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25¢



Coppola in Cuba

Godfather's director shares his impressions of a "new culture" and a revolution in the making, p. 11.



Free Weed!

That's right, you can win a pound of high-grade Colombian marijuana, and many other prizes, in the SUN's second annual contest. To enter, see p. 31.



Calendar

Sarah Vaughn at Music Hall & much more. Complete calendar, p. 19.



Howard Kohn

The best investigative reporter Detroit ever lost talks about the 10th Precinct Conspiracy Trial and how he went about investigating Detroit's heroin business, p. 9.



Night Train

Lions' star Dick Lane is back on the scene, but this time he's running Detroit's Police Athletic League. Joel Greer profiles the Night Train, p. 5.

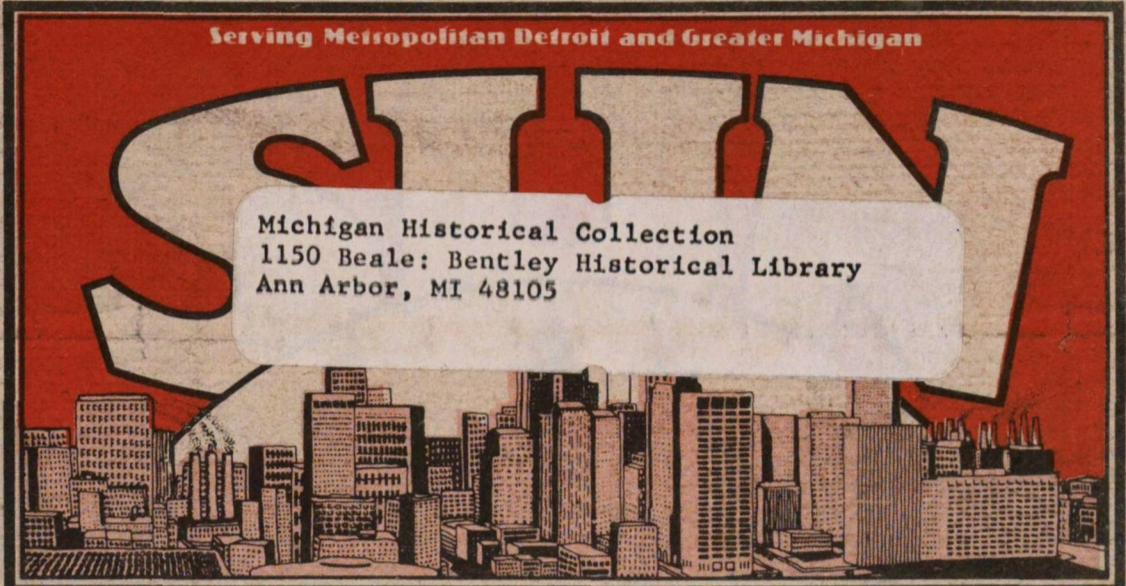
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Volume 4, No. 2

February 5, 1976

THE STATE OF THE CITY

By Derek VanPelt

There was a buzzing in the cold Detroit air outside Ford Auditorium last Thursday as hundreds of city workers, community leaders, and media people walked past thirty or forty white folks protesting the city's upcoming busing plan. Except for these, everyone had come to hear Mayor Young's second annual State of the City message.

As we settled into the Auditorium's red plush seats, waiting for the Mayor to make his appearance, and television crews made their

preparations for the live broadcast at the edge of the stage, the comfortable surroundings seemed to war with the growing tension of expectancy.

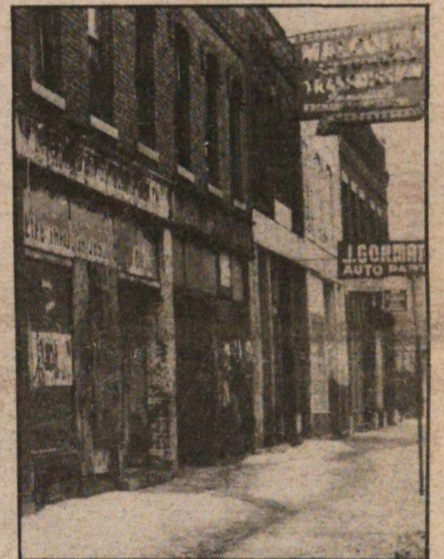
Everyone in the hall was ready for bad news. They knew Detroit was faced with a \$50 million budget deficit, that the city's fiscal options were limited, that there were no easy answers.

Would the Mayor announce still more layoffs, after cutting the city's work force by 18 per cent in the last two years? Would he pro-

pose turning over some of the city's unprofitable operations to the state or to other authorities? Would he bring grim news of deep cuts in services, or even the elimination of entire departments, as has been proposed in some quarters?

Within five minutes, Coleman Young had laid those fears to rest, at least for the moment, provoking frequent applause, and not a few sighs of relief as he ruled out further layoffs, service cuts, and what he called "the

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...AND HOW IT GOT THAT WAY

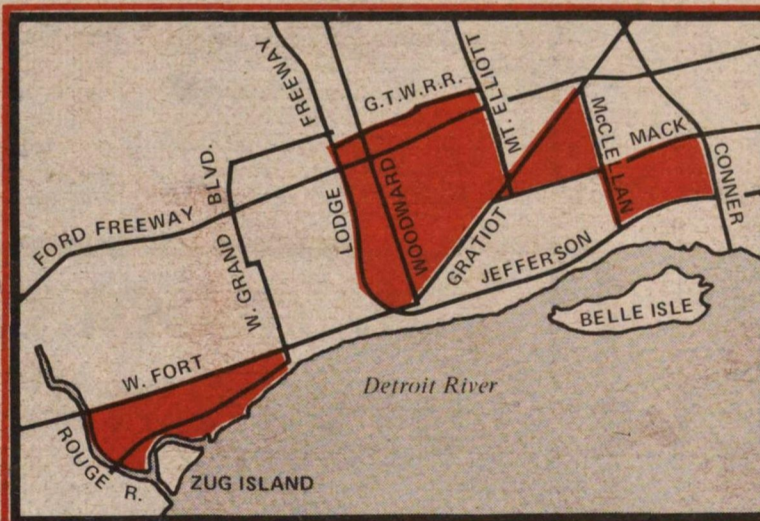
Redlining How Banks Destroy Neighborhoods

By Nadine Brown

The various methods which have been used for many years, with the sanctions of city governments, to isolate certain neighborhoods, and literally box black and poor minorities into decaying areas of cities around the country, are almost as numerous as the arms of an octopus. These practices have long been widespread in the city of Detroit.

Urban renewal, accurately labeled "negro removal" some 30 years ago, has been a major culprit. So has the rezoning of neighborhoods from residential to

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The central city's battle for survival is made more desperate by banks who deny loans in "redlined" areas. Economic hard times may now be driving large numbers of Detroit's heroin addicts to suicide.

316 ODs Why Are So Many Junkies Dying?

By Pat Heron

As if the cost of heroin addiction wasn't already high enough, both for the user and the community, record numbers of Detroit's junkies are now paying with their lives.

According to City Health Department figures, deaths related to opiate overdose or addiction totalled at least 316 last year. That unprecedented number represents an increase of 60 per cent plus over 1974—which, in turn, brought a similar increase over the 1973 total (see graph, p. 4).

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The State of the City ... And How It Got That Way

Continued from the cover

dismantling of the city" to shed non-supporting operations.

But the Mayor's tone was far from reassuring. As he continued to speak of the financial crisis faced by the city, his voice reflected deep concern, urgency, and even anger — "The State of the City is rarely good when the economy is crippled. It won't improve when Lansing, and Washington, are deaf to real needs.

"Why is it," the Mayor asked, "that there are provisions for emergency help and rebuilding funds and federal assistance when a tornado flattens Xenia, Ohio — but only shrugs of the shoulder when great cities are ravaged by HUD, unemployment, poverty, and crime?"

"When cattle grow sick and die in Michigan, millions of dollars are proposed to ease the farmers' losses. When people grow sick and die in Detroit, the talk is about fiscal responsibility and cutbacks.

"We are now cutting into the bone — and the heart — of the city's services... We don't have good choices any more. The choice is an arm, or the other arm, a leg, or the other leg."

Recalling the violence on Livernois last summer, the Mayor continued, "The tensions and problems have not gone away.

"They will not go away if we are forced to strip the city of employees and services. They will not go away because legislators and Governors turn their backs.

"Nearly all of the solutions are in other hands. The Governor says he can't let the state help Detroit, and now he has refused to let us help ourselves.

"If the Governor and the state legislature do not see the way clear to assume state responsibility for helping Detroit, then give us the tools to help ourselves. All of Detroit's problems will be the problems of the suburbs and the state tomorrow."

The Mayor left to a standing ovation, and we followed the crowd back onto Jefferson Avenue, past the City-County Building and the Spirit of Detroit, feeling plenty of righteous civic pride over the Mayor's defense of the city and his tough stance toward the suburban legislators in Lansing and the unresponsive bureaucrats in Washington — but realizing, as well, that we walked the streets of a city uncomfortably close to the brink.

We're \$50 million in the hole right now. We have to cover another \$50 million on July 1 in pay raises and benefits for city workers. Sometime in March, the city will have to borrow \$64 million on a short-term basis just to meet the payroll.

Under law, if the city carries over a deficit into the new fiscal year, it must appear as a line item on the new budget.

For the past two months, a special Mayor's Task Force on City Finance has been studying the city's financial plight. Task Force members contacted by the SUN admit that, barring a miracle, or a series of miracles, the city will carry a

record deficit into next year, raising the spectre of a [lethal New York-style borrowing cycle.

"The numbers get staggering after a few years, almost incomprehensible," says Task Force member Tom Banas, Community Relations Director of WWJ-TV. "If we shift to an extended fiscal year, get the state nuisance tax, the federal counter-cyclical bill, and a healthy economy, maybe the next three years will be manageable. If not, we could be in deep trouble."

"There won't be anything revolutionary in our recommendations," adds another member, Marion Wiseman of the Palmer Park Citizens Action Council. "If the city carries over a large deficit, we'll have to face the problem again next year, and without new revenues, it'll have to come out of city services."



Task Force Co-Chairman Alfred Pelham, a former City Controller, suggests that across-the-board cuts in city expenditures might have to be made in that case. Nor will Pelham rule out the renegotiation of contracts with city employees.

It is clear that if the city is to avoid a debacle, substantial help will have to come from the outside. The suburban legislators who swing so much weight in Lansing will have to set aside their short-term political interests in order to give Detroit that help. They must realize that their constituents bear a large share of the responsibility for Detroit's present condition, and have an obligation to return some of the wealth they have removed from the city over the years.

The city has done everything in its power to exercise fiscal restraint, but the problem is much bigger than Detroit can handle alone. It stems from the accumulated social and economic ills of decades, the most glaring being the bleeding of the city by white corporate interests who turned their backs and fled to the suburbs. There they set up their new empire, leaving the devastated central core without the resources or the political power to rebuild.

If the rest of the state intends to have the continued use of Detroit's resources for very long, it will have to begin supporting them. Suburbanites must wake up and stop pretending that they can run from Detroit's problems. Otherwise, those problems will be at their doorsteps sooner than they can imagine.

In the coming months, Lansing and Washington must realize that Detroit's survival is crucial to the survival of the state and the nation. The alternatives are unthinkable.

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Greetings, my friends, and welcome to another generous helping of the only SUN the Motor City has seen very much of lately. Maybe it would help us all slide through these icy winter months with less wear and tear if we kept in mind that the Spring Solstice is but another six weeks away, and it's all downhill from there.

A little further on up the road, we can all look forward to the wonderful Michigan Primary in May, when we'll have the happy opportunity of picking our favorite horse in the Presidential run for the roses. It looks more like a turtle race from here, though, with Jerry Ford and Ed Muskie outdoing each other in their respective "State of the Union" messages last week.

Jerry, waving a large Bicentennial flag, proclaimed his desire to "keep the money in the private sector, where it can do the most good," especially in the pockets of the defense contractors. Ed could have seized the time for the Democrats, but he kept talking about the GOP's "incompetence," "inefficiency," and so on. After a lifetime in politics, would not one begin to suspect that Republicans tend to act in the interests of the class they represent?

Feeling somewhat less than uplifted by this spirited dialogue, we decided to check out the Channel 7 News — we had heard that "Once you've seen them, it's hard to watch anything else."

After watching for a few minutes, we couldn't help but say, "Amen, brother!" and switched the set off before things got worse.

Not only couldn't we watch anything else, we couldn't eat, drink, or move for several minutes. Finally, we recovered our bearings and decided to try the radio.

There, on station W4, much to our amazement, was the same 1947-style spot for the Detroit News that they've been running on TV, minus the chubby newsboy. But John Phillip Sousa and his band were there, backing up the chorus: "You haven't read the paper, until you've read the News!" Sure was a rough segue from that spot to David Bowie. Is that how one captures the "youth

Well, everyone knows the Free Press is the "Action Paper" anyway. We'd certainly rather see another groovy iron-on transfer, or even a Freep roach clip, than more of the kind of incisive journalism our morning paper offered the day before busing started.

While three groups of irate parents were telling everyone to keep their kids home, the Freep ran the results of a poll under the head "Busing plan is supported by only 1 in 5." Reducing the issue to less than its rudiments, as usual, the inquiring reporters asked those surveyed whether they thought Judge DeMascio's plan was (a) good or (b) bad.

That was on page one. On page 14a, if you got that far, the writers admitted that "no conclusion can be drawn from the survey about what parents...think about DeMascio's busing plan." It seems 80 per cent of the "scientifically selected sample" had no children in the Detroit school system.

Thanks, fellas, for your timely contribution to the cause of racial harmony in Detroit.

Now, if the dailies really wanted to score some points with their younger readers, they might consider climbing on the bandwagon and exposing a few CIA agents in these parts. Counterspy told us the Company isn't going to indict them for the murder of Richard Welch, so it's OK. After all, at least 40 spooks in Rome, 60 in Madrid, and 18 in France have had their cover blown already this year. Besides, Iffy would sure like to know who's who in the Motor City so we can check to see if they've entered the Win a Pound of Colombian contest!

In all seriousness, before we depart, we must mark with pride the return of SUN co-founder Gary Grimshaw to an active capacity on our production staff. Motor City veterans will remember Gary's unparalleled series of posters from the Grande Ballroom on.

Busing Begins in Detroit

Will Statewide Desegregation Be Next?

By Maureen McDonald

With a minimum of conflict and a total absence of violence, Detroit's new school buses finally began to roll on Monday, January 26, ending a five-year wait and launching what many hope will be the first stage of a state-wide school desegregation process.

Although no student was bused more than three miles, many got their first glimpse of neighborhoods almost alien to them until now.

Anti-busing forces staged a mock funeral to mourn the passing of their "neighborhood schools," but busing advocates, peacekeeping groups, and government and school officials shook hands and breathed a collective sigh of relief at the peaceful implementation of the city's limited busing plan.

"Busing came as no surprise to the residents," says Hazel Trumbull, Public Relations Director for the Detroit schools. "Detroit is not like Boston, Memphis, or Louisville. We've had five years to prepare for it. The existing plan is very modest."

Modest it is, involving less than 10 per cent of the city's students and leaving half of its schools virtually all-black. Nevertheless, the School Board, City Hall, the Police Department, and hundreds of volunteers spent months making plans and forging political unity behind the single goal of peaceful implementation.

While the buses, complete with two-way radios and recently-trained civilian monitors, rode through long-segregated neighborhoods, picking up kids on either side of the street, Superintendent of Schools Arthur Jefferson held daily press conferences and activated a rumor control center. Last week, there were mock bus runs and school visitation programs for the parents of bused children (who had received their notices just days before).

Mayor Coleman Young and ex-Mayor Roman Gribbs wrote to a quarter of a million Detroit families urging peaceful cooperation with U.S. District Judge Robert DeMascio's plan.

As it was, three anti-busing groups confined themselves to peaceful picketing at the School Center Building and often departed from school grounds before the cameras showed up.

Some 100 volunteers, mostly parents with children in city schools, stayed behind to donate four hours of their time, two days a week, to monitor the desegregation process in the schools.

Attendance on an icy January 26 averaged 67.6 per cent over the system, five of whose eight districts were affected by busing. On the first day of any new semester, according to Trumbull, a 20 per cent drop in attendance is not unusual.

In the Northeast side's Region 7, the stronghold of School Board member Carmen Roberts, Detroit's most quotable bigot, attendance was down to 43.3 per cent. Roberts, who

participated in an anti-busing march the day before, has publicly stated that she opposes black and white children going to school together.

While the anti-busing groups were urging parents to keep their kids at home with the "yellow flu," the Detroit *Free-Press* did its bit for racial harmony by running the results of a poll under the headline, "Busing Plan Is Supported By Only 1 in 5." Although the "heads of households" polled—80 per cent of which had no children in the school system—were asked to characterize the DeMascio plan as "good" or "bad," they were not asked for the basis of their opposition. On an inside page, the writers admitted that "no conclusions can be drawn from the survey about what parents . . . think about DeMascio's busing plan."

Fortunately, the media was not treated to the spectacle of a South Boston or a Louisville.

The city's newest anti-busing group, the Committee to Fight the Attack on Our Schools, issued a statement charging that busing is being put over by a coalition of politicians and corporations who stand to gain, politically and economically, from the program.

"It's getting harder and harder for them," says Committee member Chris Barney, "to hide the fact that they can't provide a decent education for any of our kids, black or white. We demand quality and equal education, not equal misery."

Although Barney's group, which claims to have a multi-ethnic base, is directing its resentment against busing, the root of its complaint is economic. They know that kids in Bloomfield Hills, Southfield, or Oak Park can take electives in dance, yoga, and basket-weaving, while Detroit schools are forced to close down basic art, music, and gym classes for lack of money.

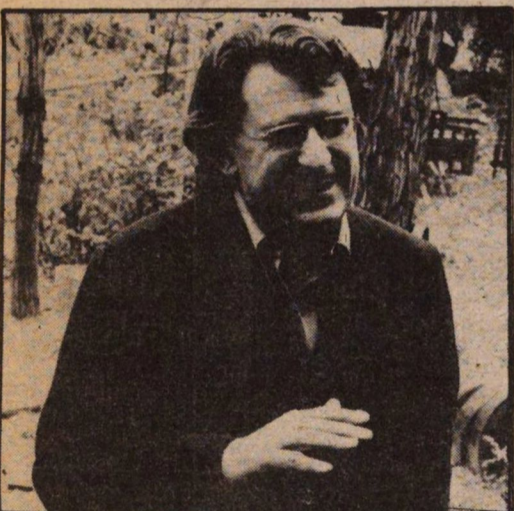
The Detroit school system is reeling under a \$280 million deficit while suburban districts—drawing on high tax bases provided by shopping malls—look for places to spend all their money.

Judge Robert DeMascio's order includes fifteen quality education components, including in-service teacher training, revamped counseling and guidance programs, and new school-community liaison personnel. Dr. Gerald McIntosh, Director of the school system's Office of Desegregation, estimates the system would need \$33 million a year to implement the

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photos: Joel Unangst



Socialist Human Rights Party Chairman Zolton Ferency



Chief Phillip Tannian photos: Barbara Weinberg

Police Spy While Shopowners Die

City, State Red Squads in Trouble

It was a rough week for Big Brother in Michigan.

In separate moves last week, the Ingham County Circuit Court declared the Michigan State Police Subversive Activities Investigation Division (Red Squad) unconstitutional, and the Detroit Police Commission held hearings to set up "guidelines" for continuing their own political surveillance network.

The two developments are inexorably tied to each other by three central questions: (1) Does the government have the right to spy on its citizenry (specifically non-violent, law-abiding political activists)? (2) Do citizens have the right, as the Freedom of Information Act would seem to direct, to examine the data collected? (3) When it is determined that the government does not have the right to spy, how should the files be dispensed with?

"What to do with the files is the bigger question," says Zolton Ferency, President of the Socialist Human Rights Party of Michigan, which successfully sued to disband the state Red Squad. "Some people were damaged. They would not know unless they examined the files themselves."

"Everyone wants the information destroyed. It is just that people should know what is in there so they can take the proper action."

That kind of action is just what Detroit Police Chief Phillip Tannian is afraid of.

Tannian told Detroit's Common Council that he would not disclose information

in the files, even to the Police Commission, unless the Mayor ordered him to.

"There could be people killed if some of this got out," he said.

George Corsetti, president of Michigan Legal Services, which has filed suit in Wayne County calling for the abolition of the city Red Squad, says, "The people involved are essentially non-violent. Let us say they would be very pissed off by the information about them."

"People understand how they have been hurt by spying activities. They've been screwed over by the police. It is no wonder the Left is so damned fragmented when police informers and agents provo-

cateurs have been infiltrating groups over the last fifteen years."

