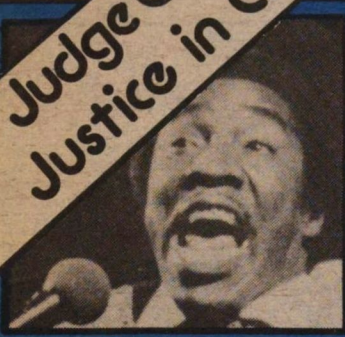


Judge Crockett on
Justice in China, p. 4

THE BATTLE OVER WDET-TV 11

25¢



O'Jays

Their recent Detroit appearance, along with our Kulchur staff's reviews of records, films, plays, and more—all in Vortex. [p. 16-17]



Free Weed

Win a Pound of Colombian marijuana, or one of 50 other prizes, in our second annual contest. For entry information, see p. 24.



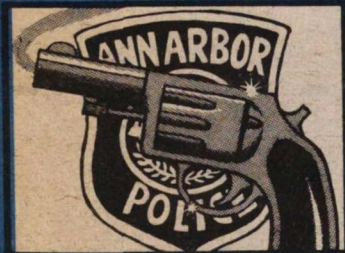
Patti Smith

In Vortex, Kulchur Editor John Sinclair on the latest pop sensation. In our Super Calendar, details on her upcoming Motor City appearance. [p. 18-23]



Mercenaries

The "dogs of war" are back on the African continent. Where do they come from, why are they fighting? [p. 6-7]



Police Shooting

Ann Arborites want to know if Larry Edwards had to die. Police firearms regulations are under attack. [p. 3]

Blue Magic
Afro-Centric Theatre

Elvin Jones
MFSB

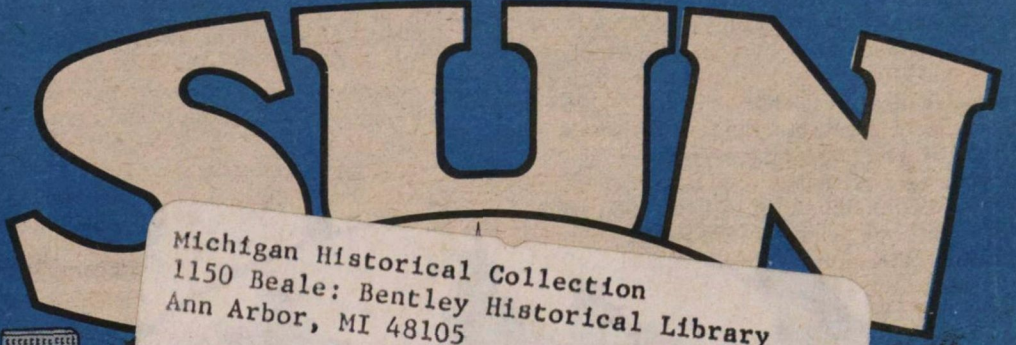
'Taxi Driver'
Sarah Vaughan

«KULCHUR»

The Coat Puller

Hutton:
Boston Tea Party
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Volume 4, No. 4

Published Every Two Weeks

March 11, 1976

WAS JOHN SWAINSON FRAMED?



"The grand jury system has become a tool of the prosecutor," according to former Michigan Supreme Court Justice John B. Swainson, driven from office last November after his conviction of perjury. "If the grand jury had operated properly, the prosecution against me would never have been brought."

- Why do many top Michigan lawyers and politicians believe Swainson was the victim of a political frame-up by the U.S. Department of Justice and the FBI?

- Why did the government wait two and a half years, until Chief Justice Thomas M. Kavagnah's death, to interview other justices and call Swainson before a grand jury?

- Was Swainson's grand jury appearance a "memory test," rather than a search for truth?

- Did Prosecutor Robert Ozer's pre-trial statements to the press prejudice Swainson's right to a fair trial?

For the answers, and the first in-depth look at John Swainson's side of the story, turn to page 5.

Uncrowding the Prisons

By Nadine Brown/Photos by David Johnson

From all indications, the Wayne County Jail fiasco, which should not have happened in the first place, in view of all the previous warnings for more than a decade, may not be resolved until the people, themselves, get into the act.

There have been study committees on top of study committees assigned to look into jail and prison conditions and the need for prison reform in Michigan and throughout the nation. Just about all of them have concluded that jails and prisons were rapidly becoming overcrowded due to a rise in serious crimes.

Moreover, they have cited the deplorable inhumane conditions in the jails and prisons, the soaring homosexual rape of youths who are jammed into cellblocks with older, hardened repeaters, and that these facilities of confinement serve as breeding grounds for more sophisticated criminals—as young and first-time offenders learn how to commit more perfect crimes from old-timers they are housed with.

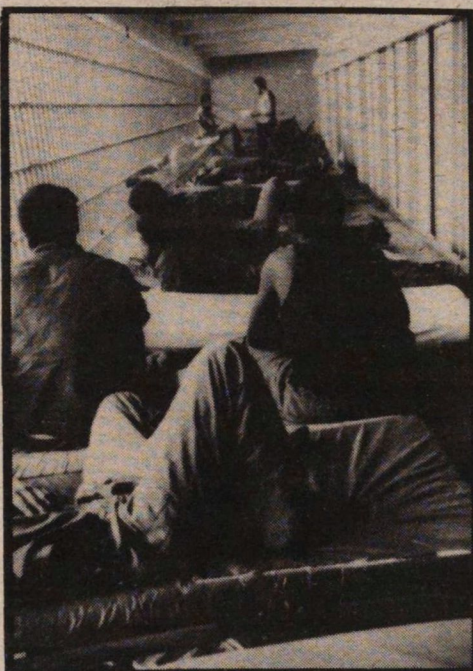
Yet, instead of really dealing with these serious problems, all we get is a lot of talk and glowing promises from federal and state governments, while paranoia sets in among the citizenry.

The present crisis at the Wayne County Jail erupted when the three-judge panel of Circuit Court judges found Sheriff William Lucas guilty of civil contempt of court, and fined him a total of \$1500, for "deliberately" ignoring the court's order not to accept any more prisoners from Recorder's Court magistrates until the jail population was reduced to the limit of 720 set by the panel.

The panel members, Judges Victor J. Baum, John D. O'Hair, and Thomas J. Brennan, were given jurisdiction over the County Jail situation as a result of a lawsuit filed by six inmates in January 1971.

Lucas complied with the court order within the five-day deadline, and the fines were lifted. But

continued on page 29



This space at County Jail, designed to hold 12 people, had 26 last spring, when David Johnson took this photo.

Exclusive Photos: Inside Wayne County Jail

A Health Care Alternative for Detroit Women, p. 27



THE INSIDE DOPE

BY IFFY THE DOPESTER

The good word from City Hall: Detroit has a thousand vacant lots ready to be turned into people's gardens this spring, says Ann Beser of the city's Farm-a-Lot program. They'll give you the seeds for free—all you have to supply is the elbow grease. The lots are expected to go fast, so give them a call soon at 224-2564, 2677, 2413, or 2699 to get set up in time for spring planting. It won't be long now, folks!

The snow does have its good points, though—it provided some fine skiing turf for 108 participants in Michigan's first Pro-Am Skiing Tournament earlier this month at Mt. Holly. And all for a good cause—\$3500 raised for Dick "Night Train" Lane's Police Athletic League. Congratulations, PAL!



Ann Beser



"Night Train" Lane

And while we're delivering pats on the back, we musn't omit the late pride of Detroit, Ms. Sheila Young, and her stellar performance at the Winter Olympics, where she proved that Michiganders set the pace when it comes to high-powered speed skating. Hurry back, Sheila, the city's eager to give you a hero's welcome!

The SUN at large: Thanks to all who made our presence at the Detroit Hi-Fi Show at Cobo a roaring success, running us right out of newspapers and show programs. We did have a bit of an edge on the other exhibits, being the only room with a window commanding a full view of the Boy Scouts' convention downstairs... SUN Editor Derek VanPelt and writer Maureen McDonald keynoted the Detroit Christians for Socialism's public debut last weekend at Plymouth United Church of Christ on E. Warren, pulling apart the metropolitan government ruse for an enthusiastic gathering. May the DCS prosper and grow...

Checked out the big debate in Ann Arbor last week between U of M President Robben Fleming and Kevin Stiers, from the Coalition to Stop CIA/NSA Recruitment on Campus. President Flem defended the students' right to be interviewed by CIA or not, but we cheered for Stiers as he shot back that the spooks could go ahead and rent a floor of the Ann Arbor Inn if they wanted replacement parts for their unrighteous machine. Go back to your mountain in Langley, you creeps, and don't come 'round again!

Iffy's quote of the week competition finds Gerald Ford in a dead heat with himself—take your choice: When asked at a recent press conference if he was suggesting that new head spook George Bush "had an intelligence background," Jerry replied, "He has the intelligence to do the job." Which is more than we can say for poor Jerry... But he topped himself with his statement of future U.S. policy at the United Nations: "The new nominee [replacing super-honk Daniel Patrick Moynihan] will follow the same policy of challenging some of Third and Fourth World powers, calling a spade a spade." There goes another 20 million votes...

Media scuttlebutt department: Iffy's William Loeb Award for Objective Journalism goes this week to Mr. Frank Bewick, Editor and Publisher of the Dearborn Times-Herald, for his thoroughness in purging the suburban sheet of all but one of its reporters. The former editor got the axe in January for daring to question the qualifications of the new city assessor. Bewick then offered the job to Rich Mosey, who promptly quit in support of his fallen editor. Another reporter, Henry Reske, got bumped in December for exposing the U-M Dearborn's lying to the state in order to get more funding. Good luck running the paper by yourself, Frank!

Question of the week: Is there a news blackout on the SUN at the Not-So-Free Press? It certainly seems that the word is out to all departments to shun any form of accommodation or cooperation with our tabloid. Better watch your right flank, too, fellas—the "Youth Committee" at the News wants your readers, too!

"Intelligence" Reform: Nice Try, Guys

Now that the Committees of Congress have released their reports, officially or otherwise, on America's so-called "intelligence" agencies, and Jerry Ford has unveiled his own plans for "streamlining" their operations and making them "more accountable" to the people, it's convenient to look over the year or so during which our spooks have been under intense scrutiny and draw a few lessons from it.

Without a doubt, we have been afforded a rare public glimpse of the seamy underside of American foreign policy as the cold fish who populate Langley have been dragged, under great protest, into the light of day to confess a few of their lurid adventures before an audience weaned on James Bond and "I Spy."

But you'd better look quick—it may be the last chance you get for quite some time, if the Pres has anything to say about it.

You can forget Frank Church, his moment of glory with shellfish toxins and dart guns having propelled him into a convenient spot in the national limelight, from whence he will be far too busy running for President to worry much about what the CIA is up to.

Thanks to Daniel Schorr of CBS, now busted down to general assignment for his trouble, we finally got the Pike Committee Report (which you should pick up on in the Village Voice, if you haven't already). But even the gutsy Mr. Pike unnecessarily folded up his task force after its appointed year was up.

What was it worth? Well, if Ford gets his way, the CIA, the leading malefactor in the world arena, will come out of this stronger than it went in. The reorganized "intelligence" bureaucracy will now be led by the Director of the CIA, and approval of covert operations more tightly centered in the executive branch.

Certain domestic CIA operations, for the first time, may now be legally undertaken, and stiff penalties are forthcoming for anyone who attempts to expose any "clandestine" operation to "accountability" by the public at large.

Jerry did say he intended to prohibit future attempts on the lives of foreign leaders in peacetime—leaving open the possibility, one would assume, of attempts on the lives of lesser citizens.

It's hard to say when we'll get another chance like the one just bungled to hack off the tentacles of the U.S.' trained-to-kill octopus, as they reach out to stifle democratic movements and fondle military dictatorships the world over to keep things safe for the multinationals.

If the opportunity comes again, though, we can only urge that no further attempts be made to teach the octopus its manners. The only way to "guard against further abuses" by creatures like the CIA is to understand that they were created to do the kind of dirty work that no one else can get away with—and then to end their miserable existence, once and for all.

An Attack on Freedom of the Press

During a two-week period early in January, over 40 SUN newspaper vending machines in Wayne, Oakland, and Washtenaw counties were systematically bent, bashed, and gummed up by God-knows-what group of twisted individuals.

We can now report that after considerable expenditure of energy, time, and money, all the machines have been put back into operation, and our readers can once again buy the paper at any of our 140 coinboxes without fear of wasting their quarters.

Besides the inconvenience caused to our staff and readers, this act of ruthless vandalism represents the most neanderthal kind of attack on the freedom of the press. If you consider that as dangerous as we do, we'd like to ask your help to keep it from happening again.

We don't know whose idea this was, but we suspect that someone who differed with our political tendencies or editorial opinions decided to "get back" at us through some kind of infantile "sabotage" operation.

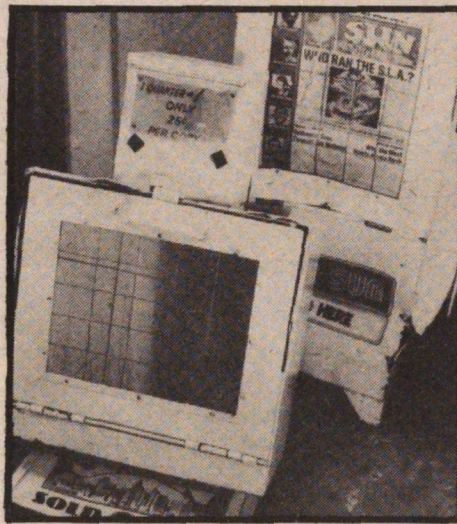
We do take due notice of the fact that the Fifth Estate, an occasional local rag of "anarchist" pretensions, apparently considered the whole business a positive development and has suggested it had the broad support of the people of this city. Needless to say, we don't share the "Eat the Rich" gang's low opinion of our fellow citizens.

In fact, we're sure that any reasonable person would see this malicious destruction for the backward and inconsiderate act it is. And just in case somebody tries it again, we hope you'll help us put a stop to it.

If you witness anyone damaging or tampering with a SUN coinbox, you can:

1. Call the police. If you don't want to identify yourself, you can still describe the crime being committed, give the location, and ask the cops to do something about it.
2. Call the SUN at 961-3555. Call us immediately if possible, but call us. Even if you don't want to identify yourself, we can use any information you can give us.
3. Ask the culprit to stop, ask them why they're doing it, and tell them what you think of them.

On the other hand, perhaps some of you happen to know someone who has contributed to the past damage. Please try to talk some sense into their heads if you can; if they can be convinced to behave like mature, civilized human beings in the future, it would save us all a lot of hassle.



Mangled coinboxes



Vol. 4, No. 4—
March 11, 1976

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Founded in Detroit, April 1967
by John Sinclair and Gary Grimshaw
(Formerly the Ann Arbor SUN).
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The SUN is published bi-weekly (except for August) by the Ann Arbor SUN, Inc., a registered Michigan non-profit corporation. The office of publication is Suite 202, The Leland House Hotel, 400 Bagley, Detroit, Michigan 48226. Editorial and business phones are 313-961-3555 (Detroit). Subscription rates are 8 issues for \$2.00, 24 issues for \$5.50, and 48 issues for \$10.00. For subscriptions write The SUN, P.O. Box 7217, North End Station, Detroit, MI 48202. Second class postage paid at Detroit, Michigan 48233.

EDITORIAL PEOPLE WANTED WRITERS AND EDITORIAL PEOPLE WANTED WRITERS AND EDITORIAL PEOPLE WANTED

The SUN is looking for writers to undertake freelance assignments for us on a commission basis. Writing skill is important, but so are common sense, enthusiasm, commitment, and knowing your way around. Send a resume and a few samples of what you consider to be your best writing to Derek VanPelt, Editor, the SUN, P.O. Box 7217, North End Station, Detroit, MI 48202. If you haven't been published before, submit a short news piece on a topic of your choosing. We'll call you for an appointment.

We also have an opening for a full-time Editorial Assistant. This person should have some experience in communications, know the city well, and be willing to work closely with the Editor. You would be expected to do a multiplicity of tasks, including working with our writers; researching, developing, and writing stories; covering news events; and generally keeping on top of things. If you're interested, submit a letter, a resume, and a few samples of your work to the Editor at the above address. We'll call you for an appointment.

WRITERS AND EDITORIAL PEOPLE WANTED

WRITERS AND EDITORIAL PEOPLE WANTED

A² Residents Protest Police Shooting

Did Larry Edwards Have to Die?

By David Goodman

Larry Edwards died for \$39, and a lot of people want to know why. A policeman's bullet killed Larry as he fled from the attempted robbery of a Broadway Ave. convenience store with companion Richard Bullock. Both youths were unarmed, and the police gunfire that slew Larry and wounded Richard has redrawn the old battle lines between police and the black community.

Police Chief Walter Krasny, a 37-year veteran of the force and widely touted as a likely Republican candidate for Washtenaw County Sheriff in November, claims his men were "acting within the scope of the law in the apprehension of a fleeing felon." He says they conformed with department firearms regulations.

But many among the predominantly black, and predominantly angry, crowd gathered at City Council February 12 were calling it murder, and demanding the suspension of Patrolmen Thomas Pressley and George Anderson.

"I just can't see a kid losing his life in a well-lit area, running away," stated Paul Wasson, spokesman for the newly-formed People United For Justice (PUJ). PUJ is attempting to arrange a bail fund for Richard Bullock, as well as to (in their own words) "fight the long hard battle for justice" in the case.

Although some questions remain unanswered, at this point a fairly clear picture has emerged of what happened at the Broadway Pump-and-Pantry in the early evening hours of February 8.

Robert Edwards, 18, told police that he, his brother Larry, 19, and 18-year-old Richard Bullock had been together in the early part of the evening, and that Larry and Richard had discussed a robbery of some sort. Robert did not know of either one having any kind of weapon.

Robert did not participate directly in the robbery attempt at Pump-and-Pantry. However, he told police he was nearby at 7:38 pm, when his brother Larry, apparently simulating a gun with a finger in his coat pocket, kept the sales clerk at bay while emptying cash register receipts into his pockets.

