Michigan Theater in Ann Arbor.

The slim Jamaican has captured himself a cult following in enlightened areas of the U.S., mostly via "The Harder They Come," the brilliant film documentary of the rise and fall of a reggae singer in corrupt Kingston, written by and starring Cliff himself. Over 1800 young Ann Arbor freaks jumped at the rare opportunity to dig Johnny Too Bad cutting up in the flesh.

But first Ann Arbor's had enough Mojo Boogie Band opened the show in their customary raucous fashion. The Mojos have been honing their hard bar blues as a unit for several years now and rock along with the precision, power and good humor of mentors the like of Chuck Berry, Little Richard, Slim Harpo, and Jimmy Reed. The antic performance of pianist/vocalist Donnie Backus was a particular treat that night, and on such originals as "Sweet Susie B." and "Gone, Gone, Gone," his gravelly shouting recalled Mitch Ryder. Other highlights included Jim Tate's harp solo on "Listen to Me," J.C. Crawford's brutal drumming throughout, and the entire band's lovely rendition of "Rainin' In My Heart."

Jimmy's part of the show was organized in a semi-revue fashion. His crack 7-man band preceded him onstage and commenced to lay



down a rhythmic instrumental groove dense as a jungle. Fellow reggae star Joe Higgins sang the Melodians' "Rivers Of Babylon" and The Slickers' "Johnny Too Bad." Folks were primed from before the beginning and ready to move when Jimmy jumped out and began his potent demonstration of "Fundamental Reggae." He kept things up with "I'm Going to Live, I'm Going to Love," and his signature tune "You Can Get It If You Really Want."

Still, Cliff is not a wildly energetic performer, and the weight of the tunes themselves plus the memory of the movie significantly helped to put his stuff across. In fact, there's a little question but that Joe Higgins, the mystery man who sang "Rivers Of Babylon" and who wrote "Dear Mother," was more exciting than the star of the show. Especially affecting was his "Freedom" which asks, "Look at the riches in America, and the poorness in Africa. Why is so much money spent on space, instead of on the human race?"

Cliff came back and did an intensely soulful job on the gospel-ish "Many Rivers To Cross" before indulging his sanctimonious side with "Remake The World." People were up and dancing from the opening strains of "The Harder They Come" and came flooding into the front of the theater to move to and help sing The Waiters' "No Woman, No Cry." Jimmy's first hit "Wonderful World, Beautiful People" was the gracious encore and most of us walked on to the Ann Arbor, 4 a.m. streets feeling sanctified.

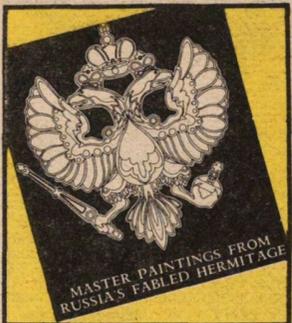
—Bill Adler

## The Hermitage Exhibition

at the Detroit Institute of Arts

The master paintings from the Hermitage and the Russian State Museum currently on display at the Detroit Institute of Arts provides a kaleidoscopic view of western civilization by artists from the Renaissance through the French Impressionist Era. From the amount of people rubbing elbows and stretching their necks to view the masterpieces, interest in the fine arts must be increasing. Well-dressed socialites and blue-jean-clad students crowd into the exhibit to view the work of the masters.

The Russian loan is actually three shows in one—24 European Old Masters, six modern works and thirteen 18th- and 19th-century Russian painters little known outside of their own country. Painters like Ilya Efimovich Repin, whose portraits of Russia's innovators in the sciences and arts offer unusual psychological insights because Repin was a friend of these intellectuals. In his "Portrait of Tolstoy," dated 1901, the Ukrainian artist depicts the famed author as the peasant he had elected to become.



MASTER PAINTINGS FROM RUSSIA'S FABLED HERMITAGE

Tolstoy stands like a solitary pillar with his bare feet planted in the earth, his head erect and his lined face in a meditative trance.

Another portrait striking because of its minute detail is the "Portrait of Ivan I. Shishkin" by Ivan Nikolaevich Kramskoy. This remarkably photo-like work captures the kindly yet strong personality of Shishkin, a noted painter of huge,

Airtro Moreira, Identity (Arista); Stanley Clarke, Journey to Love (Nemperor); Jan Hammer, The First Seven Days (Nemperor); Billy Cobham, A Funky Thide of Sings (Atlantic).

When I got this quartet of sides to chew over, I laid my cash on Stan Clarke, figured Jan Hammer would run a strong second and that Airtro would nose out Billy Cobham at the wire for show money. Well, as it turned out, Airtro led from the first turn, Stanley ran an athletic second and as far as I know, Jan and Billy are still on the track trying to



Stanley Clarke photo: Dirk Bakker

### Airtro Moreira

Identity (Arista);  
Stanley Clarke, Journey to Love (Nemperor);  
Jan Hammer, The First Seven Days (Nemperor);  
Billy Cobham, A Funky Thide of Sings (Atlantic).

two-dimensionality of the modern greats. A hint: the brief guide to the exhibition is well worth the 25 cents.

—Robert Pieniak

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EXHIBITION HOURS—Sunday through Saturday 9:30 a.m.-5:30 p.m.; Fridays 9:30 a.m.-9 p.m.; closed Thanksgiving. General admission \$2. Students and Senior Citizens with ID \$1. Children under 12 with adult FREE.

### Billy Cobham

find the finish line. So spin the Fates when my money's on the line. Airtro Moreira is simply a joyful player. He's teamed up with Herbie Hancock to produce this album, "Identity," and the results are beautiful. It doesn't sound "produced" and that's no mean trick with Herbie at the dials.

The songs assembled here are strongly flavored by Airtro's Brazilian musical heritage. The rhythms change seamlessly and with seeming spontaneity, though this music is tightly arranged. The textures are light, almost dreamy. All this and melody to boot. Mercy!

"Wake Up Song," with Wayne Shorter's hauntingly mellow soprano saxophone and Airtro's equally expressive vocal is the song that still sticks to my ears from the first listening. Raul Desouza plays a luscious trombone and there's some lovely vocal work by Flora Purim on "Tales From Home." Airtro's percussion provides real dimension throughout and never sounds arbitrary or tacked on. This album oozes with the best of two musical continents fused together and is always surprising in its originality.

Stanley Clarke's new album, "Journey to Love," shows him to be a young bassist with a lot of technique and a head packed with Chick "Corean" ideas. This album features him in a variety of set-

### Jan Hammer

The First Seven Days (Nemperor);  
Billy Cobham, A Funky Thide of Sings (Atlantic).

### Airtro

Identity (Arista);  
Stanley Clarke, Journey to Love (Nemperor);  
Jan Hammer, The First Seven Days (Nemperor);  
Billy Cobham, A Funky Thide of Sings (Atlantic).

### Little Feat

The Last Record Album (Warners)

God, I hope not. This album is straight out of the 'fifties—not like Sha Na Na or any of the groups who played at endless gymnasium dances, but like the movie from which it takes its name. It's an album of raunchy romanticism, from the opening beats of the bouncy "Romance Dance" to the sweet sliding end of "Mercenary Territory." Days gone by are with us still, but the nostalgia of this album is not in its sound, but in its sense. It longs for simpler values, or—if you wish for values, period.

The overall timbre of the album is like the Southern California desert—sparse, rolling, and occasionally dull. There are few wet spots. It moves like an old tractor, in no hurry to get where it's going, but you know it'll get there. Lowell George's lyrics are exceptional, as usual, the best cuts being "Long Distance Love" and "Mercenary Territory." This is not their best work, but it has more unity and feeling than appeared on Feats Don't Fail Me Now. Just one more prickly pear on the American landscape, this is a very well-planned Bicentennial Record.

### The Who

The Who By Numbers, (MCA).

A non-opera by The Who is always a welcome treat, since you don't have to try to defend Pete Townshend's more grandiose visions. The Who By Numbers is not Tommy,

## Invitation To A Lynching

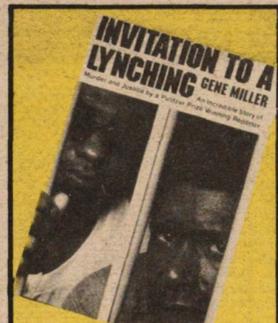
by Gene Miller, Doubleday and Co. 308 pages. \$8.95.

Freddie Lee Pitts and Wilbert Lee, two black air force servicemen, were tried and convicted of killing two white gas station attendants in the small western Panhandle town of Port St. Joe, Florida in the early morning hours of August 1, 1963. It took a white judge and jury twenty-eight days to convict Pitts and Lee. The two black men weren't given a trial; they were given a mercy hearing. This had never occurred before in Florida's judicial history.

Miller's book is a scathing indictment of the Florida judicial system specifically, and the American judicial system in general.

Through the book we see how the local sheriff beat the two black men into confessing to the murders, and how the sheriff threatens to take the daughter of a black woman and put the child under the custody of the state if she doesn't testify against Pitts and Lee.

The hypocrisy of the Florida state apparatus is exposed further by the



the book we see how the local sheriff beat the two black men into confessing to the murders, and how the sheriff threatens to take the daughter of a black woman and put the child under the custody of the state if she doesn't testify against Pitts and Lee. The hypocrisy of the Florida state apparatus is exposed further by the

fact that the state was aware of the confession of the real killer, Curtis Adams Jr., to a polygraph expert as early as 1966. However, the state refused to admit their error in jailing two innocent black men.

Governor Reubin Askew of Florida pardoned Pitts and Lee on September 16. Askew initiated the pardon after an 18-month investigation had convinced him the two men were innocent of the hold-up murders.

Fortunately, reporter Miller was disturbed by the conviction of Pitts and Lee and decided to do some behind-the-scenes investigating. However, how many cases go uninvestigated? How many Pittses and Lees are yet in prison? How many black men are falsely imprisoned because of their economic status?

Perhaps we will never know, but works like Miller's begin to give us the terrible answers, and we need to heed them.

—Albert Nickerson

### Gil Scott-Heron

From South Africa to South Carolina (Arista)

With this, his second release on Arista records, poet, social commentator and resonant vocalist Gil Scott-Heron and his Midnight Band have achieved their first hit single release, "Johannesburg," a



Peter Townshend

# RECORDS

Continued on Page 18

BOOKS

# THIS IS ROCK & ROLL?

continued from page 13

and the ever-present concert security guards.

The bigger concerts simply mean bigger earnings for the bands that are there—and for much less work. While the Who used to play constantly in their earlier days, their big earnings have made much more leisure time possible — they have to work together less than three months out of every year.

The big concert profits seem to dull the creativity of the super-groups on their records, as well. Critics now seem to find it difficult to applaud new recordings by The Who (see, for example, Paul Grant's review of *The Who By Numbers* in our Vortex section this issue) — a band which was once considered a major trend-setter, even "avant-garde." The latest Who records are often described as rehashing of

old themes, pressed into plastic principally to fill recording contract quotas.