The Police Commission's hearing on the surveillance unit drew more than 150 people, including representatives of the United Auto Workers, Council members Erma Henderson, Clyde Cleveland and Maryann Mahaffey, and various political groups. Each called for dissolving the unit and releasing the information to affected citizens.

On the state level, Ingham County Circuit Court Judge Thomas Brown ruled that all data collected by the State Police surveillance unit would be destroyed in 60 days. Those citizens who believe their name might be listed must show proof to the court to acquire their file by March 16.

Corsetti disagrees. He feels citizens must have more time to view their files and definite word on how the files would be destroyed.

The State Police unit was so zealous that by 1971, it had collected a cumbersome and outdated file on 200,000 Michigan citizens—adding 30,000 new names in 1970 alone, according to its annual report. In that year alone, it ran over

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Common Council President Carl Levin, on the behalf of the Council, asked Detroit's lending institutions in a January 5 letter to make the following pledge:

"We pledge not to arbitrarily reject mortgage loans for residential property within any specific part of Detroit served by us because of the location of the property. We also pledge to make loans available on low and moderate income residential property throughout Detroit within the limits of our legal restrictions and prudent practices."

The following institutions indicated they would be willing to make such a pledge:

Bank of the Commonwealth*, Metropolitan Savings Association*, First Independence National Bank of Detroit, Detroit and Northern Savings and Loan Association, City National Bank, Detroit Bank and Trust*, First Federal Savings and Loan Association of Detroit*, Surety Federal Savings and Loan Association, Advance Mortgage Corporation, Detroit Federal Savings, National Bank of Detroit*, Manufacturers Bank, Standard Federal Savings and Loan*.

There were no replies from the following institutions:

Standard Savings and Loan*, Associates Investment and Management, Inc.*, North Western Goldberg Community Improvement Association*.

*Cited in denial reports at Common Council hearings

REDLINING

Continued from the cover

commercial, after agents of the latter conned people into signing petitions; absentee landlords, who would not repair their properties or build on land they own; and block-busting by some unscrupulous real estate agents, who steered whites away from a neighborhood when a black family moved in, to name a few.

But the more subtle and tricky practice of some banks, savings and loan associations, and mortgage companies, aided and abetted by some insurance firms, to systematically deny loans to ghetto residents, has finally come under massive attack in Detroit. This practice is called redlining.

Federal agencies such as the Federal Housing Administration (FHA) and the U.S. Department of Housing and Urban Development (HUD) are accused of leading the policy of redlining or being in collusion with the lending institutions. There is evidence that they have played some kind of role in it.

Now the City Council and Mayor Young's administration, with the help of an aroused community, are moving to put an end to redlining.

The issue was aired at a lengthy public hearing on redlining, called by the City Council Jan. 13. The hearing was spearheaded by Councilwoman Erma L. Henderson, founder and executive director of the Equal Justice Council and the Woman's Council of Concern. With the help of these groups, she was able to mobilize a number of organizations into a Citizen's Committee on Redlining.

The battle was launched at the Woman's Conference on Land Use last April, after sending fifteen persons from its task force to Chicago to probe the redlining issue there. They brought back a comprehensive report. The Council hearing drew an unexpected crowd of Detroiters, who packed the auditorium at the City-County Building. There were poignant pleas and angry indictments from 40 witnesses. They included some ten officials from the State Legislature, the Federal Mortgage Association, the City Council Planning Commission and its Research Division, Mayor Young's office, and the religious sector.

The witnesses told of being denied home improvement loans; of being refused mortgage and insurance money because of the locations of their homes; and of being forced to sell for much less than the actual value.

What surprised some officials was that many persons who testified came from the more affluent sections of the city and that a

large number were white, instead of an overwhelming number of underprivileged blacks in the inner city. Some said they tried to buy homes in the inner city because they are cheaper than suburban homes. But the lending people said they would lend no money for anything in the inner city. Witnesses also told of being shafted by some appraisers.

Jay E. Brant, Director of the Council's Division of Research and Analysis, said the results of their probe gave reason to believe that many people are victims of redlining. He cited eleven cases from the many persons who had responded to the Division's request to come forth, and all had agreed to testify at the hearing. Several had applied for home improvement loans; others sought mortgages.

Mrs. Dee Miller said she was denied a loan on a house at 981 Burns in Indian Village, which is one of the better neighborhoods. She said she was told by First Federal Savings that they couldn't write the mortgage because the property was depreciated beyond repair, but the appraiser didn't look at most of the rooms in the house.

Mrs. Lucy Sims said she was denied a \$4,000 home improvement loan last August by Michigan National Bank at 9000 E. Jefferson. She said the bank told

her the denial was based on the property appraisal. She said she later got the loan from the National Bank of Detroit at 12 per cent interest.

Raymond Bazmore, who lives in the Northwest section, said he was denied a \$12,000 small business loan by Metropolitan Savings at Seven-Mile and Greenfield after an appraisal was allegedly made. He said the lending officer told him, "We are not lending money in that area. We are not lending money for anything east of Southfield."

Mrs. Dorothy Cole stated that she was refused a home improvement loan from Standard Federal Savings and Loan at Griswold and Jefferson, and that an official of that Branch told her, "Our institution is not allowed to approve loans on HUD houses."

None of the people testifying received the reasons for denial in writing. Other lending institutions named, besides those above, were: Detroit Bank and Trust, Associates Investment and Management, Inc.,

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Why Did 316

continued from the cover

The death rate took a terrific jump in July 1973, tripling from the previous month, and nearly tripled again from June to August 1975, in which month at least 46 junkies left the world. About 80 per cent of the victims are black; they average between 26 and 28 years of age.

What is it that's causing this incredible waste of young lives?

Sadly, we don't really know yet. But Detroiters close to the scene have a lot of ideas.

The Health Department's reports note that "an increased number of overdose deaths caused by a particular drug or class of drugs is one generally accepted indication of increased usage of that drug in the community at large." There are strong suggestions, however, that some or all of the increase may be due to the increased strength and purity of opiates presently on the market, thus causing more deaths when the unsuspecting junkie shoots up the more potent mix.

Several sources interviewed in various parts of the city support this theory. Harry Banks, a drug counselor at the Nardin Park Substance Abuse Treatment Center in Detroit, says that while the quality of drugs available has always been regional (that is, the further you go from the downtown area, the better the dope you can get), there seems to be purer heroin available everywhere now than there has been in years.

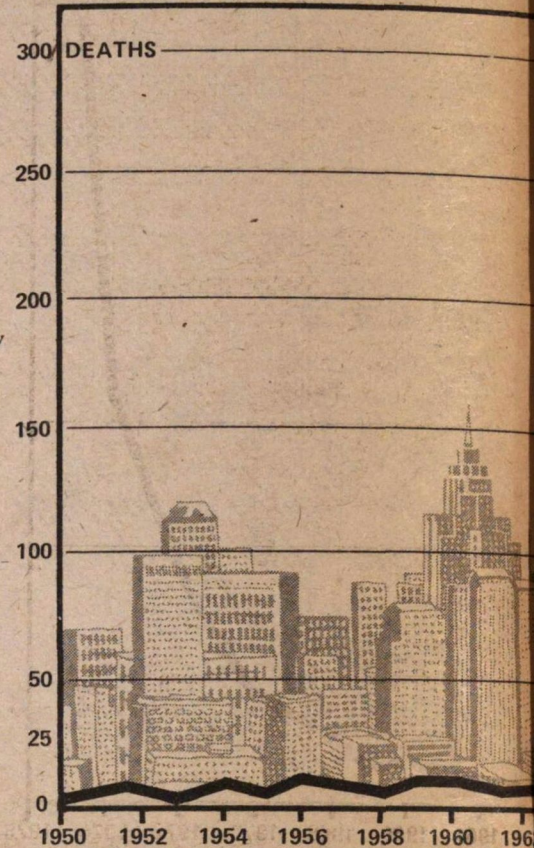
Several ex-addicts and current users interviewed by the SUN also agreed that heroin quality is at a higher level, but not all of these "street people" were content with this fact alone as a rationale for the upsurge in deaths.

As Mike, a 28-year-old unemployed black man, says, "Yeah man, you can call me a junkie, 'cause that's what I am, but people have to stop thinking that junkies are stupid. We ain't stupid. When the quality of stuff in the streets goes up, the price goes up, too. And unless you're very new to the drug scene, you know how to adjust the amount of dope you're using according to its heroin content and your drug tolerance level. So when more peo-

ple are overdosing than ever before, there's other reasons behind it."

Mike goes on to discuss two friends of his who have OD'd in the past six months, calling their deaths suicides. And he suggests that a large percentage of the reported deaths due to drug overdose are, in fact, outright suicides.

Mike's friend Sandra was using heroin for about ten years, and until she was laid off during the massive auto industry layoffs of late 1974, was able to support her habit and live a reasonably comfort-



"It's becoming more and more troy. Each time a junkie shoots life. Theoretically, a number of investigated OD's turn out to be

Rent Strike Spreads

By Martin Porter

With negotiations for a final settlement between the Ann Arbor Tenant's Union (AATU) and Trony-Sunrise Associates drawing to a close, both tenants and landlords are trying to predict the next target of the city's growing militant tenant community.

Striking Trony-Sunrise tenants have been withholding rent payments since December 1, in protest of what they call "poor maintenance and security." Approximately 55 of the locally-based management company's 120 units are presently withholding rent, placing approximately \$15,000 in the AATU and city escrow accounts.

R. Dewey Black, Trony-Sunrise's 23-year-old owner, and the AATU are presently negotiating in University of Michigan Mediations. Three District Court judges earlier this month approved Black's request for mediation and court controls over his tenants' escrow funds. (Many observers believe that landlords generally fare better in mediations than they do before a jury.)

But Robert Miller of the AATU steering committee claims, "We are, so far, very satisfied with the progress in mediations." University Mediations has been

given three weeks to settle the dispute, after which time the litigants have the option of an extension or returning to District Court.

Earlier this month, the AATU rejected a settlement package from Black and former Trony owners Tony Hoffman and Ron Ferguson offering an 8 per cent across-the-board rent reduction over a year's time, with individual maintenance agreements between the management company and tenants. This would amount to an approximate one-month-rent reduction for the two months' rent strike.

"Our members rejected that package," says Miller, "because they believed it wasn't enough to compensate for the aggravation Trony has given them. We were pleased by their determination and militancy. They want us to continue negotiating and pressing for more political and economic demands."

Some observers, surprised by Trony-Sunrise's early concession, believe that the rent strike has caused severe cash shortages for the company, causing many Trony-Sunrise investors to bring pressure upon Black, Ferguson and Hoffman for a quick settlement. In fact, this was confirmed publicly by Trony-Sunrise attorney Gerald Matuszak.

One investor, presently selling her property to Black by land contract, contacted

Junkies Die?

able lifestyle—which included maintaining an apartment for herself, and for Mike (when he was “into being with her”).

“But things changed, man, after she got laid off. She started having money problems, she lost her apartment and took to the streets to support her habit.” According to Mike and several others who knew her, Sandra was giving some overt signals to them which indicated she was tired of living. Mike attributes this to the fact that she had lost her job, lost her apartment, and was now a “down-and-

out junkie.” She didn’t OD accidentally, and while theoretically, a number of people do, more and more investigated OD’s turn out to be probable suicides.

As a number of authorities in the field suggest, each time a junkie shoots up, he or she is gambling with their life. That pleasant rush through the veins as the plunger is squeezed is often followed by the jolt that accompanies the entry of strychnine into the bloodstream. This sends the junkie into a “nod” that, for some, results in a permanent “nod” or death. It’s a generally pleasant exit from a not-so-pleasant existence; the normally anticipated escape from reality becomes a permanent escape from life.

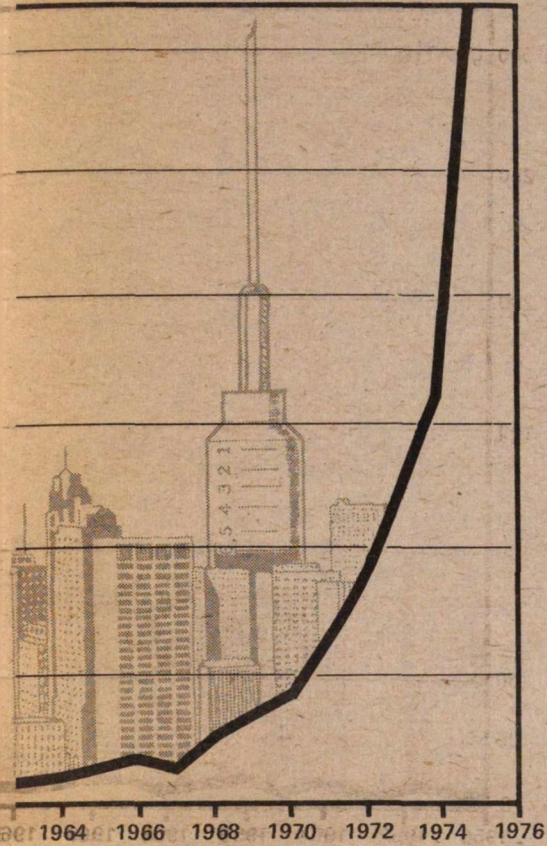
“I support the suicide theory strongly,” says Ron, an ex-addict currently enrolled in the Model Neighborhood methadone maintenance program. “I’ve been in situations where a buddy of mine is OD’ing. We try to pull him or her out of it, and when we succeed, they get pissed off at us because we’ve ruined their beautiful high. We’ve destroyed their escape. As nice as that high can be, man you don’t want to come back to face the shit you’ve got to put up with on a day-to-day basis.”

Ron talks about the hustling a junkie has to do just to get enough dope to be “cool,” to maintain normal functioning. More than just getting high, it becomes an effort to sustain oneself at a functional level of addiction. And with the economy in as bad shape as it is, the junkie, who occupies the rock bottom of the social scale, suffers even more acutely.

Purer, higher-priced heroin is naturally more difficult for the down-and-out inner-city junkie to get. And the futility of hustling on a daily basis to support that habit lends considerable credence to the theory that more of these people are taking the “easy way out”—suicide, chosen consciously or not so consciously.

It has become more profitable to do business with wealthier heroin users, according to several sources, and their numbers are increasing. George, a dope dealer in business in metropolitan Detroit for the last ten years off and on, agreed to an anonymous interview.

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dangerous to shoot heroin in Detroit, he or she is gambling with a people OD accidentally, but more probable suicides.”

in Ann Arbor

AATU members and explained that she hasn’t received her monthly payments since the strike began. After learning about the strike from an article in the *SUN*, she decided to begin foreclosure procedures against Black in an effort to help the strikers.

The strike has also drawn unanimous support from University of Michigan student organizations, as well as qualified support from Ann Arbor Mayor Al Wheeler. According to Wheeler, “It’s practices of inadequate maintenance, inferior services and unreliable security, such as have been alleged by Trony-Sunrise tenants, that have catalyzed past efforts to modify the city charter to provide for local rent control.”

“I will be asking appropriate city officials to report to me what the city has been asked to do by tenants, and what has been done, and what can be done in this specific situation.”

Rent control proposals have been placed on the Ann Arbor ballot for the past two years, but were soundly defeated both times due to a well-planned and well-financed counter-publicity campaign by local landlords. Wheeler has formed a special Mayor’s Fair Rental Practices Committee to investigate the existing housing situation in Ann Arbor and to suggest both preventative and remedial actions

that City Council should take in order to eliminate the problem. The Committee will be making preliminary recommendations early in February.

As a result of the current housing crisis, as well as the Trony strike, fifty other members of the Ann Arbor tenant community have begun to strike against their own respective landlords. According to Miller, “The Trony strike has shown people that the only way to get results is by rent striking. Tenants have responded incredibly, in a way reminiscent of the rent strikes of 1969-’71.”

In 1969, 1200 Ann Arbor tenants went on rent strike in what became the first major demonstration of a tenant’s right to withhold rent. 1199 strikers won rent reductions, as well as maintenance demands, as a result of the two-year-long dispute.

Although the AATU is unwilling to reveal the identity of their next target, sources close to the organization claim it will be either McKinley Associates, the massive Washtenaw County management conglomerate, or one of three smaller Ann Arbor landlords: Wilson White, Reliable Realty, or Summit Hamilton.

According to Miller, “We’ll just keep them guessing, and when the first of the month comes around and they don’t get any rent checks in the mail, they’ll know they’re the one.”



Dick Lane today

photo: Barbara Weinberg



Dick with Dinah Washington

New P.A.L. Chief Night Train Is Back

By Joel Greer

Dick “Night Train” Lane, once the terror of NFL quarterbacks and pass receivers, is back in the Motor City athletic scene. This time around, though, it won’t be his bone-jarring tackles and his nose for the football, but rather his human compassion and desire to serve Detroit’s youth, that mark his return to the public eye.

Lane, the ex-Lions perennial all-pro and Hall of Fame defensive back, became the new Director of Detroit’s Police Athletic League (PAL) in October, replacing Earl Lloyd (who had resigned to work with the federal Equal Opportunity Program in Washington).

Mayor Coleman Young recommended Lane not because of his past as a football celebrity, but because of his familiarity with the problems of Motor City’s youth and his past involvement with them in the Mayor’s Youth Opportunity Program.

Lane, as a poor foster child in Austin, Texas, personally faced many of the same problems plaguing Motor City kids today.

Looking back at Lane’s 14-year National Football League career (he retired after the 1965 season), you’d wonder why he would desire another job associated with athletics.

But Lane, now 47, and a bit over his playing weight, remembers his childhood all too well, and PAL is definitely an organization that could help turn a kid’s life around.

“That’s the reason why I have this feeling for kids,” says the former Detroit Lion.

“Because I know how hard it was when I was out there all alone at 14 years of age. It was really rough,” Lane recalls, “and I could have went in either direction.”

“Night Train” looks back to his foster mother as the key to his success.

While many of his peers spent their time as petty thieves to pacify their poor existence, Lane’s foster mother kept him loaded with chores in an effort to keep him away from his buddies. “She also pounded it into me that it was wrong to get involved,” he says.

When Lane wasn’t doing his chores or tending to his schoolwork, he was on the football field. In fact, Lane had so many duties that he had to run some three miles home so he could complete his after-school chores and get back to school for football practice.

After a highly successful schoolboy gridiron career (his foster mother died during his senior year), Lane returned to his real mother in Scottsbluff, Nebraska

and played one season at the city’s junior college.

Lane wasn’t exactly thrilled with the Scottsbluff program, so he and a friend decided to fly jets and joined the service in 1948. While stationed at Fort Ord, California, Lane in one season caught nineteen touchdown passes and became quite a sensation in military football circles. In his final year of the service, Lane married his first of three wives, Geraldine.

After his discharge from the armed forces, Lane accepted a scholarship from Loyola University of California and intended to play football there. But Loyola dropped its football program, so he left school and found a job with North American Aircraft. He was promised a job as a clerk, but wound up with a factory job instead and quit some three months later.

While looking for a job elsewhere in Los Angeles, Lane took an idle bus ride and noticed the offices of the Los Angeles Rams.

After showing the staff his scrapbook, Lane was immediately signed to a contract for a one-year salary of \$4,500. He then

proceeded to set the NFL record for interceptions—fourteen in twelve games. Set back in 1952, that record, incredibly, still stands.

Lane played just one more

season in L.A. before moving on to the Chicago Cardinals for six seasons, and finally to Detroit for six more.

Like many football players, Lane was a music lover and had many acquaintances in the music profession. “Athletes and entertainers get alone fine,” he relates. “Only entertainers have a longer longevity with less output.”

While playing in Chicago, Lane (who got his nickname from his fondness for Buddy Morrow) began to follow such notables as Billy Eckstine, Nat King Cole, Lena Horne and Lou Harris. “A football game could often end in frustration,” says the Night Train. “I’ve always liked soft, soothing music, something with a little meaning. It helped control the escalation of temperament.”

Someone else began captivating Lane during his years in Chicago. Her name was Dinah Washington, and according to Lane, “She had a dynamic affect on individuals when she performed, and I was curious to know what kind of person she was.”

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WITNESS REPORT

Boyd

red in July, 1975 when, according to Dr. Wheeler, "The MPLA carried out a military coup in Luanda and ousted its rivals, thus smashing the agreement with Lisbon calling for a peaceful coalition." Dr. Wheeler believes it was this event that set the civil war in motion.

Obviously, there will be those who will contend against the corrections supplied by Dr. Wheeler, arguing with a certain validity that it may take years before a definitive and balanced account of this conflict appears. With the war raging as it is, accompanied by a swirl of propaganda, interpretation and analysis is inextricably tied to ideology.

Getting the Pulse

My own background as a student of African affairs began in the early sixties, when the martyrdom of Patrice Lumumba was still fresh upon an impressionable mind, and when the political thought of Kwame Nkrumah and Frantz Fanon was quick to the tongue. Last summer, I had the privilege to spend almost five months traveling around the African continent, primarily in Tanzania, Zambia and Liberia.