Sales clerk Samuel Poston, however, had managed to call police just before Larry showed his "gun." Dashing out of the store, Poston was in the parking lot when Officers Pressley and Anderson pulled up in front of the store and jumped out of their car with guns drawn.

At the moment the policemen arrived, Larry and Richard jumped out of the store through a window that they had broken to enter, and ran towards the alley behind Pump-and-Pantry and the neighboring Broadway Market.

The officers gave chase, yelling for the youths to halt. Patrolman Pressley fired a first shot with his .357 magnum revolver at Larry Edwards and missed. But just as Edwards reached the sidewalk along Moore St., he was simultaneously struck by a blast from Anderson's shotgun and a second slug from Pressley's gun. He fell with wounds of the head and neck, and died nine hours later in St. Joseph Mercy Hospital.

Meanwhile, Patrolman Anderson ran after Richard Bullock and brought him down with a second shotgun blast just as Bullock tried to cut through a yard near the intersection of Moore St. and Pontiac. Bullock was also taken to St. Joseph Hospital, treated for a minor wound from a single shotgun pellet, and

turned over to County Jail. He is now in jail awaiting arraignment in Circuit Court on February 27, having been unable to post \$25,000 bond set by District Judge Thomasen.

The Ann Arbor Police Department has a weapons policy, based on state law, which states that firearms may be used in a felony case if "all other reasonable immediate means to make the arrest have been attempted and have failed." The policy also requires that firearms be used only if the arrest cannot be made otherwise. It further stipulates that "mere suspicion that a fleeing person committed a felony" isn't enough to permit use of a gun.

Much of the dispute over Larry Edwards' death has centered around whether officers Pressley and Anderson violated these procedures or not.

"I think the shooting was plain wrong," Councilwoman Liz Keogh (Dem., 1st Ward) told the *Sun*. "The policy clearly states, 'when other means (of making an arrest) are exhausted' and they weren't."

Police Chief Walter Krasny, however, reached the opposite conclusion. He pointed out in his report to the City Administrator that Pressley and Anderson saw Bullock and Edwards jump through the broken

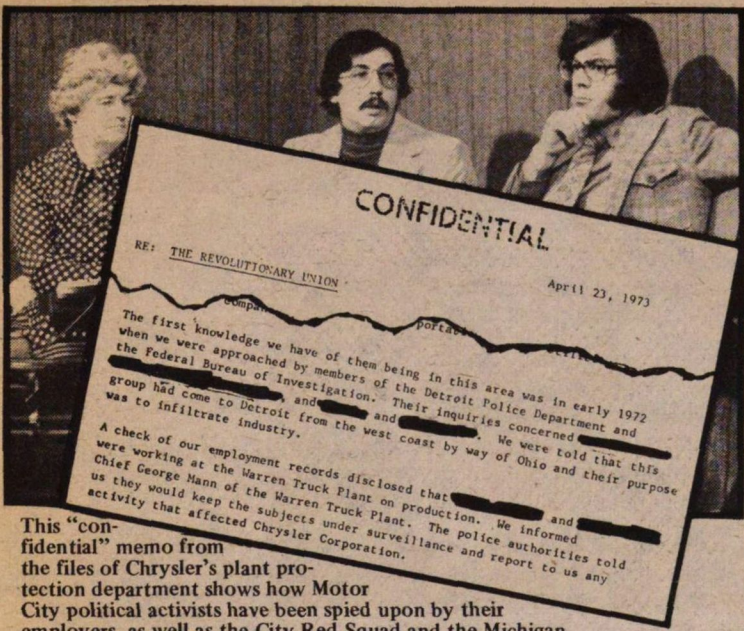
store window, and thus had probable cause to believe they committed the crime, not mere suspicion. Krasny also claimed that the officers had exhausted all other means to arrest the youths before opening fire.

On this point, however, his boss, City Administrator Sylvester Murray, disagreed. "In my personal opinion," Murray stated in a memo to City Council, "because the area was compressed and relatively well lit, and because it was reasonable to assume that other units were following behind them, who could assist in a chase, the officers should have pursued the chase further before using firearms."

In this dispute, Mayor Albert Wheeler has played a new and uncomfortable role as middleman. As an NAACP activist, he had been accustomed to leading angry groups before City Council and to castigating city administrations for racial injustices and police abuses.

"Being a black man with years of experience in the area of human rights and social justice," Wheeler told the gathering at the Council meeting, "I can understand the concern, I will listen to it respectfully, and I will work with the Council and other public officials to institute new policies, procedures, and

continued on page 29



This "confidential" memo from the files of Chrysler's plant protection department shows how Motor City political activists have been spied upon by their employers, as well as the City Red Squad and the Michigan State Police. The American Civil Liberties Union held a press conference last week to call for preservation of Red Squad files and the release of data to those affected. (photo left to right: Ruth Hughes, George Corsetti, and Howard Simon at press conference.)

"Secret" Red Squad Files Auto Companies and Police Share Data on Activists

By Dennis Rosenblum

The irony of the continuing story of Michigan's beleaguered Red Squads is that their "secret" files are secret really only to the people who were spied on.

Since the existence of the files compiled by Detroit and Michigan State Police has become known, government officials have been calling for their destruction—meaning victims of the spying would never get to see them, while copies of the destroyed originals continued to float around government and corporate offices.

The scores of political and social activists—50,000 of them at the most conservative estimate, people who did nothing illegal—will be hard-pressed for even a smile should they ever see the typed records of their personal lives. Most people who were under surveillance never realized it, but the evidence indicates that anyone who suspected it probably was.

"It would really be a shame for those files to be destroyed without people seeing them. I was genuinely shocked when I saw them," says George Corsetti, an attorney involved in the Detroit case and a member of the Citizens Committee to End Political Surveillance.

A Detroit Police file on a labor union official, for example, includes notations showing that officers followed him and his wife to work, to a grocery store, to the post office and even to a radio store. At one point, police dug through the trashcans of a friend to retrieve a postcard sent by the subject. The postcard was kept on file.

The fate of the files remains bound up in legal maneuverings, with the state office of the American Civil Liberties Union (ACLU) the Citizens Committee, and the Detroit Coordinating Council on Human Relations demanding that the Michigan State Police and the Detroit Police files be made

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Legislators Fail Again on Marijuana Reform

By David Weiss

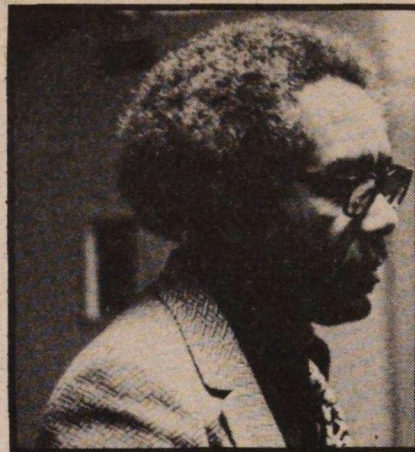
Proposals to decriminalize the use or possession of marijuana were dealt another blow by Michigan's House of Representatives last week. Specifically, the bill introduced by State Representative Perry Bullard recommending a \$100 fine for possession of up to 3.2 ounces (no matter how many offenses) was sent back to the stiff and starchy House Judiciary Committee, where it is in danger of suffering a long and painful legislative death.

Michigan legislators, apparently fearful of the electorate's wrath come November, have chosen to ignore the lead offered by six other states, which have reduced penalties to a \$100 fine with no accompanying criminal charges.

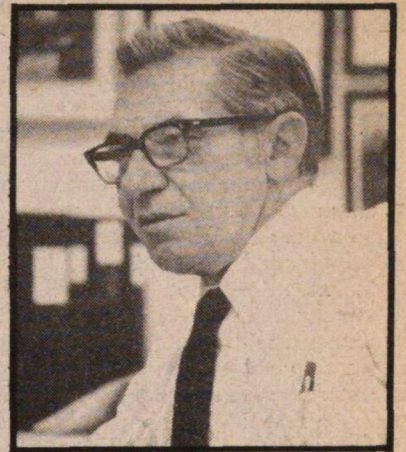
Their action also passes over the recent findings of the National Commission on Drug Abuse, which concluded that marijuana use is less harmful than the consumption of alcohol. Yet the state continues to put its unhesitating seal of approval on a host of liquid poisons.

The SUN, nonetheless, continued its effort to support decriminalization by submitting the names of 3000 supporters of either the Bullard proposal or the bill sponsored by Rep. Jackie Vaughn, which calls for the legalization of all drugs.

The names submitted to House Speaker Bobby Crim represent about 70 per cent of the entries so far received in The SUN's second annual "Win a Pound of Colombian" contest.



People United for Justice spokesman Paul Wasson



Police Chief Walter Krasny

Were Police "out to get" Edwards and Bullock?

One question that remains unanswered about Larry Edwards' death is, "Did either or both policemen know Larry Edwards and Richard Bullock, and were the officers 'looking to get them?'"

A rumor has persisted that this was, in fact, the case.

"We have reason to believe there was contact between them before," PUJ spokesman Paul Wasson told the *SUN*. He declined to elaborate, stating that the information would come out later.

The *SUN* has learned, however, that Officer Pressley was the investigating officer in a burglary at Arrowwood Trails Apts. in which Richard Bullock was a prime suspect. The burglary took place on Sunday evening, January 25, near the home of the Bullock family. When Pressley

arrived, he found a trail of footprints in the snow leading from the Bullock residence to the site of the burglary.

Pressley proceeded to interview Richard Bullock's mother, and was given the names of two of the Bullock sons, including Richard's.

Later, police received reports that Bullock had tried to sell camera equipment that appeared to have been taken in the burglary. Another report to police connected a second youth, named only as "Larry," to goods apparently stolen in the same burglary.

No indication has been found, however, that Pressley knew, or ever met, either Bullock or Edwards, or that he had any grudge against them. What remains is a doubt—one which might be empty, or which might crack the case wide open.



The judicial system of the People's Republic of China has long been an undefined, ill-described aspect of Communist life in a society which has been largely shrouded in mystery for the first twenty-five years of its existence. My primary interest during a three-week visit, therefore, was to observe and make factual comparison of our criminal courts with theirs. I was excited and anxious to study their constitutional guarantees, their court dockets, their problems of evidence, rights of appeal, sentencing practices, and prison conditions. All of these observations, of course, were to be within the framework of my own concepts of our system of American criminal jurisprudence.

How wrong I was! How quickly I learned that the framework was useless, the concepts unrelated and the experience totally new!

To my amazement, I discovered that crime is simply not a problem in China. Lawyers (as advocates) are virtually unknown. Legally trained judges are so few that most people never see or hear of one.

In this vast country of more than 800 million people, the resolution of nearly all criminal incidents—and these will be described later—is accomplished not by formal judicial processes and a corps of legal elitists, but by the people themselves.

To understand the criminal justice process in Communist China, therefore, it is necessary that one is prepared to experience an altogether new approach to the subject of crime and to the treatment of the criminal offender.

Few members of the American legal profession have visited the People's Republic of China. Such visits were prohibited by our State Department prior to President Nixon's celebrated walk on the Great Wall of China in February, 1972. Since then, China's limited tourist accommodations, already greatly overtaxed by visitors from more friendly countries, have not expanded rapidly enough to cope with the greatly accelerated American tourists' requests. We were told that the 1975 quota of visas for Americans was only one thousand. These are generally restricted to applicants who have been active in their local U.S.-China Peoples' Friendship Association, and have thus acquired some factual knowledge of People's China, her problems, and her accomplishments.

While no one ever said as much, I strongly suspect that my position as a black judge in America aided acceptance of my visa application. I have since learned that as long ago as 1971, Premier Chou En-lai had expressed to a delegation of Concerned Asian Scholars his country's special desire to have "some black (American) friends" and other "minorities of the United States" come to China.

Later I was to observe huge illuminated billboards in Peking, Nanking and Shanghai quoting Chairman Mao on the "unity of the peoples of all the world" with special reference to the "Third World" peoples of Asia, Africa and Latin America. Other large illustrations prominently included Blacks dressed in African and American garb.

Of course, we Black Americans, like most African nationals, feel a special kinship with the Chinese people because of our own history of slavery and "emancipation." In many respects, our struggle for equality and recognition parallels that of the Chinese peasants and workers. We, too, have been the victims of "white domination and white colonialism" and we, too, are presently struggling to preserve and extend and protect our new-found freedoms from any attempt at "revisionism."

In my visa application I specified my desire to meet and talk with legally trained personnel, and to observe

China's judicial system in operation. What I ultimately discovered was essentially what Edgar Snow had reported in his authoritative book, *Red China Today*; namely, that there are few magistrates and legal advocates, and there is a scarcity of formal judicial proceedings in the People's Republic of China. A foreign visitor, whether he be a lawyer or an ordinary tourist, is not likely to see a court or a trial, or even have an opportunity to converse with anyone who is especially knowledgeable about court proceedings.

I was fortunate, however, in two respects: I was able to meet and talk with several Americans who were long-time residents of China. One of these, Sidney Shapiro, is an American-born and American-trained lawyer who has lived in China and practiced law there for many years prior to the Liberation in 1949, and has remained in China ever since. He presently is an editorial assistant for *China Pictorial*. I was fortunate also in that we were privileged to have an extended conference with two members of the law faculty of the University of Peking, who graciously responded to a series of written questions prepared by me and presented to them several days in advance. Additionally, I continually put questions about crime and criminal procedures to our very competent and informative interpreters-guides and to the chairmen of the many revolutionary committees who spoke with us. All of them appeared to be most knowledgeable about their communities.

Despite diligent efforts to comply with my request, I did not visit a court nor did I have an opportunity to observe any legal proceeding. The inability to do so was because of a combination of factors: (a) "trials" are so few and so unexciting that it is not easy

to ascertain on short notice when and where one is being held; (b) as a member of a group of lay tourists my contacts (except as noted above) were with lay people in the tourist service, and they are not especially familiar with courts and legal proceedings; and (c) the language barrier would require that I be assigned a legally-oriented interpreter-guide for my individual use.

MAO'S TEACHINGS AND THE LAW

It was the American attorney, Sidney Shapiro, who first informed me, in response to my initial question, that one could hardly expect to understand

the judicial system of China unless he had first read and understood Chairman Mao's 1957 speech on "The Correct Handling of Contradictions Among the People." (He then presented me a copy.) That speech, he said, presents the basic philosophic framework for the resolution of all disputes—public and private—in the People's Republic of China today.

Again, when I talked with the professors at the University of Peking Law School, they also, in the course of their responses to my questions, frequently referred to Chairman Mao's speech on "Contradictions."

In that speech, Chairman Mao divides all "social contradictions" (i.e., controversies or disputes) into two general classes—"those between ourselves and the enemy and those among the people themselves." In defining "the people" and "the enemy" he says:

"... at the present stage, the period of building socialism, the classes, strata and social groups which favor, support and work for the cause of socialist construction all come within the category of the people, while the social forces and groups which resist the socialist revolution and are hostile to or sabotage socialist construction are all enemies of the people."

To deal with the two general classes of "social contradictions," Mao said:

"The people's democratic dictatorship uses two methods. Towards the enemy, it uses the method of dictatorship, that is, for as long a period of time as is necessary it does not let them take part in political activities and compels them to obey the law of the people's government and to engage in labor and, through labor, transform themselves into new men. Toward the people, on the contrary, it uses the method not of

compulsion but of democracy, that is, it must necessarily let them take part in political activities and does not compel them to do this or that, but uses the method of democracy in educating and persuading them. This education is self-education within the ranks of the people, and the basic method of self-education is criticism and self-criticism."

Chairman Mao's approach to what we would

consider common acts requiring prosecutorial action embodies instead the use of moral suasion and peer pressures. For most crimes, he recommends that the people themselves show the culprit the error of his ways. Rehabilitation then will follow if and when the person "on trial" understands the destructive social consequences of his errant behavior.

According to Chairman Mao, "... Marxists have always held that the cause of the proletariat must depend on the masses of the people and that communists must use the democratic method of persuasion and education when working among the laboring people and must on no account resort to commandism or coercion."

The new Chinese Constitution, adopted on January 17, 1975, writes these teachings of Chairman Mao into basic law. It acknowledges the two kinds of "contradictions" and the two classes of defendants: those who support and work actively for the fulfillment of the aims of the revolution, and those who oppose and intentionally engage in conduct inimical to the revolution; and it countenances a separate criminal procedure, a separate standard of justice, and a totally different character of disposition for each class.

Citizens are granted "freedom of speech, correspondence, the press, assembly, association, procession, demonstration and the freedom to strike, and enjoy freedom to believe in religion and freedom not to believe in religion and to propagate atheism."

The Constitution also provides that "The citizens' freedom of person and their homes shall be inviolable. No citizen may be arrested except by decision of a people's court or with the sanction of a public security organ."

HOW THE JUDICIAL SYSTEM WORKS

In the People's Republic of China two distinct procedural patterns are followed in the administration of criminal justice. The one reserved for conflicts involving "the enemies of the people" (which also includes serious crimes) involves "formal" proceedings, which are more in accord with the criminal justice system we in America apply in all cases. Here there would be a formal statement of charges, a trial before a professional tribunal, and, if convicted, some deprivation of freedom and/or civil right. In short, this procedure involves coercion—the exercise of State power.

The other procedure is "informal." It is reserved for conflicts within the ranks of the people and it abjures the trappings of a trial or the use of coercion and force to resolve the matter. It involves conciliation, mediation, education, criticism and self-criticism, and is comparable to our American voluntary arbitration or conciliation service. It is totally

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SPECIAL REPORT

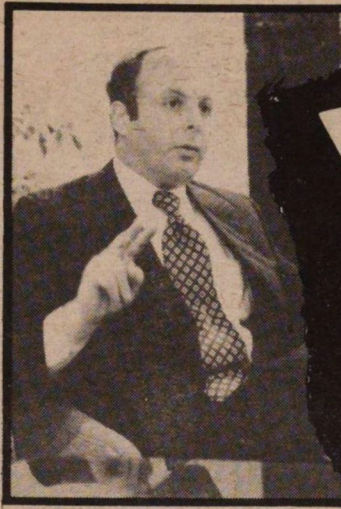
Criminal Justice in People's China

By Detroit Recorder's Court Judge George W. Crockett, Jr.