One thing is certain: as the big concert business has grown, concentrating most of the money and power in the hands of fewer and fewer acts and promoters, the entire rock and roll scene has suffered on many levels, with new, developing musical talent often finding it as hard to survive as the smaller clubs and ballrooms did. Indeed, the small teen-clubs and dance places made the music possible in the first place, back in the middle sixties, providing bread and butter work for a whole generation of growing young musicians.

The bigger concerts not only cancelled work for young bands at the smaller venues, but they also seem to have altered the essential character of the performance business in general, with results few would have predicted even five or six years ago. The Who's earnings for their 90-minute set at Ponmet, for example, are expected to be approximately 90% of profits after expenses, or some \$200,000 by conservative

estimates. They demand most of the proceeds because they now have the power to set their price as they see fit, and they take the money out of the community which generates it without regard for replenishing the local music scene. Not even the local promoters, who once hired streams of indigenous talent along with the touring acts, and who spent their own money in the community which produced it, still enjoy their previous status as the exclusive exploiters of the local bands and fans.

Many in the business feel, in other words, that it's the supergroups who are finally responsible for the negative effects of the huge concert industry, since their interests seem to lie in making astronomically large sums of money for themselves at the expense of both their music and their audience. The promoters no longer have the upper hand; they essentially service the desires of the super-groups in return for a small piece of the action, on terms dictated by the super-stars.

It's not as if there's no alternative to

the monstrous stadium shows or even the big arena concerts which are the standard of the modern-day pop music industry. But the superstars — those acts who work only when they want to — would have to lower their financial expectations in order to make any significant change. That is, they'd have to live more like the rest of us live, while concentrating on their musical output, and the traditional reward for achievement in a capitalist society is too attractive to most big acts for them to be persuaded to take another, less spectacular approach.

One hopeful straw in the wind is Bob Dylan's current "Rolling Thunder" tour, an almost impromptu sweep of small New England concert halls by a troupe including Joan Baez, Ramblin' Jack Elliott, Mick Ronson, Ronee Blakely, Roger McGuinn, and Allen Ginsberg. Dylan, who made his performing "comeback" last year with a Bill Graham-produced tour of large arenas, has chosen to limit the size of the concerts for the Rolling Thunder Revue to achieve the intimacy of music and communication which the artist's work demands. All but two of the shows are scheduled for halls of 3,000 or less, despite the fact that Dylan & Co. could have refused anything but stadium dates if they so desired. They're paying their expenses with two large arena dates and the anticipated revenues from recording and filming the historic series, apparently looking to profit from the musical rewards for themselves and their audiences rather than outrageous gate receipts.

Musical dedication at that level of the business has been just about non-existent to date, particularly among the super-rich white super-groups. If Dylan, a central figure in both the business and the mythology of pop music, can convince his peers in the industry to follow his present course of action, something interesting is very likely to happen over the next few months. The prospect, however, is for bigger and bigger spectacles and the concomitant grosses they bring to a smaller and smaller pool of performers, who get richer and richer as the rest of us get poorer and poorer. And the incongruity of rock and roll music, once considered a form through which to communicate intimate, deeply-felt emotions and ideas for people to dance to, being played at a place like Ponmet, designed for high-priced football orgies of 80,000 sports fans, remains hauntingly stark.

SCOTT-HERON *cont'd from pg 17*

"Johannesburg" cut, which explains: "They tell me that our brothers over there are defying the man. I don't know for sure because the news we get is unreliable, man."

The group's sound is lushly textured in places, but gets a little too slow and thin on some of the more mellow, less acutely political songs. More excitement on the production end would have helped, here and there, yet the overall effect is certainly satisfying. There are few artists of Gil's caliber and vision making records these days, too few instances of musicians making use of the medium's inherent "bard" nature. Gil uses it effectively in every tune, with a firm backup in the Midnight Band, especially with Brian Jackson's keyboards, the sax work of Bilal Sunni Ali, and a very intense and complete rhythm section. -David Fenton

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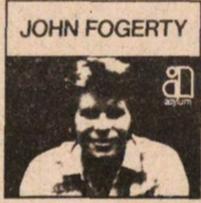
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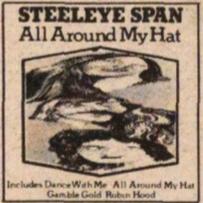
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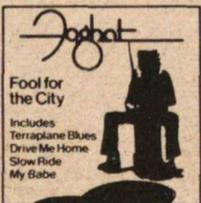
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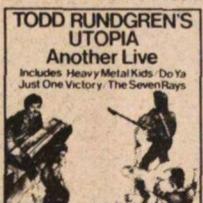
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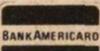
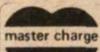
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# discount records



# CALENDAR

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

## THE MUSIC SCENE

### Detroit & Suburbs

**Apex**, 7649 Oakland, 873-1190: Nov. 28-30, Charles Williams & the Exciting Family Pleasers, \$1.00.  
**Backyard Lounge**, Ford Rd. at Middlebelt, 522-5660: Van Coot, no cover.  
**Baker's Keyboard Lounge**, 20510 Livernois, 864-1200: Nov. 25-30, Kenny Burrell Quintet, \$3.50; Dec. 5-14, Clifford Jordan Quartet, \$3.50.  
**Ben's Hi-Chaparral**, 6683 Gratiot, 923-0601; Thurs. is Blues Night, \$2.50; other nights-disco, no cover.  
**Bob n' Robs**, 28167 John R, Madison Hgts., 541-9213: Lenore Paxton (jazz keyboard) sings alone Mon. & Tues., with band Wed.-Sat., no cover.



photo: Dirk Bakker

Ursula Walker at Bobbie's English Pub, Nov.

**Bobbies English Pub**, 30100 Telegraph, Birmingham, 642-3700: Wed.-Sat., Matt Michaels Jazz Trio with Ursula Walker, Mon.-Tues., Amy Jackson sings. No cover.  
**Bonfire Bar-B-Q**, 20070 W. 8 Mile (west of Evergreen), 355-0077: Mon.-Sat., after hours jazz, 2 am-4 am, no cover.  
**Cobbs Corner**, corner of Cass and Willis, 832-7223: Mon., The Bob McDonald Group; Tues., amateur night jam session; Wed., jazz night; Thurs., Lords.  
**Dirty Helen's**, 1703 Cass, 962-2300: Nov. 26-30, Masterpiece, \$2.00.  
**Emerald Lounge**, corner of Chene & Palmer, 925-1265: Nov. 28-30, James Carl and Ivory Now, \$3.00; Dec. 1-14, The Floaters, \$3.00.  
**Ethels Cocktail Lounge**, E. Mack, east of Grand Blvd., 922-9443: Albert King is coming, please call.  
**Filling Station Lounge**, 15435 W. 7 Mile Rd., 838-8466: Mon.-Tues., Phil Esser & Charlie Latimer, \$1.00; Wed., The Friends Road Show, \$2.00; Thurs.-Sun., Paddlefoot, \$1.00. Thur. and Sun. no cover.  
**Gino's Falcon Showbar**, 19901 Van Dyke at Outer Dr., 893-0190: Katzenjammer, Wed., Fri., Sat., \$1.00. Thur. and Sun., no cover.  
**Golden Coach**, 30450 Van Dyke, Warren, 573-7850: Nov. 28-Dec. 7, Al Martino, \$8.00; Dec. 9-14, Bobby Rydell, \$8.00.  
**Inn Between**, 3270 W. Huron, Waterford, 682-5690: Nov. 26, 27, 29: Judy Roberts Quartet, Fri. & Sat., \$1.50; Nov. 30, Dec. 1, 2, 7-9, 14, Mike Brush, no cover; Dec. 2-6, 10-13, Travis, Fri.-Sat., \$1.50.  
**Jazz West**, 8418 Fenkell, 864-0240: Disco with Rod Sherman.  
**J.C.'s Rock Saloon**, 1405 Gratiot (bet. 6 & 7 Mile Rd.), 526-3445: Nov. 26-29, Ivory Tower, Nov. 30-Dec. 1-2, Tangerine; Dec.

3-7, Ice; Dec. 8-9, Myth; Dec. 10-16, Ice; \$5.00 weeknights, Fri.-Sat. \$1.00, men only.  
**J.J.'s Lounge** (inside the Shelby Hotel), Lafayette at First, 963-3186: All Directions.  
**King's Row Showcase Lounge**, W. Chicago at Meyers, 834-1260: Call for information.  
**Little David's Cocktail Lounge**, 8417 Livernois at Joy Rd., 933-0660: Nov. 27-Dec. 1, The Versatilities, \$2.00.  
**Lowman's Westside Club**, 14355 Livernois at Ewald, 933-5346: Dec. 4-14, Kim Weston and Brook Benton, \$5.00.  
**Moravian**, 35905 Utica Rd. at Moravian, Clinton Township, 791-2030: Crunch and the Daddy Cools, \$1.00.  
**Murphy's Cocktail Lounge**, 7419 Puritan, 864-8340: disco with Arthur Baby, \$1.00.  
**Oliver's**, 16360 Harper, 881-7230: Wed.-Sun., Connection, \$1.00.  
**Pretzel Bowl Saloon**, 13922 Woodward, Highland Park, 865-6040: Nov. 26-Dec. 9, Lyman Woodard Organization, Wed.-Sun., \$2.00; Dec. 10-24, Grant Green, \$4.00.  
**Raven Gallery**, 29101 Greenfield, Southfield, 557-2622: Nov. 26-Dec. 7, II Generation, \$3.00; Dec. 9-21, Chuck Mitchell, \$3.00.  
**Red Carpet**, 16427 E. Warren at Outer Dr., 885-0570: Nov. 26-Dec. 7, Curbstone Beauties, \$1.00; Dec. 10-21, Express, \$1.00.

**Rock House**, 25621 Ecorse Rd. (betw. Beech-Daly & Telegraph), 292-6838: Iris, no cover.  
**Studio Lounge**, 6921 Wayne Rd., Westland, 729-2540: Harvest, \$1.50.  
**20 Grand Driftwood Lounge**, 5025-14th St. at Warren, TY 7-6445: Nov. 26-30, The Four Tops and All Directions, \$6.00; Dec. 4-7, Blue Magic, \$5.00.  
**Viking Lounge**, 179 S. Gratiot, Mt. Clemens, 463-0410: Nov. 26-30, Stonebridge, \$1.50; Dec. 1-7, Holy Smoke, \$1.00 except Fri. & Sat., \$1.50.  
**Watt's Club Mozambique**, Fenkell at Northlawn, 864-0240: Nov. 26-Dec. 5, Charles Earland, \$4.00.