In my travels, I had the opportunity to spend a considerable amount of time with possibly the most informed sector of the Afro-American community self-exiled in these African countries. In my position as Editor of the Newsletter for the Detroit Commit-

tee for the Liberation of Africa, I was also able to interview some of the cadre of several liberation movements waging struggle across the whole of southern Africa. It was during these occasions that my views about the Angolan situation were changed.

The MPLA position that I carried to Africa gave way to the theory and practice of UNITA—a change that may be attributed to the high esteem and respect that I had for the basic integrity of my many informants.

At first, I was reluctant to surrender my MPLA position. The Liberation Support Movement (LSM), a small group of white radicals led by the late Donald Barnett who have done a yeoman task in spreading the word on the liberation struggles in Africa, had me convinced that MPLA was the only movement of worth in Angola; accordingly, UNITA and FNLA [National Liberation Front of Angola] were the creation of Portuguese colonialism and the CIA.

But it wasn't long before I, too, was leaning over the telex at the Kilimanjaro Hotel waiting for the latest developments from Angola, hoping that UNITA would be victorious in the third battle for the strategic town of Luso.

UNITA and South Africa

All this took place last fall. The internal social and political circumstances of Angola, from the standpoint of territorial control, ideology and its impact upon the masses, compelled me to see UNITA as the movement of destiny.

Today, all the progressive gains achieved by UNITA are jeopardized by the continuing presence in Angola of Black Africa's number one enemy—the apartheid state of South Africa.

And the reports from UNITA's headquarters that the forces of South Africa that are operating in Angola are doing so because of the now overt international character of the war, intensified by the MPLA's massive importation of Soviet weapons, has only assuaged the most ardent of supporters. Many of the newer converts who were won over as a result of the internal conditions of Angola are now having second thoughts about their commitment to UNITA.

A recent cable from a young journalist stationed in Dar es Salaam, Tanzania will give you a strong indication of the uncertainty facing UNITA advocates:

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may have been responsible—at least "indirectly"—for the shooting deaths of up to half a dozen members of the Party. Mondale wants written controls on the FBI to come out of the hearings.

And speaking of government agents, Dr. Timothy Turncoat Leary says he expects to be released from federal custody in California within the next six weeks. Leary has already served 42 months in various prisons for possession of less than an ounce of marijuana, a crime now punishable by a \$100 fine in California. He is also serving time on an escape charge, but apparently those charges have been mitigated by Leary's cooperation with federal authorities on securing indictments against many of his former associates and attorneys. Leary says he plans to set up a publishing company upon his release. His current cellmate in San Diego is Eldridge Cleaver, interestingly enough. Eldridge had Leary put under house arrest during the "revolutionary" twosome's stay in Algeria . . .



Leary

COINCIDENCE DEPARTMENT: An FBI agent scheduled as an important witness in the current trial into the shooting deaths of Chicago Black Panther Party leaders Fred Hampton and Mark Clark has been killed in a Chicago car "accident." Agent Ira Roten had been subpoenaed to testify on his association with William O'Neal, the paid FBI informer who became Hampton's "bodyguard" and provided police with maps of the apartment where Hampton and Clark were assassinated. . . Kind of smells like the recent murder of Mafia figure Sam Giancana in Chicago just before he was due in Washington to testify on his work with the CIA on assassinating Fidel. Of course, Sen. Church isn't looking any deeper into poor Sam's demise.

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Village youth receiving training from UNITA

Photo: Charles Simmons

Congressional CIA Probe:

"The Opportunity Has Been Lost"

With both the House and Senate Intelligence Committees winding up their year-long investigation of the "abuses" of U.S. intelligence agencies without having completed several key investigations, informed sources in Washington and elsewhere are publicly voicing their fears that the CIA and other agencies may, incredibly, emerge the winners—and the American public the losers—once the dust clears.

"Our feeling here is that the opportunity has been lost," says John Frazen, a legislative aide to Representative Michael Harrington of Massachusetts, "and won't come again for quite some time.

"What we are worried about is that after this year of investigation, we may come out of it worse off than we began. The Committees may know how the covert process works, but the public doesn't. We may end up with secret reforms of a secret agency.

"Committees in both houses have operated in too much secrecy," charges Franzen. "We haven't had the kind of public discussion that we had, say, with Senator Ervin's Watergate hearings. We see them already putting things back in the shadows, holding secret meetings to discuss executive orders to reform the agencies." Executive orders can be kept secret—the one that established the National Sec-



James Colby



Frank Church

urity Agency still hasn't been made public. We may come up with a British-style Official Secrets Act, where all this activity will be codified and acknowledged—with direct sanction from Congress, where where none existed before.

Harrington's office, which has called in vain for a Special Prosecutor to continue the inquiry, has been unhappy for some time with the performance of the Committees. "On the most important question of all, which is, should we conduct covert actions at all?" Franzen continues, "the House deferred to the Senate, which went off into the flashy aspects—the assassination plots, dart guns, shellfish toxins—while neglecting the more basic issues.

"The Church Committee spent one afternoon on Chile, probably the most important single action, without calling high administration officials. They spent one morning on the general issue of covert action."

What may emerge from the Committee's recommendations, such critics fear, is the partial vindication of past CIA covert actions—to the degree that most were approved or ordered by Presidents—and a newly legitimized CIA which, despite having its activity codified, will in fact be less accountable to Congress and less amenable to outside controls. There is considerable doubt that the Committees will recommend an end to all covert actions as such, leaving the door open to further disruptive international adventures of the kind the agency has implemented in Chile, Portugal, Angola, and countless other nations.

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INTERVIEW: Howard Kohn

When three Detroit police officers and five civilians were convicted last month of selling heroin and obstructing justice, perhaps only one person felt more satisfaction than Deputy Chief George Bennett, the tough black cop who headed the four-year investigation. That person would be Howard Kohn, now a 28-year-old Associate Editor of *Rolling Stone* magazine, whose stunning expose of police involvement in the heroin business hit page one of the *Detroit Free Press* in April 1973.

The verdicts in the 10th Precinct Conspiracy Trial have gone a long way toward finally vindicating Kohn, whose credibility was unfortunately called into question after he was kidnapped with his own gun, then lied on the subsequent police report. The fatal slip in judgment by a reporter under tremendous pressure, both from the Police Department and from the city's pushers, led to his firing by the *Free Press* and the dropping of the investigation—which promised to lead next to a Watergate-style coverup in police headquarters and to the well-to-do white financiers of the heroin trade.

Since then, of course, Kohn has gone on to write several major investigative articles for *Rolling Stone*, the most famous being his collaboration with David Weir on "The Inside Story," an account of the underground activities and capture of Patty Hearst and her SLA comrades.

Kohn and Weir, both graduates of the University of Michigan's journalism program, were back in their old stomping grounds this month to lecture on the Hearst/SLA piece at the Showcase Theatre for Probita Productions. Coming on the heels of the 10th Precinct verdicts, it was an auspicious time indeed for a reunion of Kohn, who has also worked with the *SUN*, and our interviewers.

In this initial segment of our two-part interview, *SUN* Editor Derek VanPelt and Publisher David Fenton talk with Howard about the significance of the 10th Precinct Conspiracy Trial. And for the first time in print anywhere, Howard recounts the chilling story of the arduous two-year investigation that led to his bombshell in the *Free Press*.

Settle back, then, and sit in on our conversation with the best investigative journalist Detroit ever lost.

Part 1: The Investigation

The Heroin Industry & Police Corruption

SUN: You worked closely with George Bennett in developing much of the information leading to the indictments at the 10th Precinct trial. Now that the verdicts are in and the people have been sentenced, how do you react to what's happened?

Kohn: Well, from the beginning, the 10th Precinct trial has been a microcosm of what was wrong with the Police Department. In and of itself, it did not represent all of the corruption, by any means, and it didn't even represent the most significant corruption—which was the coverup going on at the highest levels of the Police Department.

But I think Bennett deserves credit for what he's done. He's the only one in the entire department that was willing to stand up, and he and a few of his men really risked their lives and stuck it out and persevered and got the convictions. I realize the eventual verdict was sort of a compromise by the jurors. Not everyone was convicted, but all the ringleaders were, and that's good and proper.

I think because of that whole investigation, the Police Department has changed. I am not familiar enough with it any more to say how long-lasting that change is going to be, but for the time being, I think that there's a big drop in the kind of corruption that was going on three or four years ago—when the typical narcotics officer was involved in some way or another, either tacitly or directly, in abetting the heroin trade.

SUN: Do you think, as Bennett said, that the verdicts will serve as a demonstration to the "typical narcotics officer" that they can no longer ply this kind of trade with impunity?

Kohn: Well, that remains to be seen, but had Bennett at any time given up on this thing, it certainly would have had the opposite effect. It would have been *carte blanche* for heroin corruption in the city. It has got to have some short term effects, at least. But the fact that it took so long and involved so much energy, time, and money means that it is not going to happen again.

SUN: Period? You mean that there won't be that sort of trial again?

Kohn: Well, I don't know that there will be another investigation like this one. A four-year investigation isn't going to happen again very soon. Ideally, this investigation would have led to a much broader one involving some of the top people in the Department, and that apparently is not going to happen. So in that sense, it is a defeat—or at least, it is not a full and complete victory.

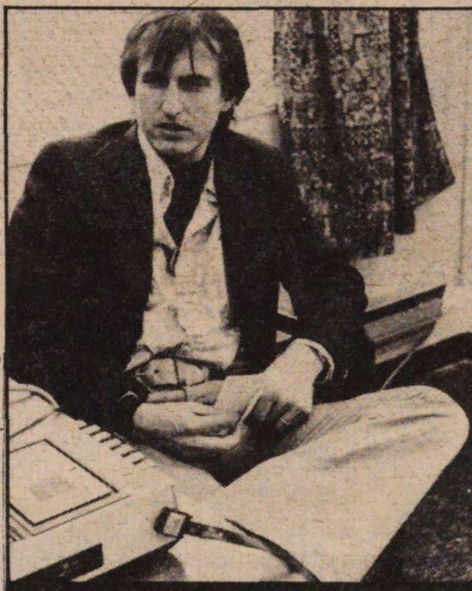
But what has happened is that a lot of corrupt cops have left the Department, and in the meantime, with a whole new administration in City Hall, new people have taken over the top positions in the Police Department: Bennett, Frank Blount, and William Hart, all of them much more aware of the city's problems.

I think their promotions will probably be as significant as the 10th Precinct investigation.

SUN: After everything that's gone down, do you feel a sense of personal vindication from the verdicts?

Kohn: Yeah. If the trials had not been carried all the way through, there would have always been that lingering doubt whether, in fact, these guys—Davis, Mitchell, and the rest of them—were guilty. Now that's been determined by the people of Detroit, the twelve people sitting on the jury. I think it does, in that sense, completely vindicate both what Bennett was doing and what I was doing. And I am glad that happened. It would have been personally very

By Derek VanPelt and David Fenton



Photos: Barbara Weinberg

"Three or four times I'd be talking to people one day, and the next they'd be down at the morgue."



frustrating to see the whole thing cut off by some technicality, and there were many places where Bennett could have copped out and made some deal along the way. I am glad he didn't.

SUN: As you know, there is still some considerable controversy over the events surrounding your kidnapping and your firing by the *Free Press*. What can you tell us at this point about your kidnapping?

Kohn: Well, what I can say is that I was kidnapped in May 1973. The background is very complicated. But I was kidnapped with my own gun, a circumstance which was both embarrassing and illegal—and I made a mistake in judgment by lying about that and ended up being fired. It is pretty much as simple as that.

SUN: Of course, the impression the *Free Press* and the police created was that you weren't kidnapped.

Kohn: I probably should have said something long ago to correct that impression, but one reason I haven't talked about the case is that I was never able to prove that my kidnapper was connected to the Police Department. I spent several weeks that summer trying to pin that down, but I didn't succeed.

The kind of evidence I have is all circumstantial. I know from people in the Police Department that there was an effort to stop my investigation. But I couldn't prove that my kidnapping was part of that effort.

SUN: What originally compelled you or inspired you to engage in an undertaking as hazardous as this investigation in the first place?

Kohn: At the time, the heroin business and police corruption were the most crucial issues in the city, because heroin was responsible for something like 40 to 80 per cent of all the street crime, and the street crime was tearing the guts out of the city, just draining all the vitality, and killing the city from the inside out.

I found that out early on, when I came to work for the *Free Press* in '70. I spent some time talking to junkies and lived in an apartment building in a neighborhood with a lot of dope houses in it in the fall of 1970. I learned from that, and I did a few stories based on that experience, but I realized that it was very much a top layer of a whole culture, of a whole industry, really—which involved businessmen, people on the street, and people in the Police Department. I guess we figured it out to be about a million dollar-a-day industry at the time.

I just decided an investigation into that was absolutely necessary. You know, I only got part way into that by the time I left Detroit.

SUN: Could you tell us what it was like to gather information for this series?

Kohn: I spent a lot of time waiting on street corners. It was a series of meetings with people, setting up meetings that often-times didn't work, because people wouldn't show up. A lot of frustrating work. A lot of time spent doing nothing. At various times, I staked out different dope houses.

There was a whole pattern of trying to develop an informant, then figure out why he was telling me what he was and corroborate independently anything he was saying, and spend a lot of nights tailing and keeping a surveillance on my own informants. It was a necessary thing, until I was able to depend on certain

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“GODFATHER” Director Goes to Cuba

“Did You Bring The Film?”

By Robert Scheer & Susan Lyne

(Editor's Note: Our entire news and feature space for this issue is given over to a long and fascinating interview with Francis Ford Coppola, producer and director of The Godfather and Godfather II, upon his return from a trip to Cuba as a member of an American delegation which enjoyed, among many other highlights, an audience with Fidel Castro himself. Interviewed by Robert Scheer, West Coast Editor of New Times magazine, and Susan Lyne, an Associate Editor at City of San Francisco

magazine, Coppola registers the responses and reactions of an American intellectual/artist of the 70's to Cuba's "new culture" and its institutions, including the nascent Cuban film-making community and the island nation's dynamic educational system. Francis Ford Coppola is also publisher of City of San Francisco magazine, where this interview first appeared, and with whose kind permission the Sun is able to bring you - in a somewhat condensed version - this striking first-hand report.

City: You're not known as one of the more political directors in Hollywood. Why did you go on this trip? Why were you interested in Cuba?

Coppola: I think I first became interested in Cuba when I was doing the research for *Godfather II*. Mario Puzo wrote *Godfather I* by reading all those government transcripts and basically synthesizing and fictionalizing the events. So, when I was stuck with doing *Part II*, I just read all the material I could get and that led me inevitably to Cuba, because the Mafia moved in there to escape from Kefauver in the '50's. I even tried to go to Cuba before I made the film, since I was very anxious for that section to be authentic. My request wasn't answered until the movie was done.

City: You had an image of Cuba that's reflected in *Godfather II* - I was wondering if you were shocked by how it looks.

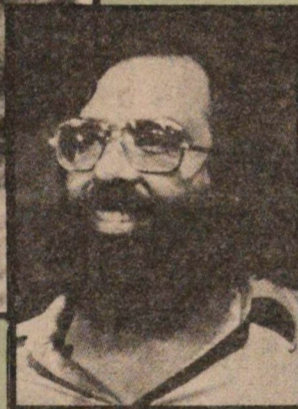
Coppola: My first impression, being in places like the Havana Libre (the old Havana Hilton), was that I was in this strange time-warped. It took a few days before I really started to understand the new culture, though.

I was shy when we first arrived, but people were very friendly. We only stayed in Havana a few hours, which was sort of frustrating for me because I knew about Havana and I wanted to see it. We were immediately put in an airplane, a Russian-made airplane, and taken to this place called the Isle of Pines, which I understood was owned by four Americans at one point.

City: It was also the prison that Castro was held in.

Coppola: Yes, it was the prison where the people who made the raid on Moncado garrison were sent. We were all really exhausted when we arrived, and we were met by a Captain Lindsay, who had been in the Sierra Maestra with Fidel. He started to give us this really stiff talk about the educational system and the experiments on the Isle of Pines. The young people have really developed the island and the agriculture, sort of like a kibbutz in one sense, in fact even citrus and grapefruit are grown there. After his talk we were taken to the Colony Hotel. And that night was really when I started to understand what was going on there.

We all sat around drinking these daquiris. I had done research on Cuban music with my father for *Godfather II*, and so I knew some old stuff from *Cecilia Valdez*, which is a famous Cuban opera, really an operetta by Roig. Being somewhat loaded at that point I started to sing *Cecilia Valdez* and Captain Lindsay, who was also loaded, started to sing too. Through all this really bad singing we started to hug each other and dance. I was dancing with the captain, and there was a lot of toast-making and speechmaking, with him behind the bar, which I reminded him was a position of power over us. He told us in his slightly inebriated state that he had been uneasy about receiving us, that the order had come from the head places and he understood that it was important for this kind of exchange to occur but he didn't know how he felt about it. And he told us, I think it was very sincere, that



Francis Ford Coppola

“You had a feeling that all these passionate people had fantastic dreams and they took over the country and they were going to make them all come true.”

having met us, he was happy we had come.

The second day we toured the prison, these enormous circular prisons where Fidel, his brother Raul and Almeda and the various people in that early attack were kept. The woman who gave us the tour was 32 years old, the second in command and the real operative around the island. I had a continuing feeling that the people in the highest places were really their smartest and best, which is as it should be. They were smart, they liked the people that they were dealing with, they were relaxed and affectionate. Those things mean a lot to me and it's not stuff you can fake. Just the fact that they touched each other when they talked. So in terms of this new culture, the first thing I started to see is that the people seemed to be wired together in a singularity of purpose which is very comforting. You sense that everyone is connected to some idea and that makes people feel good. When I saw someone talk to a head person, the way they talked implied almost a familiarity. There's tremendous affection between them because they went through hard times in the mid-'60's. And we had a sense that they were showing us *their* island.

I am very interested in schools and little children. And for me their crowning achievement is that they have made education their number one priority. The Isle of Pines is filled with schools and they're named things like "Heroic Vietnam," "The Martyrs of Kent," or after the various heroes of the Cuban culture. I knew that Cuba had a history and a culture certainly as old as ours, a culture that was important to them, but I didn't feel it until I was there. And that was one of the things that I began to realize we had robbed from Cuba, as I guess people feel we have robbed Puerto Rico. They had their great men and their leaders, Jose Marti as well as a whole galaxy of others, and a very rich complicated history that they felt the United States just stole from them or disregarded.

City: You mentioned the children - what are the schools like in Cuba?

Coppola: The Cubans feel the best way to insure that their revolution lives properly is to educate generation after generation, to give the kids a sense of living. We went to lots of schools. There'd be rows of little "young pioneer" kids with their berets and red flags and they'd welcome the American delegation. All the stuff that I'm sure also happens in Russia. And we'd be taken to a model class and a little kid would get up and make a sweet speech. We were permitted to wander around and ask them questions. And you'd ask one kid if he liked school and he'd say yes; you'd ask another kid, he'd say no.

In one school a dance band wanted to play us a tune and a kid asked one of us to dance and another kid wanted to dance with Candice Bergen, and then for two and a half hours the entire school was dancing. The teachers are very young, they're all 23 or 24, and the head of the school is about 26, because they've had to do it so fast. The point I'm making is that the kids felt that they had, I wouldn't say the right, but that it was totally natural that they should take three hours off from school and dance. If there was some kind of heavy disciplinarian thing, they wouldn't even dream of doing that. They wanted to dance with us for three hours, so we danced for three hours, and then very gently, and very lovingly the teachers would get the routine going again. It

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THE COAT PULLER

The interview with *Godfather* producer/director **Francis Ford Coppola** which takes up the rest of this issue of **KULCHUR** was lifted from Coppola's interesting publishing venture, **CITY of San Francisco**, a weekly slick-format magazine which is put together by a group of veteran media hotshots including **Coppola**, former **Ramparts** editors **Warren Hinckle** and **Bob Scheer**, **Susan Lyne** and none other than our special pal **Ken Kelley**, who has just taken over the **Back of the Book** (journalist for **Ahts and Kulchah**) section at **CITY**. Kelley was in Detroit for most of the last half of 1975 gathering heavy material for his major work-in-progress, a chilling book-length account of the **Howard Kohn/Detroit Free Press** affair and the sordid narcotics scene uncovered by Kohn during his investigation into the police/heroin conspiracy which resulted in the just-concluded **10th Precinct** trial. While here in town Kelley contributed mightily to the **SUN's** editorial and physical move into Detroit, starting with his interview of ex-convict Detroit Tiger star **Ron LeFlore** last July, and all of us here wish him everything good in his new job at **CITY**. Our humble **KULCHUR** editor will be lending Ken a hand as weekly record reviewer for **CITY** with a regular column called **'SIDES'**, starting next week. Subscriptions can be had from **CITY**, 531 Pacific Ave., San Francisco, Calif. 94133.