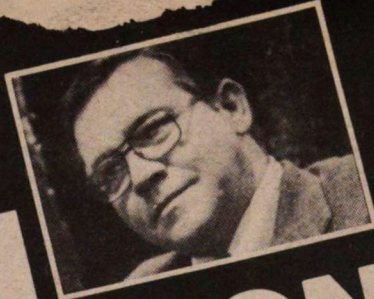


George W. Crockett, Jr.

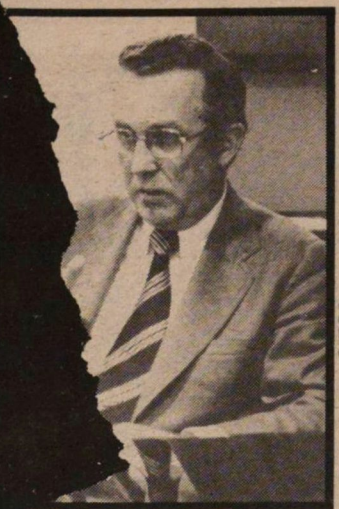
"Crime is simply not a problem in China. The resolution of nearly all criminal incidents is accomplished not by a corps of legal elitists, but by the people themselves."



Bruce Leitman



WAS JOHN SWAINSON FRAMED?



Konrad Kohl

When a U.S. District Court jury found Michigan Supreme Court Justice John B. Swainson guilty of three counts of lying to a federal grand jury last November 3, that was enough for the Michigan State Bar Association—whose President, George E. Bushnell Jr., immediately called for Swainson's resignation.

It was also enough for the Detroit *Free Press*, which asked that Swainson quit in an editorial the next morning, and for the *News* as well, which followed suit on November 6.

Governor William Milliken, who had been keeping a low profile, broke this silence by expressing his concern for the integrity of the Supreme Court.

Swainson, the former Democratic Governor who had been elected to the high court in 1970, surprised them all by announcing his intention to remain on the Court, his pay in escrow, until his appeals were exhausted.

Only four days later, however, the 50-year-old judge changed his mind, referring to an obscure 1955 statute providing for the removal of any Supreme Court justice convicted of an "infamous crime."

Most observers who cared to be quoted pronounced Swainson, a political fast-riser who outpolled former Governor G. Mennen Williams in the Supreme Court race, a political corpse.

The Michigan Trial Lawyers Association and the Wolverine Bar Association (Michigan's black lawyers' organization) were the only voices raised in protest. Both urged Swainson to remain on the bench until his appeals were completed.

Since then, many attorneys and prominent state Democrats have privately voiced their feeling that John Swainson was, in fact, framed—in a patently political prosecution designed to remove Swainson from contention for the U.S. Senate seat of the retiring Philip Hart.

Swainson himself claimed, upon hearing the verdict, that he had been victimized by a "misuse of the grand jury system."

Detroit's dailies, having reaped their quota of headlines from the Swainson case, have failed to explore these charges. The SUN was the only Detroit paper represented at a February 8 Ann Arbor fund-raiser to help cover the legal expenses of Swainson's appeal and to discuss the issues.

What the SUN's Marty Porter heard at the event was more than enough to arouse our curiosity, and last week, Swainson and his attorneys, Konrad Kohl and Bruce Leitman, consented to an in-depth interview to outline, for the first time, their side of the case.

To provide a context for their telling, and often explo-

sive, arguments, permit us to review briefly at this point the careers of John B. Swainson and his accuser, professional thief John J. Whalen.

Swainson's life until 1975 reads like a classic all-American success story. An Eagle Scout and high school football star, Swainson lost both legs in a World War II land mine explosion. But he won a seat in the Michigan Senate in 1954, and in his second term became the Democratic floor leader.

In 1958, Swainson was elected Lieutenant Governor, and two years later, he replaced the perennial "Soapy" Williams in the state's highest office.

Swainson lost the race for another term and returned to legal practice in Detroit. Three years later, he became a Wayne County Circuit Judge, a position he held until vaulting back into political prominence with his successful Supreme Court campaign.

When Swainson was still in the State Senate, an 11-year-old

Of all the untoward aspects of the Swainson case, perhaps the most glaring is the government's failure to interview other Supreme Court justices until Chief Justice Kavanagh's death.

named John J. Whalen was on his way to the Wayne County Training School, at the beginning of a long criminal career.

On March 20, 1969, when Swainson was on the Circuit Court bench, Whalen was burglarizing an Adrian jewelry store—an act that would haunt him for years and would eventually lead him to the Detroit courtroom where he faced John B. Swainson.

Less than a month after he was convicted and sentenced to eight to ten years in prison, his lawyer, Nick Arvan, was found murdered gangland-style in a field in Macomb County.

After a brief spell at Jackson Prison, Whalen was freed on an appeal bond posted by Detroit bondsman Harvey Wish.

Today, John Swainson rues the day he met Harvey Wish.

case for Wish. He acted as an intermediary with Wish for his colleagues in crime, who were numerous, active, and professional. Wish was nervous about the shadow of Arvan's murder, and had more cause to worry later, as a Whalen colleague demonstrated a facility for escaping imprisonment on three separate occasions.

Whalen got into trouble again in December 1971, when he was indicted by a federal grand jury for possession of counterfeit money. Although he pled guilty, Whalen was let off with probation after he led police to the hideout of escaped comrade Christopher Glumb.

The 1969 burglary conviction still haunted Whalen, however, and he was responsive when Wish began suggesting, sometime in 1972, that for \$20,000 or so, he could use his alleged influence with Swainson to get Whalen a new trial.

Whalen, as he later admitted in court, began committing more burglaries to raise the money. Meanwhile, covering himself from all sides, he began informing for the FBI, which wired him for sound on the occasion of 27 different contacts with his bondsman and co-conspirator.

Wish's primary concern, as his attorney, Murray Chodak, later explained in court, was to keep from getting stuck if the unpredictable Whalen should decide to jump bond. Robert Pieniak explained the scam in a December 1975 SUN article:

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

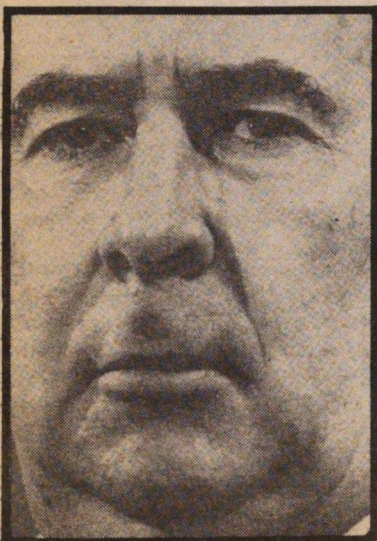
"A youth from a poor family arrested by mistake might remain incarcerated for months before being found innocent. Yet a successful thief or killer can run on the streets freely because he or she has the means to obtain large sums of cash. Lawyers and bondsmen never ask how the money is obtained. In fact,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

"It's what we call 'the rainmaker,'" Swainson told the SUN. "You'll see them in the corridors of the courtrooms. A man will come up to the defendant and say, 'Hey, I've got a fix in with the judge, but it'll cost you a thousand bucks.'

"If the defendant is placed on probation, the guy has made himself a thousand bucks. If he happens to be incarcerated, the guy goes back and says, 'Well, he double-

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The Swainson case: a political prosecution?



John Mitchell

SUN: Do you feel your prosecution was politically motivated?

SWAINSON: When I handed my resignation to the Governor on November 7, 1975, I asked him if he had been notified since October 1972—when all this is supposed to have occurred—of any suspected misconduct on my part, or if the State Police had been notified. I was informed that they had not.

I knew for a fact that they had never come to the Chief Justice of the Supreme Court prior to his death. And his death, of course, was very prejudicial to me, because he is the man who, as administrative head of the Court, drew up these orders and caused these things to happen.

Why did they wait two and a half years? I think you have to suggest that I was at least one of those persons being discussed as a possible candidate for Philip Hart's soon-to-be-vacated Senate seat. And all of a sudden, I'm destroyed in reputation even by having charges brought against me in

the media, let alone going to trial.

I must say that we were the most surprised people in the courtroom when the jury came in with a seemingly inconsistent verdict, where I am found acquitted of any bribery-conspiracy, but convicted of perjury on matters not related to the case.

I cannot say with any degree of certainty who did this. I have suspicions, when you consider that John Mitchell reorganized all the strike forces in 1972; that Governor David Hall of Oklahoma was charged with a very similar offense; and that charges have been brought against Governor Milton Shapp in Pennsylvania, Governor Marvin Mandel in Maryland, and certainly others.

There seems to be a pattern, but I can't say with any degree of certainty.

SUN: But it is true that this investigation began when Richard Nixon was President, John Mitchell was Attorney General, and J. Edgar Hoover was still running the FBI.

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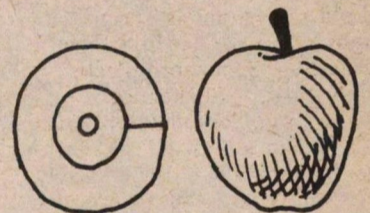
J. Edgar Hoover

Beatlesale!

...to say that the Beatles were a phenomenon would be ludicrous:—
they were the advent of an entirely new lifestyle.



List \$6.98 — Sale \$4.59
List \$10.98 — Sale \$5.59
List \$11.98 — Sale \$7.89
“Accompanying Tapes
On Sale Too!”



capitol/apple records

recordland

ann arbor — briarwood mall • flint — eastland mall • grand rapids — north kent mall
okemos — meridian mall • lansing — lansing mall • jackson — westwood mall
kalamazoo — maple hill mall • portage — southland mall

M. McNALLY /
TRIPE FACE GRAPHIX

BLUE MAGIC
AFRO-CENTRIC THEATRE
BILLY PAUL
"LEADBELLY"
BURNING SPEAR
JULIAN BOND

SUN

«KULCHUR»

O'JAYS
MFSB
"TAXI DRIVER"
SARAH VAUGHAN
ELVIN JONES
BIG MAMA THORNTON

Public Radio at the Crossroads:

The Struggle for WDET

By Edwenna Edwards & John Sinclair

WDET-FM, Detroit's only public radio station, is in big trouble. Already facing a complete funding cutoff by Wayne State University, WDET staff and supporters (collectively known as The Friends of WDET) have recently learned that WSU President George Gullen and Wayne's Board of Governors may be making plans to sell the station's license to the highest bidder, rather than turning it over to a non-profit broadcasting foundation being organized by the Friends to assume full responsibility for operations and funding at WDET after the June 30th cutoff date.

Although these charges have not yet been confirmed, many WDET staffers have been thrown into panic as a result of the intensified confusion and uncertainty which followed the latest rumors from the top. Their resources are already strained past the breaking point with the station's relentless budgetary problems and the need to get the foundation set up and ready to operate full-scale by July 1st; now the mere thought of having to fight the university just to get the right to burden themselves with a whole new level of responsibility is almost too much to bear.

An important consideration here is that most of the people who staff the station, including all of the community-oriented programmers, announcers, and other personnel, do so as volunteers, or at best on a part-time, by-the-hour basis. WDET has only eight full-time paid staff; another fifteen people are paid by the hour; the directors and officers of the Friends support group contribute their time and energy without remuneration; and the station boasts "over a hundred volunteers" who make its operations possible.

Why should you care? Because WDET-FM is the only real breath of fresh air, however intermittent, in the stale atmosphere of record industry-dominated radio throughout the Detroit metropolitan area, and its sale to, say, a church group from Grand Rapids, as is being rumored around Wayne, would deprive this community of its only regular alternative radio voice.

Such popular programs as "Jazz Today," "Kaleidophone," "New Jazz in Review," "Morphogenesis," "Seminar in Black," "All Together Now," "Buckdancer's Choice," "The City," "Thedamu," "Dimensions," "Indian to Indian," "El Grito de mi Raza," "Women in Music," "Gayly Speaking," "Band Pass," "Jazz Yesterday," "Blues After Hours," "Everywhere Music Goes," "Children's Hour," and Project BAIT's "For My People" would go straight down the drain, brutally reversing the tide of progressive programming which has been swelling steadily over the past few years, and an even narrower programming base than the present European "classical music" format would be imposed on the sole local "public radio" operation.

WDET's 100,000 listeners (as reported by the ARB ratings service last year) are frequently called upon for support, and their response has grown increasingly generous as the station has continued to respond to their programming needs. Last fall's fund-raising marathon brought in a record-breaking \$35,000 in cash and pledges, and many concerned persons in the community are convinced that the station could raise the \$65,000 contributed yearly by WSU as long as the trend toward community music and information programming (and away from the past emphasis on European music) is maintained.

These are last week's problems, however; the news of Wayne's apparent determination to sell the station to the highest bidder—in order to raise cash for their more pressing educational priorities, such as the new Physical Education department, one would presume—has thrust the questions of organization and programming into the background, and focused attention on the more immediate danger of losing the station altogether. After Wayne's callous elimination of Monteith College, and its decision to cut funding to WDET in the first place, this seems to be a very real danger indeed.

How can Gullen and the Governors be stopped, if indeed they do intend to dump the station on the market? Public outrage would seem to be the handiest weapon, but the university administrators have rarely responded to the anguished outcries of their constituents when such dastardly deeds have been done in the past, and their escalating insensitivity to WDET and its listeners would seem to indicate that they

feel they can get away with anything in the name of fiscal austerity.

A license challenge to the Federal Communications Commission (FCC), contending that a certain identifiable community of listeners would be deprived of an otherwise unavailable public service, might do the trick—and it would certainly tie Wayne's hands for the time being, especially if an injunction (or its equivalent) could be obtained to give teeth to the challenge. A court suit, charging breach of promise or some comparable violation of the original tentative agreement between WSU and the Friends of WDET, could also have some effect. But both of these remedies are costly, and neither the Friends nor the staffers, paid or volunteer, have easy access to the resources which would make such action possible.

Complicating the situation even further are the rifts between various interest groups inside the Friends-and-staff camp. The Friends of WDET is itself an uneasy alliance of European-music fanatics, community volunteers, paid and unpaid staff, and neutral elements who attempt to ameliorate the differences among their associates. Several *Sun* sources have also reported a widening split between the Friends group in general and the people from Project BAIT (Black Awareness in Television/Radio), who produce a number of popular black-oriented programs which are aired on the station, and who, our sources say, want to guarantee that WDET becomes even more responsive to the needs of the black community (the majority community in Detroit) by taking over full responsibility for the station.

Arthur Johnson, WSU's Vice-President for University Relations, has issued an "emphatic" denial that Wayne plans to put the station up for sale; in that event, with WDET virtually willed to the present operators of the station in one form or another, the contradictions between the various groupings of interested parties will become even more intense, with the survival and the future direction of the station hanging in the balance. Such ferment is not only necessary but even desirable at this juncture, since the ultimate resolution of these conflicts—for better or for worse—will shape the programming profile of WDET for some time to come. With the station's current format fixed at over 50%

European "classical music"—almost 72 hours per week—and the proponents of the present approach well-represented in the decision-making circles of the Friends, BAIT's concern seems quite justified, and the veteran black production collective would seem to have some strong support among the white, community-oriented segment of the staff-and-Friends group.

The situation presents a formidable challenge to the WDET community of staffers, supporters and listeners. If the Foundation can be established and then gain control of the station from WSU, the station's operators must come up with an approach which will bring in enough money—presently some \$175,000 per year, even with only eight paid staff—to keep the station on the air. The Friends already raise in the neighborhood of \$75,000 per year, augmented by government and Corporation for Public Broadcasting grants totaling some \$35,000, to add to the \$65,000 contributed by Wayne State which makes the station's operations possible. Under the proposed Foundation regime the new operators would have to bring in something like \$140,000 of listener and community money in order to keep things going at their present level.

Whether this can be done or not depends to a great degree on the programming direction taken by the Foundation group, which is going to have to consider soberly the possibility of extracting that kind of money from the station's traditional European-music listenership base. Above and beyond the financial question, the Foundation must confront the reality of saddling the area's only public radio station—in a community which is now over 60% black—with a white "classical music" format, a factor which automatically diminishes the ability of the non-classical programming to draw the audience it deserves.

The many questions raised by the current situation at WDET cannot be answered here; only time and the course of events will tell the full story, and we can only hope

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WDET Staffers (from left to right)—Leonard King, Jerry Stormer, Judy Adams, Bud Spangler, Dennis Herndon, Jim Gallert

Photo: Joel Uhangst



THE COAT PULLER

The question most heard in our modest *Kulchur* office is why don't we provide more coverage of the white rock scene, its records, concerts, personalities, epiphanies, tragedies, and all the rest, like every other such paper in the country does? This question has been asked so often that we thought we'd better come up with the standard reply in order to clear the air, so here goes:

First of all, we are still a small paper in terms of pages available to the editorial staff; thus we have to limit our coverage severely until we have more pages to work with. Record and concert reviews, interviews with musicians, industry news shorts, colorful features and the like are obvious casualties of this situation, and we intend to expand our coverage of the music scene—as well as the fine arts, theatre, books, films, television, and other media—as we grow in size. Until then we must stick close to what we view as essential and print only a small fraction of *that*, leaving the rest until we have space for it.

Which brings us to the second part, "what we view as essential." It is our understanding that the creative wellspring of music in this country lies deep in the black community; that racism is a central characteristic of this country and works to obliterate, obfuscate, and otherwise distort the role of the black community as the prime creative force in American music; that coverage of black music, contemporary and historical, in the myriad white publications which deal with popular music is pitifully inadequate, both in quantity and in quality; and that white and white-oriented performers, particularly at the "superstar" level, enjoy the most exhaustive coverage ever given musicians in all of human history, while black musicians of superior merit are not deemed worthy of anything approaching equal space in the white press. The result of this unhappy situation is that rock readers know everything there is to know about Mick Jagger and Grace Slick, for example, as well as the latest rock entries out of England, Europe and America, and almost nothing about the black musicians and creators whose contributions are the absolute basis of rock and roll.