### Ann Arbor

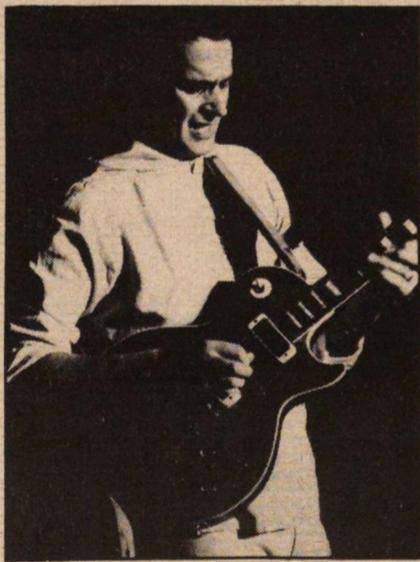
**The Ark Coffeehouse**, 1421 Hill St.; Hoots (open mike) every Wed. night 7:50; Dec. 4-6, Ceilidh (Michael Cooney, Davey Jones, Enoch Kent and others) Starts at 9 pm. Free coffee, tea, refreshments. 761-1451.  
**Bimbo's A2**, 114 E. Washington: Grievous Angels (hot country) every Wed. & Thurs., no cover, 9 pm; The Gaslighters (ragtime) every Fri. & Sat. night, 50¢ after 8 pm.

**Blind Pig**, 208 S. First St.: Nov. 26, Rabbits; Nov. 27 - Thanksgiving - no music, bar opens 8 pm; Nov. 28-29, Silvertones (r & b); Dec. 1 & 8, Blue Monday w/ Boogie Woogie Red; Dec. 2, All Directions (jazz); Dec. 3, Melodioso (Latin, Salsa, jazz); Dec. 4, Corey Sea Quartet; Dec. 5-6, Express; Dec. 9, 12 & 13, John Nicholas & friends; Dec. 10, Jack Orion (jazz); Dec. 11, Rabbits, 668-9449.  
**Chances Are**, 516 E. Liberty: Jack Orion every Sunday, 4:30-7:30 pm. Nov. 26-29, The Whiz Kids; Nov. 30, Mjjo Boogie Band; Dec. 1, The Silvertones (r & b); Dec. 2-6, Skip Van Winkle; Dec. 7, All In Love; Dec. 8, Mugsy (r & r); Dec. 9-13, Sky King; Dec. 14, Masquerade (r & r); Dec. 15, After Hours; Dec. 16, Mojo Boogie Band; Dec. 17-20, Lightnin'. 995-5350.  
**Del Rio**, 122 W. Washington: Guitarist Corey Sea 12-1:30 pm every Monday lunch; live jazz at 4 pm on Sundays - free. 761-2530.  
**Depot House Cafe**, 416 S. Ashley: Aging Children (country) 9-12 Fridays; Gemini 9-12 Saturdays; Classical guitar & flute 5-7 pm Sundays. 994-0008.  
**Golden Falcon**, 314 Fourth Ave.: Jack Orion (formerly A2 Experimental Jazz Band) every Mon. & Tues. night; Street Fiction (funk, jazz-rock, r & b) every Fri. & Sat. night. 761-3548.  
**Heidleberg**, 215 N. Main: Mustard's Retreat (folk, original, blues) every Fri. & Sat. night 9-1 thru December (also at Win Schuler's on Plymouth Rd. - Mondays & Tuesdays 8-12 pm). 663-7758.  
**Hill Lounge**, U.S. 23 & N. Territorial Rd.: Nov. 28 & 29, Mojo Boogie Band; Dec. 5 & 6, The Silvertones.  
 Live music Fri. & Sat. nights. 665-3967.  
**Loma Linda**, 990 Broadway: JB & Company Mon-Fri, 5:30-8:30 pm; Mixed Bag (jazz) Fri. & Sat. 9 pm-I am & Sundays 9:30 pm 1:30 am; various live jazz groups every Sunday 5:30-8:30 pm - No cover. 663-0562.  
**Pretzel Bell**, 120 E. Liberty: RFD Boys (bluegrass) every Thursday - Saturday. 761-1470.  
**Rubaiyat**, 102 First: Strutter's Ball (swing & dance music) every Fri. & Sat. 9:30-2. 663-2401.  
**Trotter House**, 1443 Washtenaw: Pure Pleasure (jazz) Fri. Nov. 28; Griot Galaxy (jazz) Dec. 13; Shoo Bee Doo (jazz) Dec 14 - Bands upstairs, Disco dancing downstairs Fridays & Saturdays 10 pm - 2:30 am, \$1 donation. 763-4692.

## CONCERTS

### DETROIT

**Nov. 28: Mahavishnu with John McLaughlin**, Masonic Aud., tickets \$6.50, 5.50 and 4.50.  
**Nov. 29: J. Geils Band** at Cobo Hall, \$6.50 tickets still available.  
**Dec. 1: Tussie Hill in Concert with the Rance Allen Group and the O'Neil Twins**, Ford Aud., tickets \$5.00 in advance, \$6.00 at the door.  
**Dec. 6: The Who and Toots and the Maytals** at Pontiac Stadium, 8 pm, general admission: \$8.50.  
**Dec. 7: Tribe at Cranbrook Academy of Art**, "Detroit's Jazz Today" series, 3-5:30 pm, adm. \$3.00. 645-3312.  
**Dec. 13: Edgar Winter and Rick Derringer** at Cobo Hall, 8:00 pm, tickets \$7.50, 6.50.



Mahavishnu John McLaughlin, 11/28.

### ANN ARBOR

**Dec. 5: The Sun's After Midnight Series presents Gil-Scott - Heron and the Midnight Band** at the Michigan Theatre, Liberty & State St. Reserved seats \$4, \$5 & \$6 available at A2 Music Mart, The Michigan Theatre, Michigan Union ticket office, Mr. Music (Briarwood), Tom's Party Store (Ypsi) & White's Records (Detroit). Show starts at Midnight.  
**Dec. 7: Eva Jessye Afro-American Music Series** at 4:30 pm in the Cady Music Room, Stearns Bldg., North Campus, U of M.  
**Dec. 8: U of M Wind Ensemble & Symphony Band concert** 8 pm in Hill Auditorium. U of M Composers Forum. . . 8 pm in the School of Music Recital Hall.



J. Geils Band, 11/29.

### Ypsilanti

**Bimbo's**, 327 E. Michigan Ave.: Salem Witchcraft Nov. 27-29 & Dec. 4-6; Mugsy, Dec. 11-13; Zooster Dec. 18-20. Music starts at 9 pm. 482-7130.  
**Huron Hotel & Lounge**, 124 Peral St.: Live entertainment Thurs. & Sat. nights, Disco dancing every night. 483-1771.  
**The Suds Factory**, 737 N. Huron: Disco music - Carry out beer, pizza & subs. 485-0240.  
**The Underground**, 2655 Washtenaw: Dennis Vernier Trio (tight top 40) indef. 434-3130

### E. Lansing

**Lizard's**, 224 Abbott Rd.: Dec. 1-2, Grievous Angels, \$5.00; Dec. 3-6, Bob Reidy Chicago Blues Band, \$1.00; Dec. 9-10, Silvertones, \$5.00; Dec. 11-14, Bryan Lee Blues Band, Thur. & Sun., \$75, Fri. & Sat., \$1.00. (517) 351-2285.  
**Silver Dollar Saloon**, 3411 E. Michigan Ave.: Dec. 4, REO Speedwagon, \$4.00; Dec. 10, Wet Willie, \$4.00. (517) 351-2451.

## EVENTS

### DETROIT

**Nov. 28: 7:30 pm, "Gospels on the Move"** - Phase II, 3rd Annual Rock Gospel Concert, New Bethel Baptist Church, for more info: 964-9128.  
**Dec. 5-6-7: a course in Tantric Yoga** at Birmingham Unitarian Church, call 662-7581.  
**Dec. 7: "Hearts and Minds"**, documentary about the Vietnamese War, at the Central Methodist Church, 23 E. Adams. 3:00 & 7:00 pm, adm. \$2.00, childcare provided, sponsored by the Spark Group.  
**Dec. 6-23: "Detroit Christmas Carnival,"** a free holiday extravaganza for the whole family, at Cobo Hall, 9:00 am-9:00 pm daily.  
**Dec. 2, 3, 4, 6: "Dimitri"** - The World's Greatest Clown at the Music Hall Center, 350 Madison Ave., Tues. & Sat., 8:30 pm, Wed. & Thurs., 2:00 pm, tickets: \$6.50 to \$2.50. 963-7622.  
**Dec. 10: "Noel Night"**, the Cultural Center's

fun-filled holiday gift to the people of Detroit, on Woodward Ave., at the Art Institute, Public Library, Historical Museum and other institutions, 6-9 pm.

### ANN ARBOR

**Nov. 26: Colloquium with Dr. Victor Olorunsola on "Legitimacy Engineering: African Military Regimes in Nigeria & Ghana"** 12 noon at the Center for Afro-American & African Studies, 1100 S. University, 2nd floor - Ann Arbor Bank Bldg. Refreshments served. Presented by The Center for AfroAmerican & African Studies.  
**Nov. 30: The Ann Arbor Creative Music Center GRAND OPENING**-1-5 pm, 336 1/2 S. State. A music studio run by Ron Brooks & Paul Katona in an effort to provide a facility for people to teach & learn & play creative music.  
**Fred Harris for President Committee of Ann Arbor**-General Meeting-Tuesday, December

9 at the A<sup>2</sup> Public Library (5th & William) at 8:00 pm. Everyone welcome.

**Dec. 6-7: Christmas Art Fair** in the Pendleton Rm. & the Ballroom 2nd floor of the Michigan Union. 10 am-6 pm Sat., Noon-6 pm Sun. Sponsored by the U of M Artists & Craftsmen Guild.

**Dec. 6: Women's Unity Day - Forum 3** Bilalian Women of the Nation of Islam will be guest speakers. And a fashion show. 6-9 pm at Trotter House, 1443 Washtenaw. Free Admission. Carry-out dinner starts at 8 pm, Full Meal \$2.50. All women invited - Sponsored by Muslim Women's Development Class of A2, Ypsi.

**Dec. 8: The Walls of Justice Seminar Series presents "Systemic Approach to Incarceration"** w/ Charles Bright: Assistant Professor of History in UM History Dept. & in Residential College. 7:30 pm in Lecture Rm 2 of the Modern Languages Bldg. U of M campus. Presented by the Inmate Project of Project Community & the Residential College.



Dimitri-Dec. 2-6.

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**Matrix Mania** Nov. 28/29 Fri & Sat Midnite \$2.00  
Friends Roadshow Band —plus— DIVINE in PINK FLAMINGOS\* Marx Bros. short and FRIENDS THEATER.

**Yellow Submarine** Mon-Wed Dec. 1-3 \$1.50

The Beatles captivate the Blue Meanies and save the world in the psychedelic animated classic cartoon. Shorts: Moist Dream and Betty Boop in Mothergooseland.

**The Harder They Come** Thurs-Sun Dec. 4-7 \$1.50

The film that brings the raw world of Reggae music and Jamaica to the screen for the first time, starring Jimmy Cliff.

**Matrix Mania** Dec 5/6 Fri & Sat Midnite \$2.00

Live Latin jazz band MELODISO —plus— FRIENDS ROADSHOW presenting Michael Spaghetti's 1/2 Ring Circus.

**Zabriskie Point** Mon-Wed Dec. 8-10 \$1.50

Antonioni (Blow Up)'s comment on the Great Society, filled with Sex, Dope, and Campus Radicals. With Mark Frechette, Daria Halprin and Rod Taylor.