Speaking of our beloved editor, it should be noted that the Detroit-focused features originally scheduled for this issue of the **SUN** were held over till next time due to an unfortunate and untimely illness which struck our hard-working media czar just as he was sitting down for the bi-weekly rewrite marathon, necessitating the quick chop job on the **Coppola** interview (originally scheduled for next issue) so you wouldn't have to look at a bunch of blank pages this time. Therefore be warned that our hot **February 19th** issue, out **February 12th**, will pull your coat to the real story behind the rumors that **Motown Records** is on its way back into Detroit, with **Frank Bach's** feature on **Prodigal Records** and their fast-breaking new star **Ronnie McNeir**; **David Weiss**, a regular contributor to the **Kulchur** section, will introduce you to **Probity Productions** and their delightful designs on the minds of music-loving Detroiters; and our editor himself will profile the incredible **Clifford Fears Dance Theatre**, ably assisted by Associate Editor **Edwenna Edwards** and with photographs by Art Director **Barbara Weinberg**.

And speaking of **Probity**, our heartiest congratulations to the fledgling production team on their **Anthony Braxton** concert last weekend, which was a definite high point for the city's creative music fiends. But there's more to come:

Probity's first **Detroit Showcase**, featuring the **Lyman Woodard Organization** and the ever-dangerous **Tribe**, will be mounted on **Valentine's Day**, Feb. 14th, a true expression of love for the city **Probity** has set out to serve. **Stanley Turrentine** follows Feb. 21st, **Gil Scott-Heron** and the **Midnight Band** are set for Feb. 25th, a **Roy Ayers/Dick Gregory** double bill will hit Feb. 28th, and **Mose Allison/Kenny Rankin** are promised for March 7th. Whew! All at the **Showcase Theatre**, Harper & Van Dyke, on Detroit's jumpin' east side . . .

ANCESTOR WORSHIP: We mark with deep sorrow the passing of pioneer black athlete, actor, singer, and social activist **Paul Robeson**, who left the planet January 23rd at the age



Count Basie



Anthony Braxton



Lyman Woodard



Muddy Waters

of 77. A review of **Dr. Charles Wright's** book: **Robeson: Labor's Forgotten Champion** appears in our **VORTEX** section this issue . . . One of our most prominent living ancestors, **Mr. Dizzy Gillespie**, visited the Detroit area last week for a beautiful concert at Birmingham Groves High School with his current quartet—**Diz** on trumpet, **Earl May** (bass), **Mickey Roker** (drums), and guitarist **Alex Gaffa**. The irrepressible **Dr. Gillespie**, togged out in leather pants and earth shoes and playing his veritable ass off, took the microphone on one occasion to remark, "It's nice to be 58 years old and still have all this energy!" **Diz** has

been recently engaged by the **San Francisco School Board** to produce a series of student workshops "designed to develop the reading and math curriculum through jazz"—certainly a noble venture, and one from which our local schools might well benefit . . . Another of our leading living ancestors, **Professor Muddy Waters**, can be seen in your living rooms

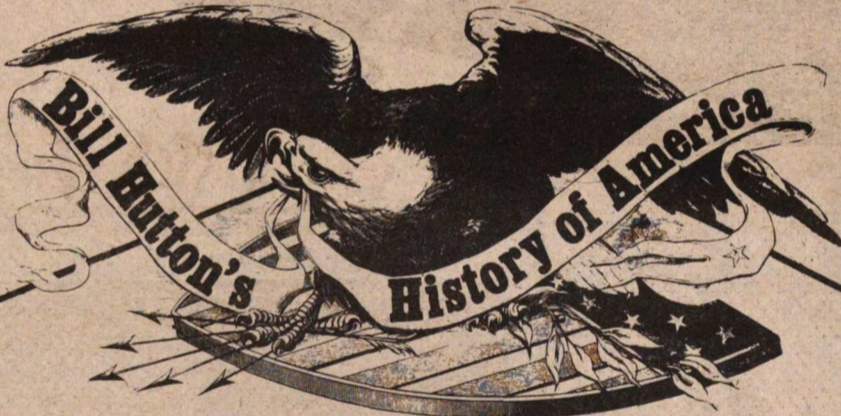
again Feb. 6th when Channel 56 repeats the "Soundstage" tribute to the great urban blues pioneer (8:30 p.m.); **Buddy Guy & Junior Wells**, **Pinetop Perkins**, **Willie Dixon**, **Koko Taylor**, **Dr. John**, **Johnny Winter**, **Mike Bloomfield** and **Buddy Miles** all join **Muddy** to pay homage to his profound musical legacy. . . . All of February is **Black History Month** in the U.S. of A., and Ch. 56's "Black Journal" program Feb. 5th (8:30 p.m.) will feature a special tribute to the historic contributions of black people in America, including host **Billy Taylor's** homage to the late **Duke Ellington**, seminal genius of modern music. During this gaudy Bicentennial year it is both instructive and

inspirational to study the history and cultural achievement of the black and other non-white peoples of North America, particularly since most of the white history of this place is so god damn disgusting . . . Here it must be noted that **John Sinclair's** "Ancestor Worship" program, formerly heard on Sunday nights on Ann Arbor's **WCBN-FM**, has been expelled from the air. The program, formally billed as the "His-

tory of Jazz" series on the **Jazz Around Midnight** show—with **Sinclair** serving as "guest scholar in residence" for the **Campus Broadcast Network**—ran from May to January and featured a number of special four-hour shows on the music of a single artist, including **Charlie Parker** (12 hours), **John Coltrane** (20 hours), **Jackie McLean** (8 hours), **Charles Mingus**, **Sonny Rollins**, **Thelonious Monk**, **Yusef Lateef**, **Cannonball Adderley**, the **Classic Miles Davis Quintet**, the **Orchestral Works of Miles Davis**, and others (4 hours each). The "Ancestor Worship" program is now looking for a new home in the Detroit area—inquiries may be directed in care of this newspaper . . .

MUSIC CITY USA: If it isn't a renaissance that's going on in this town, then please tell us what it is . . . **Leon Thomas** and his band at **Baker's** thru Feb. 1, followed by **Ahmad Jamal** (Feb. 6-15) . . . **Lou Donaldson** at the **Pretzel Bowl** thru Feb. 11, followed by **Grant Green** (Feb. 18 - March 3) . . . **Sonny Terry & Brownie McGhee** at the **Raven Gallery** thru the 31st, followed by the **Blue Labor Revue: Louisiana Red**, **Peg-leg Sam** and **Sugar Blue** (Feb. 3-7), and **Tommy Makem** (Feb. 10-14) . . . **Johnny Taylor** at the **20 Grand** thru this weekend, with

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THEODORE ROOSEVELT

Teddy Roosevelt is in **Havana Bistro** rolling dice and getting stoned on **Cervezaria Beer**. A wooden fan turns slowly above his head. There are beads of sweat on his forehead. **Bull Moose Party**. He wraps them up in cellophane and sends them to the **Hollywood Wax Museum**, where you can see **Charlton Heston** as **Moses**, **Marilyn Monroe**, **Shirley Temple**, **Mahatma Gandhi**, **The Beatles**, **John F. Kennedy**, **The Last Supper**, **Lloyd Thaxton & Wolfman**.

Teddy burps and rolls a five and takes up the money and leaves through the swinging doors of the saloon with his dusty **Rough Riders** to quell the insurrected **Spaniards** with whom America was now at war. 1898. They all buy **Taffy Apples** and go down the road.

"Hyphenated Americans!" boasted the big man.

"Yes, but what about the Spaniards?" asks one of the soldiers.

Teddy Roosevelt does not pay attention to the man. He spots a small boy and chases him down the street. He catches him by the **La Casa Bistro**. He turns the boy around, and to his astonishment it's the **Earl of Roscommon**, 1637-1685.

"Choose an author as you choose a friend," said the Earl.

"The lunatic fringe in all reform movements!"

"Yes, but the multitude is always in the wrong."

"The most successful politician is he who says what everybody is thinking most often and in the loudest voice."

The President takes the **Earl of Roscommon** over to a vegetable cart and starts fucking him.



ROOSEVELT TELLS KIPLING ALL ABOUT EVERYTHING

"I love the taste of **Phillips' Milk-O-Magnesia**," he says to the Earl. They ride up to the rear of **Ernest's** house and yell for **Ernest** to come out. He cries inside in his high falsetto, "Be right out boys."

The men wait on their horses, they are sweating heavily and are very tired. Their uniforms are filthy.

"So glad you could make it," **Ernest** minces, stepping outside in a wedding dress. He's wearing boxing gloves and trades a few punches with a kangaroo trained special and flown in from **Tierra del Fuego**.

"You got any Spaniards here, **Ernest**?"

Ernest pulled the trigger and shot his face away. **Teddy Roosevelt** watched **Ernest** die and then he left his men

and went back to the States. He bought a **Corvaire Monza**. He loved the way it handled. And, he liked the added economy, too. **Teddy Roosevelt** is a smart motorist. Why don't you be one, too?

See your local **Corvaire Monza** dealer today!

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

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COPPOLA INTERVIEW

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was very unselfconscious and it was certainly not planned.

At one school they set up a lunch for us in the cafeteria when it was not being used. The kids were in class and another big group was in the field. It was very nice—with beer and rum and stuff—and while we were eating I looked out the window and noticed all these kids coming in from working. They were beautiful kids, 13, 14, with their hats, kidding and laughing, and they saw me and came right up and asked who I was. In my kind of Italian-Spanish I said I was a North American and that we were in the cafeteria with all the big shots from the area and I asked if they wanted to come in; and they all said yeah. Now, there were 200 of them! Those kids just followed me right in there and all the officials kind of looked and laughed. It wasn't like maybe they shouldn't go, you know what I mean? They came in and everyone introduced everyone. It was really kind of chaotic, but people seemed to feel that it was permitted, which means that they must feel anything is permitted.

Again my point is that somehow the system bent to make it possible and the kids felt that they could do it. They were obviously studying hard, they were working hard, but they were not being regimented in a way that we associate with the worst of socialism. They really seemed happy which was very exciting.

City: You said the other day—well I'll give you the quote that I like so much—you said that communism in Cuba is fun, and alive, and joyous.

Coppola: Well, look, what is everyone's fear of communism in this country? From the Orwell stuff? It's the idea that we'll become little ciphers, cogs in a great wheel with what they call individual freedoms all gone—the image of these little Chinese people wearing the same color. But knowing a little bit about the Cubans, it would be hard to think that could happen to them. It's not in their nature.

There is a real sense of joy, especially in regard to the children. Even when we went to some grungy grapefruit factory—not grungy, but I mean that kind of work isn't good no matter how you cut it—there would be some little guy pushing the grapefruits in a greasy machine. When we asked him what he thought of work, he was very honest. He said this is terrible what I'm doing, but I gotta do it to live. But then he'd start to talk about his children and his face would light up and he'd say, "Have you seen the schools? My kid is doing this, I go to see him every week." And you realize that their big joy is what they're doing for their kids—certainly this particular worker.

In Cuba, there are all sorts of volunteer workers. People work real hard there, but my sense is that there is a real vitality about what they are doing, about their lives. And it isn't just, "Oh, things are gonna be so great in 20 years." With their resources and what they've accomplished in 15 years, they're going to be a pretty affluent little island in 20 more. If anything, one of their worries is how to hold the spirit when affluence arrives. They're not just happy because it'll be nice later; they're happy right now because they're connected with everybody else in that society.

City: Some of the people on your trip had been to China and they probably felt they found similar things there. People very rarely find it in Russia or Eastern Europe, but the reports are pretty similar about these countries that have made their own revolution and involved large numbers of people, say Viet Nam or China or Cuba. The resistance to those reports has a lot to do with the cold war—we were raised on certain myths. Do

you feel we have those kind of blinders?

Coppola: Absolutely. When I first went to Italy, in 1962, I went to the town where my grandfather had been born and saw communist posters, the hammer and the sickle, all over. That was a shock to me because that had been like the swastika up to that point. I had been decompressed a little bit by the time of the Cuba trip, but still to see the red flowers and the red flags threw me. Although I must say when I walked into the airport and I saw all the big blow-ups of Che Guevara and what have you, I said, "My God, this looks like Berkeley." There is no advertising there except for one product, the socialism of the country, but it is odd to see the thing that you had drummed into you as an evil and a scourge on the earth be celebrated as a source of joy. They call it "our Marxism" and "our Leninism," like something that's theirs. I told you about this woman, wonderful woman we met, I think her name is Melba, who had

introduced to the head of this place—he was a doctor and he had a beard. Very few people have beards, as you know, really only the people who were there in the early days. And he was one of the guys who was with Fidel. Talking to him made me begin to realize that all these people won this revolution and one said, "I always wanted to have a great mental institution," and Fidel said, "Go do it." And another guy said, "I think Cuba should have a film industry," and Fidel said, "Go do it." You had a feeling that all these passionate people had fantastic dreams and they took over the country and they were going to make them all come true. We saw the film institute, and the mental institution. That was exciting.

City: Were you able to see Cuban films down there?

Coppola: Yeah, any films we wanted to see. We would just sit in the screening room and they would run anything we wanted.



Cuban films *Memories of Underdevelopment* (left) and *Lucia* (top)



An artist approaches a socialist society worrying about, well, shit, the art has to be really simple and follow a certain line. But my impression was that there's a lot of latitude. Cuban authorities acknowledge the complexity of the human experience, and their films explore that.

been with them in the early days.

City: Hernandez?

Coppola: Yes. You just have to be in a room with her for a minute, and you know that she's fair and honest and she likes people. I mean just a minute. Thirty seconds. Anything she believes in is okay, you can believe in it. She said something to the effect of "I can't tell you how beautiful our communism is and what a source of joy it is." I really understood what she meant because I had been there. What she was saying is how good you feel when you're living a good life and you know that every bit of excess energy is going into allowing everyone to live a good life. It was sort of taking care of people, and it was very, very impressive.

You know, there's a wonderful romantic sense about the country. There's a tremendous mental hospital in Havana with about 30,000 patients. If you wanted to send a relative to a comparable place here, it would be \$100,000 a year. And this is just the mental hospital for the people, even if they're destitute. It's an amazing place with arts and crafts and a museum. And it's not just a little show thing, it's like a city.

When our tour of it was over, we were

City: What did you think of them?

Coppola: I thought they were very good. I have been traveling around and I know well the pain of a country like Australia that's a wealthy civilized place and yet has no film industry, because it's cheaper for them to buy our old television shows and our old movies. You see them struggling to have a little bit of a film thing. Yet here you have Cuba, which is a small place by comparison, and they have healthy, real, ambitious films.

City: Are they doing experimental things?

Coppola: A person who considers himself an artist approaches a socialist society worrying about, well, shit, the art has to be really simple and follow a certain line and make a certain point, but my impression was that there's a lot of latitude. The Cuban authority acknowledges the complexity of the human experience and their films explore that. My first impression when I saw *Memories of Underdevelopment* years ago was that it was complex and had different shades and feelings about the revolution. They acknowledge that. They're very eloquent about it. They're not pretending that it's just child's play to put together this new kind of society; it's really hard. And for all their many

successes, they've had many failures. But they feel they're right, so it's worth pursuing it.

City: Did you ask questions about the problem of artistic freedom?

Coppola: Yes. No one is permitted to criticize the government, other than through the channels that are provided for them. If you're a worker or if you're a writer, you can do it in your various workers' groups. In a factory they get together a couple of nights a week and discuss problems—how to make things better, what's unfair and stuff like that. So in other words, there are channels that allow you, not to criticize the idea of the society, but to figure out how to make it better. I like the honesty of it. They say no, you cannot criticize the government—that freedom, no, you don't have.

Here in America you can write or say anything you want—and many people in Cuba are very impressed when you tell them this. They are surprised when they see something like *Godfather II*. They wonder: "How could you make a film that says nice things about our revolution?" But the truth is, I believe, that the freedoms we have here are possible because they do not even come close to jeopardizing the real interests that govern our country. If there were someone who really came close to jeopardizing those interests, I believe our freedoms would vanish, one way or the other. If there were a man, a political candidate, who was elected to office and began implementing real programs that were counter to the big interests, there would be a coup or a murder or whatever was necessary.

In Cuba they don't have even the illusion of that kind of political freedom. It's as though they're saying, "Our revolution is too fragile, it has too many enemies, it is too difficult to pull off to allow forces inside and outside to work to counter it." I understand the implication of what I am saying, the dangers. But I put it to you: If they are right—if their society is truly beautiful and honest and worthwhile—then it is worth protecting, even with this suspension of freedom. In Chile that newborn, elected society was not protected in this way, and so it was destroyed. Ironically, the government that replaced it is not taking any chances and is controlling the press and opposition in a way Allende did not.

City: It seems that what you're saying is that in Cuba, for instance, people suddenly had the freedom to do something very positive like create a mental institution or a school, which in some sense is a freedom we don't have. Basically our freedom is still limited freedom.

Coppola: We don't have the freedom to live in a society that is healthy. That is real freedom. We don't have the freedom to live in a society that takes care of people. We don't have a society that is free to give our children an education in proportion to our resources and wealth. That, to me, is one of the biggest sins of this country, that considering our level of resources, wealth and power, we don't invest any of it in our future, which is to say, our children. The Cubans say, how can a man love his children and not love all the children? Which makes sense.

Our system did not do anything for the people of Latin America and it is clear to me—I don't care how many atom bombs you have—that Latin America will be totally socialist within 20 or 25 years. My feeling is that we should admit the truth, because that's a healthy first step. I don't know, General Patton says America loves a winner, and socialism in Latin America is a winner. If they want to be on the winner's side they should get with that, but I don't know how they can because it's so contrary to their interests. That's

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Brainstorm

Feb. 17-22



Eldorado Rose

Feb. 23

Hot Foot

Feb. 24

COPPOLA INTERVIEW

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coming from a person who is a kid in terms of politics, but those are just simple facts that any 12-year-old could observe.

City: Why do you think the United States has a blockade on Cuba? Did the Cubans talk about the effect that's had on their economy?

Coppola: When you think about the US blockading Cuba, you think they're just not letting some products in. It's much more. If you took a person and you blockaded him from oxygen, that would be called murder. Yet to blockade Cuba, this little country, from everything that's based on our technology, to withhold every spark plug, every replacement brush, every generator, even medicine, and, moreover, to penalize ships that might bring them some essentials by not letting them into our ports—the blockade is a much, much, much more violent thing than people in this country realize. Every product they buy has to go through this long, long, route, so it's three times as expensive. Plus we force them to spend a big percentage of their resources to defend themselves, really to defend themselves. Not what we call defense, not offense, but defense. We owned half, three-quarters of that country, and when they said that they didn't want us to own it any more, that they were taking it back, we said you do that and we'll kill you—and we tried to. I'm amazed that we didn't. I guess it was just a very ticklish series of events and good luck for them.

You also realize, being down there, how frightened they are of us. You know we laugh at this country a little bit. I mean we know what inept shmucks we can be sometimes, but being in a place like Cuba you realize that we are the most powerful country on this earth. We are overwhelming. And we are the authors and the maintainers of most of the big evil that's going on. We are not accomplices, we are doing it. We are the final guardian of a system which feeds off people.

City: What about violence? One of the things that hit me is how safe I suddenly felt in Cuba.

Coppola: Well, contrary to what people think, you do not see soldiers, you do not see guns. In Santo Domingo, the airfield is ringed with soldiers with machine guns, and every block there are three or four soldiers. They all have automatic weapons and I don't really know who is going to invade them. Haiti is not going to invade Santo Domingo and I don't think Puerto Rico is. So it must mean that the government is using that army to stay in power.

Now you go to Cuba—where you think you're going to see all these guys with machine guns at the airfield and you don't. I was there three days before I saw a policeman. And yet there is a sense of personal safety walking around at night. You don't feel that they would rob anything from you, because the whole idea of money and possessions takes on a slightly different color. Rent, health care, child care are paid for—the society gives them to you in return for the work that you give them. So you begin to develop a different idea about property. When you put your camera down and walk away, you aren't as worried, since consumption is not the priority in the first place.

In a society like ours, that spends billions of dollars a year telling you that you should acquire things, how can you be surprised that the people who can't buy those things will acquire them anyway? We are telling everyone that you can only be happy, you can only be attractive, you can only be fulfilled if you have stuff, so if you can't buy it, you steal it. But in a society that is not shoving that down your throat every day, the whole motivation for stealing becomes less, and maybe that has something to do with why you don't

feel you're going to be robbed and hit on the head.

City: Did you feel that was true about sexism too?

Coppola: Well, one thing you feel about Cuba after two days is that it is very sexual. People are very attracted to one another. **City:** But you don't have the commercial aspect of it?