It is our intention, and our practice, to feature black music (and other black arts) of many disciplines in our limited pages, even when it means denying equal space to white music and musicians—not only to help rectify the situation outlined above, but equally because black music—taken as a whole—has more to offer our readership than white music does. And even where it doesn't, we believe that our readers have a right to be exposed to the entire spectrum of Afro-American music, whether it's pop-oriented or not, so they can make their own personal programming (and buying) decisions for themselves.

As it is now, people's choices are incredibly

narrowed without their knowledge by record company executives, radio programmers, magazine and newspaper editors, and other white power wielders.

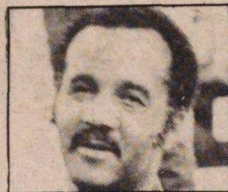
When we do feature white performers in *Kulchur*, we place them in the context of black music—where they actually exist—and not merely in the pale universe of white pop music, which is where the world of the rock press begins and ends. Thus we believe we are doing you a service, not a disservice, in offering the kind of perspective and music coverage in general which is not otherwise readily



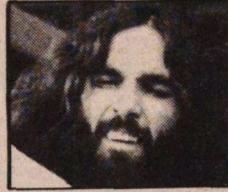
Billy Cobham



Florence Ballard



Harold McKinney



Jim McCarty

available. If it doesn't suit your fancy, we suggest that you keep reading the many other publications which stick to the white line in the middle of the pop road—they'll give you just what you want . . .

AROUND TOWN: Probita Productions reports a sure sell-out for their Billy Cobham/George Duke concert at the Showcase Feb. 27, with tentative plans to add a second show that night still being kicked around as we went to press. The crucial success of this sure-fire offering means that the fledgling east-side production company will be able to keep setting out the shows into the spring, which is good news for music lovers all over town. Coming up: Tim Weisberg and a supporting act to be announced, March 6 . . . Albert King and Koko Taylor, March 27 . . . Larry Coryell plus Jean-Luc Ponty, April 10th . . . and

ization and Tribe . . . Speaking of Valentine's Day, the last-minute cancellation of the Van McCoy/Donna Summers Disco Spectacular at Olympia, produced by New York's Richard Nader, was a monument to the good taste of Detroiters, only 200 of whom (as reported in the Free Press) bothered to secure tickets to this turkey. Keep that crap in New York City, where it belongs . . . And speaking of Lyman Woodard, the popular organist/composer/bandleader and the lovely Cynthia are the proud parents of a baby boy, born early in February and known as "Little

Lyman" to his friends . . . Woodard celebrated by taking his Organization into the Boogie Down club on the far west side, Greenfield between Plymouth Rd. and W. Chicago, Monday and Tuesday nights . . . Tribe, Griot Galaxy, and special guests at the Langston Hughes Theatre March 21—a "Time Is Now" Production . . . Also at the Langston Hughes, the Afro-Centric Theatre Company in Ed

Bullins' "The Fabulous Miss Marie," Thursdays thru Sundays until April, and a new children's play, "And Mr. King-snake Was a King," by Dorothy Robinson, Mondays thru Fridays at 10:00 a.m. and 1:30 p.m. . . . WCHB now known as "Disco Radio" in Detroit, kickin' em out like crazy . . . Mickey's Pulsating Unit, a hot young improvising band from around town, at the Delta Lady, Woodward and 9 Mile, Weds. thru Sats. . . The new phone number for Glen Arbor Rolling Mills Recording Studio, up in the north woods, is (616) 334-3223, and ask for Fred Ball . . . Personal to Bobby Bass: John Klemmer Week? Tony Bennett Week??? What it is, pardner? . . . Jaan Uhelski, the absolute cream of CREEM, Birmingham's teen rock rag, is leaving the fair northern suburb for sunny Southern Cal. Who knows, but maybe garbage like this had something to do with it: "The combined phenomena of Patti (Smith) and (Bruce) Springsteen alone are indication that there is at last a sense of artistic and spiritual rebirth in this decade . . ." (from the intro to the CREEM Reader's Poll Results). Haven't these characters ever heard of Earth, Wind & Fire? Stevie Wonder? Gamble & Huff? We know there aren't too many "coloreds" out there in B'ham, but this is ridiculous . . . Grosse Pointe's favorite son Michael Quatro slips into the Poison Apple, in the western suburbs, for a one-nighter March 3rd, featuring material from his forthcoming UA album Dancers, Romancers, Dreamers and Schemers . . .

continued on page 14



THE BOSTON TEA PARTY

Leader of Tea raid dressed science fiction vinyl outfit steps on aluminum railing and calls to cohorts in grey whisper.

"Aye, mates, this be the cargo we after," and ineffectual lagging team mates scamper uncertainly aboard.

Splash, splash, splash as big box after box of hashish fall into the sea; new planet colonists want nothing to do with this tax noise.

"Taxes is for them fuckers who ain't free, like down there in Russia and Egypt and Siam," says leather jawed outcast injured in minor rocket accident.

Splash, splish, splash . . .

"Aye there, laddy buck," say the leading mind pirate of doomed freight opening one case of immortal love and rolling a firm professional joint between his fingers & he inhales deep the good earth taste of soil in dope and pass it around to chrome space monkeys scampering on the ship dumping tea into nothingness & Sun Ra in background, lights, praying for law and order in the heavenly bodies, a space divide of poetry against the evils sent up earlier, like in 20th Century, man, those prehistoric times when it all began, when McDivit and White, those American astronauts encountered a Squishy Thing in space and flipped out and killed it with Army's newest gun. And now . . . thinks William Spacepitt . . . these

thousand years just getting back & making up for all that lost human progress. And now things were much better & the new space colonists were integrating with the Squishy Things and why, gee, shucks, thought William Spacepitt, his daughter just married one last June.

"Dump that last case in there Charlie Brown and let's split back to the Astronaut lounge for a cool refreshing Apex But- ton."

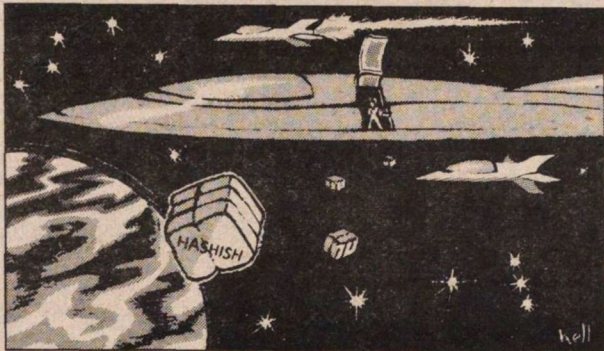
Back they go in their General Motors Space Angels, leaving the great empty space hulks looming foreboding at their moorings like corn poppers from Gyro Goose's ranch.

William Spacepitt leads his band of rebels rolling out in the spacy twilight.

"We will not stand for this. We are new men. We are on the threshold of a new era, and changes and Justice will at last become a reality. We must change. Earth has been giving us a bad time. We will not trade anymore with Earth. You know what we call it when this is allowed, don't you boys?" said

William Spacepitt glancing back at the men.

"Taxation without representation, William Spacepitt," they all shouted in their gleaming & day glow edged voices, shifting their G.M. Space babies into no. 333 and programming themselves to Heaven.



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

學 Kulchur
Vol. 4, No. 4—March 11, 1976

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The Magic—and Dues—of the Blue

BLUE MAGIC

By Frank Bach/Photos by Leni Sinclair

"Hey, we didn't know anything at all about Ann Arbor—we just happened to stop there to get something to eat," explains Richard Pratt, a member of the popular Blue Magic singing group. "We had sung in Muskegon, Michigan, the night before, and we were driving to our next engagement in Erie, Pa., when we ran into the Ann Arbor police."

Pratt and his colleague, Keith Beaton, vocalist and choreographer for Blue Magic, are recalling their painful experience with officers from the Washtenaw County Sheriff's Dept. and

and Randel Evans (as reported in *The Sun*, Volume 3, No. 12 and 16).

Happily, Blue Magic has suffered few such run-ins with the racist minions of lawn-order during their thousands of miles on the road since the group was formed three years ago, and their main preoccupation by far is their performing, recording, and producing activity as one of the freshest, fastest-rising new rhythm & blues groups in America.

Quite young by today's standards for big-name artists—all the members of Blue Magic are between 22 and 26 years old—the group already has three best-selling Atlantic albums to its credit, with a live album set for release soon and a new studio LP in the works in Philadelphia. Their initial entry, *Blue Magic*, went gold along with its big single, "Let the Sideshow Begin," and their two follow-ups (*The Magic of the Blue* and *13 Blue Magic Lane*, a Halloween concept album) sustained the high musical level of the first LP. They've also recorded with the Rolling Stones, singing backup on the song "If You Wanna Be My Friend" at the request of Mick Jagger, one of Blue Magic's bigger fans.

Above and beyond the group's obvious singing and performing excellence (see our review in this issue), the main factor behind Blue Magic's rapid success has to be the modern production collective of which they are the major part. WMOT Productions (it stands for "We Men Of Talent") is made up of Blue Magic, their able manager Alan Rubens, and business associates Bruce Gable and Steve Bernstein. Besides handling Blue Magic's own production work, WMOT also manages, publicizes, and produces singers Damon Harris (formerly with the Temptations) and his new group Impact; Major Harris, former lead singer with the Delfonics; and Ms. Margie Joseph, also an Atlantic artist via WMOT Productions.

The individual members of Blue Magic are at the center of all this activity, and each of them has a primary responsibility for some aspect of the development of the group and the WMOT operation. Ted "The Wizard" Mills is lead singer and main songwriter, his material being published by WMOT's publishing arm, Mystic Dragon Music; Keith Beaton is the company's choreographer; Wendell Sawyer serves as vocal arranger; his brother Vernon

Sawyer designs the outfit's clothes; and Richard Pratt doubles as the band's on-the-road accountant. Plus there is the group's hand-picked back-up band, The Magic of the Blue, which is currently planning its first WMOT/Atlantic album for the near future.

Pratt and Beaton explain the Blue Magic strategy: "A lot of groups have been around making records for five or six years and they expect to be rich, but they aren't and they finally ask themselves 'What happened?'. They just weren't doing their 'at home' business.

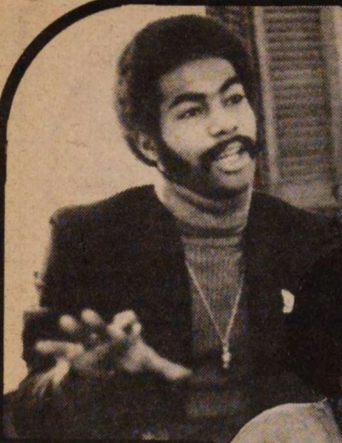
"You can have all the talent in the world and it doesn't mean anything if you're stupid. I mean—if you're good on stage, that just means somebody is taking your money.

"We started WMOT so we could take our own money. We know the business because we handle it ourselves—because we own as much of it as possible ourselves. We were just lucky enough to be able to set it up that way from the beginning.

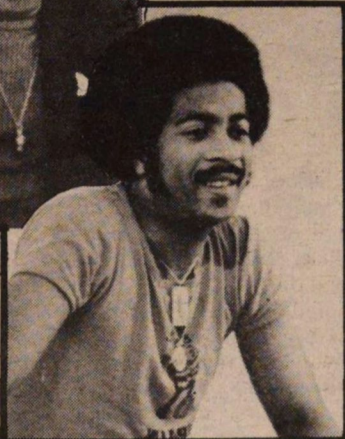
"None of us had any experience at this, really, before Blue Magic, except Ted and our manager. So when we started as a group, we weren't chased after. Hell, we'd been in Philly all our lives, and Gamble and Huff didn't even know who we were!

"Anyway, we were able to set things up so we had some control, and that made all the difference."

Seeing that they've made it through their first three years (and their first and, hopefully, last bust) in rather fine shape, it's a safe bet that we'll be hearing good things from Blue Magic for some time to come. Look for their forthcoming album, *Blue Magic Live at the Latin Casino*.



Richard Pratt



Keith Beaton

the Ann Arbor Police Dept. on the night of May 10, 1975, outside the Howard Johnson's restaurant at US-23 and Carpenter Rd. We're sitting in Blue Magic's suite in the plush Pontchartrain Hotel across the street from Cobo Hall, where the hot Philadelphia quintet will join the O'Jays and the Commodores for a packed-to-the-rafters show in an hour or so, and the words of the gentle, self-contained young musicians before us provide a frightening contrast to the comfort in which we sit:

"The police didn't tell us anything about why they were stopping us," Beaton says. "They just started hollering at us to get out of the car. As soon as I got out and stood up, they kicked my legs out from under me and kicked me in the back as I was going down.

"It was like a construction site where they pulled us over—all muddy, you know? They made all six of us, the entire group and our driver, lie face down in the mud for three hours while they pulled our car apart and dumped everything in it on the ground.

"There was a bull-dozer next to where a couple of us were forced to lie down, and the scoop of the thing was right next to our heads. All the time the cops had shotguns and Magnum pistols pointed up against our necks, like daring us to retaliate so they could shoot all of us. They'd say things like, 'I ought to start this bull-dozer and scoop both of you niggers into the ditch!'"

The incident began when a waitress at Howard Johnson's hallucinated a "long gun" into the hands of one of the members of the Blue Magic touring company, a group which included the five singers, their driver, their backup band ("The Magic of the Blue"), their equipment and equipment handlers. The waitress called the Sheriff's Department, headquartered two blocks away, and the young black men were just pulling out of the parking lot on their way to Pennsylvania when both County and City of Ann Arbor police cars swooped down on them and surrounded both of their vehicles.

"We don't carry any kind of guns," Beaton continued, "so they couldn't find any weapons of any kind, and they were plenty mad about it. One cop stood on our lead singer, Ted Mills', leg, and another one rubbed my face in the mud.

"They stripped our pants down while we were on the ground, and when the sun started coming up they made us all walk about two blocks to the Sheriff's headquarters with our pants down around our ankles.

"Inside the County Sheriff place they made us sit on the floor—they said, 'Don't dirty our bench.' But when they finally realized that we really were the Blue Magic, they started to change their tune. The handcuffs came off and it was, 'You gentlemen won't tell anyone about this little mistake, will you?'"

"It was incredible. When we got to New York Atlantic Records got us a lawyer, and we filed suit against all the policemen we could identify as being involved.

"We want people around the country to know that stuff like this still goes on in places that are supposed to be civilized. Maybe then police will be a little easier on the next person going through their town."

Blue Magic's civil suit is still pending in Federal District Court in Detroit, but the incident itself was enough for Ann Arbor Mayor Al Wheeler to order an investigation of the role of the city police in the affair, and Washtenaw County Sheriff Fred Postill has already dismissed two officers who were named in the suit, William Tommelein



Vernon Sawyer



Blue Magic in Concert at Cobo February 15

The O'Jays, Commodores, & Blue Magic

AT COBO HALL

Sixteen thousand people, a sellout crowd, were filing to their seats as Blue Magic took the stage with their supporting band, The Magic of the Blue. Despite the obvious distraction of thousands of people making their way into the building, the Magic managed to mount a stunning show, highlighted by the group's intricate, sometimes breath-taking dance routines and the shimmering falsetto of lead singer Ted ("The Wizard") Mills.

Opening with several tunes from their current WMOT/Atlantic release, *Thirteen Blue Magic Lane*, the group did "We're on the Right Track," the eerie "Haunted By Your Love," and Mills' "I'm Just Chasing Rainbows," which had the assembled multitude cheering the Wizard's high notes, as did "Stop—So We Can Start All Over Again." After a rousing version

of the Blue Notes' "Bad Luck," with Richard Pratt to the fore, Blue Magic unleashed their show-stopper, "Let the Sideshow Begin," which displayed the best of their unique disco/ballet.

Up next were the Commodores, currently riding high on the charts with their Motown single, "Sweet Love." The veteran six-piece west-coast unit combines several different elements, primarily a kind of "heavy metal" sound that can get a little repetitious at times. They know how to work a good groove when they catch one,

however, and that happened here more often than not. After several numbers from their latest album, *Movin' On*, the Commodores closed with a stomping version of their R&B hit of last summer, "(Love Can Be) Slippery When Wet."

continued on page 16



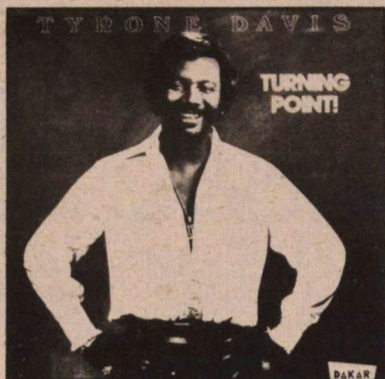
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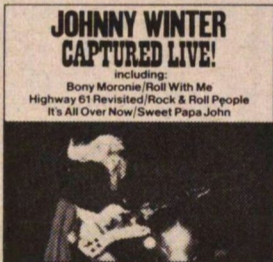
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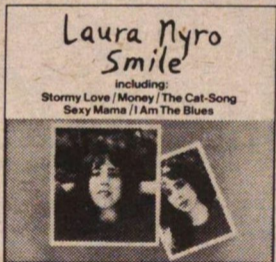
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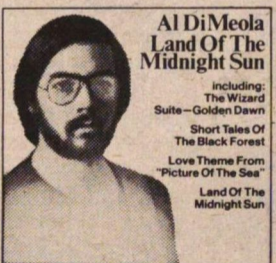
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AFRO-CENTRIC THEATRE

By Bernadette Harris/Photos by Leni Sinclair



Despite the rising interest in Black culture and the Black theatre, there are still many striving Black organizations offering entertainment, messages and philosophy pertaining to Black life which go virtually unnoticed by the theatre critics and their audience. A striking case in point is the Afro-Centric Theatre (A.C.T.), a struggling Detroit theatre company which began its existence as a university course, "History of Black Theatre," taught by playwright Demon Smith at Wayne County Community College in the fall of 1972. Members of the course challenged Demon, now the producer and director of A.C.T., as to his credibility *vis a vis* the Black Theatre; as a result, Jackie Bonner, Roger Ramsey, Larry Dobbie, Joe Jones, Henry Brown and Demon Smith formed a theatre group known then as "The Big 6" to engage in the actual practice of writing and producing Black plays for a Black audience. After one year the company's membership doubled in size. After three, A.C.T. performed "Great White Sale" and "Private Huckleberry" at the Concept East Theatre. "The Inn Crowd" took the company to McGregor Library and Wayne State's Community Arts Auditorium. Other pieces performed throughout the city and outstate were "Roots," "Papa's Daughter," and "The Job," at such locations as University of Detroit, Tindall Recreation Center (for a group of senior citizens), Ocie's Paradise Lounge, Mumford High School, and many, many more.