**Harold & Maude** Thurs-Sun Dec. 11-14 \$1.50

The film that became a classic in its own time starring Bud Cort and Ruth Gordon. How many times have you seen Harold & Maude?

**Matrix Mania** Dec. 12/13 Fri & Sat Midnite \$2.00

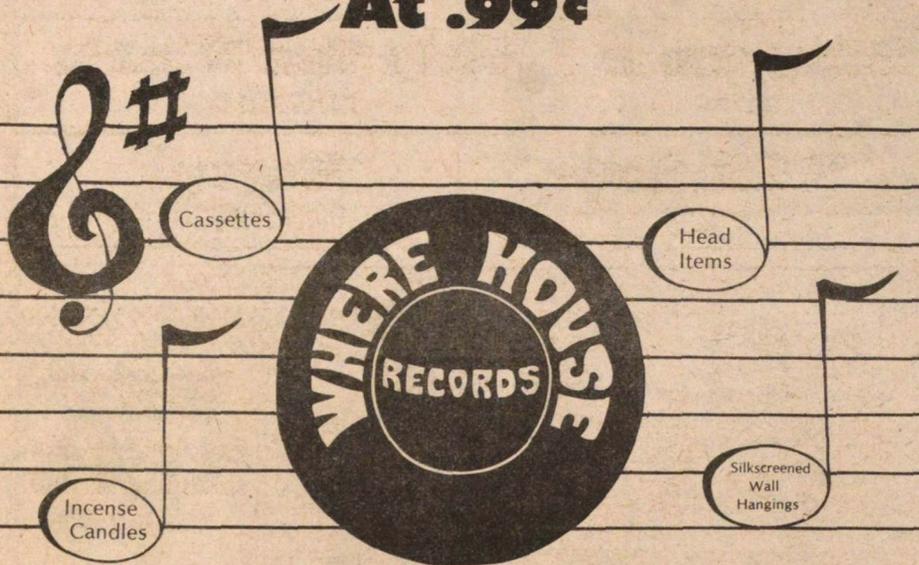
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# CALENDAR

## THEATRE

### DETROIT

Hilberry Theatre, Cass & Hancock, 577-2960.  
Nov. 28, Dec. 11-12: "Of Mice & Men", 8:30 pm (2:30 on the 11th); Nov. 29: "The Devil's Disciple", 8:30 pm; Dec. 5, 6, 10, 11, 13: "The Lady From Maxim's", 8:30 pm; Dec. 4, 9: "Death of a Salesman", 2:30 pm.

Bonstelle Theatre, 3425 Woodward nr. Mack, 577-2960. Nov. 28, 29, Dec. 5-7, 12-14: "George M!", 8:30 pm (2:30 on Dec. 7, 14).  
Music Hall Center, 350 Madison Ave., 963-7622. "Nutcracker Suite", danced by the Pittsburgh Ballet Theatre Dec. 9-14. Tues., Wed., Thurs., and Sun. Eves.: 7:30 pm; Fri. and Sat. Eves.: 8:30 pm; Sat. and Sun. matinees: 2:00 pm.

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

Fisher Theatre, Grand Blvd. at Second, 873-4400. "Absurd Person" with Judy Carne.

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

Meadowbrook Theatre, Oakland University, Rochester, 377-3300. "Arms and the Man" Dec. 4-28.

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

### ANN ARBOR

Nov. 26-30: U of M Guest Artist Series presents Shakespeare's "As You Like It" in the Power Center for the Performing Arts. Wed. - Sat.

8 pm, Sun. 3 pm. Advance sales & ticket info. 764-0450.

Dec. 4-6: UACMusket presents "Godspell" in Mendelssohn Theatre. 8 pm, Thurs. - Sat., 2 pm matinee Sat. Tickets - Thurs. & Sat. matinee \$3 balcony, \$3.50 main floor, Fri. & Sat. nights \$3.50 balcony, \$4 main floor. Tickets available at UAC ticket office - 1st floor Michigan Union. 763-1107.

Dec. 4-7: UAC Children's Theatre presents "Free To Be You & Me" in the Arena Theatre, Frieze Bldg. - U of M campus. Shows at 7:30 pm Thurs. & Fri., 11 am, 2 & 7:30 pm Sat. & Sun. Tickets \$1, \$1.50 for adults available at UAC ticket office, 1st floor Michigan Union. 763-1107.

Dec. 9-14: Professional Theatre Programs Play of the Month Series presents the premiere of Jason Robards in "Long Day's Journey Into Night" in the Power Center for the Performing Arts. Show times & advance sales & ticket info. 764-0450.

Dec. 5-7: U of M Musical Society presents Handel's "Messiah" at Hill Auditorium. Fri. & Sat. at 8:30 pm, Sun. 2:30 pm. Tickets at Univ. Musical Society, Burton Tower - 665-3717.

Ann Arbor Inn Dinner Theatre presents "The Looking Glass" - Musical reflections on current events - every Thurs., Fri. & Sat. night. Buffet dinner 6 - 8 pm - show 8 pm Thurs. \$10, Fri. & Sat. \$12. Special show Sat. night 11 pm - \$5 (includes light buffet) Reservations: 769-9500.

### YPSILANTI

Dec. 5-7: EMU Players present "Dames at Sea" (a long-run off-Broadway musical which takes place in "Big-Time New York" in the thirties) in Quirk Auditorium - EMU campus, 8 pm. General Admission \$2.50 - tickets at Quirk Box Office - 487-1221.

## RADIO

### DETROIT

Nov. 26: 7:30 pm, "Indian to Indian", WDET-FM, 101.9.  
Nov. 27: 6:30 pm, "Jazz Yesterday" with host Jim Gallert. 11:30 pm, "Gayly Speaking" produced by & for the lesbian community. WDET-FM, 101.9.  
Nov. 28: 11:00 pm, "Everywhere Music Goes", the full spectrum of diverse Black musics. WDET-FM, 101.9.  
Nov. 29: 5:00 pm, "Kaleidophone" featured artist is jazz bassist Charles Mingus, host is Geoff Jacques. WDET-FM, 101.9.

### ANN ARBOR

Dec. 1: WCBN-FM, 89.5, 10:00 pm, live recording of Gil Scott-Heron & the Midnight Band, recorded at the Union Ballroom Election Eve.



Charles Mingus is subject of WDET's Kaleidophone, 11/29.

## TV

Everyday—"The Scene" Dance Party, 5:00, Ch. 62.  
Nov. 28: "Midnight Special" with a Salute to Harry Nilsson, Frankie Valli and the 4 Seasons, David Brenner, Barry Manilow and Kiss. 1:00 am, Ch. 4.  
Nov. 29: "Hanukkah", a special honoring the eight-day Jewish holiday which begins this day. 5:30 pm, Ch. 56.  
Nov. 29: "The Sorrow and the Pity", a rich 4 1/2 hour examination of the Nazi occupation of France between 1939 and 1945. 9:00 pm Ch. 56.  
Nov. 29: "The Lou Gordon Show"—'Are Politicians Really Happily Married?' with Myra McPherson; also in the show is George Jessel, 10:00 pm, Ch. 50.  
Nov. 30: "The Lou Gordon Show" with Morton Shulman, Canadian member of Parliament, discusses how to make a million and Valerie Hilsen shows how to grow hair on "baldies". 10:00 pm, Ch. 50.  
Nov. 30: "For My People" features, news and interviews and a community calendar. Produced by Project BAIT. 11:30 pm, Ch. 50.  
Nov. 30: "In Performance at Wolfram", former Soviet Ballet stars, Galina and Valery Panov make their American TV debut. 5:30 pm, Ch. 56.  
Nov. 30: "The Search For The Nile", a six-part series covering the mid-19th century search to discover the legendary source of the Nile. 7:00 pm, Ch. 56.  
Dec. 6: "Rock Concert" with Melissa Manchester, New Riders of the Purple Sage, and Hoyt Axton. 8:30 pm, Ch. 50.  
Dec. 6: "The Lou Gordon Show" with Oscar Fraley, co-author of Jimmy Hoffa's biography, and Captain Charles Miller of the Mayaguez. 10:00 pm, Ch. 50.  
Dec. 7: "The Lou Gordon Show" with Helen Thomas of U.P.I./White House; George Hamilton discusses his relationship with Lynda Bird Johnson; Kent Matthewson discusses 'Why Metropolitan Detroit Should Be Under One Government.' 10:00 pm, Ch. 50.  
Dec. 7: "For My People" features, news, interviews and a community calendar. Produced by Project BAIT. 11:30 pm, Ch. 50.  
Dec. 10: "Hometown Saturday Night", re-creation of the past at Nashville's Opryhouse Unless you're pushing 80, chances are you've never heard anything like it. 6:30 pm, Ch. 56.  
Dec. 10: "Special of the Week"—'Dionne Warwick' in concert. 10:00 pm, Ch. 56.  
Dec. 12: "Soundstage", Ch. 56. 9:00—Blood, Sweat & Tears 10:00—The Bee Gees and Yvonne Elliman 11:00—Three Dog Night  
Dec. 13: "Rock Concert" with Chuck Berry, Ruby Star, Grey Ghost, and Johnny Rivers. 8:30 pm, Ch. 50.  
Dec. 13: "The Lou Gordon Show" with Yuri Bourkin on 'Prostitutes and Crime in Soviet Russia'; also 'The Crime of the Century' and the Gillette 'take-it-off' girl. 10:00 pm, Ch. 50.  
Dec. 14: "The Lou Gordon Show" with 'Have Women Changed?', Maribell Morgan, author of 'A Total Woman';

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# CALENDAR

## MOVIES

### DETROIT

Detroit Film Theatre, Institute of Arts, 5200 Woodward Ave., 832-2730; 7:00 & 9:00 pm, adm. \$2.00. Nov. 28: "La Ronde" (France-1950, Max Ophulius); Nov. 29: "Paths of Glory" (U.S.A.-1957, Stanley Kubrick); Dec. 5: "The Working Class Goes to Heaven" (Italy-1972, Elio Petri), to be shown at Rackham Aud., 80 Farnsworth; Dec. 6: "Le Jour Se Lève" (France-1939, Marcel Carne); Dec. 12: "Days and Nights in the Forest" (India-1970, Satyajit Ray); Dec. 13: "Monsieur Verdoux" (U.S.A.-1947, Charles Chaplin).

Cass City Cinema, First Unitarian Church, S.W. corner of Cass & Forest (red door on Forest) 8:00 & 10:00 pm, adm. \$1.50. Dec. 5-6: "Alphaville" (1966, Jean Luc Godard); Dec. 12-13: "Get To Know Your Rabbit" (Brian DePalma).

### ANN ARBOR

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

12/2, "Shock Troops" (Costa-Gavras); 12/3-4, "Day For Night" (Francois Truffaut); 12/5, "Get to Know Your Rabbit" (Brian DePalma) & "Don't Look Now" (Nicholas Roeg); 12/9, "King of Hearts" (Phillipe de Broca) & "Once Upon A Time In The West" (Sergio Leone); 12/10, "Sisters" (Brian DePalma) & "Greaser's Palace" (Robert Downey); 12/11, "Enter The Dragon" (the finest Bruce Lee Epic).