Coppola: No. No. It's a way of relating. Men and women relate that way all the time and not necessarily within the bonds of marriage. It is a very natural, sensual place, but no, you don't sense that it is being merchandised as it is here. Coming back from the trip I realized that the billions of dollars we spend to convince people to buy things is absolutely wasted, because if people need them, they'll buy them. So all the money and all the artistry that goes into advertising is a wasted resource.

City: What about homosexuality in Cuba? There have been reports that homosexuals are treated very badly.

Coppola: Homosexuality is interesting. There were some high, well-respected Cubans we met that in my opinion were homosexual, and I'm sure that I'm right. Here's my feeling about it. Fidel is the dictator of Cuba. The fact that he's idealistic and he really wants to make a beautiful society is all secondary to that. But he runs that country in such a way that policy ideas come up from the people. They have many mechanisms through which the people feed ideas to him, and

II. When I said "No," they were very disappointed. We were told right away that we might meet Castro, but they couldn't guarantee it. Terry Malick finally said, "Look, you want to meet him, get the goddamn film here." So I called and Mona got it there somehow. They were very happy and one day they said Fidel had seen it. I said, "Well?" We heard that he liked it and then we went to that big, big night.

I would kid the women on the trip all the time—they would take us for a Jeep ride deep in the mud and for three hours I'd say, "You know who we're going to see?" And the women would say, "Oh, my God, oh, no! I didn't do my hair." They all related to him like that. It was, "What am I going to do? I'm gonna kill myself." So we went to this big evening in the Jose Marti Square for the celebration of the Committees to Defend the Revolution and he gave a speech. As we went around, we started to get the inkling that this was going to be it, and then he walked right up to us and we talked for about 20 minutes. He was very, very sweet; I was very impressed with the sweetness about him. I know it's a bad word to use for a man like that, I mean he's six foot two or three, but that's what it was. And warmth. I realized many of the characteristics in certain of the leaders; the kindness, consideration . . . even modesty, as if to say, "I'm just in it with you, *compañero*"—all spring from him. They're all doing Fidel; or rather, he's the prototype.

I don't believe that the Mafia exists, not as a secret organization. The Mafia is the big corporations. The hoodlums that made up the so-called Mafia were the jokers of a mentality, a way of thinking that is true of the whole country.

he's very sensitive to what they want. For example, Fidel saw a school girl and asked her why she had her dress hiked up so high and she told him. When the kids talk to him, it's not like they're conscious they're talking to the Commander in Chief. Apparently she told him that the girls all liked it shorter, so he personally supervised the redesign of the costumes. He had five dresses designed and brought students from all over to finally choose one, so when you meet them they say, "You like this uniform? Fidel got it for us."

You have a feeling that everything that he does generates from the culture. He's a very popular dictator. If there were to be an election, I feel he would get all the votes; no one even says that's not true anymore. And I think that the culture is anti-homosexual. If an ostentatious homosexual is walking down the street, the people feel the government is inadequate or not serving their interests. My impression is that the regime does not have these biases, but is responsive to the culture. Apparently a few years ago they were rough on some homosexuals; they arrested them and put them in work camps until certain people went to Fidel and said, "Hey, you know, some of these people fought with us," and they released them. But I would stress that the government will try to raise social consciousness regarding homosexuality some day soon.

But my understanding is that there are, of course, homosexuals, and that they work and live freely.

City: Let me ask you about Castro. How much time did you spend with him?

Coppola: We met briefly. From the moment I got there the Cubans were asking "Did you bring it?" meaning *Godfather*

City: Is this trip to Cuba going to effect the political content of your movies?

Coppola: In a way. I don't think the trip to Cuba changed me so much. I mean I knew what was in Cuba and I had already thought about a lot of things—that's what *Godfather II* is all about.

City: One of the illusions connected with this *Godfather II* business is that somehow it's not the large corporations that run this country or it's not the various bureaucracies associated with government, but it's the secret underworld. . . .

Coppola: I don't believe that the Mafia exists, certainly not as a secret organization. The Mafia is the big corporations. The hoodlums that made up the real so-called Mafia were the jokers and the pawns of a mentality, a way of thinking, a system of priorities that is true of the whole country and certainly of the corporations. But no, there are not 12 or 30 powerful Italian families that meet together and are really calling the shots.

City: Then we should be alarmed at the way companies work and not be looking for this secret underground society that's supposed to control everything?

Coppola: The secret underground society idea is an easy way to say "Oh, it's over there, that's the problem. If we can get those 30 guys with the machine guns everything's all right." We know that's not true. Mafia to me translates to "Anything's all right if it's good for profit, growth, property." So I feel it's not an invisible government that is running this thing, it's a system that is self-perpetuating.

That was the point *Godfather II* tried to make when it put the corporation heads around the table together and said here's the president of United Fruit and IT&T.

The Mafia always existed. It never really got healthy until it came here. America was the soil that the Mafia could grow in. No one heard about the Mafia until it came to America. If you remember *Godfather I*, there was another boardroom scene with all the Mafia guys sitting around. The scene in *Godfather II* was shot the same way, staged the same way, deliberately, except that now they were the heads of the companies.

City: Were there any pressures to cut that scene?

Coppola: No, no, Gulf & Western financed the picture. The head of Gulf & Western loved the film.

City: How come?

Coppola: Because he didn't think that it jeopardized anything, I guess.

City: People look at you and think you really have it made. I mean how could American society have failed you in any way? Yet you find something in Cuba which this society cannot deliver to you. Maybe you could discuss that?

Coppola: My feeling is that I have everything. I mean capitalism in this country just delivered this wonderful thing to me, but I played by the rules. Which is what the whole secret of this place is. The interesting thing about America, which maybe wasn't true about previous societies, is that it doesn't mind someone cutting through to get up to that power class. In fact it likes it. But it doesn't want those people to turn traitor. It's like Cosa Nostra in that way. America really does hold the opportunity for people of low birth and to some extent of all races, to cut through and join. And they celebrate it. . . . what do they like better than a new 21-year-old computer whiz kid who's just made \$3 million in the market? They love that. But, the problem with that is that although you get the goods, you don't get the rewards. . . . I don't know how to express it, but if you're told that the electricity for your air conditioner is powered by 50 guys running on a treadmill in the heat, you don't enjoy the air-conditioned room so much. If you believe, as I do, that we now live in an age where that's not necessary, we could all have an air-conditioned room, then you don't want it as much.

People have said to me, well, give your money away. I'm not going to give it away, because if you're in a society that works on those principles, the vital needs of the society are available through money and that's how people are motivated. Since you need things to protect yourself and feed yourself and keep your health, when someone waves a \$10 bill, you do what he wants. If I was in a place where my poverty would not be exploited, then it wouldn't be bad. But you can't be a communist in a capitalist country, because it works on a different principle. That is my protection; that is my children's protection.

One thing I've learned from this trip—something that people I thought were asses always said—is that there is no such thing as a non-political person, that you're either with it or you're against it. That's really what it comes down to and I believe that now.

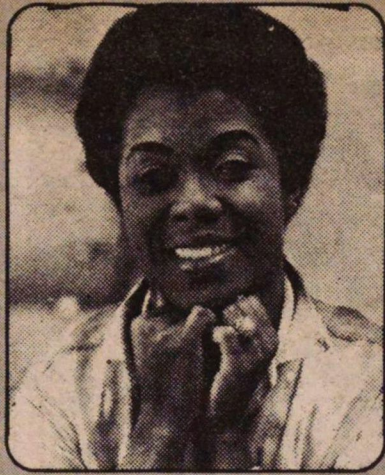
City: What do you mean by the statement that there's no such thing as being non-political?

Coppola: Basically, a large part of the earth is dying. In modern times, people are dying: They are not being fed, they are living in misery, and that is a dire situation. I'm not talking about sending a CARE package to the starving children in Bangladesh. I mean that under one of the two systems that are struggling with each other on this earth in 1975, large parts of the population of the earth are in misery. So, anyone who is not using his energy in some potent way to undo that situation, in an age when it is possible to change it, is an evil person.

SARAH VAUGHN

TUESDAY, FEB. 10

Frank's favorite singer is back by popular demand, FOR ONE PERFORMANCE ONLY. 8:30pm, Tickets: \$8.50, \$7.50, \$6.50, \$5.50



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FOR THE PERFORMING ARTS



THE COAT PULLER

continued from page 12

the Dynamic Superiors coming in Feb. 2-7 Bette Midler plays five nights at Masonic, ending Feb. 1 Detroit Symphony Orchestra at Ford Auditorium, Jan. 29th and 31st Sam Sanders and Visions, with Jeamel on vocals, at Cranbrook's Academy of Art Museum, Sunday, Feb. 1st Billy Paul, MFSB, and the Miracles at Masonic, Feb. 7 the O'Jays, Blue Magic, and the Commodores at Cobo, Feb. 15 Count Basie vs. Supersax at the Michigan Light Guard Armory, Feb. 27-28, sponsored by The Men Who Dare, Inc. Otis Clay at Ethel's Feb 6-8 Lightnin' at the A Train, Feb. 5-7 Griot Galaxy in the "Community Music for Community People" series at the First Unitarian Church, Cass at Forest, Tuesday, Feb. 3 Vivian and Michael Nance and Tonk at Al George's Someplace Else, James Couzens just north of Schaeffer, Sun.-Thurs. Fito and his Salsa-Hustle outfit with Charles Moore and Ronnie Johnson at Dirty Helen's, Cass & Bagley, thru Feb. 5 The Fantastic Four at Phelps' Lounge, on the east side, with Ben E. King on the way - a Curtis Hopkins Production Rufus featuring Chaka Khan at Masonic, Feb. 5 Dionne Warwick was in town for a rare show at Masonic Jan 23 Cleo Laine at Music Hall thru Feb. 1st with her production of the Brecht/Weill "Seven Deadly Sins," featuring Detroiters Dennis Rowland, Conwell Carrington, Gene Wabeke, and Davis Gloff in supporting roles, and guitarist Ron English in the orchestra pit, playing banjo The Kuumba Singers, from Harvard's Afro-American Cultural Center, at Mercy College's McAuley Auditorium, Feb. 7 and for your basic white rock music fan, the lowest-common-denominator element in today's big-bucks music industry, teen-age heart-throbs Queen, Kiss, BTO, Peter Frampton, Deep Purple, Sweet, Cat Stevens and any number of others are scheduled to take a lot of money out of town during the same period Finally, TV's "Midnight Special" sets out a two-night tribute to Motown, "Detroit Music," Feb. 13-14 on Channel 4

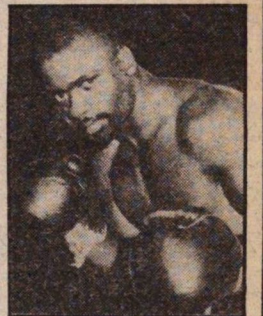
ANN ARBOR & OUTSTATE: Bob Seger & the Silver Bullet Band make a triumphant stand at Crisler Arena Feb. 11th, headlining over Foghat for the expected 14,000 hometown fans. . . . Chances Are has some scintillating music on tap for February,



including the Mojo Boogie Band (2/2) Sky King (Feb. 10-14), the dynamic Sam & Dave (2/16), and Detroit's hard-rocking Brainstorm (Feb. 17-21) the Mojos packed 'em in at the Red Carpet last weekend, even with the heavy weather—which kept your correspondent from the scene Sunday night, in violation of a solemn promise. Sorry, dear friends. . . . Back in Tree-town, the Ark Coffeehouse is hosting a benefit for SING OUT magazine Feb. 2nd, featuring Tom Paxton and any number of local lights. Folk fans would do well to visit this historic musical hotspot, almost any night of the week. . . . All Directions now at the Spaghetti Bender in Ypsilanti, Sunday nights from 8-11 the Andrae Crouch and the Disciples gospel concert set for last Sunday at Hill Auditorium has been postponed indefinitely In East Lansing, Showcase Jazz at MSU brought in Dizzy Gillespie for two nights following his Birmingham concert Jan. 23rd. . . . Lizard's has Chicago guitarist Jimmy Dawkins in for two days, Feb. 6-7. . . . Mike Bloomfield played the Silver Dollar, also in East Lansing, last weekend, with saxophonist Joe Farrell's unit coming up there Feb. 28th. . . .

FINALLY, belated congratulations to Chicago blues guitarist Fenton Robinson ("Somebody Loan Me a Dime") who was released from the penitentiary at Joliet, Illinois (where the late saxophonist Gene Ammons did several bits) recently, and to the beautiful jazz vocalist Flora

Purim, who just finished up a three-year sentence at Terminal Island penitentiary in California and is ready to release a new LP, "Open Your Eyes, You Can Fly" Now for Bro. Rubin "Hurricane" Carter, still trying to get out of prison in New Jersey after nine years, and whose chances should be somewhat better these days thanks to Bob Dylan & Co., who grossed over \$200,000 at a benefit in Madison Square Garden (NYC) and another \$500,000 at another extravaganza for the Hurricane in Houston, Texas, last weekend, where our man was joined by Stevie Wonder, Isaac Hayes, and any number of fellow artists with the requisite social consciousness. Wake up, everybody!



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CALENDAR

THE MUSIC SCENE

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

Detroit & Suburbs



photo by Dirk Bakker

Ursula Walker w/ the Jazz Trio at Bobbie's English Pub, every Wed.-Sat.

- The A Train, 48705 Grand River, Novi, 348-2820: Feb. 5-7, Lightnin'; Feb. 12-14, Afterhours.
- Baker's Keyboard Lounge, 20510 Livernois, 864-1200: Jan. 23-Feb. 1, Leon Thomas Quintet; Feb. 6-15, Ahmed Jamal. Cover \$3.50.
- Ben's Hi-Chapperral, 6683 Gratiot, 923-0601: disco, no cover.
- Bob n' Robs, 28167 John R, Madison Heights, 541-9213: Lenore Paxton (jazz keyboard) sings alone Mon. & Tues., with band and Don Fagenson on bass, Wed.-Sat., no cover.
- Bobbie's English Pub, 30100 Telegraph, Birmingham, 642-3700: Wed.-Sat., Matt Michaels Jazz Trio with Ursula Walker; Mon. and Tues., Amy Jackson sings. No cover.
- Cobb's Corner, corner of Cass and Willis, 832-7223: Mon., Bob McDonald Group; Tues.-Wed., Peaches; Thurs. and Sat., Shadowfax.
- Dirty Helen's, 1703 Cass, 962-2300: Fito's Salsa Hustle Band, Wed.-Sat. thru Feb. 5, \$1.00.
- Ethel's Cocktail Lounge, E. Mack east of Grand Blvd., 922-9443: Jan. 30-Feb. 1 and Feb. 6-8, Otis Clay.
- Ginos Falcon Showbar, 19901 Van Dyke at Outer Dr., 893-0190: Wed.-Sun., Bump City.
- Golden Coach, 30450 Van Dyke, Warren, 573-7850: thru Feb. 1, Bobby Anderson; Feb. 3-29, Lorio.
- Jazz West, 8418 Fenkell, 864-0240: Disco, 10:00 p.m.-6:00 a.m.
- J.C.'s Rock Saloon, 1405 Gratiot (bet. 6 and 7 Mile Rds.), 526-3445: thru Feb. 3, Catch; Feb. 4-29, Elfstone.

- Living Room, 23307 Telegraph Rd., 676-7373: Brainstorm.
- Lowman's Westside Club, 14355 Livernois at Ewald, 933-5346: Please call for information.
- Murphy's Cocktail Lounge, 7419 Puritan, 864-8340: Disco with Arthur Baby, \$1.00.
- Moravian, 35905 Utica Rd. at Moravian, Clinton Township, 791-2030: Feb. 2-11, R.A.M.S. (top 40) Wed.-Sat.
- Music Man Lounge, 15624 W. 6 Mile Rd. near Greenfield, BR3-0433: Disco with Tyrone Davis.
- Ocie's Paradise Lounge, 8202 Fenkell at Roselawn, 861-5111: Disco With P.J., Rappin' Rino.
- Perry's Patch of Blue Lounge, 10208 Fenkell, 2 blks. W. of Wyoming, 861-3379: WJZZ D.J. Keith Bell.
- Pretzel Bowl Saloon, 13922 Woodward, Highland Park, 865-6040: thru Feb. 11, Lou Donaldson; Feb. 18-March 3, Grant Green. Wed.-Sat.
- Raven Gallery, 29101 Greenfield, Southfield, 577-2622: Jan. 27-31, Sonny Terry and Brownie McGhee; Feb. 3-7, Louisiana Red, Peg Leg Sam and Sugar Blue; Feb. 10-14, Tommy Makem.
- Rock House, 25621 Ecorse Rd. (bet. Beech-Daly and Telegraph) 292-6838: Rage.
- Swinging City Lounge, 12039 Jos. Campau, 365-6155: Badge.
- Twenty Grand Driftwood Lounge, 5025 14th St., at Warren, TY7-6445: Jan. 28-31, Johnny Taylor; Feb. 2-7, Dynamic Superiors.
- 24K, Telegraph S. of 6 Mile, KE1-2332: Jan. 28, Buster Brown; Feb. 2-3, Rubberband.
- Trio, Northwestern Hwy. at 12 Mile Rd., Southfield, 358-1860: The Sunshine Band.
- Watt's Club Mozambique, Fenkell at Northlawn, 864-0240: Please call for information.

Ann Arbor

- The Ark Coffeehouse, 1421 Hill St., 761-1451: 1/30-2/1, Paul Siebel; 2/2, Sing Out Magazine Benefit with Tom Paxton and local artists. 2 shows 8 & 10:30 p.m., \$3; 2/6-7, Bob White & Paul Germia; 2/13-14, Hedy West; Every Wed.—Hoot night (open mike).
- Blind Pig, 208 S. First, 668-9449: 1/29, Johnny Mooney & Bob Weiner; 1/30-31, Blues Weekend w/ Jimmy Walker, Pete Crawford and Billy Branch; 2/2 & 9, Boogie Woogie Red; 2/3, Rabbits; 2/4, Silvertones; 2/5 & 12, Aldebaran; 2/6-7, Corey Sea Quartet; 2/10, Jack Orion; 2/11, Melodioso; 2/13-14, Express. \$1.00 cover downstairs only during week, and \$1.00 up and down on weekends.
- Chances Are, 516 E. Liberty, 994-5350: 1/29-31, Foxx; 2/1, Doo Whop; 2/2, Mojo Boogie Band; 2/4-7, Chopper; 2/8, All In Love; 2/10-14, Sky King; 2/15, The Friends Roadshow; 2/16, Sam & Dave; 2/17-21, Brainstorm. Cover weekdays \$1 students/\$1.50 others; weekends \$1.50 students/\$2 others.
- Del Rio, 122 W. Washington, 761-2530: Every Monday lunch, guitarist Corey Sea, 12-1:30 p.m.; every Sunday afternoon, live jazz.
- Dooley's, 310 Maynard, 994-6500: Sundays 8-11 p.m., Foxcraft; Mondays 9-12 p.m., Steven Sofferin. No cover.
- Golden Falcon, 314 Fourth Ave., 761-3548: Tues., Greek night; Wed. & Sun., Soul nights w/ a DJ; Thurs.-Sat. nights, Melodioso. Cover \$1 on weekends.



photo by Dirk Bakker

Ron Brooks of Mixed Bag, at Loma Linda every Fri.-Sun.

- Mr. Flood's Party, 120 W. Liberty, 994-9824: Every Thurs., Mike Smith & his Country Volunteers, \$.75; Every Sun., Grievous Angels, \$.75; 1/30-31, Copeland Blues Band; 2/2, Eric Bach; 2/3 & 10, Gemini; 2/4, Stoney Creek, \$.75; 2/6-7, Jawbone, \$1.00; 2/9, Catfish Miller; 2/11, All Directions, \$.75; 2/13-14, Stoney Creek, \$1.00.
- Heidleberg, 215 N. Main, 663-7758: Thurs.-Sat., 9-1, Mustard's Retreat in the Rathskeller.
- Loma Linda, 990 Broadway, 663-0562: Every Mon.-Fri., 5:30-8:30 p.m., JB & Company; Every Fri. & Sat. 9-1 & Sun. 9-1:30, Mixed Bag; various live jazz groups every Sun. 5:30-8:30 p.m., no cover.
- Pretzel Bell, 120 E. Liberty, 761-1470: Every Thurs.-Sat. night, The RFD Boys.
- Rubaiyat, 102 S. First St., 663-2401: Every Fri. & Sat. night, Barr None, no cover.

Ypsilanti

- Spaghetti Bender, 23 N. Washington, 485-2750: Sundays 8-11 p.m., All Directions, funky jazz, no cover. Food served till midnight.
- The Sure Thing, 327 E. Michigan Ave., 482-7130: Every Fri. & Sat. 9:30 p.m. Tobe Red.
- The Suds Factory, 737 N. Huron, 485-0240: Disco music, carry out beer, pizza & subs.
- T.C.'s Speakeasy, 207 W. Washington, 483-4470: Every Sun. & Tues. night, Tuesday; every Wed. & Thurs., Ty Cool; Every Fri. & Sat., Ty Cool & Mark Hurst.
- The Underground, 2655 Washtenaw, 434-3130: Dennis Vernier Trio nightly.