Backed with strong support from local luminaries Dudley Randall (Broadside Press), playwright Ron Milner ("What the Wine Sellers Buy"), and Laura Davis (Michigan Council on the Arts), A.C.T. has steadily gained in stature within both the artistic community and the Black community at large. The Committee for Student Rights, an educational group active in Detroit, recently recognized the work of the Afro-Centric Theatre with an award for the company's outstanding community service efforts, presented at a testimonial ceremony at the Langston Hughes Theatre in December, 1975.

Just what does Afro-Centric Theatre mean? According to its members, Afro-Centric Theatre represents "the liberation of Black people, with a message to all. A projection of Black images, with positive education for the community, stimulating the Black mass to move ever forward in the artistic fields. A needed offering of political messages in an artistic form, A.C.T. is an institution planting the seed of Black growth. Gaining speed into the present, A.C.T. is a force."

This force could be felt in full strength at Ocie's Paradise Lounge on the Fenkell Strip for two weekends recently when the Afro-Centric Theatre presented three one-act plays to large, enthusiastic audiences.

The first, "Great White Sale," set in the Jim Crow South, opened with a Black saleswoman (played by Dejanaba) fixing three displays of white images for sale. The wind-up mannequins included a KKK-garbed white racist, priced at \$75.00; a white liberal, at \$50.00; and one white hippie priced at \$25.00. All represented different stages of the white man. Finding no success in trying to get rid of an image to a brother who wandered in, the images on display eventually decided to turn off the saleswoman in the hope of finding a person who would actually sell them.

"Old Judge Moses," the second play, centered on one dead man every Negro had something to

rejoice over. The story is told by two janitors (played by Louis Williams and Edward Carter) employed to clean up the funeral home in which the Judge's body lies. One of the brothers, who boasted of how he could stand up to the white man, slapped the face of the dead judge for the unjust actions he had brought against Negroes who appeared before him in court while he was alive. The brother also went so far as to fondle the body of "Ms. Ann," a woman who worked in the post office and accused Black men of making passes at her.

The sight of physical insults inflicted upon a stiff corpse really made this play quite humorous, once one understood the thought patterns of an earlier time. The daughter (played by Lisa Lindsay) finally entered the action to pay her respects, easily topping the event. Praising her father for all his good while complaining that he kept her from getting married, she came across as all "Southern Belles" usually do.

"The Black Songs & Rhythm" performed the music for the evening. Its members are Vondi Hall, Dejanaba, and Ricky Hall, a new addition to A.C.T. who has broadened the company's scope even further. "Out in the Street" (written by Demon Smith), "People of My Kind" (Ricky Hall), and "New Beginnings" (Gil Scott-Heron) mellowed the vibes and provided a base for the mounting anticipation for "Can You Help Us?," the dramatic climax of the evening.

"Can You Help Us?" opened with a rap about the realities of Black life today which delineated quite carefully the distinctions between niggers and Blacks. Simply put, the forms of "niggers" referred to were the junkie; the Black businessman who tries to mimic the shrewd tactics of his white boss; the teacher who teaches what she was told to teach; the jive neighborhood preacher who will pray for you if you fill his pocket; the Black attorney who looks out only for himself; the would-be Hollywood star who'd do anything to make it (except contribute to the rise of a Black Nation); the Black newscaster ("I only read what comes over the wire"); the Black cop on the street who's laying to open some heads; and last, the soulful deejay who plays the sounds because he gets paid.

The brother viewing these characters runs down a piece, then poses the question—"Can You Help Us?"—to each nigger. As each refused for one reason or another, each was offered. Then came the final statement by the brother: "Once all niggers are out of the way, maybe then the birth of the Black Nation can begin!"

Strong theatre, to be sure—but strength and spirit are the words which best characterize the dynamic Afro-Centric Theatre, a force which is bound to be felt by more and more Detroiters all the time. Now that A.C.T. has the chance to mount an extended run with its production of Ed Bullins' "The Fabulous Miss Marie" at the Langston Hughes Theatre, opening as we go to press, no one interested in the healthy present and future of creative theatre in Detroit should miss this powerful company.



"THE FABULOUS MISS MARIE"

Afro-Centric Preview:

A play by Ed Bullins, performed by the Afro-Centric Theatre Company at the Langston Hughes Theatre, Thursdays-Sundays through March. Produced and directed by Demon Smith.

The time is Christmas—Los Angeles, in the early sixties. Miss Marie, husband Bill Horton and friends, settled around Marie's house after leaving a Christmas party. Drunk, high, full of nonchalant chatter, everyone just hanging around to watch porn flicks and let it all hang out.

Marie (played by Lisa Lindsay), a fast-moving young woman since her college days in Pittsburgh, says she's "always had freedom, knows nothing of discrimination." Marie tolerates Bill's drunkenness and his playing around as long as Bill drops cash in her hands. An average middle-class Black woman who is a member of several clubs, unable to conceive children because of an abortion performed by a quack, Marie parties hearty, has a nose for everybody's business and loves to flirt with young men. Marie's all-time drink—Ambassador Scotch.

Bill (played by Henry Brown) is a good-hearted man who works for his living but is brought down by exces-

sive drinking. A one-time numbers man in Pittsburgh, Bill hooked up with Marie in a bar, then split with her to L.A. The biggest mistake Bill made was to mess around with a Caucasian woman who later gave birth to his child, thus humiliating Marie in the eyes

of her friends.

Art (Ron Wyche) plays the smooth-talking Casanova of the set who charms the women to get what he wants because he hates the slammer and doesn't dig street life too tough at all.

Gafney (Vondi Hall) portrays the "revolutionary brother" who wants everyone to know he's relevant to what's happening. He only wants to be accepted by Black people.

The Afro-Centric Theatre company illuminates Ed Bullins' vivid script with its spirited, energetic performance; you can catch them in "The Fabulous Miss Marie" at the Langston Hughes Theatre, Livernois at Davison, Thursdays through Sundays at 8:00 p.m. throughout the month of March. Call 895-4756 for information.

—Bernadette Harris

Bernadette Harris, presently a student at Wayne County Community College, is a frequent contributor to *Kulchur*. During the course of her research for this article, her first full-length *SUN* feature, Ms. Harris became involved with the Afro-Centric Theatre Co. and is now a performing member of the group.



THE COAT PULLER

continued from page 10

"Source Detroit," a massive exhibition of more than 220 works of art in various media by some 125 Detroit, national, and internationally-based artists—including Motor City favorites **Sheldon Iden**, **Lester Johnson**, **McArthur Binion**, **Nancy Brett** and many more—opens at the **Cranbrook Academy of Art Museum** March 2nd and runs through the 21st, sponsored by the **Detroit Art Dealers Association (DADA)**. The all-star Motown rock & roll combination of **Jim McCarty**, **Rusty Day**, **John Fraga** and **Johnny Bee** made its public debut last week with a stand at the fabulous **Red Carpet**, out on the east side, under the moniker "Honey Boy" . . . Meanwhile, primo guitarist **Dallas Hodge** unveils his new aggregation at **J.C.'s Rock Saloon**, March 10-14 and 17-24 . . . and another potent rock alliance—**Fred Smith**, **Scott Morgan**, **W.R. (Ron) Cooke**, and **Scott Asheton**—is now accepting work under the

name "Sonic's Rendezvous" . . . Judge **George Crockett**, **Dr. Charles Wright**, and **Willis Patterson** are the featured speakers at a "Tribute to Paul Robeson" held at the Community Arts Auditorium, Wayne State University, Feb. 26, sponsored by the **WSU Association of Black Students**, **Wayne's Center for Black Studies**, and the **Grosberg Religious Center** . . . **Little Junior Cannady's** new single, "Hello Baby," can be heard on the **Fabulous Coachman's "Blues After Hours"** show on **WDET**, Saturday nights at 2:00 a.m., and elsewhere around town . . . The **Detroit Blues Club Revue** bangs 'em out at **Ethel's Lounge**, Mack east of Grand Blvd., every Thursday night, with the likes of **Bobo Jenkins**, **Chicago Pete**, **Willie Warren** (newly arrived from the Windy City), **Charlene Newkirt**, and numerous of others . . . Out on the west side, the **Starwood Lounge** (Joy Rd. at Burt, 2 blocks east of Rouge Park) is hosting open sessions on Saturday afternoons starting at 2:00, with blues, rock, jazz, and combinations thereof predominating . . . The **Northwest Activities Center** (formerly the **Jewish Community Center**) has a dynamite program of music, dance and theatre coming up, starting with the **Peddy Players'** production of "The Great White Hope"

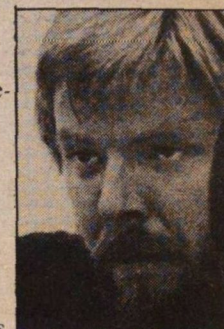
Feb. 27-29 and March 2-4; **Count Basie and His Orchestra**, March 17; the **Detroit Dance Co.**, March 27; **Dizzy Gillespie**, April 14; and the **NAACP's "Fashions For Freedom"** show, April 19 . . . The **New Horizons Bookstore** (21865 Harper, St. Clair Shores) is offering an **International Women's Day Book Fair** the week of March 8-14, 10:00 a.m. to 7:00 p.m. daily . . . The **Associated Black Publishers** organization of Detroit sponsored their own **Book Fair** and poetry reading Feb. 22 at the **Alexander Crummel Center** in Highland Park, with poets **Yusef Hakim Ali**, **Pamela Cobb**, **Agadem Lumumba Diara**, **Schavi Mali Diara**, **Frenchy Jolene Hodges**, **Naomi Long Madgett**, **Ade Olatunji**, **Nubia Kai Salaam**, **Demon Smith**, **Mwalimu Edward Vaughn**, and **Paulette C. White**. Publishers included **Agascha Productions**, **Black Graphics International**, **Edward Vaughn & Associates**, **Lotus Press**, **Pamoja Press**, **Pan-African Congress Press**, **Project BAIT Press**, and **Tibi Productions**. And you thought **Broadside Press** was the only major black publishing house in town, right? . . . **Little Mack Collins** brought the original **Partymakers** back together for a Sunday afternoon bash last month at the **Parrot Lounge**, out on East Forest. On hand were organist **Sonny Allen**, bassist

Champ Dog, tenorist **James Chaney**, and special guests **Junior Cannady**, **Nelson Sanders** and **Jesse Williams**. Whew! . . . **Tribe's Wendell Harrison** reports that drummer **James Brown** has opened a new musician-run jazz room on Gratiot, **Jazz East**,



Junior Cannady

which features **Brown's** group **Thrust** and other Motor City luminaries. It's just down the street from **Marcus Belgrave's Jazz Development Workshop**, a training group for fast young musicians from all over the area . . . **Tribe Records** artist **Doug Hammond** and **David Durrah** hit town in the latter half of March for a stint at the **Jazz East**, stopping in Ann Arbor for gigs at the **Blind Pig** (Mar. 19-20) and the **Del Rio** (21) . . . Ann Arbor's **Creative Music Center** sponsors a gala affair at the **Schwaben Hall** Feb. 26, with the **Dance Percussion Ensemble**, the **Giant Jazz Orchestra**, and the **Rabbits** . . . **Jim Dulzo** is back on the air with an all-night jazz show on **WAAM**, 1600 AM, five nights a week. Word has it that he's selling the time himself, always a brave and praise-worthy approach—we hope he stays on forever! . . . Premier drummer **Danny Spencer** has left Ann Arbor to settle in San Francisco



Danny Spencer

—and the word is, permanently. The young **Dan** will be sorely missed around here . . . **Lightworks**, the free Ann Arbor arts tabloid, is out again with its second issue, from 118 Glendale, AA 48103 . . . **Boogie Woogie Red** continues to tickle the ivories at the **Blind Pig** every **Blue Monday** night in downtown Ann Arbor . . . And **Art Worlds**, Treetown's non-profit creative arts center at 213½ South Main Street, is accepting registration now for over 80 different classes (in dance, photography, fine arts, and physical arts) beginning the week of March 15. While you're there, check out the photo exhibit by **Howard Bond**, "Retrospective—30 Years," which is showing thru mid-March at **Art Worlds' Studio "B" Gallery** . . . Up in East Lansing, the **Creative Arts Collective Sextet** will be featured in a concert at **Wonders Kiva**, MSU, March 5 at 8:15 p.m. . . . and at **Oakland University**, trumpet star **Clark Terry** will appear with the **Oakland U Jazz Band**, directed by **Marvin "Doc" Holliday**, March 10 in the **Varner Recital Hall** . . . Not to be left out, the **UM's Dearborn** campus offers a short, sweet series of jazz performances and workshops with **Harold McKinney** (March 10), **Mixed Bag** (March 12), and the **Matt Michaels Jazz Ensemble** (March 15) . . .

FINALLY, our deepest condolences to the families of **Ms. Florence Ballard**, formerly of the **Supremes**, who passed away on Feb. 22nd at the age of 32, and **David Bathey**, our dear friend in Traverse City, who took his own life early this past month. He was 21. Rest In Peace . . .

WDET

continued from page 9

that the struggle for **WDET** will be played out on the public stage and not behind the closed doors of the **WSU** administration, the **Board of Governors**, the **WDET** management (who remained unavailable to our reporter during the course of her research for this story), and the **Friends of WDET**. Its outcome will affect the entire **Detroit** community for years to come, and we all have an irrevocable interest in the future of our very own public radio station. Long may it wave!

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PERFORMANCE

Billy Paul / MFSB / Lyman Woodard Organization

at Masonic, February 7

The Motor City was recently treated to a full-scale friendly invasion by some heavy representatives of the pop music capital to the east, the brotherly/sisterly city of Philadelphia. In an eight-day period we had four of Philly's finest in town: the legendary MFSB, ace song stylist Billy Paul, the inventive Blue Magic vocal group, and the almighty O'Jays. One couldn't ask for a better sampling of the now-dominant "Sound of Philadelphia."

Warming us up at Masonic February 7th was Detroit's own Lyman Woodard Organization, replacing scheduled opener The Miracles, who had to cancel due to illness. The Organization's unique brand of modern instrumental soul and drive got its usual happy reception from the Motown crowd, with altoist Larry Smith, guitarist Ron English, drummer George Davidson and leader/organist Woodard fairly sparkling in their short solo spots. An added treat backstage was the sight of several MFSB members bopping around and getting down to the LWO sound, trading grins and grunts of delight as the Motor City group ground it out.

In short order, the curtains opened again to reveal some 26 members of the crack MFSB (Mother-Father-Sister-Brother) orchestra, which in the last few years has literally defined the "Philly Sound" through its studio work with the O'Jays, the Spinners, Harold Melvin and the Blue Notes, Jerry Butler, Billy Paul, the Three Degrees, Blue Magic, the Intruders, and countless others. Their historic appearance this night marshalled the forces of such storied musicians, arrangers and producers as violinist Don Renaldo (with a nine-piece string section), veteran alto sax virtuoso Zach Zachery, Mike Patterson on tenor sax, Rocco Benny on trumpet, Fred Joyner on trombone, guitarists Roland Chambers and Dennis Harris, bassist Michael "Sugar Bear" Foreman, keyboard ace Dexter Wansel, drummer Charles Collins, and percussionist extraordinaire Larry Washington — all under the baton of Philly's Number One arranger, maestro Bobby Martin. A solid selection of the hits for which

they've been responsible provided a tremendously exciting show. Their first song, "Touch Me In The Morning," had folks actually roaring with delight every time Zachery took a saxophone break, and MFSB went from there through "Is The Message," "Sexy," "Smile Happy" (from their current Philadelphia Freedom LP), and a medley of back-up credits which included the Blue Notes' "Bad Luck," the O'Jays' "For The Love of Money" and "Back Stabbers," "When Will I See You Again" (the Three Degrees), and the wildly popular anthem "I Love Music."

The top-flight musical organization finished



MFSB

The fitting crown jewel of the MFSB performance was Mister Billy Paul, who utilized a slightly condensed version of the orchestra (directed by bassist "Sugar Bear" Foreman) plus his own

with a song Martin introduced as "The Bebop Thing," actually a big-band blues which gave a number of the seasoned studio musicians room to strut their jazz stuff. Especially outstanding in solo were tenorist Patterson, flautist Jack Faith, and the energetic Don Renaldo, creator of Philly's lush string sound, who contributed an uncharacteristically "Hot" fiddle solo. Called back for an encore, MFSB romped triumphantly through "TSOP (The Sound of Philadelphia)," the original "Soul Train" theme and one of the most popular songs of the past few years.

The fitting crown jewel of the MFSB performance was Mister Billy Paul, who utilized a slightly condensed version of the orchestra (directed by bassist "Sugar Bear" Foreman) plus his own

female back-up trio, the Roots. Paul was in the perfect setting for his sweet, pretty sound and obviously enjoyed every minute of it. He ran through "Brown Baby," "Love Me Now," "Mallorie," "When Love Is New," "Let's Make A Baby," "Me And Mrs. Jones," and "People Power," ending with a joyous chant of "Get On Down with the Philly Sound," a sentiment which summed things up rather well.