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

12/5, "Yojimbo" (Akira Kurosawa) & "A Girl in the Mist" (Hioleo Suzuki); 12/6, "Age of the Medici" (Roberto Rossellini); 12/7, "Dodes Ka-den" (Akira Kurosawa); 12/12, "The Harder They Fall" (Marc Robson) Bogart's final film; 12/13, Children's Film Feature "Peter Rabbit and the Tales of Beatrix Potter" (3:00 pm only); 12/13, "State of the Union" (Frank Capra).

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

11/26, "Notorious" (Alfred Hitchcock) & "You Can't Take It With You" (Frank Capra); 12/2, "Toni" (Jean Renoir); 12/3, "French Can-Can" (Renoir); 12/4, "The Southerner" (Renoir); 12/5, "Rules of the Game" (Renoir); 12/6, "Phantom of Liberty" (Luis Bunuel); 12/7, "Ugetsu" (Kenji Mizoguchi); 12/11, "David Copperfield" (George Cukov); 12/12, "The 39 Steps" (Alfred Hitchcock); 12/13, "Hollywood Cartoon Extravaganza"; 12/14, "Seance On A Wet Afternoon" (Bryan Forbes).

New World Film Coop., Natural Science Auditorium or MLB, U of M, 761-9855.

12/4, "Play It Again, Sam" (Woody Allen).



Jimmy Cliff in "The Harder They Come," Dec. 4-7.



W.C. Fields "International House," Nov. 24-30.

Matrix Theatre, 605 E. William, 994-0627. 11/24-30, "International House" w/W.C. Fields & "Alice In Wonderland"; 12/1-3, "Yellow Submarine"; 12/4-7, "The Harder They Come" starring Jimmy Cliff; 12/8-10, "Zabriskie Point" (Antonioni); Matrix Mania (every Fri. & Sat. at midnight) presents 11/28-29, "Pink Flamingos" plus Marx Bros. short & the Friends Theatre. Live jazz with the Friends Road Show Band; 12/5-6, Friend's Roadshow presents Michael Spaghetti's 1/2 Ring Circus plus 2 Betty Boop Cartoons. Live jazz with Melodioso; 12/12-13, "Skidoo" (with Groucho Marx, Jackie Gleason, Mickey Rooney) plus "Bambi Meets Godzilla" & "Nixon's Old Glory Speech." Live jazz with Synergy.

JAC/Mediatrics, Natural Science Aud., U of M, 763-1107.

12/5-6, "The Parallax View"; 12/12-13, "Alice In Wonderland." UAC/Shakespeare, Natural Science Aud., U of M, 763-1107.

12/1, Peter Wirth's "Hamlet"; 12/8, Paul Czinzer's "Romeo and Juliet"; 12/15, Roman Polanski's "MacBeth."

A2 Wounded Knee Support Group, 7 & 9 - Modern Languages Bldg., Lect. Rm. 2, U of M.

12/1, "Broken Treaty at Battle Mountain" (Angell Hall-Aud. B); 12/9, "The Dispossessed"; "Native American Week" & "Defense of Wounded Knee" and "Why Wounded Knee?"

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

12/4, Feminism: "... And Everything Nice"; "Women's Liberation" & "The Black Women"; 12/11, The Arts: "Antonia" & "Woo Who May Wilson?"

YPSILANTI

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

12/11, Potpourri: "Musical Pig," "Dot and the Line," "Five Minute Thrill," "Permutations," "Very Nice, Very Nice," "American Time Capsule," "Halibones and Halibut Bones" & "The Magician."

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

12/3-5, "The Great Gatsby," 12/6-7, "The Point" and "Robin Hood"; 12/10-12, "Harry and Tonto"; 12/13-14, "Groundstar Conspiracy" (EMU staff, students & faculty only).

## Records

continued from page 17

to it. The album is primarily Hammer playing synthesizers, digital sequencers, etc. Although one marvels at the wealth of texture and variety of effects he has discovered through these toasters, somehow the human element has escaped. One can't really sense the role he played in his moment of creation. It's like a tour through the Ford Factory. There are compelling moments and if you are after a dramatic, programmatic sound, this album surely won't let you down. Or if you want a good test record for your stereo, it's immaculately produced.

Billy Cobham is funky as they come and as soulful as an Oedipus-ing drummer can get. Unfortunately, Billy is one of the busiest studio drummers around and he's been accidentally listening to the stuff and letting it affect

him. Because that's what this "Funky Thide of Sings" sounds like: studio funk. You couldn't even get Ben Sloc to dance to this stuff and that cat's been known to strut to Rice Krispies jingles.

I ain't even gonna mention the fact that there's a ten-minute drum solo on this album along with a liner note to the amazed multitudes: "No overdubbing was used." Hey, I don't care if they use a thousand tracks if they can make this stuff cook.

There is a song called "Moody Modes" which is a rare oasis of beauty on this otherwise arid offering. It's composed and arranged by someone called Milcho Leviev and is worth hearing. The rest of the songs are arranged by Billy, who should stick to his sticks.

-David Weiss

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# A2 Rent Strike

continued from page 7

According to Jon Rose, an attorney at the campus branch of Washtenaw County Legal Aid, "We receive a high percentage of complaints from Trony tenants, as compared to those from other management companies." Rose says these complaints have ranged from a rent increase exceeding \$100 per month to the illegal collection and retention of security deposits.

As a result of such practices, the AATU has called a rent strike for December against Trony Associates. According to Cooperman, "We have been met by incredible response from Trony tenants who are well aware of how their landlord operates." As of last week the AATU had pledged from close to 50 per cent of Trony's tenants in Ann Arbor and Ypsilanti that they would withhold their December rent. This rent strike heralds a resurgence of the long dormant AATU, which has dwindled in size since the rent strike of 1969-1971 (in which 1200 households won rent reductions and landlords all over town were scared into making needed repairs).

Efforts during the past few years by the Human Rights Party (HRP) and some Democrats to alleviate the Ann Arbor housing crisis have been stymied by inadequate public support and by a well-financed landlord organization calling itself "Citizens for Good Housing" (previously known as "Citizens Against Rent Control" before a public relations firm changed the name). The group collected close to \$100,000 over the two year period, earmarked for a publicity campaign to squelch the rent control proposals. Advertisements appearing in the *Ann Arbor News* and the *Michigan Daily* showed octopuses labeled "RENT CONTROL" strangling the citizens of Ann Arbor, causing property values to plum-

met and property taxes to skyrocket. Both rent control proposals were soundly defeated, (1974-58 to 42 per cent; 1975-63 to 35 percent), leaving tenants once again at the mercy of the city's landlords.

Al Wheeler, the city's new Democratic Mayor, has shown concern for the condition and cost of housing in Ann Arbor, forming a Mayor's Fair Rental Practices Committee to gather information and look into possible solutions to the housing crisis. According to Wheeler, "For two years running we have had rent control proposals on the ballot, and for two years running they have gotten clobbered. This new committee will gather information needed to help me make some sort of decision as to what kind of action is needed."

Seated on the committee are tenant activists, bankers, landlords, attorneys and concerned citizens, giving an even balance that some believe may cause problems, once the decision making process begins. But Wheeler explained that the committee members were chosen because each has "enough moxie to take the data and come up with a working solution."

Much of the data will be coming from a proposed \$20,000 survey on housing conditions in the city. At present it seems that the survey may never get off the ground, due to lack of funds. And even if the funds are found, it seems doubtful that the survey will be completed in time for the April election. According to committee member Marty Wegbreit of the Human Rights Party (HRP), "I have heard that things like this take at least a year."

But Wheeler emphasized that he is expecting some sort of interim report from the committee near the beginning of the new year, and is hoping for a final recommendation around late March or early April, so that some sort of action can be taken before leasing time. Although he believes that the needed survey will be funded, Wheeler adds, "Even without the survey, the committee will be able to



## THE COAT PULLER

continued from page 12

9 to 2... **Second Generation** (a bluegrass group) is in for a stay at the **Raven Gallery**, thru Dec. 7th... **Gino Vanelli** at **Ford Auditorium** Sunday, Nov. 30th... **Mahavishnu Orchestra**, with Detroit's own interstellar **Ralphie Armstrong** on bass, at **Masonic** Nov. 28, backed up by former Mahavishster **Jan Hammer** and his new band... **J. Geils** at **Cobo** Saturday night... and Thanksgiving night, the **Impressions**, **Kool & the Gang**, **People's Choice**, and **Weegee's "Dramatics"** at **Olympia** for a soul-stirring bash... Which brings us to the last big festive event of the weekend, **Rev. James Mark & The Voices of Heaven Crusade Choir** present "Gospels on the Move" (Phase II), 7:30 p.m. Friday, Nov. 28, at **New Bethel Baptist Church**, featuring the **Voices of Tabernacle**, the **North East Community Choir**, the **100-voice Pontiac Community Choir**, the **Neopolitan Gospel Chorus**, **Mother Waddles Perpetual Mission Choir**, and a host of others. For ticket info call **Rev. Penny** at 964-9128...

**ORTS FOR THE SPORTS:** Your humble correspondent had the occasion to attend the 2nd Annual Caddy Awards gala thrown by the **Creative Advertising Club** of Bloomfield Hills—oops, we meant Detroit. What promised to be a wacky affair turned into sheer boredom when the winning commercials were trotted out and played back at the helpless throng gathered at the swank **Players Club** on East Jefferson—the same terrible crap one dodges on the airwaves every day. No thanks. And ditto to **M.C. Dick Purtan**, with his tasteless racist quips, however well-received by the

virtually all-white collection of image-makers... Is it true that the mysterious **H.B.** has left the very popular Friday "Night Jams" spot on Ann Arbor's **WCBN-FM**? And have you heard **Tavi Fulkerson's "Jazz 'Round Midnight"** mastery, Fridays from 11:00-3:00 a.m. at the very same spot (89.5) on your radio dial? Jazz—the real thing, not the ersatz—is so rare around this town that it's almost worth the drive to Ann Arbor just to hear what it sounds like on the air... **Bud Spangler**, **Judy Adams**, **Geoffrey Jacques** and a number of other decent folk still have the audacity to play it at **WDET-FM** (101.9), but we don't hear much **Eric Dolphy**, **Mingus** or **Sonny Rollins** on "the jazzy one"—now do we?... Congrats to **Bob Bageris** (**Bamboo Productions**) on his clean bill of health from the **Cobo Hall** people—if everybody who ever used any cocaine in this town were barred from doing business, a whole lot of action (and not just in the music biz) would dry up real fast... And more power to Bro. **Marcus Belgrave**, Motor City trumpeter supreme, on the opening of his **Jazz Development Workshop** (a non-profit corporation) at 8425 Gratiot. More news on the **JDW** as soon as we can get it... Finally, the quote of the week from **Dan McGuire** in **The Insider** (Minneapolis/St. Paul): "Kraftwerk may be able to send your mind careening amid the intergalactic clusters, but it still takes a **Robert Johnson** or a **B.B. King** to move your heart that short distance to your throat." Have mercy!

supply counsel with adequate guidance."