E. Lansing

- Lizards, 224 Abbott Rd., (517) 351-2285: Jan. 29-Feb. 1, Friends Roadshow; Feb. 2-3, El Dorado Rose; Feb. 4-5, The Dillards; Feb. 6-7, Jimmy Dawkins Blues Band; Feb. 8-10, The Highstreet Blooz Band with Butterball Newsome; Feb. 11-14, Paddlefoot; Feb. 15-17, Lightning Red Blues Band.
- Silver Dollar Saloon, 3411 E. Michigan Ave., (517) 351-2451: Jan. 28, Mike Bloomfield; Feb. 10-12, Grinder Switch; Feb. 28, Joe Farrell; March 10, Patti Smith.
- Charwood Lounge, 20849 Joy Rd. (by Rouge Park): Jam Sessions, Sat. afternoons 12:00-8:00 p.m.—musicians invited.

CONCERTS

DETROIT

- Jan. 28-Feb. 1: Bette Midler at Masonic Aud., TE2-6648.
- Jan. 29: Peter Frampton at Cobo Hall—sold out.
- Jan. 29 & 31: Detroit Symphony Orchestra at Ford Aud., 8:30, \$3.00-\$8.00.
- Feb. 1: Visions with Sam Sanders at Cranbrook Academy of Art, 500 Lone Pine Rd., Bloomfield Hills, 645-3312, 3:00-5:30 p.m.
- Feb. 6: Bachman Turner Overdrive at Cobo Hall, \$6.50, \$5.50, 8:00.



The Miracles with MSFB and Billy Paul at Masonic, 2/7.

- Feb. 7: Miracles, MSFB, Billy Paul at Masonic, \$7.50, \$6.50.
- Feb. 10: Sarah Vaughn at the Music Hall, 8:30 p.m. Tickets \$8.50, 7.50, 6.50, 5.50, available at Music Hall, Hudson's or Grinnels.
- Feb. 11 & 12: Queen at Masonic, \$7.50, \$6.50, \$5.50.
- Feb. 12: Deep Purple at Cobo Hall.
- Feb. 13: Harry Chapin at Masonic, \$6.50, \$5.50, \$4.50.
- Feb. 14: Tommy Dorsey Orchestra, Waterman Center, Schoolcraft College, 9:00 p.m., \$12.00/couple. 591-6400, ext. 224.
- Feb. 15: O'Jays, Blue Magic, Commodores at Cobo Hall, \$7.50, \$6.50, 8:00 p.m.
- Feb. 15: Jazz Show '76 at Masonic, \$6.50, \$5.50, \$4.50.
- Feb. 15: Marion Williams & The Radio Choir of New Bethel Baptist Church, 6:30 p.m. Tickets \$6.50, 5.50, 4.50; available at Music Hall, Hudson's or Grinnels.
- Feb. 19: Cat Stevens at Cobo Hall—sold out.
- Feb. 17: Sweet at Masonic, \$6.50, \$5.50.
- Feb. 27 & 28: Count Basie vs. Super Sax, Light Guard Armory, 4400 E. 8 Mile Rd., 8:00 p.m. until 1:00 a.m. \$10 at the door.
- Feb. 29-March 1: David Bowie at Olympia Stadium, \$8.00, \$7.00.
- March 8: The Keith Jarrett Quartet, 8 p.m. Tickets \$6.50, 5.50, 4.50, available at the Music Hall, Hudson's or Grinnels.
- March 9: Patti Smith at Ford Aud., \$6.50, \$5.50, \$4.50, 8:00 p.m.

ANN ARBOR & YPSILANTI

- Jan. 30: Peter Frampton & Gary Wright at Bowen Field Hse., EMU campus, 8 p.m., tickets \$6 in advance, \$6.50 at door.
- Feb. 7: Shawn Phillips & Steve Goodman at Hill Aud., \$4.50, 4.3.50. Call 763-1107.
- Feb. 11: Bob Seger & the Silver Bullet Band and Foghat, Crisler Arena. Tickets \$6 & \$5, reserve seating only; available at Mi. Union, Huckleberry Party Store & J.L. Hudsons.

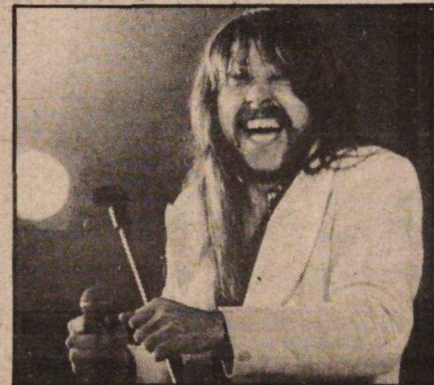


photo: Barbara Weimberg

Bob Seger at Crisler Arena, 2/11.



Peter Frampton & Gary Wright

Friday, January 30

EMU Bowen Field House 8:00 pm
Tickets \$6.00 in advance, \$6.50 at the door
Available at: McKinney Union Box Office, Huckleberry Party Store, Ann Arbor Music Mart, Hudsons and Wards.

Frampton Detroit Appearance—
Feb. 2 at Cobo
Tickets at Cobo for \$6.50 and \$5.50



Patti Smith

Tuesday, March 9, 1976

Ford Auditorium 8:00 pm
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Steve Goodman

**Saturday-February 7th
8:00 Pm-Hill Auditorium**

Tickets 4.50-4.00-3.50

AVAILABLE AT: THE MICHIGAN UNION, MISTER MUSIC IN BRIARWOOD MALL
AND HUCKLEBERRY'S PARTY STORE IN YPSILANTI.
A BRASS RING PRODUCTION

CALENDAR

MOVIES

DETROIT

Detroit Film Theatre, Art Institute Auditorium, tickets \$2.00: Jan. 31, "Bringing Up Baby" (U.S.A., 1938, Howard Hawks); Jan. 30, "Outback" (Australia, 1972, Ted Kotcheff).

Cass City Cinema, First Unitarian Church, Cass and Forest (red door on Forest). Shows at 8 and 10 p.m., adm. still \$1.50: Jan. 30-31, "Macunaima" (1969, Pedrote Andrade).

Phase-Out Films, W.S.U. General Lectures Bldg., (N.W. corner of Warren & 3rd), 577-4385; 7:30 and 9:30 p.m., \$1.50 (children and senior citizens—free): Jan. 30-31, "Monty Python and the Holy Grail"; Feb. 6 & 7, "Cream" with Eric Clapton, Ginger Baker and Jack Bruce; Feb. 13-14, "The Seventh Seal" and "The Dove" (satire).

"Tommy" at Adams, downtown, WO1-0990; Norwest, Grand River & Southfield, VE8-1030.

"Sherlock Holmes' Smarter Brother" at Abbey, 14 Mile & I-75, 588-0881; Allen Park, Southfield & Allen Rd., DU1-2913; Americana, Greenfield N. of 9 Mile, 559-2730; Eastland, at Eastland Center, 886-7222; Fairlane, Ford Rd. E. of Telegraph, 561-7200; Parkway, Groesbeck Hwy. & Metro Parkway, 465-6555.

"Romeo and Juliet" at Hampton, Rochester Rd. & Hamlin, 852-5322; Jewel, Mt. Clemens, 463-2300; Livonia Mall, 7 Mile & Middlebelt, 476-8800; Pontiac Mall, Telegraph at Elizabeth Lake Rd., 682-5544; Quo Vadis, Warren and Wayne Rds., GA5-7700; Showcase, Sterling Heights, Van Dyke and 15 Mile, 979-3160; Southland, Eureka Rd. betw. Tel. & I-75, 287-4343; Studio 4, Birmingham, 645-0777; Tel-Ex, Telegraph N. of 10 Mile, 354-9660; Warren Cinema, E. 8 Mile and Schoenher, 772-5000.

"Lifeguard" at the Americana Complex, Greenfield N. of 9 Mile, 559-2730.

"Hustle" at Abbey, 14 Mile opp. Oakland Mall, 588-0881; Brighton, I-96 at Grand River, 227-6144; Calvin, Michigan Ave., LO1-1180; Eastland, 8 Mile at Beaconsfield, 886-7222; Hampton, Rochester Rd. and Hamlin, 852-5322; Livonia Mall, 7 Mile and Middlebelt, 476-8800; Parkway, 16 Mile and Parkway Plaza, 465-6555; Quo Vadis, Warren and Wayne Rd., GA5-7700; Radio City, Woodward at 9 Mile, LI3-5800; Showcase Pontiac, Telegraph at Square Lake Rd., 332-0241; Showcase Sterling Hgths., Van Dyke and 15 Mile, 979-3160; Southland, Eureka Rd. betw. Tel. and I-75, 287-4343.

"Lucky Lady" at Americana, Greenfield N. of 9 Mile, 559-2730; Beacon East, Vernier (8 Mile) at Beaconsfield, 882-7500; Kingswood, Woodward at Square Lake Rd., 338-7111; Old Orchard, Orchard Lake Rd. N. of I-696, 477-0010; Showcase Sterling Hgths., Van Dyke and 15 Mile, 979-3160; Southgate, Fort St. S. of Eureka Rd., 285-7730; Terrace, Plymouth Rd. W. of Middlebelt, 427-1200; Universal City, 12 Mile & Dequindre, 751-7551.

"One Flew Over The Cuckoo's Nest" at the Towne, Greenfield N. of 10 1/2 Mile, 968-8700.

"The Man Who Would Be King" at Terrace, Plymouth Rd. W. of Middlebelt, GA7-1200; Towne, Greenfield N. of 10 1/2 Mile, 968-8700; Warren, 8 Mile and Schoenher, 772-5000; Wyandotte-Main, downtown Wyandotte, 285-1413.

"Dog Day Afternoon" at Birmingham, Farmington 4, Gateway Sterling Hgths., Hampton, Playhouse-Waterford, Plaza-downtown, Quo Vadis, Showboat, Tel-Ex Cinema, Universal City, Warren Cinema City.

"Barry Lyndon" at Woods, Mack nr. 7 Mile, 884-6186; Dearborn, Michigan and Telegraph, LO1-3449; Americana, Greenfield Rd. N. of 9 Mile, 559-2730.

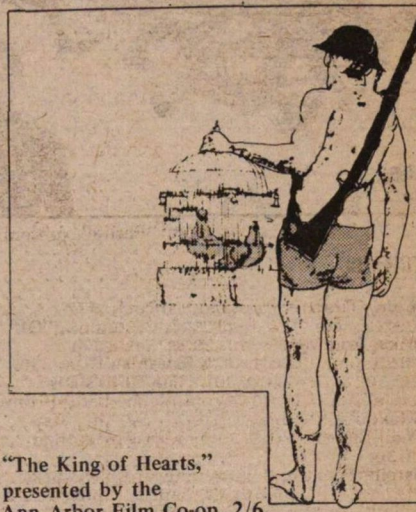
"3 Days of the Condor" at Clarkston, Dearborn, Eastwood, Ecorse, Farmington 4, Macomb, Quo Vadis, Showboat.

"The Hindenburg" at the Americana, Macomb Mall, Mai Kai, Showcase Pontiac, Showcase Sterling Hgths., Southgate, Vogue.

ANN ARBOR

Ann Arbor Film Co-op, Aud. A-Angell Hall or Modern Languages Bldg., Aud. 3 or 4, U of M, 769-7787: Showtimes vary, Adm. \$1.25. 1/29, "Yojimbo" (1961, Akira Kurosawa); 1/30, "Freaks" (1932, Tod Browning) & "Even Dwarfs Started Small" (1970, Werner Herzog); 2/3, "Stagecoach" (1939, John Ford) & "Young Mr. Lincoln" (1939, John Ford); 2/4, "East of Eden" (1955, Elia Kazan) & "Elmer Gantry" (1960, Richard Brooks); 2/5, "Blow-Up" (1966, Michelangelo Antonioni); 2/6, "Only Angels Have Wings" (1939, Howard Hawks), "Angels With Dirty Faces" (1938, Michael Curtiz) & "The King of Hearts" (1967, Philippe de Broca); 2/10, "2001: A Space Odyssey" (1968, Stanley Kubrick); 2/11, "Zardoz" (1974, John Boorman) & "The Private Life of Sherlock Holmes" (1970, Billy Wilder); 2/12, "Shame" (1969, Ingmar Bergman); 2/13, "The Soft Skin" (French, 1964, Francois Truffaut), "Rider on the Rain" (French, 1970, Rene Clement) & "Jules and Jim" (French, 1961, Francois Truffaut); 2/13, 14 & 15, The Sixth Ann Arbor 8MM Film Festival at Schloring Aud., School of Educ., U of M, 7 & 9. 8mm filmmakers from

across the country compete for \$1000 in cash & prizes. All shows the first two nights are different. Winners Sunday night. \$1.00 per show.



"The King of Hearts,"
presented by the
Ann Arbor Film Co-op, 2/6.

Cinema Guild, Old Architecture Aud. (Tappan & Monroe), U of M, 662-8871: Showtimes 7 & 9:05 p.m., Adm. \$1.25. 1/29, "Something Different" (Czech, 1963, Vera Chytilova); 1/30, "It's a Wonderful Life" (1946, Frank Capra); 1/31, "Marnie" (1964, Alfred Hitchcock); 2/1, "The Damned" (1970, Luciano Visconti); 2/3, "Wild Strawberries" (Swedish, 1957, Ingmar Bergman) & "Son of the Sheik" (1926, silent, George Fitzmaurice); 2/4, "Wild Strawberries" & "To Joy" (Swedish, 1949, Ingmar Bergman); 2/5, "Le Bonheur" (French, 1965, Agnes Varda); 2/6, "Adam's Rib" (1949, George Cukor); 2/7, "Dial M For Murder" (1954, Alfred Hitchcock); 2/8, "Jonathan" (German, 1970, Hans Geissendorfer); 2/10, "Harold Lloyd Films" & "Illicit Interlude" (Swedish, 1950, Ingmar Bergman); 2/12, "Loving Couples" (Swedish, 1964, Mai Zetterling); 2/13, "Wee Willie Winkle" (1937, John Ford); 2/14, "Spellbound" (1945, Alfred Hitchcock); 2/15, "Distant Thunder" (Bengali, 1943, Satyajit Ray).

Cinema II, Aud. A-Angell Hall, U of M, 764-1817: Showtimes 7 & 9 (or 9:30), Adm. \$1-\$1.25. 1/30, "Phantom of Liberty" (1974, Luis Bunuel); 1/31, "Greetings" (1968, Brian DePalma); 1/31, Children's Saturday Matinee Film Series; 1 & 3 p.m., Adults \$1, children \$.50, Festival of Short Films: "Free To Be You And Me," "A Little Girl & The Gunny Wolf," "Clay, The Origin of Species," "K-900-A Space Oddity," "Uncle Smiley Goes Recycling" & "Nick," total program time 109 min.; 2/1, Experimental Films at 8 p.m., "Binary Bit Patterns" (Michael Whitney), "Blonde Cobra" (Ken Jacobs), "Fuji" (Robert Breer), "Remedial Reading Comprehension" (George Landow), "Dangling Participle" (Stan Lawder), "7632" (Pat O'Neill), & "Wavelength" (Michael Snow); 2/6 & 7, "Scenes From A Marriage" (1974, Ingmar Bergman); 2/8, "The Sorrow and the Pity" (French, 1972, Marcel Ophuls); 2/13, "The Asphalt Jungle" (1950, John Huston); 2/14, "Fat City" (1972, John Huston); 2/15, "Double Indemnity" (1944, Billy Wilder).

The Inmate Project of Project Community Film Series, Aud. C-Angell Hall, U of M: Showtime, 7:30 p.m., no charge. 2/2, "Sambizanga" deals with prisons in the Third World, women & racism; 2/16, "Art Tarnow."

Matrix Theatre, 603 E. William, 994-0627: Showtimes 7 & 9:30 p.m., Adm. \$1.75. 1/29-2/3, "Take The Money And Run" (1969, Woody Allen); 2/4-10, "Paper Chase" (James Bridges); 2/11-17, "Harry & Tonto" w/ Art Carney & Ellen Burstyn; 2/9, A Matinee Magic Show, 2 p.m., \$1.50, Magical Artistry of Dennis Loomis; Matrix Mania at Midnight: 2/6-7, "Flesh Gordon"; 2/13-14, "Barbarella" w/ Jane Fonda; 2/20-21, The Friends Roadshow.

New World Film Co-op, Natural Science Aud. or Modern Languages Bldg., U of M, 994-0627: Showtimes vary, Adm. \$1.25. 1/29, "The Longest Yard" (Robert Aldrich); 1/31, "The Devil In Miss Jones" (Gerald Damiano); 2/4, "What's Up, Tiger Lily?" (1966, Woody Allen); 2/5, "To Die In Madrid" (1965, Frederic Rossif); 2/7, "Doctor Zhivago" (David Lean); 2/12, "At Long Last Love" (Peter Bogdanovich); 2/14, "China Girl." **UAC/Mediatrix**, Natural Science Aud., U of M, 763-1107: Showtimes 7:30 & 9:30 p.m., Adm. \$1-\$1.25. 1/30-31, "Young Frankenstein" (1974, Mel Brooks); 2/6-7, "Murder On The Orient Express" (1974, Sidney Lumet); 2/13-14, "The Fortune" (1975, Mike Nichols).

YPSILANTI

EMU Art Film Series, in the Tower Room of McKenny Union, EMU: Showtimes in noon & 7:30 p.m., no adm. charge. 2/2, topic of Dadaism: "Dada," "Anemic Cinema" (Duchamp), "L'Entr'act" (Rene Clair) & "Un Chien Andalou."

CALENDAR

THEATRE



A scene from "Purlie", presented 1/28-31 at the Power Center.

DETROIT

Hillberry Theatre, Cass and Hancock, 577-2972. Jan. 29 & Feb. 12 at 2:30 p.m., "Of Mice And Men"; Jan. 29 & Feb. 13 at 8:30 p.m., "Death of A Salesman"; Jan. 30 (8:30) & Feb. 4 (2:30) "The Devil's Disciple"; Jan. 31 (8:30 p.m.) "The Lady From Maxim's"; Feb. 6, 7, 10, 11, 12, 14, "As You Like It", at 8:30 p.m. except 10th at 2:30.

Bonstelle Theatre, 3424 Woodward, nr. Mack, 577-2972. Jan. 30, 31, Feb. 1, "Inherit The Wind", 8:30 p.m. except Feb. 1 at 2:30.

Fisher Theatre, Grand Blvd. at Second, 873-4400: "Big Bad Mouse" with Eric Sykes and Jimmy Edwards, thru Feb. 7.

Detroit Repertory Theatre, 13103 Woodrow Wilson, 868-1347: Thru March 7, "Song of the Whip-Poor-Will", Thurs. and Sun., \$4, \$3, \$2, Fri. and Sat., \$5, \$4, \$3, with student discounts available.

Michigan Opera Theatre at Music Hall Center, 350 Madison Ave., 963-7680: Cleo Laine in "Seven Deadly Sins" thru Feb. 1; "Mazowsze", Feb. 8 at Masonic.

Studio Theatre, Varner Hall, Oakland University, 377-3015: Feb. 13-15 and 19-22, "A View From The Bridge" by Arthur Miller. General adm. \$2.50, students \$1.25.

ANN ARBOR

Campus Inn Dinner Theatre, Regency Ballroom, 615 E. Huron, 769-2200 or 995-2073: 1/29-31 and 2/5-7, "Love Spirit". Dinner 7 p.m., show 8 p.m., cocktail show 10:30

Feb. 5-6: The Musical "Hair" will be at the Michigan Theatre.

National Marionette Theatre, Mendelssohn Theatre, UAC info. 763-1107: 1/29, "The Art of the Puppeteer" (David Syrotiak's adult puppetry), 8 p.m. in Mendelssohn. Tickets \$2.50 adults, \$1.25 children under 12, available at Hill Auditorium Box Office.

Professional Theatre Program, Mendelssohn Theatre, 764-0450: 1/29-2/1, City Center Acting Company presents George Bernard Shaw's "Arms & The Man" in the Power Center, 8 p.m. each day & matinee Sun.-3 p.m.; 2/11-14, Guest Artist Series presents the musical "Purlie" based on the play "Purlie Victorious" by Peter Udell, in the Power Center; 1/28-31, University Showcase Productions presents Joe Orton's "Loot" in Arena Theatre, call for showtimes.

YPSILANTI

The Continental Theatre Company, Pease Auditorium, EMU: 1/29, a musically theatrical version of "1776" based on the conception of Sherman Edwards, 8 p.m., sponsored by Office of Student Life.