As the capacity crowd filed out into the snow, our thoughts were some miles to the east, where the Philly Sound is centered, and we sent out a small feeler of appreciation to the folks behind this spectacular show. Come back any time, friends — we can't get enough! — Frank Bach

Sarah Vaughan

at Music Hall, February 10

A mature, high-spirited crowd turned out for Sarah Vaughan's February 10th concert at Music Hall, creating a warm, emphatic setting for the unmatched vocal artistry of the Divine One and her excellent trio (Carl Schroeder, piano; Bob Manderson, bass; and Jimmy Cobb, drums). Sarah herself was in top form, up for the occasion, and obviously happy to be back in the town she's played so many times in her long career.

A superb song stylist who continues to specialize in the art of interpreting standard "popular" material, Sarah shone particularly brilliantly on the stronger stuff, including Duke Ellington's "I Got It Bad (And That Ain't Good)," the evergreens "I'll Remember April" and "My Funny Valentine," and a long medley of songs associated with Ms. Vaughan over the years: "It's Magic," "Everything I Have Is Yours," "My Reverie," "Body and Soul," "Street of Dreams," "Moonlight in Vermont" and "I Cover the Waterfront."

Throughout the evening Ms. Vaughan was greeted with requests and reminiscences from the audience, including several gleeful references to the Paradise Theatre, where Sarah appeared in the mid-forties as a young vocalist/organist with the Earl Hines Orchestra and later the legendary

Billy Eckstine Orchestra, a pioneering aggregation which featured such modern jazz luminaries as Charlie Parker, Dizzy Gillespie, Fats Navarro, Art Blakey, Gene Ammons, Dexter Gordon, and baritone Lee Parker.

Following closely upon the Music Hall appearance of the English singer Cleo Laine, a far inferior artist, Ms. Vaughan demonstrated her absolute mastery of the vocal instrument and her unfailing intelligence and taste in choosing material to serve as a vehicle for her voice — a task at which Ms. Laine and her musical director, John Dankworth, have failed miserably. Where Ms. Laine opened with such completely corny numbers as "Blues in the Night" and "Chattanooga Choo Choo," the Divine One materialized on-stage with a hard-driving workout on "The Man I Love," switching from words to scat after the head, and followed with a stunning reading of "Over the Rainbow," a hackneyed song which gained considerably from Ms. Vaughan's breathtaking treatment.

At 52 Ms. Vaughan is still clearly at the peak of her powers, a happy fact proven over and over again during her Music Hall appearance, and one would do well to catch her while we still have access to her remarkable talent. Thanks to the people at Music Hall, an increasingly exciting musical venue, for adding Sarah to their winter series, and please don't hesitate to bring her back again.

John Sinclair

O'Jays

continued from page 11

The O'Jays' ten-piece back-up unit assembled on-stage next; an all-white band, it proved to be flawless and instrumentally powerful throughout the O'Jays' magnificent performance. After a quick instrumental warmup the stars of the show

hit the stage, promptly setting off an explosion in the audience which was at least the equal of anything this reviewer has witnessed at contemporary rock and roll concerts — pandemonium, an uproar, an orgy of sound. And, of course, the O'Jays proved themselves worthy of every bit of the acclaim.

The O'Jays' career as a hit recording group is so long and prolific that they didn't even have to use their earlier songs ("Back Stabbers," "Put Your Hands Together," "Love Train") to form-



Photo: Leni Sinclair

ulate a dynamite ten-tune show. They went with "Survival of the Fittest," "Got To Give The People What They Want," "Family Reunion," "Unity," the organic "Let Me Make Love to You," "The Rich Get Richer," "Livin' For The Weekend," "Stairway To Heaven," and (already an all-time classic)

"I Love Music." Each started an avalanche of screaming, cheering, and almost uncontrolled revelry which was an inspiring

ation in itself.

The O'Jays' middle member, William Powell, was sick that night (he was ably replaced by understudy Sammy Strain, a former member of Little Anthony & the Imperials), but the group was perfectly together in harmony and in step. Eddie Levert and Walter Williams were simply impeccable, and Sammy Strain did not miss a lick.

All in all, a great event for music lovers in Detroit, and one we wish everyone could have shared with us. Taurus Productions is to be commended for presenting such a fine, tasteful show — a perfect sequel to its earlier Masonic concert with Billy Paul and MFSB.

—Frank Bach

Boris Maximovich

Boris Maximovich, pianist, with the Wayne State University Orchestra conducted by Valter Poole, at the Community Arts Auditorium, February 12.

When it was all over, stunned classical music lovers turned to each other asking, "Who is this guy, anyway, and why haven't we heard of him before this?" — both questions strictly to the point. It is indeed phenomenal, puzzling, and (now) gratifying to realize that Russian-born Boris Maximovich, a world-class piano virtuoso, has been living in the Detroit area in rarely-pierced obscurity for fully 25 years.

Maximovich marked his brief bath in the limelight February 12 by conspiring with Valter Poole and the Wayne State University Orchestra to perform Tchaikovsky's extra-romantic Piano Concerto #1. As he walked onstage, silver hair swept back, elegant in the traditional black tux, Boris radiated the dignity attendant upon those trained for greatness in the grand European manner, combined, throughout the concert, with an abundant human warmth oddly lacking in many classical performers.

For all his relative obscurity, Boris' controversial pianistic approach is the source of no little tempest in the classical teapot, and there were several fellow professionals in attendance listening with special intensity. The Method, a remarkably clever, logical, "weight" technique made possible by modern-day refinements in the piano itself and designed to produce a big, long-lined sound, is an alternative to the orthodox "muscular," stiff-fingered approach. Its unveiling this time out was a stirring success as the pianist, Poole (formerly long-time conductor of the Detroit Symphony Orchestra), and the young WSU company rendered the familiar piece with critical vitality and power. Visibly gratified by the hearty ovation that greeted the conclusion of the symphony, Boris returned unattended to perform Blumenfeld's "Etude For Left Hand," a humorous and difficult showpiece.

Obviously, Maximovich was the primary draw for this writer, but one would be a cad not to mention the first half of the program, done sans Boris. The Orchestra did a fine job on Beethoven's 8th Symphony and presented a piece written by Robert F. Lawson, Chairman of the music department at Wayne, which I found a tad too intellectual but which had an attractive technicolor doorsnapper about it nonetheless. We understand that Boris' appearance with the WSU organization was by special invitation, and we wish to urge the folks with the silver platters to please bring this modern master our way again and often. It's only a local call, after all.

—Bill Adler

BOOKS

Julian Bond

Julian Bond: A Time To Speak, A Time To Act (Simon & Schuster)

Out of the raging storm of the political sixties emerged quite a few "radical celebrities": Rap Brown and Stokely Carmichael, for example, established overnight national reputations as radical activists after being lionized by the mass media — but there were many unsung heroes among the winter soldiers of the militant Black Power movement. Emerging from behind the shadow of the media celebrities, long-time SNCC activist Julian Bond charted a course in the early seventies which constituted an abrupt change from the "street politics" of the sixties. While Rap Brown is unfortunately languishing behind prison walls, and Stokely Carmichael's quixotic vision has led him to Africa, Julian Bond has chosen electoral politics as the battlefield of the 70's.

Now a State Legislator in Georgia and often mentioned as a likely candidate for high national office, Julian Bond has published *A Time To Speak, A Time To Act*, summarizing the development of radical politics in the 60's and prophesizing the sobering climate of the 70's. For Bond, participation in electoral politics is the natural legacy of the 60's. "Part of the politics of the streets is moving indoors. In the 1970's we must translate the politics of marches and demonstrations and protests into an effective electoral instrument."

Bond juxtaposes the emergence of viable Black politicians in the present with the southern scene depresses apprehension concerning the long-range benefits to be derived from electoral politics. Unsettling in Bond's view is the haunting similarity between Nixon's "Southern Strategy" and the

historic Hayes-Tilden Compromise. Under the rubric of "law-and-order" Nixon, like Hayes, stirred up the simmering pot of Southern racism in order to help assure his election in 1968.

The path of electoral politics chosen by Bond, while inescapable, is strangely deficient. During the course of American history, the political fortunes of Blacks have swung like a pendulum. Under the Constitution, Blacks were considered three-fourths of a man. Only in 1965 with the Voting Rights Act did Blacks fully establish de jure parity in the electoral arena. In Bond's own words, "Electoral politics have provided few benefits for the majority of Afro-Americans; not being among the affluent, the majority of Blacks who form the backbone of American industry can hardly relish the prospect of voting, while many of them are unemployed and go hungry."

Despite these signposts of danger, Bond disregards alternative action outside the electoral process. His virtual neglect of mass political action outside the barriers of electoral politics appears very shortsighted. Until Black people have an electoral base as deeply entrenched and as powerful as that of the established political order in America, the only safeguard will be a mass movement which embraces but is not limited to the electoral struggle. Thus, for Julian Bond, and for all of America's disadvantaged, it is definitely a time to act.

—TOOTIE

RECORDS

Patti Smith • Jr. Walker • Big Mama Thornton Burning Spear • Elvin Jones

'SIDES

Patti Smith: *Horses* (Arista)

Since rock and roll began its current decline some years ago the well-paid mavens of rock fashion have cast about desperately for a socio-musical force to replace the once-potent gods and goddesses of pop in the 60's. Lou Reed, David Bowie, Blue Oyster Cult, Slade, Iggy Pop, the New York Dolls, Bruce Springsteen and some others have been dragged forward to have the banner of rock and roll rebellion thrust into their eager but inadequate hands, and wealthy rock rebrands the Rolling Stones, the Who, Jefferson Airplane, the Grateful Dead, Eric Clapton and others are forever being pumped up as persons still worthy of others' emulation.

Yet despite these writers' efforts a deathly pall continues to hang over the rock scene these days, a depressing darkness which is not pierced by the nostalgic fumbblings and mumbblings of this bunch of aging former teen-agers whose frame of reference has remained pitifully fixed for almost ten years. And now the Rock-Critic Establishment (discussed briefly in last issue's *Coat Puller*) has seized upon an ambitious young woman from New Jersey named Patti Smith as the New Messiah of Rock, hailing her first album (*Horses*, on Arista Records) as everything from a pop masterpiece to the crack of apocalypse itself.

Ms. Smith, who seems to see herself as something of a cross between Mick Jagger/Keith Richards and Bob Dylan, wades in the same narrow mythological stream which washes the brains of her former colleagues (the poet-singer has worked as a rock writer and publicist in earlier incarnations), but for one who does not look to rock and roll for salvation in the 70's — for one, that is, who is seeking simple musical satisfaction — Patti's first recorded offering leaves quite a bit to be desired.

Major talent is displayed on two extended pieces, the poet's brilliant reworking of the early 60's rock anthem "Gloria" and her phantasmagoric treatment of Wilson Pickett's "Land of a Thousand Dances," but her original works (composed in conjunction with the members of her exceptionally tight, hard-driving band), although they aim at the same poetic depth achieved by the two standards, simply do not measure up. "Rendondo Beach," "Birdland," "Free Money," "Kimberly," "Break It Up," and "Elegie" all fall short not only of the mark set by "Gloria" and "Land," but of the minimal standards of interest and musicality which obtain in the world of recorded music these days.

Horses is still a record well worth owning by lovers of hard-core rock and roll, even if one is unable to recommend Ms. Smith as the solution to all the woes of young people today. Her band, with Lenny Kaye (guitar), Richard Sohl (piano), Ivan Kralj (bass), and Jay Dee Daugherty (drums), truly outdoes itself on the two instant classics here; producer John Cale brings out everything there is to be heard in Patti's music; and Patti herself lives up to her hype on the high points cited above. Intelligent listeners might want to check this one out.

Junior Walker & the All Stars:

Hot Shot (Motown)

Next up is an intriguing new album from one of the giants of modern-day rhythm and blues, the inestimable Junior Walker. *Hot Shot, Junior Walker & the All Stars*, produced by Brian Holland and Lawrence T. Horn for Holland-Dozier-Holland Productions and Motown Records, brings back both the scorching saxophonist and the top production team of ten years ago in a scintillating collection of dancing and listening pleasures. Brian and Eddie Holland contribute seven serviceable numbers, including stand-outs "I'm So Glad," "You Ain't No Ordinary Woman" (indeed), "Just Can't Get Enough," and the hard-driving "Don't Lose What You Got (Trying To Get Back What You Had)," while Junior himself (revealed here as Autrey DeWalt, Senior) and his cooking road band, featuring Junior on drums, account for two of the album's most successful tunes, the moody "Probe Your Mind" and the unstoppable title tune, "Hot Shot." Junior is in great form both instrumentally and vocally, the Hollands reveal their determination to re-establish themselves in the center of things once again, and Motown should have a solid disco and radio smash on their hands with this one. By no means the best Junior Walker ever recorded, but it is what he's playing right now, and that's as much as we can get.

Big Mama Thornton: *Jail* (Vanguard)

Another relatively obscure(d) artist who has had an immeasurable impact on the white rock strain, and not only by virtue of her original recording of the classic "Hound Dog" later popularized by the early Elvis Presley, is blues singer Willie Mae "Big Mama" Thornton, a veteran of the recording wars who is now offered in a live set recorded in two west coast prisons by Vanguard Records. Backed by George "Harmonica"

Smith, tenor saxophonist Bill Potter, pianist J.D. Nichols, guitarists B. Huston and Steve Wachsman, and a fairly tight rhythm section, Big Mama T. romps and stomps her way through a first side of three tremendous tunes of her own composition: the hopping "Little Red Rooster"; the incomparable "Ball and Chain," once so beautifully rendered by Janis Joplin and Big Brother & the Holding Company in one of the high points of rock and roll in the 60's, and here dedicated to the late San Francisco singer; and the album's lowdown title number, "Jail," which draws a particularly telling response from Ms. Thornton's captive audience. (The record was cut at Monroe State Prison, Monroe, Washington, and Oregon State Reformatory, Eugene, Oregon.)

Jail, side two, opens with a delightfully up-to-date version of the canine standard, follows with a convincing "Rock Me Baby," drops down a few levels with the folksy "Sherrif O.E. and Me," and ends with the pop-gospel anthem, "Oh Happy Day," an appropriately hopeful chant of impending release which is whipped into a near-frenzy by saxophonist Potter, who plays splendidly throughout the date. Smith, Nichols, and the two guitarists also keep the musical level way up there with Willie Mae's confident, fully mature vocal delivery. The mix, by engineer John Kilgore, is superb, and the production, by "General Hog" Wyler, is everything a live date should be. An outstanding blues release, not to be missed.

Burning Spear: *Marcus Garvey* (Island)

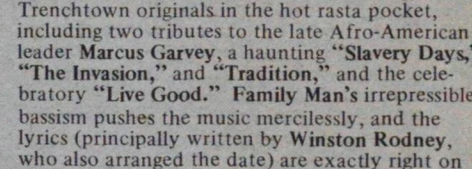
Further out on the R&B branch are the Jamaican singing trio Burning Spear (Winston Rodney, Rupert Willington, and Delroy Hines), a group of reggae masters who now have their first American release, *Marcus Garvey*, on Island Records. Supported by an excellent studio band comprised of bassists Aston (Family Man) Barrett and Robert (Rabbi) Shakespear, guitarists Earl (China) Smith and Valentine (Tony) Chin, drummer Leroy (Horse) Wallace, keyboardists Tyrone (Organ D) Downie and Bernard (Touter) Harvey, and a five-man horn section, Burning Spear knocks out a total of ten tantalizing Trenchtown originals in the hot rasta pocket, including two tributes to the late Afro-American leader Marcus Garvey, a haunting "Slavery Days," "The Invasion," and "Tradition," and the celebratory "Live Good." Family Man's irrepressible bassism pushes the music mercifully, and the lyrics (principally written by Winston Rodney, who also arranged the date) are exactly right on time throughout. One of the hippest reggae LPs your reporter has had the pleasure of hearing, and a sure bet for anyone who digs the Trenchtown sound.

Elvin Jones: *Live* (PM)

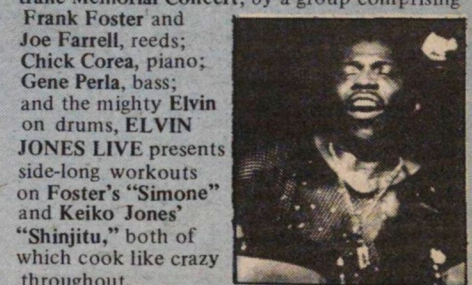
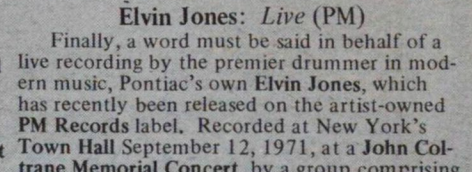
Finally, a word must be said in behalf of a live recording by the premier drummer in modern music, Pontiac's own Elvin Jones, which has recently been released on the artist-owned PM Records label. Recorded at New York's Town Hall September 12, 1971, at a John Coltrane Memorial Concert, by a group comprising Frank Foster and Joe Farrell, reeds; Chick Corea, piano; Gene Perla, bass; and the mighty Elvin on drums, ELVIN JONES LIVE presents side-long workouts on Foster's "Simone" and Keiko Jones' "Shinjita," both of which cook like crazy throughout.

As you read this, Elvin Jones is appearing here in Detroit at Baker's Keyboard Lounge, where you have the opportunity to catch this modern master "live" for yourselves. But if you miss him, try to get your hands on the music from the John Coltrane Memorial Concert — it's the next best thing, and when you're talking about Elvin Jones, you're talking about the very best! (PM Records can be ordered directly from 20 Martha Street, Woodcliff Lake, N.J. 07675.)