With no immediate action coming from the Mayor's Committee, city councilperson **Kathy Kozachenko** (HRP-2nd Ward) advanced a rent freeze proposal at the November 3 City Council meeting. Her proposal was defeated 7 to 4, revealing potential Democratic support for future rent freeze proposals. "The rest of the Democrats aren't going to make any moves at least until the Mayor's Committee makes its

first report," one committee member explained. Thus it seems, at least for the time being, that the only corrective action directed at the housing crisis in Ann Arbor will be coming from the public rather than from the city's elected officials.

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

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## Regional Gov.

Continued from page 3

passengers, yet we only get about 60 per cent of the money. Suburbia gets over 40 per cent for only 20 per cent of the riders.

We vigorously oppose Regional Government and House Bill 5527 because:

(1) Every publicly-owned cultural facility has been paid for by the citizens of this city: the Art Institute, the Historical Museum, etc. How does the bill provide for compensation over the years for the regional use of these facilities?

(2) This bill will simply provide for another layer of indirect taxation with no return of services.

(3) It provides for the election of a Regional Chairman, presiding over 55 per cent of the total state population (sort of a second Governor). It is a challenge to the very purpose of state government.

(4) The bill calls for the establishment of a "super" government by July 4, 1976, without really allowing for public educa-

tion and discussion.

(5) This bill would not allow communities to determine their own future, define their goals or service needs, and would certainly not be responsive to the unique concerns and needs of minority peoples, such as the black and Latino communities in the city of Detroit.

(6) Above all, there is the feeling among the people that I represent that this bill is an effort to destroy the ability of blacks and the other minorities to gain elective office and, for the first time in the history of our city, to gain some decision-making over our political and social lives.

**I vigorously oppose Regional Government because I recognize this as a flamboyant attempt to rob us of our political power to decide for our area what is best for Detroit's citizens. Since I am one who stands accountable to this community, I say any further attempt to change the "rules of the game" at a time when the abused minorities are gaining a foothold in decision-making, will continuously and strongly meet our united cry of opposition to this House Bill 5527, and any other bills that have similar claims of doubtful benefit to our people.**

## Swainson

Continued from page 3

A jury of seven women and five men found Swainson guilty of perjury. (On May 19, Swainson told a federal grand jury he hadn't received a television set from Wish. Swainson also denied calling Wish on October 6 and October 19, 1973. He later changed his story.) Wish, the accused perpetrator of the bribe, was found guilty of conspiracy.

Wish performed a scam used by many bondsmen and lawyers to exploit their clients—the fix. Whether a fix is real doesn't matter to the desperate defendant. The fact is that a large sum of money is needed for a defendant to remain "on the streets."

A youth from a poor family arrested by mistake might remain incarcerated for months before being found innocent. Yet a successful thief or killer can run on the streets freely because he has the means to obtain large sums of cash. Lawyers and bondsmen never ask how the money is obtained. In fact, they would rather not know.

Whalen testified how he had committed burglaries in order to come up with money he needed to fix his deal. In fact, Whalen testified that he had even offered to sell counterfeit bonds and money to Wish to help pay off his debt.

According to Whalen, he paid Wish \$20,400 in five installments toward the bribe. Whalen was wired 27 times in the two years of investigation. But because of foulups, he was never wired when money changed hands.

Even while the conspiracy case was under investigation, Whalen was cutting another deal. On March 10, Whalen and his sidekick, Roger Ribnick, were arrested with two other men in a shopping center in Romulus.

In order to keep himself out of jail, Whalen gave police information leading to the arrest on October 27 and 28 of twelve persons who allegedly fenced some \$4.5 million worth of merchandise annually.

Although no promises were made to Whalen or Ribnick, they cooperated extensively. They allowed themselves to be wired with a microphone and incriminate the defendants, police said.

For his cooperation with the FBI in the bribe conspiracy case, Whalen was promised help in relocating out of state under a new identity. However, should Whalen ever be jailed again for any of his criminal activity, he faces a difficult time in prison. Inmates take a dim view of a police informant.

Robert Pieniak, a Detroit-based freelance writer, covered the Swainson trial for the SUN.

## 10th Precinct

continued from the cover

arrived to find cocaine and marijuana that Herold claims was planted in a sport coat and shirt in the closet. He was arrested, jailed and charged. After posting bond, he returned to Detroit to learn that George Bennett was eager to see him again.

Herold testified that he told Bennett he would come to the deputy chief's northwest Detroit home only if he could bring along his cousin and fellow cop, Aaron Bulloch. Bennett agreed, and Herold and Bulloch arrived at 9 p.m. on January 11, 1973. Across the street two more of Herold's police buddies had staked out the house at his request. Herold said he had wanted to conceal a tape recorder on his person but lacked the money to buy one small and effective enough.

After a round of drinks in the den, Bennett suggested that now Herold might want to talk about police corruption on the 10th Precinct. "If you help me, said Bennett, according to Herold, "I can help you."

"Why should I?" said Herold, who claimed he'd been framed in Toronto and suggested that Bennett had been responsible.

Replied Bennett: "I know and you know that goddamn Corbett did it," referring to Lt. William Corbett, then of the DPD's Internal Affairs Section, who (again, according to Herold) had lapped in Toronto after the arrest to say that if Herold would resign, he'd have no more trouble from the Department.

Herold told Bennett that if he ever found out that Bennett had framed him, he'd "blow his damn head off."

"If you cooperate with me," Herold said Bennett told him, "I'll get your case dropped (in Toronto) and get your job back (with the department)."

According to Herold, Bennett said he especially wanted evidence against Inspector Robert Mogk, Rudy Davis and Robert Mitchell of the 10th Precinct, Lt. Gus Cardinale, and Inspector Robert Bulloch (no relation to Aaron and, like the others, white). Herold repeated his claim that he had no such evidence. And worried that Bennett might be taping the conversation, Herold insisted that Aaron Bulloch leave, and that they retire to the kitchen. At this point Herold says the following exchange took place:

continued on page 28

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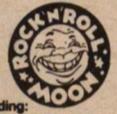


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Continued from page 5

be forced to take some action.

But anyhow, there's no question in my mind that we must have what I have described as a "people's police force"—a police force that, in the first place, is reflective of the people among whom it must work, and for whom it does work, although many of them don't realize it. And they must be based in the neighborhoods where the people live. I am still looking around for a means of rewarding police officers who live in the community where they enforce the law. How can you not have a stake in the community if your wife and kids go out to shop? Or if you're a female police officer, and your spouse is living and working around the neighborhood, you have a stake there.

Not accidentally, you know, the crime stats in this city are the lowest in those areas which are known as "copper canyons"—where the police stay, generally on the outskirts of our city—because the police officers have a stake in maintaining the peace in their community. They don't have that same concern for the "jungle bunnies," etc.

**SUN:** How much progress do you think you've made in reforming the DPD?

**COLEMAN:** I think we've made considerable progress. There's a lot of progress yet to be made.

We're up to 27 per cent black officers now, from 15 or 16 per cent when I took office. We'd be further along the line if it were not for the fact that the city ran out of money and we had to drastically cut back—well, just bring to a halt our hiring. We're barely able to provide replacements, in terms of the fiscal crisis we now face. But we employ a larger percentage of blacks in the Detroit Police Department than any other city in the nation, except for Washington, D.C.

There's no question that we have a larger percentage of blacks at the command level—in fact, an absolute larger number. We might have as many blacks at inspector level and over than all the rest of the police departments in the nation put together. So we've made some dramatic changes there. But you know, it's not enough to have the generals; you've got to have the foot troops if you're going to have any effective control over the army, right?

Recognizing the need for as quickly as possible making our police department half black and half white, one proposal

## YOUNG ON THE POLICE

we have made for LEAA funds under the "Moving Detroit Forward" plan is to add some thousand black and minority police officers, over and above, as supernumeraries. We could use the extra police officers—to the extent that they are responsive to the people—in order to deal with the crime situation in our streets. We've costed it out at about \$25 or \$30 million, to carry for a period of three or four years a thousand extra police officers. By increasing over that time and by hiring in, because we have to, predominantly black and minority officers, we could bring it to 50-50 in short order.

I don't believe the police can ever solve the problem of crime. It's a social condition. You can address yourself to a firm and fair enforcement of the law, which has a certain deterrent value, but even this cannot be done without the consent and cooperation of the people. You got to give respect and cooperation in order to get it. And this is an alien philosophy to most police departments, who believe in kickin' people in the ass and hittin' them over the head—especially those of minority groups or poor whites or Latinos or you name it—any group they don't consider to be like them. That's another thing—they superimpose their standards of conduct on the people, on the city.

So I feel very strongly about the necessity of, number one, reforming the police department—and that would also apply to every other bureaucracy in city government. There's a philosophy that reflects itself within the police department that "Chiefs come and go, mayors come and go, but the police department goes on." What has happened is that you have a class of civil servant, a class of bureaucrat, who says "Fuck everybody." They insult the people, they don't respond to directives from above—I don't give a damn if you're progressive or reactionary, they do their thing.

That's part of what's happening—government is no longer responsive to the people in the United States at any level. I think the best demonstration is local government, which is certainly closer to the people, and therefore should be responsive. The police are the best example of that. I know that as police now exist, they not only are unable to enforce the

law, but they actually encourage lawlessness, in my opinion.

**SUN:** How's that?

**COLEMAN:** To the degree that they display a lack of cooperation, and in some cases a vitriolic hatred for the people, they encourage people to do wrong—and others who are neutral will not cooperate; they won't even point a finger at the wrongdoer. For two reasons: first of all, there's a certain distrust and hatred for the police and an empathy with the wrongdoer. Secondly, in many, many cases, with this arrogance there is also a certain corruption. The police are often in league with the wrongdoer, and you might very well be reporting to the guy who's part of the wrongdoing that you're reporting about—and that gets you in trouble. You know, the rules of survival in the jungle are very, very simple: "Keep your goddamn mouth shut, mind your own business," etc. It's the very opposite of the type of outgoing, militant expression of citizenship that is needed to have a viable and democratic society.

**SUN:** How do you react to the revelations of the 10th Precinct Conspiracy Trial?

**COLEMAN:** Well, I think we need to continue. The 10th is undoubtedly the tip of the iceberg. We are proceeding with other investigations. There is no question that all types of crime, most seriously dope distribution, are rampant in our city. And there's no question in my mind that most of these big dealers cannot operate these elaborate and open networks without some kind of official collaboration.

**SUN:** Do you think that, for the average person on the street in Detroit, the atmosphere in terms of the police has changed significantly?

**COLEMAN:** I think so. I think that people are beginning to believe that there is some recourse. It's very difficult to get through that damn bureaucracy, and we haven't perfected the machinery yet. But to the degree that we can, they know damn well that the police will be cracked down on. I believe more and more people understand where I'm coming from. I believe the police also understand that, and they're a little more hesitant than they once were. We got a little bit better

supervision out there than we had. We believe there's a more professional-type guy at the top now. And so, to that degree, I think that what happened on Livernois is an example of a greater confidence in the administration's ability to make a determination as to how to handle this damn thing.