EMU Players, Quirk Auditorium, 487-1221: 2/6-8 & 2/13-15, Eugene O'Neill's epic trilogy "Mourning Becomes Electra" traces the rise & fall of a New England family. 5 p.m. to midnight with a one-hour dinner break. Play & dinner tickets available. Gen. adm. \$2.50, complete dinner \$5.50, available at Quirk Box Office.

EVENTS

DETROIT

Detroit Artists Market, 1452 Randolph St., 962-0337: "One Man Show by Zubel Kachadorian", thru Feb. 7; **Competition Show**, Feb. 13-March 6. Mon.-Sat. 10 a.m.-5 p.m.

Youth Rights Bicentennial Festival in Chicago, Feb. 7; bus fare and festival admission cost \$9.00, call 764-0724.

Detroit Institute of Arts, 5200 Woodward Ave., 833-7900: Thru March 7, **Michigan Crafts Exhibit**, south wing, main floor. **The American Scene**, main bldg., ground floor. **Brunch with Bach** on Feb. 1 with Alfio Pignotti-violinist, 10:00 a.m. and 11:15 a.m.

Men's Liberation Rap Group—open to all interested men—Mon. Feb. 2 and Mon. Feb. 16 at 8:00 p.m. at Trinity Methodist Church, 13100 Woodward at Buena Vista in Highland Park, side door. Call 864-5137 for more information.

Gertrude Kasle Gallery has the 5th exhibition of paintings and collages by **Grace Hartigan**, Feb. 14-March 8, 310 Fisher Bldg., Tues.-Sat., 11 a.m.-5 p.m.

ANN ARBOR

Future Worlds Lecture Series on Feb. 3 brings **Rollo May**, psychologist and psychotherapist speaking on "Changing Values in Future Society", \$1.00; on Feb. 10, **Johnathon Kozol**, Educator, author of "Death at an Early Age", Speaking on "Alternate Use of Education." Free. Both at Hill Aud., Tues., 3-5 p.m.

Jan. 29: Children & Television Lecture Series: "Is There A Thinking Person's Approach to Television Viewing?" by Aimee Leifer—from Harvard Univ. 4 p.m. in Schorling Aud., School of Educ., U of M.

Jan. 30: The Marxist Forum & the Young Workers Liberation League present "World Women in Struggle", a report on the World Congress of Women in Berlin by **Alva Buxenbaum**, member of the U.S. delegation to the World Congress of Women. 7:30 p.m. in Greene Lounge, East Quad, 701 E. University. Free.

Feb. 4: The Center for Afro-American & African Studies presents a **Colloquium** with **Dr. Victor Olorunsola** on "Legitimacy Engineering: African Military Regimes in Nigeria & Ghana". 12 noon in Rm. 2549, Literature, Science & Arts Bldg., U of M campus.

"A BITING AND HARSHLY HAUNTING FILM THAT GOES OFF LIKE DRY GUNPOWDER"—*Rex Reed, N.Y. News*

"IT'S ABOUT CULTURE SHOCK, POLITICAL CORRUPTION, MANIPULATION OF MEDIA, AND HAS MORE INSIGHT INTO THE NATURE OF VIOLENCE AND REACTION THAN ALL OF PECKINPAH'S BLOODBATHS... A BRILLIANT AND ASTUTE MOVIE... INFINITELY MORE INTELLIGENT THAN 'LAST TANGO IN PARIS'"—*Kevin Sanders, ABC Television*

"JAMAICANS... THEIR MUSIC, DOPE, RELIGION, FANTASIES... THE BEST MOVIE I'VE SEEN COMBINING CONCEPTS OF POP CULTURE AND SOCIAL REALISM SINCE 'BLACKBOARD JUNGLE'"—*Wayne Robbins, Cream*

"ROCK MOVIE OF THE YEAR"—*Rolling Stone Magazine '74*

"PROVIDES A SOLID AND IRRESISTIBLE INTRODUCTION TO REGGAE... YOUR BODY CANNOT RESIST THE RHYTHM... CHARGED WITH THE LANGUID HEAT OF THE TROPICS"—*Lorraine Alterman, N.Y. Times*

"ONE OF THE MOST INFECTIOUSLY AND INTRINSICALLY MUSICAL FILMS SINCE 'BLACK ORPHEUS'"—*Tom Shales, Washington Post*

"THERE IS A MARVELOUS TRANSITION FROM VIOLENCE TO EASY GOING HUMOR"—*Archer Winsten, N.Y. Post*

"MORE GUTS, WIT AND HUMOR THAN MOST MOVIES YOU'LL SEE IN ANY ONE YEAR"—*Vincent Canby, New York Times*

"PURE, PLEASURABLE DYNAMITE! SIZZLING WITH RAW, ROUGH ENERGY... THE FILM REPEATEDLY BURSTS INTO LUSTY, ARROGANT DELIGHT WHICH IS INFECTIOUS AND IRRESISTIBLE!"—*Hal Aranger, City Magazine*

"IT KNOCKED ME OUT... I NEVER SAW ANYTHING LIKE THAT BEFORE!"—*Mark Jacobson, N.Y. Magazine*

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TV



The Temptations in a 2 part Midnight Special saluting the Motown Sound, Ch.4, 2/13-14.

Jan. 31: "Lou Gordon Program", Best of Gordon with Milton Berle, Rev. Bob Harrington and Rev. Kenneth Woodside debate whether there is a heaven or hell. 10:00 p.m., ch. 50.

Jan. 30: "Midnight Special"—Salute to Frank Zappa with the 5th Dimension, Janis Ian, Queen, Tom T. Hall, Tim Thomerson.

Feb. 1: "Meet The Press", 12:30 p.m., ch. 4.

Feb. 1: "Project BAIT", 11:30 p.m., ch. 50.

Feb. 1: "Face The Nation", 11:30 a.m., ch. 2.

Feb. 1: "Sixty Minutes", 7:00 p.m., ch. 2.

Feb. 1: "Lou Gordon Show", with guest hostess Jackie Gordon and Psychiatrist Dr. Viscott, a 12 year old novelist and a discussion of breast cancer—"Are Enough Women Being Saved?". 10:00 p.m., ch. 50.

Feb. 2: "The Adams Chronicles", America's Adams family involvement in the nation's history. First in a series. 9:00 p.m., ch. 56.

Feb. 3: "Tomorrow Show" with host Tom Snyder and topic 'CIA' with Tim Butz, publisher of "Counter Spy"; and 2 former CIA agents. 1:00 a.m., ch. 4.

Feb. 4: "Tomorrow Show", Tom Snyder and "The Continuing Phenomenon of Star Trek" with creator and executive producer, Gene Roddenberry and DeForest Kelley (Dr. Mc Coy) and James Doohan (Scottie). 1:00 a.m., ch. 4.

Feb. 5: "Black Journal", co-host Kevin Hooks, young star of "Sounder"; music co-host Billy Taylor discusses Duke Ellington and performs Ellington's "Love You Madly." This program, at the beginning of black history month, will present a special tribute to the historic contributions of blacks. 8:30 p.m., ch. 56.

Feb. 5: "Tomorrow Show", Tom Snyder discusses "Methods Used to Quit Smoking." 1:00 a.m., ch. 4.

Feb. 6: "Midnight Special", 1:00 a.m., ch. 4.

Feb. 6: "Soundstage", "Blues Summit in Chicago" with a Tribute to Muddy Waters.

Joining Waters are Johnny Winter, Dr. John, Mike Bloomfield, Buddy Miles, Junior Wells, Willie Dixon, Nick Gravenotes and Koko Taylor. 10:00 p.m., ch. 56.

Feb. 7: "Saudi Arabia: The Newest Superpower"—takes a close look at a country which in three years will have foreign reserves larger than those of Japan, Germany, and the US combined. Co-produced by Time-Life Films and the BBC. 8 p.m., ch. 56.

Feb. 7: "Lou Gordon Program"—Best of Gordon with Joey the Hit Man telling what it's like to be a hired killer, 8 year old evangelist Michael Lord preaches to save souls; Harry Reems and Mike Kearns explain what it takes to be a male sex symbol. 10:00 p.m., ch. 50.

Feb. 8: "Face The Nation", 11:30 a.m., ch. 2.

Feb. 8: "Sixty Minutes", 7:00 p.m., ch. 2.

Feb. 8: "Lou Gordon Program", J.P. McCarthy guest hosts. Transcendental Meditation—How To Do It Yourself, and Prescription Drugs—Are They Killing You. Mrs. Risher tells how she lost her son because of her sexual preference. 10:00 p.m., ch. 50.

Feb. 9: "Hill Country Sounds", tracing the history of country music with archive film and tapes featuring Hank Williams, Jimmie Rodgers, Gene Autrey, Elvis Presley, Merle Haggard and Johnny Cash. 9 p.m., ch. 56.

Feb. 13: "Midnight Special", Detroit Music, Motown Special—Part 1. 1:00 a.m., ch. 4.

Feb. 13: "Soundstage", with Anne Murray and Dobie Gray. 10:00 p.m., ch. 56.

Feb. 14: "Midnight Special", Detroit Music, Motown Special—Part 2. 1:30 a.m., ch. 4.

Feb. 15: "Lou Gordon Show" with guest host—The Amazing Kreskin—ESP expert discusses astrology, psychic healing and superstition, with a performance of Kreskin's mind-reading. 10:00 p.m., ch. 50.

Everyday: "The Scene", 5:30 p.m., ch. 62.

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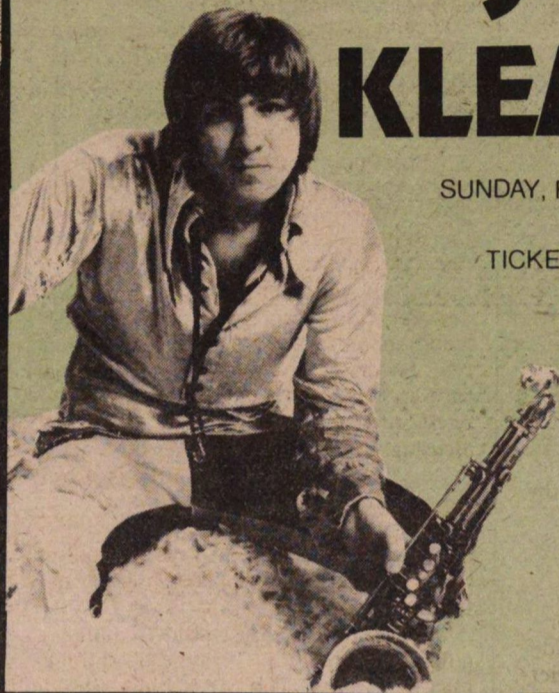
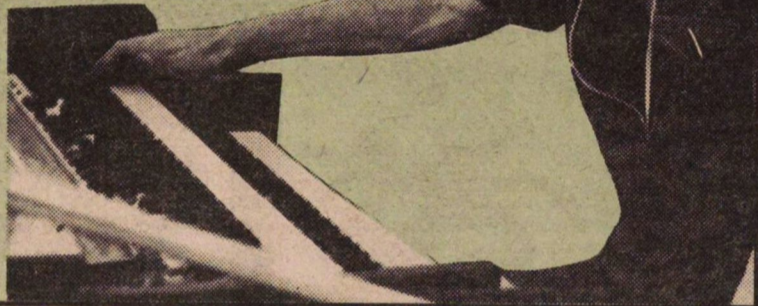
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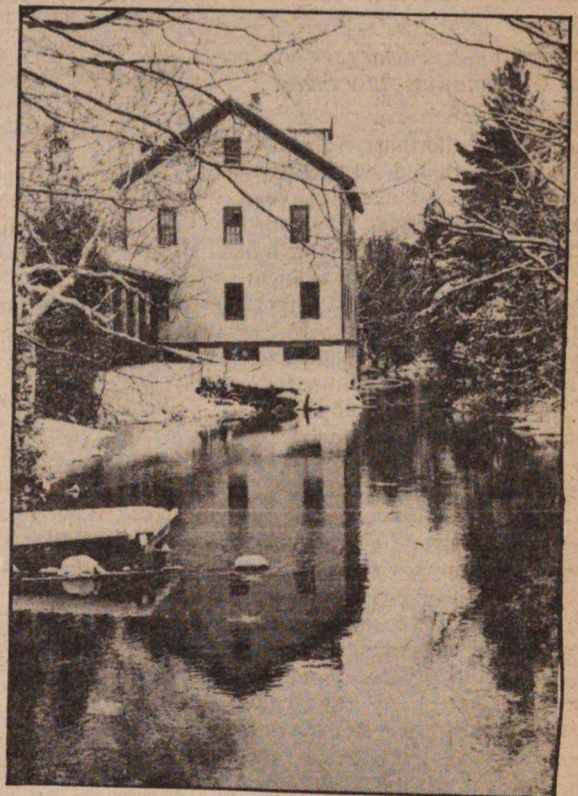
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-J. Sinclair, SUN

Busing continued from page 3

components. Although the U.S. Supreme Court overturned Judge Roth's metropolitan busing plan for Detroit in 1974, busing advocates still look to some kind of metro plan as the best route to "quality education," as well as desegregation.

"We were talking about a school system in which all the schools would be basically alike, as far as the equalization of their resources," says Rita Scott, now Director of the Community Relations Office of the U.S. Justice Department here, who served on the panel appointed by Judge Roth to flesh out his plan. "In such a school system, you would have a mix of youngsters not only by race, but by social class. The learning process would be much more effective than it is now."

The NAACP, which favors a metropolitan plan, is expected to appeal DeMascio's decision in federal court. Under the 1974 Supreme Court decision, however, the NAACP must now prove that each suburban district has wilfully engaged practices resulting in segregation.

"Integration is the major issue in this country," says John Dobbs, Director of School and Community Education for the State's Department of Education. "It is bigger than bilingual education, quality education, and neighborhood schools."

The first proposal would call on the State Board to set state-wide criteria for desegregation; the second would set guidelines and stipulate that any school district which continued to segregate would be referred to the State Civil Rights Commission; and the third would be set up inter-

district plans similar to the Rochester-Irondequois concept.

Dobbs has submitted plans to the State Board of Education which would implement school desegregation on a state-wide basis.

Dobbs' plan is based on the Rochester-Irondequois (N.Y.) inter-district plan, which uses a minimum of busing, but achieves substantial desegregation through the use of "magnet schools," drawing students from all over the area to programs of special interest to them.

The State Board has not yet acted on Dobbs' proposals. Only one of its members is black, and there are none from Detroit, by far the state's largest school district.

"Busing is a necessity for the survival of the people of this country," Dobbs insists. "We're talking about the suppression and oppression of people living here for 400 years."

Perhaps now that the initial stage of desegregation is quietly taking hold in Detroit's schools, the way will be smoothed for a farther-reaching program in the near future. If there is ever to be *rapprochement* between the increasingly black, increasingly poor central city and the prosperous white suburbs, it's hard to see how else it would begin.

"Busing is the best way we know to improve racial relations," says Hazel Trumbull. "Those who object will have to adjust."

Dobbs, for his part, wouldn't mind going a step further: "Maybe we should bus the parents. Too bad it's not possible."

Maureen McDonald is Assistant to the Editor of the SUN.

Kohn

continued from page 9

people, until I felt confident of what they were saying and why they were saying it.

I can't remember anyone who was doing it for altruistic reasons. Everyone had a particular motive for talking to me. Oftentimes it was vengeance, which tended to color the information a certain amount, but was an understandable motive for people to talk. Once the information was confirmed in other ways, I relied on it. At one point, I did get all dressed up and posed as a pimp—I had the black pointed shoes, the slicked-back hair, and all of that.

SUN: *Did most people who gave you information do it knowing fully that it might be published?*

Kohn: Yeah, they did that. A lot of this information was gathered over a long time, over eighteen months to two years, and wasn't published 'til the very end—so none of the people I was dealing with had to really confront the fact that it might be published, because I was just gathering information.

When it actually was published, there was a totally different reaction on the street. People were very scared all of a sudden, because this was simultaneous with the grand jury investigation, and it was a very heavy time in the spring of 1973.

There were just a very few, less than a dozen, whose testimony was responsible for my series and the grand jury investigation, although I talked to dozens and dozens of people. Those people were scared for their lives, and for good reason. Had their identities come out at that time, we might never have had those convictions in Recorder's Court.

SUN: *We might not have had any of the witnesses living.*

Kohn: That's right. That's why.

SUN: *Did you worry about being exposed? Or having reprisals against you at various times during this?*

Kohn: Yeah, at the end. At first, I assumed it wouldn't happen, then I just sort of avoided dealing with it.

After the stories were printed, I realized how intense this all was. I had been aware of how obviously violent the dope world is, because I would be talking to people one day, and the next day they would be down in the morgue. That happened to me three or four times. You know, people that I had just been talking to.

One guy was an informant of mine—I knew him pretty well. The other ones I met on the course of the investigation, but nevertheless, there was a tenuous hold on life that existed at the time.

It is a scary proposition, but I never felt that I really was threatened personally until after the *Free Press* printed the stories. Then I was told by really reliable people that there was a contract out on me, and it was put out by a guy named John Classen, who at the time was a really top man in the dope world.

SUN: *A cop?*

Kohn: No, he was a dope dealer, he was black, and he had a rather large entourage of hit men who he had employed rather effectively over the last year or so. He was sort of what you would call the High Lord Executioner of Detroit's Murder Incorporated.

SUN: *How much were you worth to them?*

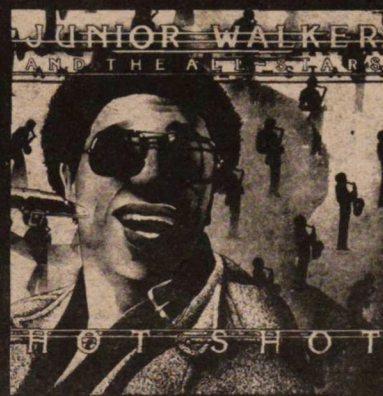
Kohn: I think the contract was \$20,000. Contracts during that period were going for as low as \$500, which is incredible to think about. That's, of course, for just some street rebel junkie runner.

And that's only the half of it, folks. Join us in our next issue as we explore with Howard Kohn the reasons why the Free Press failed to continue his historic investigation; the staggering implications of the stories that never ran; and the implications of all this for the future of the press in America.

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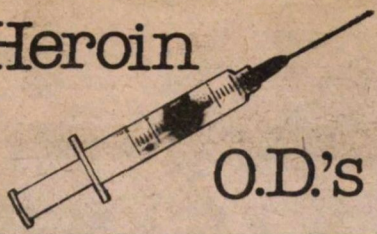
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Heroin



O.D.'s

continued from page 5

nymous interview with the SUN via special telephone arrangements. He says it's now more profitable to deal in the better neighborhoods of Northwest Detroit, Southfield, Oak Park, and even Somerset and Birmingham. But as George says, "As long as people have the cash, no matter where they are, they can get the stuff."

George, a middle-level pusher, estimates his 1975 income at \$50,000 to \$60,000, tax free. He also claims to be involved in a legitimate business venture.

Sam, a drug counselor in Detroit and an

ex-addict, sees a larger pattern behind the rising OD rate. He says the controlling forces in the drug world are under orders to "up the quality" of street dope, thus increasing the number of overdoses and focusing public attention on junkies and crime—and keeping it off high-level government and business corruption.

He points out that the rising death rate helps exacerbate the gap between the inner city and suburbia—a gap which, he explains, is mythical, since heroin use is on the increase in the suburbs. So is alcoholism, he adds—another drug habit which has a significant relationship to crime.

Although Sam can offer no hard proof for his conspiracy theory, it's widely accepted that the amount of heroin on the streets of Detroit increased sizeably with the rise of black political activism, especially following the rebellion of 1967. And the increase in OD's does parallel the Mayoral campaign, and subsequent election, of Coleman Young, ushering in Detroit's

first black city administration.

Conspiracy or not, Dr. John Nolan of the Health Department's Division of Epidemiology, links the increase in opiate-related deaths to what he believes is an unknown contaminant in the heroin currently being sold—possibly an allergen of some sort. Dr. Nolan, who stands firmly behind his theory despite the disagreement of many of his colleagues, points out that death from heroin overdose is a relatively recent phenomenon.

"Until about 1948," says Dr. Nolan, "heroin users never died as a result of their habit, unless they nodded out and fell out of a window. They would usually just burn out at the age of 35 or 40 and go to alcohol. Now, suddenly, everyone is dying from it."

Dr. Nolan, who has numerous responsibilities beyond researching the overdose rate, points out that gathering information on the quality and ingredients of street junk is a difficult process. He's hoping to

get federal funding for a mass spectrophotometer for the Health Department, a \$150,000 machine capable of breaking down every element of a drug sample. Hopefully, this kind of analysis might offer some clues as to the unknown contaminant Dr. Nolan believes to be behind the deaths.