—John Sinclair



MARCUS GARVEY



—John Sinclair

FILM

'Taxi Driver'

TAXI DRIVER, a film by Martin Scorsese, from an original screenplay by Paul Schrader. Produced by Michael Phillips and Julia Phillips. A Columbia Pictures release, now at the Southgate II, Fairland, Showcase V, Eastland II, and Kingswood Theatres.

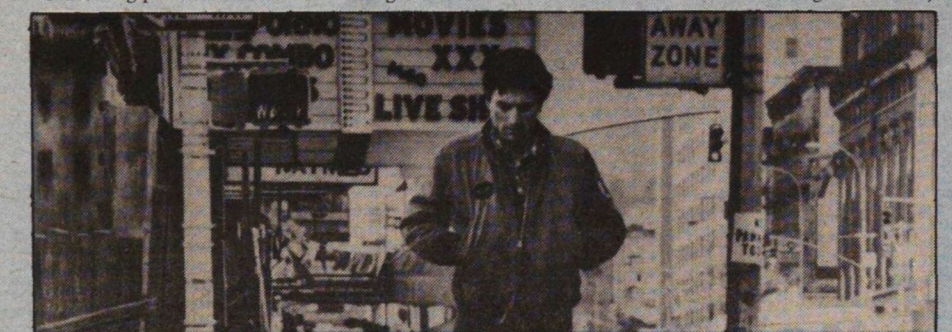
Martin Scorsese's new film, *Taxi Driver*, with the remarkable Robert deNiro in the title role, offers a portrait of New York City — and of American life in general — which is rarely seen outside the framework of the streets. On its surface the improbable story of a New York cabbie gone berserk, *Taxi Driver* depicts the depths of American super-alienation in one of the few existentialist flicks ever produced by an American filmmaker.

The original screenplay by Paul Schrader, a native of Grand Rapids, repeatedly rejects the trite and over-simple characterizations and plot resolutions which are standard in American films of the imaginative and complex, capping his action-packed, fast-moving story with a swift jab at the mass "news" media that does more to expose its twisted, one-dimensional style than hundreds of scholarly essays ever could.

Set in the sordid aftermath of the sixties, with the shattering political and cultural changes which

worker in the Manhattan office of a liberal presidential candidate; she is spotted through a window by deNiro and wistfully picked to be the dream-girl of his wretched life. As their baseless courtship swells and rapidly disintegrates under the pressures of class and culture, Schrader and Scorsese carefully delineate Travis' bizarre personality through the masterful acting of deNiro, who understands and thus plays his character near-perfectly.

At the other end of the class/cultural spectrum, Travis meets and idealizes a twelve-and-a-half-year-old prostitute, Jodie Foster, who has run away from her parents in Pittsburgh to prowl the streets of New York under the tutelage of a half-slick Latin pimp, convincingly played by Harvey Keitel. Rejected by Ms. Sheppard after he takes her to a porn flick on their first date, Travis becomes obsessed with the ill-conceived plan to murder the politician she works for; driven into a frenzy of hatred for the low-life surrounding Ms. Foster,



and incapable of offing the candidate as he had planned, the demented taxi driver stalks down Keitel and blows him to smithereens.

This is not the place to follow the plot any further; that place is in the moviehouse where *Taxi Driver* is showing currently, and where you may allow the makers of the film to work their artistry on your mind. A brutal, nerve-racking film informed with intelligence and complexity, *Taxi Driver* boasts a brilliant acting performance by deNiro; credible supporting work by Sheppard, Keitel, Peter Boyle, Albert Brooks, Jodie Foster, and Scorsese himself; a haunting, perfectly effective musical score by the late Bernard Herrmann (that's Ronnie Lane playing the alto saxophone solos); Schrader's hard-hitting screen-play; a dynamic photography of the streets of Manhattan and the life indigenous to them; and a smashing directorial job from Scorsese, who is definitely the man to watch in American film circles these days. Highly recommended. —John Sinclair

The story is moved along by means of Travis' relationships with two women met by chance along the course of the young cabbie's arbitrary wanderings. Cybil Sheppard plays a campaign

FILM

'Leadbelly'

'Leadbelly,' a film by Gordon Parks, Sr. Starring Robert Moseley as Leadbelly. A Paramount Pictures release, at the Madison and Mercury Theatres.

Gordon Parks' "Leadbelly," although it exhibits all the polish and skill of the film-maker's previous efforts, somehow manages to fail to fully convey the gritty, hard-driving reality of its namesake's life. Authentic in form and setting, "Leadbelly" begins at Angola Penitentiary (Louisiana) in 1933 and moves by way of flashback through the southern odyssey of Huddie Ledbetter, a/k/a "Leadbelly," the legendary Afro-American folk-blues musician. Interviewed at Angola by American folklorist John Lomax, gathering material for the Library of Congress, Leadbelly offers a melancholy summary of his cavalier past, tracing his path from the Louisiana countryside into the unfamiliar surroundings of the big city.

Leadbelly was forced to flee his rural home to escape the consequences of a youthful indiscretion; in the city he shacks up with a madam, whose money affords him the luxury to refine his craft as a guitarist, singer, and composer of songs. Refusing to buckle under behind a verbal dressing, Leadbelly dismounts the madam and gallops off with a newly-found fascination for the 12-string guitar. He teams up with Blind Lemon Jefferson, and this dynamo blues combination journeys around the southwest until Leadbelly runs afoul of homespun racism and ends up in prison.

The resourceful folksinger avoids a 30-year sentence by appealing directly to Governor Pat Neff, who is visiting the prison, with a heartfelt plea. Leadbelly sings: "If I had the Gov'ner / Where the Gov'ner has me / Before daylight / I'd set the Gov'ner free / I begs you Gov'ner / Won't you gimme a parole?"

Working his way back to Louisiana in 1925, Leadbelly can find only fragments of his once-vibrant past. Leadbelly's self-indulgent life-style has wreaked havoc with the lives of his most intimate friends and family. His spasmodic conflicts with the law have laid waste to his family's economic stability, forcing them to give up their farm. His aged and dejected erstwhile madam also casts a mournful shadow over his search for the primrose path. Bewildered by the changes which have taken place in his absence, Leadbelly is swept up into the events which lead him into Angola Prison.

With music by Hi-Tide Harris, Sonny Terry, and Brownie McGhee bringing Leadbelly's classics "Goodnight Irene," "Midnight Special," and "Cotton Fields at Home" to life, and laudable acting performances from Robert Moseley

(Leadbelly), Art Evans (Blind Lemon), and Paul Benjamin (Huddie's father), "Leadbelly" is further distinguished by its ability to build up the anticipation of the audience to a series of thrilling peaks. While the task of being simultaneously didactic and entertaining is not always an easy one, "Leadbelly" manages to offer both education and entertainment in a well-made package; its one glaring flaw, the film's failure to explain why Leadbelly's music is important, is outweighed by the resurrection of Leadbelly on a mass level, which is certainly a healthy event. Check it out!

—TOOTIE



PROBITY
PRESENTS

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AT THE
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Tim Weisberg

Sat., March 6, 1976

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Albert King

"An Evening of
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Sat., March 27,
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8:30 pm
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March/April

Dr. Hunter S. Thompson

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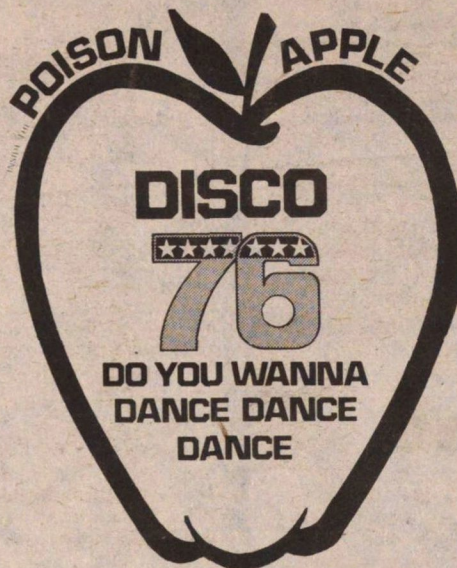
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Long Island Press 1975

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CALENDAR

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

THE MUSIC SCENE

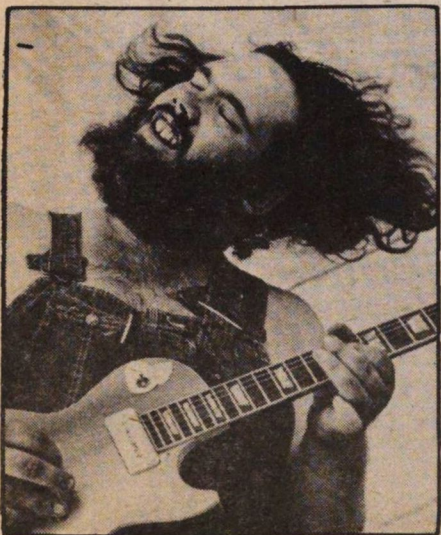
Detroit & Suburbs

The A Train, 48705 Grand River, Novi, 348-2820: March 1-14, **Bondar & Wise**.
The Backyard Lounge, Ford Rd. at Middlebelt, 522-5660: **Fox** thru Feb. 28. No cover.



Vocalist Susan Michaels at the Bijou.

Baker's Keyboard Lounge, 20510 Livernois, 864-1200: Thru Feb. 29, **Elvin Jones**; March 5-14, **Richard "Groove" Holmes and His Quartet**.
Belanger House, Main at 12 Mile Rd., Royal Oak, 548-8700: **Harvest** thru March 14.
Ben's Hi-Chaparral, 6683 Gratiot, 923-0601: **Disco**, no cover.
Bijou, Southfield at 13 Mile Rd., 644-5522: Tues.-Sat., **Susan Michaels**, vocalist and pianist.
Billanni's Pub, E. Warren & Alter Rd., 885-2724: **Moment** on Fri. & Sat.
Bob & Rob's, 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.
Bobbies English Pub, 30100 Telegraph, Birmingham, 642-3700: Wed.-Sat., **Matt Michaels Trio** with **Ursula Walker**; Mon. and Tues. **Amy Jackson** sings. No cover.
Bonfire Bar-B-Que, 20070 W. 8 Mile Rd. (just west of Evergreen), 355-0077: After Hours till 4 am.
Brendan's Irish Pub, 34505 Grand River, Farmington, 477-5090: Fri. & Sat., **The New Celtic Sound**.
Clamdiggers, 30555 Grand River, Farmington Hills, 478-3800: Mon.-Sat., **Bob Sealey and Bob Milne**.
Cobb's Corner, corner of Cass and Willis, 832-7223: Mon., **Bob McDonald Group**; Tues.-Wed., **Peaches**; Thur.-Sat., **Shadowfax**.
Delta Lady, Woodward south of 9 Mile Rd., Ferndale, 545-5483: Mon. and Tues., **Big Baby Joe and the East Side Tone Clusters**; Wed. thru Sat., **Mickey's Pulsating Unit**.
Dirty Helen's, 1703 Cass, 962-2300: **Airtight Space**, cover \$1.00.
Elephant Disco, Livernois and Long Lake Rd., Troy, 879-6810: **Disco**, Mon.-Sat., 8:30-2:00; Sun., 7:00-2:00.
Ethel's Cocktail Lounge, E. Mack, east of Grand Blvd., 922-9443: Please call for information.
Henry's Cocktail Lounge, 7645 Fenkell, 341-9444: Please call for information.
Holiday Inn Lounge, Woodward in Highland Park, 883-4550: the **Dave Hamilton Trio**.
Hungarian Village, 1001 Springwells at I-75, 843-5611: **Gypsy music** with dinner.
Gino's Falcon Showbar, 19901 Van Dyke at Outer Dr., 893-0190: **Burma Road**.
Golden Coach, 30450 Van Dyke, Warren, 573-7850: March 2-28, **The Gaylords**.



Dallas Hodge at JC's Rock Saloon.

Inn Between, 3270 W. Huron, Waterford, 682-5690: Thru March 13, **Travis**.
Interlude Lounge, 5491 E. 12 Mile Rd., Warren, 751-4340: **Feelings** thru 3-27.
J.C.'s Rock Saloon, 1405 Gratiot (bet. 6 and 7 Mile Rds.), 526-3445: **Dallas Hodge and His All New Disco Revue**, March 10-14 and 17-24.
King's Row Showcase Lounge, W. Chicago at Meyers, 834-1260: Please call for information.
Library, 37235 Groesbeck, Mt. Clemens, 465-6579: **Katzenjammer**, Fri.-Sat., \$2.00.
Lowman's Westside Club, 14355 Livernois at Ewald, 933-5346: In March, **Special Delivery and Moments**.
Mardi Gras, Fullerton and Livernois, 931-3212: Fri.-Sun., **Chapter Eight**.
Murphy's Cocktail Lounge, 7419 Puritan, 864-8340: **Disco with Arthur Baby**, \$1.00.
Moravian, 35905 Utica Rd. at Moravian, Clinton Township, 791-2030: **Fonze and the Happy Daze Bunch**.
Music Man Lounge, 15624 W. 6 Mile Rd., nr. Greenfield, BR3-0433: **Disco with Tyrone Davis**.
Ocie's Paradise Lounge, 8202 Fenkell at Roselawn, 861-1511: **Disco with D.J. Rappin' Rino**.
Olde World Cafe, Pine Lake Mall, Orchard Lake Rd., at Lone Pine Rd., West Bloomfield, 851-3252: Auditions every Sunday; Feb. 26-28, **Mike Waddell**; March 1-3, **Jim Bayliff**; March 4-7, **Sharon Archameau**; March 8-13, **Jill Phillips**; March 14, **Mike Rosati**.
Painted Pony, 21980 Telegraph, Trenton, 675-3870: Feb. 24-29, **Lightnin'**.
Peppermill Lounge, 8 Mile Rd. east of Groesbeck, 526-4502: Sun.-Tues., **Tom Powers**; Wed.-Sat., **Peter Demin**.
Playboy Club, 20231 James Couzens, south of 8 Mile Rd., 863-8855: Thru March 27, **Dennis Bono**.
Poison Apple, 38418 Ford Rd., Westland, 326-3500: Every Wednesday "Anything Goes

Party"; Feb. 27-March 1, **The Quickest Way Out**; March 3, **Michael Quatro**; March 18 & 25, **Salem Witchcraft**; March 22-23, **Stonebridge**. Coming in April, **Disco Queen Gloria Gaynor**.
Pretzel Bowl Saloon, 13922 Woodward, Highland Park, 865-6040: Thru March 3, **Grant Green**.
Rapa House Concert Cafe, 96 E. Fisher Fwy., 961-9846: After hours jazz and open jam sessions, Sat. 2-6 am.
Raven Gallery, 29101 Greenfield, Southfield, 577-2622: March 3, **Gamble Rogers**.
Roman Gate, Woodward at 14 Mile Rd., Royal Oak, 549-4141: Fri. & Sat., **Barbara Bradus**.
Roostertail, 100 Marquette at the river, 823-2000: **Paul Lochrio and the Jubilations**.
Subway Disco, 525 W. Lafayette, 964-7938: Open 3 pm-2 am, Wed.-Sun., **Madness**.
Trio, Northwestern Hwy. at 12 Mile Rd., 358-1860: **Plain Brown Wrapper**.
Twenty Grand Driftwood Lounge, 5025 14th St. at Warren, TY 7-6445: Please call for information.
Viking Lounge, 179 S. Gratiot, Mt. Clemens, 463-0410: March 3-9, **Tantrum**; March 10-16, **Captain Video**.
West Side Six, 24052 W. McNichols, 255-0135: Thru Feb. 29, **Stonebridge**.

Ann Arbor

The Ark Coffeehouse, 1421 Hill St., 761-1451: 2/26, **Amanda Bailey**, \$1.50; 2/27-28, **Joe Hickerson**, \$2.50, 2/29, **Bob Franke**, \$1.50. The Ark will be closed March 1-18.
Blind Pig, 208 S. First, 994-9797: 2/26-28, **Silvertones**; 3/1 & 8, **Blue Monday** with **Boogie Woogie Red**; 3/2, **Friends Roadshow**; 3/3 & 9, **Silvertones**; 3/4-6, **Bryan Lee Blues Band**; 3/10, **Corey Sea Quartet**; 3/11, **Street Fiction**. \$1.00 cover downstairs only during week. \$1.00 up & down on weekend.



Larry Nozero of Mixed Bag at Loma Linda's.

Chances Are, 516 E. Liberty, 994-5350: 2/25-28, **Masquerade**; 3/1, **Leslie West and Windjammer**, \$4.50 in advance, \$5.00 at door; 3/3-7, **Salty Dog**; 3/10-13, **Lightnin'**. Cover weekdays \$1 students/\$1.50 others; weekends \$1.50 students/\$2 others.
Del Rio, 122 W. Washington, 761-2530: Every Monday lunch, guitarist **Corey Sea**, 12-1:30 pm & every Sunday afternoon, live jazz.
Dooley's, 310 Maynard, 994-6500: Sundays 8-11 pm. **Felix**; Mondays 9-12 pm, **Steve Soffin**.
Golden Falcon, 314 Fourth Ave., 761-3548: Every Monday, **Silvertones**; 2/26-28, **Melodioso**; 3/4-6 & 3/11-13, **Silvertones**; Tues., Greek night; Wed. & Sun. Soul nights w/a DJ. Cover \$1.00 Mon. & Thurs.-Sat.
Mr. Flood's Party, 120 W. Liberty, 994-9824: Every Thursday, **Mike Smith and His Country Volunteers**; 2/27-28, **Grievous Angels**, \$1.00; 2/29, **Bunny & Barb**, 50¢; 3/1-2, **Eric Glatz**; 3/3, **All Directions**, 75¢; 3/5-6, **Peter Stark Review**, \$1.00; 3/7, **Aging Children**, 50¢; 3/8, **Catfish Miller**; 2/9, **Gemini**; 3/10, **Stoney Creek**; 2/12-13, **All Directions**.
Heidelberg, 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 pm, **JB & Company**; Every Friday & Sat. 9-1 & Sun. 9-1:30, **Mixed Bag**; various live jazz groups every Sun., 5:30-8:30 pm, no cover.
Pretzel Bell, 120 E. Liberty, 761-1470: Every Thurs.-Sat. night. **The RFD Boys**.
Rubaiyat, 102 S. Forst Street., 663-2401: Every Fri. & Sat. night. **Barr None**, no cover.
Trotter House, 1443 Washtenaw, 763-4692: 2/27, **Dance for People's United for Justice**, 10 pm - 2 am. A benefit for the brothers shot 2 weeks ago in a2.