**SUN:** We know that a very great portion of violent crimes and crimes against property in cities like Detroit, and especially Detroit, can be traced to heroin addiction and heroin traffic. How do you feel about the need for an innovative approach to Detroit's heroin problem, such as the English system?

**COLEMAN:** I think we need an innovative approach. It's obvious that the approach we have now is not working. I'm certainly opposed to methadone maintenance. From what I've been able to find out as a result of some pretty serious and intensive investigation, in the long run methadone has more negative effects upon the body and the mind than does heroin. And I'm told that withdrawal from methadone is an even more excruciating experience than withdrawal from heroin. To the degree that methadone treatment has any legitimacy, it would be, in my opinion, toward the view of withdrawal at a certain time, and not indefinite maintenance. In my opinion, that accomplishes nothing—it's just addiction to another drug.

I'm not yet convinced that the English method is the answer, although I'm in the process now of re-examining that position. There is evidence on hand, and I'm checking it, that the number of addicts increases. For instance, there's no question that there are more alcoholics now, after Prohibition, than there were during the period of Prohibition. An alcoholic, of course, is not pressed to commit crimes in order to satisfy his habit.

I'm not convinced that the English system, without some modification of it—which I haven't come up with yet—is the answer. In England, they attracted addicts from all over the world. After they closed that down, then they discovered that the number of home-grown addicts was growing. And so the answer has got to be to find some type of combination of the medicinal and psychotherapeutic methods of withdrawal. The English system is maintenance, and I think that maintenance, whether with methadone or heroin, is not the answer.

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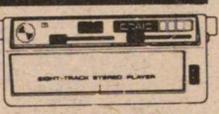
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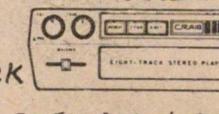
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# 10th Precinct

Continued from page 24

Herold: "Just how bad do you want Rudy Davis? Do you want me to plant dope on him?"

Bennett: "I said I wanted him!..."

Herold: "You want him hit, dusted, wasted?"

Bennett: "Hey, I said any way I can get him."

Herold says he asked who else Bennett wanted out of the way—did he want then-Commissioner John Nichols? He said Bennett replied, "Yes, even that goddamn Nichols. I want the third floor (the DPD brass). I want to control the department."

It would cost \$40,000 to \$50,000, said Herold, to get someone to kill a cop. According to Herold, Bennett said, "I can handle my end of it."

Herold ended the meeting by saying he'd think over what they had talked about. Aaron Bulloch, who had returned in time to hear the exchange about "dusting" policemen, also testified about the conversation and corroborated Herold's version. But Bulloch, who says he continues to regard George Bennett with admiration, maintains that he didn't take the talk seriously, that he thought each man was testing the other, "trying to see how far he would go."

Under cross-examination by prosecutor Roy Hayes last Wednesday, Herold called Bennett "a despicable, diabolical, devious and overambitious person." When Hayes asked if Herold delivered his accusations against the deputy chief out of revenge, Herold said with an angry flourish: "Do you think I could take a lie detector test and pass it, and George Bennett wouldn't even take one?"

Judge Ravitz immediately sent the jury from the courtroom, and subsequently sentenced Herold to thirty days for contempt, saying it was the only weapon he could use to maintain some measure of control over the proceedings.

Herold, a volatile man with a swaggering style, was involved in an earlier altercation in the hallway outside the courtroom with George Bennett and police attorney Geoffrey Taft (who allegedly pulled a gun). But he seemed chastened after the contempt citation. He apologized to the judge and said he had lost control after becoming so upset with the prosecutor's line of questions. In his cross-examination, Hayes had suggested that Herold had been a prodigy of the infamous Henry Marzette, a former DPD narc and convicted dope kingpin; had a close relationship with another well-known dealer, Arnold "Pretty Rick" Wright; and had been accused of assaults against his wife and another woman.

Until the outburst that sent him to jail, Herold, who was eventually acquitted on the Toronto charge, had been a fascinating and self-possessed witness, presenting an image of himself as a rebellious and unconventional cop-with-a-heart. He had refused, he said, to set up or bust old friends in dope or numbers, and he claimed he was often in trouble with the department for doing things like purposely "losing" someone he had been assigned to follow for political surveillance, "like the Reverend Ralph Abernathy."

But in his blanket denial of the charges leveled against him by several witnesses—that he had regularly taken bribes from Roy "Alabama Red" McNeal and Red's family, and had himself dealt in cocaine—Herold, like most of the police defendants, seemed somewhat less than convincing.

Taken as a whole, the stories heard by the jury from most of the cops on trial simply didn't hang together. Richard Herold, for example, claimed that he knew Red only as a junkie who could often provide information about criminal activity in the 12th and Pingree area. Most of the other defendants testified that it was common knowledge in the 10th Precinct that Red was a busy dealer in narcotics. Patrolman Daniel O'Mara said he stopped at the McNeal home so often not because he was receiving pay-offs, but because he was after information on hold-up men in the neighborhood from Red's brother-in-law, Leroy "Beatnik" Sampson—even though Beatnik's tips invariably proved worthless.

Robert Mitchell, the cop about whom there has been perhaps the most telling testimony, presented himself as a kind of street humanist who saw many of the prostitutes and addicts he encountered as "really good people." He admitted taking a stash of cocaine once from

the McNeal's refrigerator, but said he had sprinkled it out the scout car window on the way back to the station because he didn't want to be bothered with the paper work. He also admitted paying off informants by giving them as much as two ounces

of heroin on 40 or 50 occasions. It was either give them dope or stop working, said Mitchell, because the precinct had insufficient funds to pay informants.

This is an argument that defense attorneys have been making from the beginning of the trial. And yet Rudy Davis, whose voice the jury heard on a tape recorded phone conversation with an informant setting up a delivery of fourteen packets of heroin, denied ever having given dope to an informant. It was an answer that seemed likely to cause the jury to wonder about the veracity of the rest of Davis's testimony. Within five minutes of taking the stand Davis had burst into tears, sobbing, "I loved my job. I tried to do my job right."

But despite his weeping, the Mayfield, Kentucky native, who was convicted on a similar charge last year, appeared to many court watchers as a distinctly unpleasant and boastful man who was not likely to have generated much sympathy in the jury of five whites and eleven blacks.

Sgt. Davis was also less than popular with his fellow defendants after he decided to bring convicted dope dealer Milton "Happy" Battle into court to testify during the presentation of Davis's defense. As expected, Battle, who pled guilty to the charges in this case back in January and will be sentenced at the trial's conclusion, denied earlier testimony that he had twice paid Rudy Davis \$1000 and on another occasion gave him a diamond ring with the initials RD. He also offered several unkind comments on the attitudes and methods of the prosecution team after he refused to give them evidence about Rudy Davis.

But Battle then proceeded, under cross-examination by prosecutor Walter Gibbs, to effectively implicate nearly every other defendant in the courtroom. While not always matching up perfectly with the bulk of previous testimony, Battle's story was close enough to weave a string of seeming truth through much of the prosecution's case. He even came up with a new charge against Davis—that Rudy had ripped off \$1100 from him in a trumped-up street arrest.

The most devastating thing about Battle's testimony was that he came in as a witness hostile to the prosecution, and so could not be dealt with by defense attorneys in the way they had treated most of the prosecution witnesses—with scathing questions about the amounts of money given (for living expenses) and the outstanding cases dropped by the prosecution.

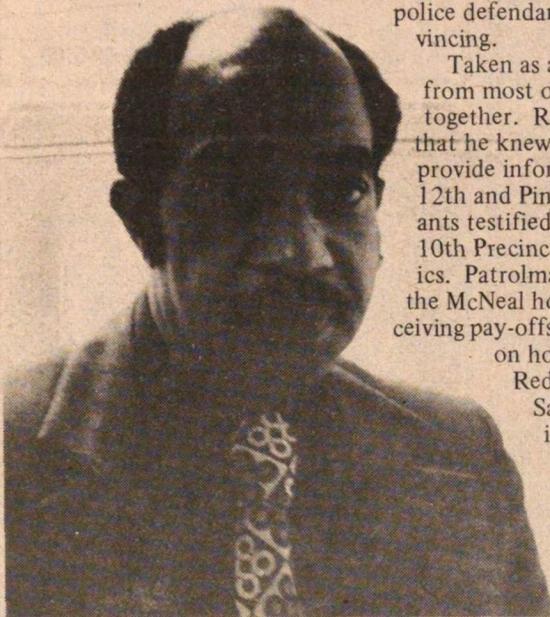
Even so, in a bizarre turn of events, two defense attorneys attempted to impeach Battle on his testimony exculpating Rudy Davis. Norman Lippitt got Battle to admit that while talking last year to a lawyer in the Wayne County Jail, he called Davis "the crookedest cop in town." And Mike Sapala, attorney for Battle associate, Guido Iaconelli, forced Battle to deny that he had ordered and purchased the diamond "RD" ring from Guido's brother John, a jeweler.

After Battle's testimony, close observers of the case began talking of the likelihood of 75 per cent or more convictions. And their opinions don't seem to have changed much with the completion of the case for the defense. Still ahead, of course, are rebuttal from both sides and final arguments, any of which might confirm or reverse what may be current trends in the mood of the jury.

Many observers, however, think it likely that despite the accusations heard against him over the past several weeks, George Bennett and his controversial role in the case will be viewed by the jury as one very tough cop doing the toughest police job of all: rooting out deeply entrenched criminality in his own department. As for Bennett, the man with a reported \$20,000 price on his head continues to sit quietly through the often stormy proceedings—without so much as the batting of an eyelash or the twitching of a cheek.

Watch for continuing coverage of the trial in future issues.

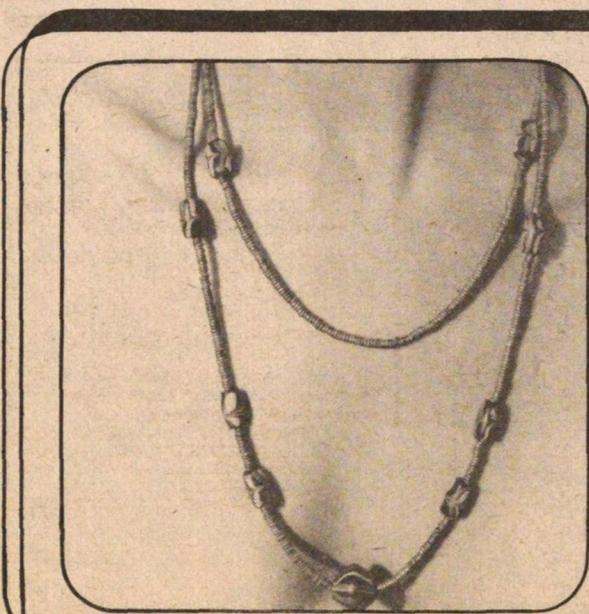
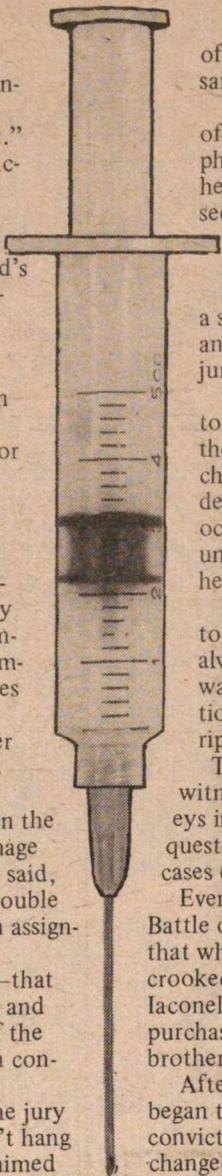
Pamela Johnson has been covering the 10th Precinct Conspiracy Trial for the SUN for the past five months.