In summary, it appears that the increasing number of opiate-related deaths in Detroit is likely to be linked to a combination of factors: economic hard times; increased purity of available drugs; and intentional or unintentional contamination of drug shipments. Whatever the relative weight of these factors, it's inescapable that in Detroit today, it's becoming more and more dangerous to shoot heroin. And despite the efforts of law enforcement and methadone clinics, the plague shows no signs of abating.

Pat Heron has worked with alcoholics and drug addicts for the past four years. He is presently working and studying at the Merrill Palmer Institute in Detroit.

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Redlining

continued from page 4

Bank of the Commonwealth, Mid-State Mortgage Co., North Western Goldberg Community Improvement Association, and Standard Savings and Loan.

William H. Oliver, director of the UAW Fair Practices Department, told the *SUN* that he believes he suffered no loss in the sale of his home on Edison because of his position in the union. But he said that redlining is going on, in spite of the fact that the 1968 Housing Act gives people the right to go to the FHA, which is required to serve them justly. Citing the problems with the same issues many of us have had to fight in the past, he said:

"It's a master plan to destroy the effectiveness of Blacks to buy homes in the center city. This is a return to the '50's, when the government had a system where you couldn't get insured through the front door, and blacks were referred to a clearing house for mortgages. This was really an assigned risk program which, more than often, kept a bad mark on credit records."

Back in the '20's, black and poor minorities were integrated in what is now the inner city. Many didn't even attempt to get loans, because they felt it would be a futile effort.

It was the late Rev. Charles Hill who sounded the alarm in the late '40's, when he learned that officials had plans underway to quietly move people from downtown and elsewhere into the newly built Brewster Project. The citizens' group that he called together was successful in blocking that move, and saw to it that blacks from the slums, many of whom had been moved out to make way for the renewal, inhabited those living quarters.

People were uprooted in the '50's in the wake of urban renewal in the Lafayette area, with the promise that they could move back when new apartments and houses were erected. But the cost of rent or house notes was so far out of their reach that they could not afford to move back.

And many people remember the well publicized scandal of 1970-'71, when the head of the City Department of Safety Engineers burned thousands of building code violation records. Without the records, the people could not continue their efforts to take absentee landlords to task for failure to make repairs on the houses, for which they had been cited by that same department.

Testifying for the NAACP, Roger Miller, chairman of the organization's Housing Committee, said the results and affects of redlining "have always been discriminatory against minorities."

Miller said if the lending institutions refuse to sign an agreement that they will end redlining and invest loan money in the areas that have been redlined, the NAACP will "greenline" the redlined areas by calling on every Detroitier who has a savings or checking account, safe deposit box, or any business transaction to withdraw their money from that firm and deposit it with one that has signed the agreement.

Regarding the new federal law to end redlining, sponsored by Sen. William Proxmire, which goes into effect June 30, Ms. Henderson said she feels it is a good measure, but "We still will have to pass some local law. We usually have to do that." She added that she likes the set of bills sponsored by State Representatives George Cushingberry and Dennis Hertel.

Levin said the Council will have to look at all of the measures and decide whether state or local legislation is preferable. "We will ask banks to set up appeal boards with community people," he said, and added that he feels the Council is in accord on the redlining issue.

Nadine Brown is a regular contributor to the Michigan Chronicle.

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Dick "Night Train" Lane



continued from page 5

Dick and Dinah became friends in Chicago, but nothing ever really came of it until the pair ran into each other in 1963. Lane had since been traded to Detroit and divorced from his first wife.

Lane, who was running the El Taco Stop restaurant at the time, delivered some food to Miss Washington, who was then performing at Detroit's Flame Show Bar.

It wasn't too long before the pair was married, and things couldn't have gone better until one December night that same year.

Dinah, "the Queen of the Blues", had just finished performing two weeks in Las Vegas which was preceded by a four-week stint in Los Angeles.

A lover of brandy and a user of barbituates for losing weight, Dinah simply overdid the combination with her resistance so low.

"She was a tragic loss in more ways than one," recalled Lane with slightly watery eyes. "She helped start a new era in my life."

With his marriage to Dinah, Lane took over her business just at the twilight of his pro football career. With both the business and Dinah gone, Lane played but two more seasons with Detroit before then Lions' Coach Harry Gilmer asked him to retire.

Lane was given a "front office" job, which did nothing but damage his pride. Imagine one of the best defensive backs in football history doing nothing but taking people out to lunch. But then again, football teams weren't exactly equal opportunity employers.

Night Train first became involved with kids during his playing career with the Lions. He worked with the Mayor's Youth Opportunity Program (YOP) in the early 1960's, where he developed some of the ideas he's ready to implement now.

Not every kid is lucky enough to have a skill such as football, or to have as dedicated a mother as Lane's was. That's basically where PAL is hoping to fill the void.

"We're trying to get the kids to use their hands, we're trying to get them to think," Lane emphasizes. "Most kids have a pretty fair input as to how to put the ball into the basket, but they never realize that somebody makes the strings for that basket."

Lane says that athletics is a great thing for children, but he admits that kids must learn that sports—and anything else worthwhile—is a constructive, not a destructive, activity.

To help get this across, Lane is planning several field trips for Detroit's inner city kids, in an effort to show them neighborhoods and cities where people are concerned with building things up, not tearing them down.

Lane, and PAL, may certainly have fine ideas, but without proper communication of the many PAL programs, the organization will continue to be in trouble, as it is today.

The primarily volunteer organization reached over 25,000 kids last year, but

neither Mayor Young nor Lane is satisfied. "A look at our recreation centers shows that we have good programs," says Lane, "but some areas of the city don't have anything."

In fact, the Six Mile-Meyers area where Lane now lives has adequate facilities, but very few programs.

Lane points out that the \$35,000 Lions' President William Clay Ford donated to YOP in the form of football equipment back in the 60's really wasn't the answer. Without a proper staff teaching football, all the equipment in the world would be meaningless.

What PAL obviously needs is volunteers. "The organization," says Lane, "doesn't just deal with athletics, and doesn't mean police dealing with police. We're trying to deal with all people: businessmen, youth, community leaders, and parents."

To help stimulate interest, Lane has in the works a Detroit Youth Week, where kids will take over City Hall as mock judges, commissioners and other jobs of responsibility. A parade around Belle Isle by Detroit's youth, to display some of the kids' achievements, is also on the agenda.

Through the help of Detroit's fire-fighters and other civic-minded organizations, expanded programs in basketball, hockey, baseball and football are being readied, while non-athletic programs are increasing at a reasonable rate.

A "Chaplaincy Corps" has been set up to act as a liaison between neighborhood kids and the Police Department, and PAL is encouraging local businesses to bring in the kid off the street and train him for a worthwhile position.

PAL's effectiveness has been somewhat limited, however, by a lack of funds and a general lack of concern.

Its budget consists of just enough to pay Lane's salary, and a small police department staff. PAL has a limited number of facilities, but was fortunate enough to get some room for its new headquarters in the old Jewish Community Center (Meyers and Curtis), which the city has recently acquired.

A major setback recently occurred when the Detroit Lions (owned by multi-millionaire William Clay Ford) declined to donate even a small amount to PAL for the partial restoration of the old Trinity Church for use as a PAL center.

"We're completely out of Detroit now," says Ford. "And we have a new set of problems in Pontiac."

It's a shame that an organization like the Lions would walk out on the city in the first place, then stab one of its all-time great players in the back by refusing to help PAL get on its feet.

There is much more to PAL than simply giving kids something to do.

"We want to help Mayor Young turn this city around," promises Lane. "And I feel youth is going to play an important part."

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



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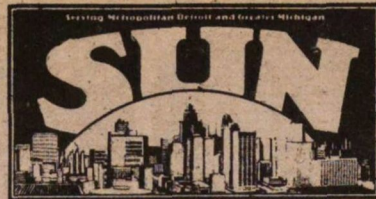
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Angola continued from page 7



photo: Charles Simmons

UNITA President Jonas Savimbi with villagers

"As evidence mounts that South African regular troops are fighting alongside the joint UNITA-FNLA command in southern and eastern Angola, even the most die-hard of the faithful no longer seriously dispute the hideous South African connection. Instead they fall away into an uneasy neutrality, or join the rising tide of progressive support for MPLA, or they ponder over and over again the unfolding of events in Angola and wonder how they've been caught on what appears to be the wrong side of history."

The correspondent continues: "MPLA has struck real gold with South Africa, and [UNITA leader Jonas] Savimbi has not clarified his stance on the issue. Some of Savimbi's advocates maintain that Daniel Chipenda—Agostino Neto's former rival for leadership within MPLA who defected to FNLA early last year—is, in fact, the South African connection. It was Chipenda, they say, who brought South African regulars with him when his 'flying column' entered southern Angola in October."

Some of the doubt we shared in our discussions with UNITA cadre appears to be taking shape in the worst of forms. And the sympathizers are beginning to question the very nature of UNITA.

They are finding it difficult to live with the allegation of being "stooges of Pretoria." Unlike Winston Churchill, who was willing to make a pact with the devil to defeat the Nazis, or Livio Maitan of the Fourth International, who defended the FNLA's request for aid from Washington by saying that the links were not the essential thing, but how the struggle of the Angolan masses for independence was carried out, the UNITA-ites do not feel that the end necessarily justifies the means.

While many of UNITA's Marxist supporters are retreating, the pan-African socialists remain staunch and unyielding. Their fervent nationalism and unbridled anti-communism makes them the eternal adversaries of the *mestizo*-led MPLA.

Stop the Fratricide

Having some idea of South Africa's military might and firepower, it is quite conceivable that the Boers are moving through southern and eastern Angola with the request of, or resistance from,

UNITA. The summer skirmish at the hydroelectric facility on the Cunene river revealed that South Africa has the military capability to deal with all three movements simultaneously. UNITA is obviously too ill-equipped and poorly-trained to fight both the Boers from South Africa and MPLA.

UNITA is in deep trouble. And with FNLA virtually eliminated from the struggle, it will take all of Savimbi's charisma and wizardry to place the movement again on proper footing and repel the attacks of MPLA. But in his egotistical drive to gain a military victory, there is the danger that Savimbi may be willing to sacrifice all his sympathizers and half the Angolan population as well.

There is the slim possibility that with FNLA out of the picture, MPLA might agree to peaceful negotiations, a demand that UNITA has been making since the days of the provisional government. Other than satisfying a sadistic need to devastate the countryside and to annihilate the Chokwe and Ovimbundu people, there is no good reason to continue the mutual slaughter. With all the principal resources of northern Angola, like the oil, coffee and diamonds, practically in the hands of MPLA, it would appear meaningless to wage further war.

Of course, there is the question of the Benguela railroad, which knifes its way through central Angola and is so important in moving the copper from landlocked Zambia, but this rail line could be ceded to UNITA and there would be no severe economic setback.

The Road Not Taken

Many observers of the Angolan conflict have felt all along that UNITA and MPLA were much closer ideologically than a UNITA-FNLA alignment, however politically expedient it might have once been.

The failure of MPLA and UNITA to merge and resolve their differences has been often referred to as "the road not taken." And it is clear now that such an alliance would have been useful in repelling the South Africans, as well as checking the sub-imperialist overtures of Zaire.

It would have also strengthened Angola against superpower intervention and the rapacious multi-national corporations, who eventually must be dealt with anyway, if Angola is to maximize profits contained in the vast mineral resources.

The two movements will have to accept the fact that a temporary plan toward Balkanization, the creation of a northern and southern Angola, may be the only political solution in view. UNITA is apparently ready for such a settlement, while MPLA still believes that a military solution is possible. And the crushing defeat of FNLA may offer just enough incentive to keep MPLA on the march toward total control of Angola.

Herbert Boyd teaches in the Black Studies program at Wayne State University and edits the Newsletter of the Detroit Committee for the Liberation of Africa. He recently returned from his fifth trip to Africa.

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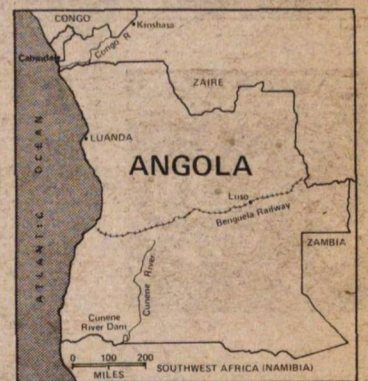
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Who is MPLA?

While there is much controversy as to which group is the oldest, MPLA or FNLA there is little argument when it comes to which group is the better known, a fact attributable to the sophistication and experience of MPLA's propaganda and information section.

Recently, the North American-based left organizations, such as Liberation Support Movement and the folks around the *Guardian* newsweekly, with their promotion of MPLA have brought additional supporters in to the ranks.

MPLA evolved out of the combined efforts of a small number of *mestizo*-led radical organizations and the PCA (The Angolan Communist Party), which in large part accounts for the erroneous charges today that MPLA is a Marxist or-



ganization. This is obviously the origin of its ties to the Soviet Union.

Since 1956, it has been the strategy of this urban-based organization to confine its operations to the port cities, with Lu-

continued on page 30



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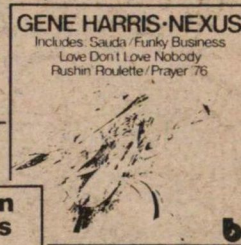
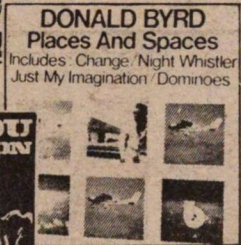
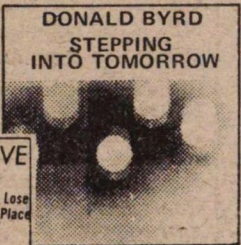
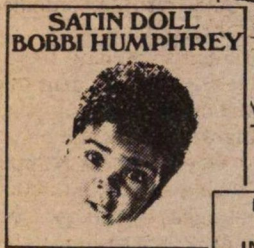
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MPLA

continued from page 28

anda as the key possession. This, again, coincides perfectly with the Soviets' need for a naval base to correspond with their eastern facility in Berbera, Somalia.

As a result of its earlier development, MPLA carried the brunt of the struggle against the Portuguese in the 1960's. But there is some contention on this point, for several historians feel that it was FNLA that was most instrumental in the early phases of the armed struggle against the Portuguese.

Nonetheless, owing to the fact that MPLA's struggle was limited ostensibly to the urban areas, it failed to gain much of a following among the peasants of Angola's vast countryside.

From a tribal standpoint, MPLA is composed primarily of Mbundu, who are about one and a half million in number.

The defection of Daniel Chipenda, formerly one of the chief commanders (now with FNLA), was a serious setback to the organization's multi-ethnic design. Chipenda is an Ovimbundu.

Ideologically, MPLA claims first to be anti-imperialist, but refuses to be designated socialist. President Neto, in all his speeches, is careful to state that he is neither communist nor socialist but first of all "a patriot."

MPLA is said to have some 20,000 troops, with the best of arms the Soviet bloc can supply—including more than 200 T-54 tanks and armored cars, SAM-7 missiles, 122mm ground-to-ground rockets, recoilless rifles, and at least two squadrons of MIG-21s, *ad nauseum*.

Though the bloody Katangese mercenaries, the killers of Lumumba, have long been affiliated with MPLA, it is the growing number of Cubans who are leading the way in the major battles in the north and the central portions of Angola. By the end of this month, there should be close to 15,000 Cubans off in Angola.—H.B.

Red Squad

continued from page 3

33,000 checks of its files for other agencies.

Sun writer Ellen Hoffman has attempted to gain information from the Ann Arbor Police Department on files related to the newspaper. Police Chief Walter Krasny told her the files were destroyed, but she later learned that the files were shipped to the State Police.

Hoffman points out that U.S. Military Intelligence created much fanfare about destroying their files on political activists, but that it was later learned that the files had previously been put on microfilm; only the paper was burned.

The experience of former Sun staff member Lawrence "Pun" Plamondon is fairly typical of those who have managed to see their state file. When Plamondon finally got his file, nearly all the information had been struck out.

"The whole issue is ominous," Ferency says. "It frightens the hell out of me. You got to figure that somebody, somewhere, is working on a national computer bank with files on every person in the country.

"I feel that our victory in Circuit Court is the first step in eliminating that data bank. If the State Police do any spying, they will be doing so illegally, and can be prosecuted accordingly."

Ferency believes that the city Red Squad can be disbanded under the same statute that the state squad was eliminated with.

Councilman Clyde Cleveland wonders why, in light of the state ruling, the Police Commission is studying guidelines at all.

He said the Council's legal advisors have not yet issued an opinion on the legality of such a surveillance unit—let alone establishing "guidelines."

"I intend to make damn sure that there is no funding in the city budget for such

a unit," Cleveland insists.

The Councilman finds it ironic that Mayor Coleman Young would sanction the unit in any capacity. "Young has been red-baited and spied upon all his life, and yet his very appointees are setting guidelines for a surveillance unit."

Corsetti says that the Police Commission, newly established under the revised City Charter, has the powers to subpoena witnesses and take testimony. "Here is the first chance they have had to prove themselves effective, and instead they are acting as a rubber stamp for the Police Commissioner."

Cleveland says his constituents would like to see police manpower used elsewhere. "The people aren't afraid of political secrets being snatched—they're afraid of their purses being snatched. They don't care about the sale of secret documents—they care about the sale of dope in their neighborhoods.

"I was talking with a neighbor. He said he wanted police protection for his store, especially on Friday nights when the action gets heavy. They couldn't find the time to help. He was robbed and killed that Friday in his store.

"And yet the police stationed two members of the Red Squad at a Freedom of Information hearing which myself, Maryann Mahaffey and Erma Henderson attended. And yet they say they don't have the manpower to fight crime."

Cleveland is also worried about a rumored LEAA grant which would computerize all the data in the surveillance files.

"Much of the information in these files is false," he claims. "I've been told they have a record on me. The information is badly collected and is probably full of lies.

"You've got to question the credibility of police informants. After all, Sara Jane Moore was a police spy, and she tried to kill the President of the United States."

—Maureen McDonald

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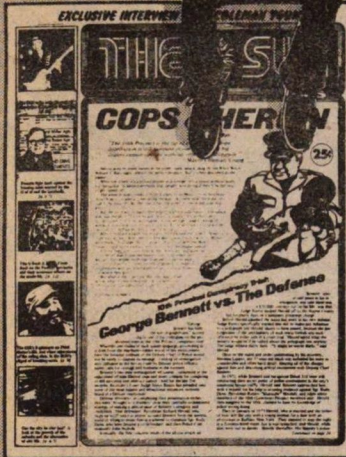
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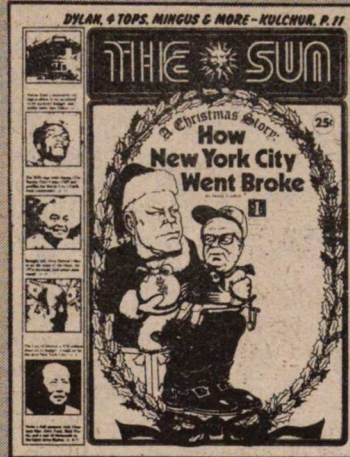
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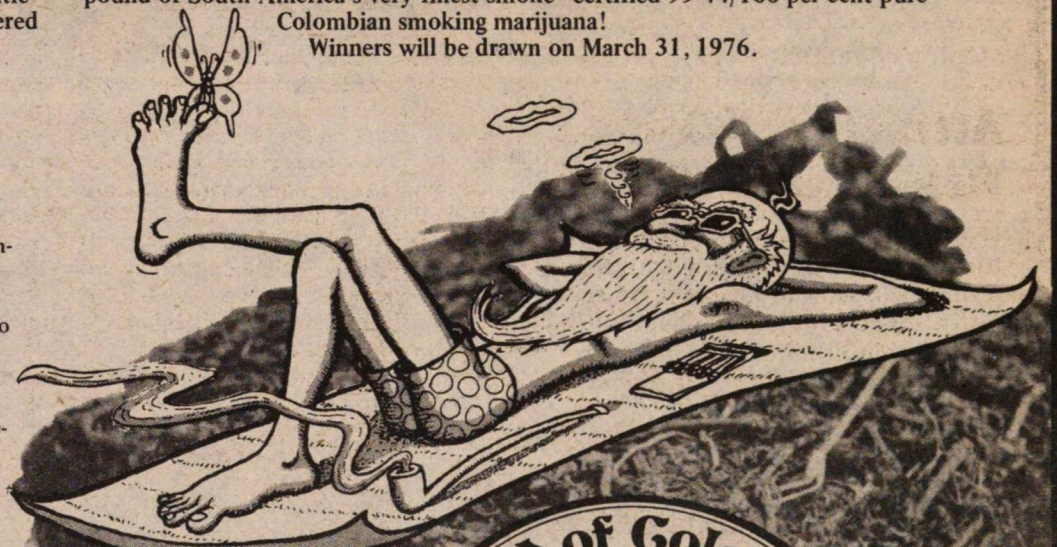
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