George Bennett: "one very tough cop"



Richard Herold: 30 days for contempt



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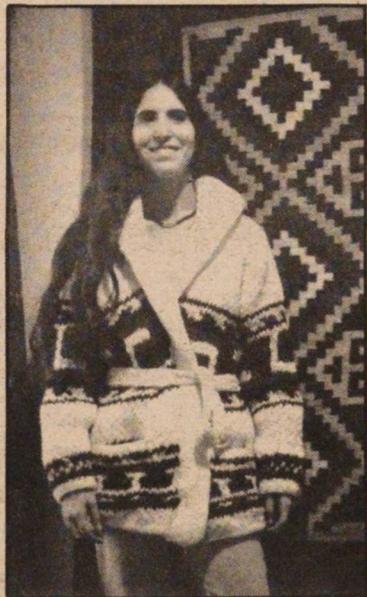
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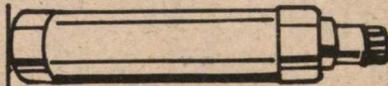
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# Coleman on HUD

Continued from page 5

**COLEMAN:** Oh, yeah. We obviously do not want to use the shotgun approach. We want to turn whole neighborhoods. Initially, we thought to rescue the East side, which is probably going down faster than anything else.

**SUN:** *It isn't down yet.*

**COLEMAN:** Oh, no. In fact, one of the things we're doing right now, which I consider very positive, is the area in which I spent all my life, ol' Black Bottom, the Lower East Side—it's now known as Elmwood III. It's 188 acres, probably the largest package of urban renewal-cleared land anywhere in a federal city in America. It's being rebuilt. We've already built the first phase of Franklin Wright homes there, and they're for moderate and low income people. There are ten applicants for every person we were able to accommodate there, which blows the HUD myth that there's no market for this type of housing here. And we're now proceeding to build that whole area. We hope to have it completed within the next two years. This would be literally a new town in town. It'll be the size of a small city when we get through.

We're also building on the west side,

in the area immediately west of Livernois and centered north and south of Six Mile Road.

What we want to do is control development, certainly to guarantee that speculators don't move in, and to guarantee that the needs of the community are met—like shopping centers, or whatever the best use of the land might be, in terms of an overall plan rather than a helter-skelter promotion. So we are attempting to do a lot of land banking. That's what we'll do with these houses as we demolish them. Where you can assemble plots within a given block, obviously you're more flexible.

**SUN:** *Would you want future rebuilding and rehabilitation projects to have the character of an Elmwood II, for instance, or to try harder to preserve the existing character of the neighborhood?*

**COLEMAN:** Well, there is no question in my mind that the whole HUD policy, at another level, that was responsible for the emergence of Elmwood II would be suicidal if we extended it across the city. The price that we paid for Elmwood II could hardly be calculated. It was a disruption of a long-established and viable community. I know, because part of Elmwood II existed in an area where my father had a small business for twenty years when I was a kid. I can very personally testify to the fact that this was a cohesive and stable community, where there was social interaction which provided for a certain stability, lack of crime, etc., that can only be acquired over a period of time.

I look on the city, really, as a coalition or assemblage of small towns. Every community takes on a certain character and a certain stability. So to the degree that you screw up these small communities with expressways and bulldozers and whatnot, you actually shred the social fabric of a city, and you create the conditions for crime, dope, and every other

thing that plagues us now.

So I feel very strongly about the in-adviseability, in fact the inexcusability, of just bulldozing whole communities. And outside of the social implications, economically it is a disaster. When you roll through, as they did, streets like St. Aubin, Russell, Chene—which I can remember very well for the businesses and the community centers that they had—you throw thousands of people out of work.

Plus, there's a tendency to destroy recklessly, with no prospect of what you're gonna put in its place. I'm against tearing down any damn thing unless it's a health or safety hazard, unless you have a plan to put something in its place. That's what they did. Now here again, I speak from experience, because the space on which my father's tailor-cleaner shop was located was vacant for almost fifteen or twenty years. There's no excuse for that, that disruption of a community.

First of all, I believe that any large-scale project, such as Elmwood II, should reflect the social-economic relationships of the city as a whole. I think there was an attempt, a political attempt, on the part of some to re-establish a white, middle-class, relatively conservative element in the heart of the city to counteract the predominantly black and more militant communities that had begun to become cohesive. In cohesiveness, they had unity, and they were beyond the control of any of the elements in the power structure—and that stuff is dangerous. They just bulldozed it.

*In our next edition, Coleman discusses a wide range of issues crucial to the future of the city, including mass transit, the national urban crisis and the federal government, the 1976 Presidential election, and the question of continuity of leadership for the city of Detroit.*

# Police & Heroin

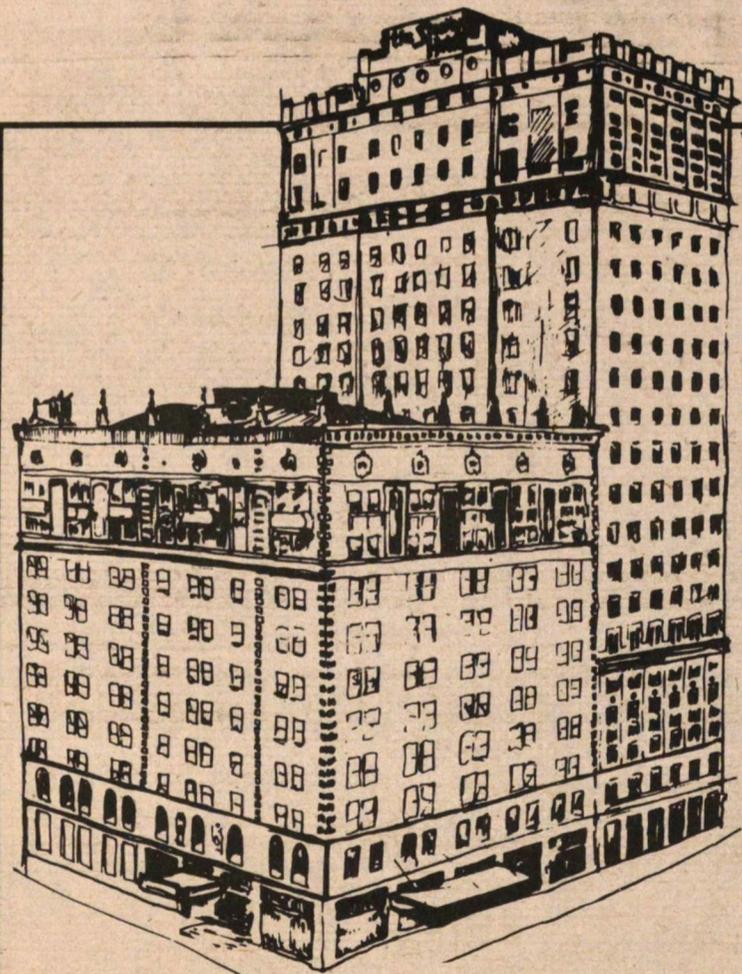
continued from page 2

street knows better. There have been too many heads cracked over the years, too few George Bennetts. An honest cop who wants to stay clear of all the negativity has a hard enough time of it, let alone anyone who wants the crooked ones locked up and sets out to do just that.

That's why the 10th Precinct Conspiracy Trial is so important. You wouldn't know it to read the papers, but compared to this, the radical show trials of the past decade—Angela Davis, the Chicago Seven, Joan Little—were not much more than side shows. When you talk about sending cops to jail for working hand in hand with pushers, you're not only messing with individuals who were riding high off the misery of junkies. You're messing with the image of the police. You're saying that the people we pay to stop crime are committing it, that the very people who are supposed to protect the citizens of this community from the plague are helping to spread it. And that's dangerous.

Somehow, if we're ever going to make this place safe to live in again, if we're going to keep more people from going down the tubes, we have to find a way to bust up the heroin business. Nobody has come up with a foolproof way to do that yet, short of a total restructuring of the society. In the meantime, we have to make the police do their jobs. If they're mixed up in the heroin trade as this trial suggests, we have to make it hot for them. We have to put people on the job who are serious about stopping the plague. And we have to stop pretending that it couldn't happen here. It has happened. If it takes a dozen conspiracy trials to make the point, let's get on with it.

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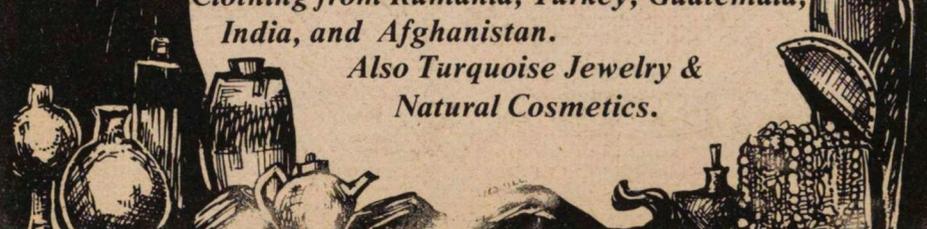
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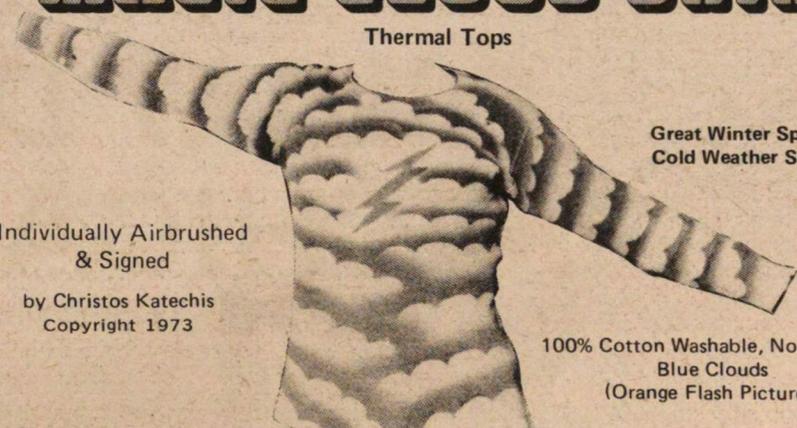
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