Ypsilanti

Spaghetti Bender, 23 N. Washington, 485-2750: Sundays 8-11 pm, **All Directions**, funky jazz, no cover. Food served till midnight.
The Sure Thing, 327 E. Michigan Ave., 482-7130: Every Fri. & Sat. night, **Tobey 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 **John Jocks**; every Wed. & Thurs., **Ty Cool**; every Fri. & Sat., **Ty Cool & Mark Hurst**.

E. Lansing

Lizard's, 224 Abbott Rd., (517) 351-2285: Feb. 29-March 2, **Home**; March 3-6, **Dan Schafer Group**; March 7, **Common Sense**; March 9-13, **Bryan Lee and Blues Power Band**; March 14, **Common Sense**; March 17-20, **Feather Canyon**; March 17 is Lizard's 5th Birthday!
Silver Dollar Saloon, 3411 E. Michigan Ave. (517) 351-2451: Feb. 29, **Thad Jones/Mel Lewis**; March 1, **Jimmy Buffett**; March 3, **Leslie West**; March 7-9, **Harvey Mandel**; March 10, **Patti Smith**.
Hobbies, 930 Trowbridge Rd., (517) 351-3800: Feb. 27, **Bob McLean**.
Olde World Cafe, 211 M.A.C. Ave., (517) 351-3535: Feb. 27, **Ken Miller**; Feb. 28, **Bob Burner**.



Thad Jones & Mel Lewis at the Silver Dollar.

CONCERTS



Natalie Cole at Masonic Temple 3/11.

DETROIT

Feb. 27 & 28: **Count Basie vs. Super Sax**, Light Guard Armory, 4400 E. 8 Mile Rd., 8:00 pm-1:00 am. \$10.00 at the door.
Feb. 27: **Sweet** at Masonic, \$6.50, \$5.50.
Feb. 27: **Billy Cobham and George Duke** at the Showcase, 924-9000. Tickets \$4, \$5, \$6.
Feb. 29-March 1: **David Bowie** at Olympia Stadium, \$8.00, \$7.00.
March 4: **Electric Light Orchestra** at Cobo, \$7.50, \$6.50; 8:00.
March 6: **Tim Weisberg** at the Showcase, 924-9000, \$4, \$5, \$6.
March 7: **Nashville '76** at Masonic, at 2:00 and 7:30, \$10, \$8, \$6.
March 8: **Keith Jarrett** at the Music Hall Center, \$6.50, \$5.50, \$4.50, 8:00 pm.
March 9: **Patti Smith** at Ford Aud., \$6.50, \$5.50, \$4.50, 8:00 pm.
March 11: **Natalie Cole** at Masonic, \$7.00, \$6.00; 8:00 pm.
March 12: **Mixed Bag** at U of M-Deaorn, R.O.C., 9:00 pm, \$1.00 at the door.
March 14: **Preservation Hall Jazz** at the Music Hall Center, 963-7622.
March 15: **Matt Michaels Jazz Ensemble** at U of M-Deaorn-Fairlane. No charge.
March 16: **Bachman-Turner Overdrive** (rescheduled from Feb. 6) at Cobo Hall, \$6.50, \$5.50, \$4.50, 8:00 pm, w/**The Pretty Things**.
March 18: **Johnny Winter** at Cobo Hall, \$6.50, \$5.50 w/**Little Richard**.
March 21: **Ella Fitzgerald and the Duke Ellington Orchestra** at Masonic, \$25, \$15, \$10, \$7.50.
March 26: **Robin Trower** at Cobo Arena, \$7.50, \$6.50, mail order only.

E. LANSING

Feb. 29: **Anthony Braxton and Roscoe Mitchell** at McDonel Kiva, 8 and 10 pm. \$3.50/student \$3.00.
March 5: **The Creative Arts Collective of MSU** performs at Wonders Kiva, 8:15, \$1.50.

ANN ARBOR & YPSILANTI

Feb. 26: **Dance Percussion Ensemble, Giant Jazz Orchestra & The Rabbits** at Schwaben Hall, 217 S. Ashley, A2. \$2.50 Admission includes entertainment & 2 drinks. 7:30 pm. Sponsored by Ann Arbor Creative Music Center.
Feb. 26: **Hector Olivera**, Argentine organist performs at the Michigan Theatre, Liberty at State, A2. 8 pm. Advance tickets \$3.00 (\$3.50 at the door).
Feb. 28: A cabaret salute celebrating the Amer. Revolution Bicentennial with music by Detroit's own **Seven Below Zero** at the Ann Arbor Armory - E. Ann St. Advance donation \$4.00, at the door \$4.50. Ticket info 483-0432.
March 1: **Royal Tahitian Dance Company**. Ensemble of 36 dancers, singers & musicians, 8 pm in the Power Center for the Performing Arts, A2. Ticket info 665-3717.
March 4: **Ensemble Nipponia**. Six Japanese musicians play traditional Japanese instrument 8:30 pm in Rackham Auditorium, U of M campus. Ticket info 665-3717.
Feb. 27: The E.M.U. Office of Minority Affairs presents a **Greek Song Festival**, 8 pm in Roosevelt Aud., E.M.U. Campus, Free.

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—Judith Crist, Saturday Review

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
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CALENDAR

MOVIES

DETROIT



Jack Nicholson in 'Cuckoo's Nest'

Detroit Film Theatre, Art Institute, 5200 Woodward, 7 pm & 9:30 pm, (Sun. 7 pm only), tickets \$2.00 (students with ID \$1.50), 832-2730: Feb. 27: "Wedding in White" (Canada, 1972, dir. William Fruet). Feb. 28: "Jules and Jim" (France, 1961, dir. Francois Truffaut); March 5: "Xala" (1975, dir. Ousmane Sembene); March 6: "Before The Revolution" (Italy, 1962, dir. Bernardo Bertolucci); March 7: "Essene" (1972 documentary, Frederick Wiseman); March 12: "Hearts of the West" (USA, 1975, dir. Howard Zieff); March 13: "Weekend" (France, 1968, dir. Jean-Luc Godard).

Cass City Cinema, First Unitarian Church, Cass & Forest (red door on Forest). Shows at 8 and 10 pm, adm. only \$1.50: Feb. 27-28: "Burn!" with Marlon Brando; March 5-6: "The Harder They Come" with Jimmy Cliff; March 12-13: "Antonio Das Mortes"; March 19-20: "And Now For Something Completely Different".

University of Michigan-Dearborn Film Series, Engineering Lab Bldg, Room 179, 7 and 9:30 pm, \$1.00 at the door: March 10, 12, 13: "The Day The Earth Stood Still", March 17, 19, 20: "Zardoz".

Phase-Out Films, W.S.U. General Lectures Bldg., (N.W. corner of Warren and Third), 577-4385, 7:30 and 9:30 pm, \$1.50 (children and senior citizens free): Feb. 27-28: "Five Easy Pieces" with Jack Nicholson; March 5-6: "Carnal Knowledge" with Art Garfunkle and Jack Nicholson, dir. by Mike Nichols (showing in Dero Aud.).

"Dog Day Afternoon" at the Esquire, Livonia Mall, Macomb-Mt. Clemens, Quo Vadis, Roseville, Showboat, Shores-Madrid, Tel-Ex

Cinema and drive-ins: Algiers, Bel Air, Ford-Wyoming, Fort George, Galaxy, West Side.

"The Mysterious Monsters" at the Bloomfield, Calvin, Carousel, Farmington-Civic, Hills-Rochester, Main-Royal Oak, Mai Kai, Penn-Plymouth, Playhouse-Waterford, Riverland, Southgate, State Door-Union Lake, Taylor-Cinema, Woods.

"Barry Lyndon" at the Americana, Dearborn, Woods.

"Killer Force" at the Adams-Downtown, Dearborn, Playhouse, Showcase, Tel Ex, Universal City, Warren.

"Jaws" at the Plaza, Carousel, Punch & Judy, Shelby, Westborn.

"Nashville" at the Eastwood, Farmington 4, Gateway, Livonia Mall, Macomb Mall, Showboat, Tel-Ex.

"One Flew Over The Cuckoo's Nest" at the Abbey, Eastland, La Parisien, Macomb Mall, Pontiac Mall, Southland, Towne.

"Dr. Black, Mr. Hyde" at the Grand Circus and Norwest.

"The Sunshine Boys" at the Dearborn, Livonia Mall, Macomb Mall, Pontiac Mall, Quo Vadis, Showcase, Somerset Mall, Southland, Tel-Ex, Warren Cinema.

"Lucky Lady" at the Americana, Beacon East, "Sherlock Holmes' Smarter Brother" at the Americana.

"The Man Who Would Be King" at the Towne.

"Leadbelly" at the Madison and Mercury.

"The Magic Flute" at the Somerset Cinema One.

"Shampoo" at the Northcrest, Southgate, Universal City, Village.

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 7 & 9 pm, Adm. \$1.25. 2/26, "The Story of Temple Drake" (1930, Stephen Roberts); 2/27, "Chinese Connection" (1973, Lo Wei) & "Return of the Dragon" (1974, Bruce Lee); 3/2, "A Clockwork Orange" (1971, Stanley Kubrick); 3/3 & 4, "The Triple Echo" (1974, Michael Apted) 7:15 only & "Women In Love" (1970, Ken Russell) 9 only; 3/5, "Dr. Chicago" (1969, George Manupelli) 9 only. Also, "The King of Hearts" (1967, Philippe de Broca).

Cinema Guild, Old Architecture Aud. (Tappan & Monroe), U of M, 662-8871: Showtimes 7 & 9:05 pm, Adm. \$1.25. 2/26, Women's Experi-



'Magic Flute' at the Somerset

mental Films includes "Chow Fun" & "Fun on Mars" (Sally Cruikshank); "Orange" (Karen Johnson); "Jefferson Circus Songs" (Suzan Pitt Kraning); "Marguerite" (Betty Chen); "Women and Children at Large" (Freude Bartlett); "Promise Her Anything But Give Her the Kitchen Sink" (Freude Bartlett); "Silverpoint" (Barbara Linkevich); & "Schmeerguntz" (Gunvor Nelson & Dorothy Wiley); 2/27, "Flash Gordon's Trip To Mars" (1939), Ford Beebe & Robert Hill); 2/28, "Journey Into Fear" (1943, Norman Foster); 2/29, "Juliet of the Spirits" (Italian, 1965, Federico Fellini); 3/2, "His Girl Friday" (1940, Howard Hawks) 7 only & "The Big Heat" (1953, Fritz Lang) 9:05 only; 3/3, "Taxi" (1932, Ray Del Ruth) 7 only & "Dishonored" (1931, Joseph Von Sternberg) 9 only; 3/4, "King Kong" (1933, Merian C. Cooper & Ernest L. Schoedsack); 3/5, "Bringing Up Baby" (1938, Howard Hawks); 3/6, "Shadow of a Doubt" (1943, Alfred Hitchcock).

Cinema II, Aud. A - Angell Hall, U of M, 764-1817: Showtimes 7 & 9 (or 9:30), Adm. \$1.25. 2/27, Karl Struss Festival in conjunction with an exhibition of Struss' still photographs opening Feb. 25 at U of M Museum of Art, the Festival will include unique vintage prints-35 mm nitrate prints from the 1930's; "Guilty As Hell" (1932, Erie Kenton) & "The Preview Murder

Mystery" (1936, Robert Florey); 2/28, "To Have And Have Not" (1944, Howard Hawks); 2/29, Karl Struss Festival 7 only & "The Island of Lost Souls" (1932, Erie Kenton) 9:30 only - Afterwards Karl Struss will speak on his experiences in filmmaking; 3/12, "Tramp, Tramp, Tramp" (1925, Harry Edwards & Frank Capra) 7 only & "Stage Door" (1937, Gregory La Cara) 9 only; 3/13, "Little Murders" (1971, Alan Arkin).

Matrix Theatre, 605 E. William, 994-0627: Showtimes, 7 & 9:30 pm, Adm. \$1.75. 2/25 - 3/2, "Tommy"; 3/3-9, "Seduction of Mimi" (Lina Wertmuller); 3/10-16, "MASH"; Matrix Mania at Midnight 2/27-28, "Tex Avery Cartoons" featuring Red Hot Riding Hood; 3/5-6, "The Professionals" - Radio Comedy Crusade; 3/6, Young People's Matinee presents Nielson's "The Point", at 12:30, 2, & 3:30pm, w/ Geno the Clown; 2/12-13, Afro-Theatre.

New World Film Coop, Natural Science Aud. or Modern Languages Bldg., Aud. 3 or 4, 994-0627: Showtimes usually 7 & 9 pm, Adm. \$1.25. 2/26, "Brewster McCloud" (Robert Altman); 2/28, "Naked Came The Stranger" 7, 8:30 & 10, Adm. \$3; 3/4, "MASH" (Robert Altman) 7 & 9:30, 3/11, "Amarcord" (Federico Fellini) 7 & 9:30, 3/13, "Memories Within Miss Agie" (Gerard Damiano) 7, 8:30 & 10, Adm. \$2.50.

UAC/Mediatrics, Natural Science Aud. - U of M, 763-1107: Showtimes 7:30 & 9:30 am, Adm. \$1.25. 2/27-28, "The Three Musketeers" (1974, Richard Lester).

People's Bicentennial Commission Film Series presents "Burn!" starring Marlon Brando - dir. Gillo Pontecorvo, Feb. 29th in Natural Science Aud. - U of M, 7 & 9 pm, Adm. \$1.25.

Women's Studies Film Series, Modern Languages Bldg., - Lecture Room 2, U of M, 763-2047: Showtime 7 pm, Free. 3/4, Topic - Sex Roles: "Growing Up Female: As Six Becomes One" & "Men's Lives" & "Chisholm - Pursuing the Dream" - her 1972 presidential campaign.

The Inmate Project of Project Community presents "The Fixer" a Jewish handyman become the victim of a frame-up & is imprisoned. March 1st, 7:30 pm in Aud. C - Angell Hall, U of M. No charge.

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—Frances Taylor, *Long Island Press*

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—Vincent Canby, *New York Times*

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—Jerry Oster, *New York Daily News*

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GLENDIA JACKSON MICHAEL CAINE
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in
The Romantic Englishwoman

CO-STARRING MICHEL LONSDALE BEATRICE ROMAND KATE NELLIGAN NATHALIE DELON
Produced by DANIEL M. ANGEL Directed by JOSEPH LOSEY From the novel by THOMAS WISEMAN Screenplay by THOMAS WISEMAN and TOM STOPPARD Music by RICHARD HARTLEY A NEW WORLD PICTURES RELEASE An Arlington Properties Film

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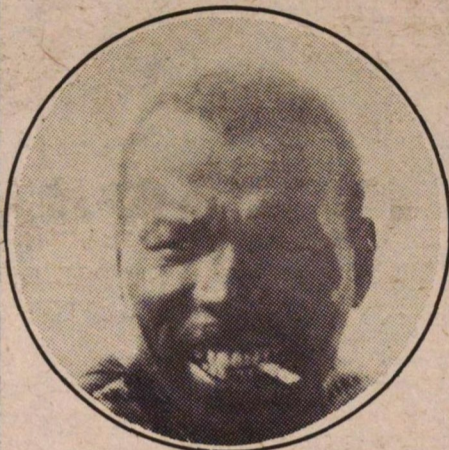
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CALENDAR

EVENTS

DETROIT

At the new Northwest Activities Center, 18100 Meyers Road at Curtis, Feb. 27-29 and March 2-4, "The Great White Hope" performed by the Peddy Players; March 17, The Count Basie Orchestra; March 27, The Detroit Dance Co.; April 14, Dizzy Gillespie; April 19, NAACP "Fashions for Freedom" fashion show.



Photo: Dennis Ledbetter

Dizzy Gillespie at the Northwest Activities Center.

Feb. 29: Ginetta Sagan will speak for Amnesty International at First Unitarian Church, Cass and Forest, 7:00 pm. 833-3191 (eves).
March 8-14: International Woman's Day Book Fair at the New Horizons Book Shop, 21865 Harper Ave., St. Clair Shores. 10:00 - 7:00 pm.

March 10: Marvin "Doc" Holladay with Clark Terry in Varner Recital Hall, Oakland University at 8:00 pm. \$3.50/general adm.; \$2.50/students with ID. 377-2030.

March 10: Lecture and discussion on Jazz by Hal McKinney, from "Tribe". Topic: Euro-centric and Afro-centric. Points of View - A comparison. At the U of M - Dearborn, Gabriel Richard Center, no charge.

Detroit Artists Market, 1452 Randolph St., 962-0337: Thru March 6, competition show; March 12-April 3, Group show by artists whose work comes off the wall.
Art Institute, 5200 Woodward, 833-7900: Germaine Keller - Sculpture: String Pieces and Ladders. The artist will discuss her work in gallery 262 Wed., March 3 at 12:30 pm and Sun., March 7 at 2 p.m.

ANN ARBOR

March 2: Future Worlds Lecture Series presents Gerald O'Neill - Physicist; Space Scientist, speaking on, "Space Colonization & Alternative Energy Sources" 3 - 5 pm in Hill Auditorium. Adm. \$1.00. More info 763-1107.

March 6-7: Ann Arbor 4th Annual PowWow at Huron High School (corner of Fuller Rd. & Huron Parkway). 6th - 12 noon-10pm, 7th - 12 noon - 6 pm. PowWow Info - Jim Concannon, 764-9128 or Hap McCue, 769-3417.

THEATRE

DETROIT

Bonstelle Theatre, 3424 Woodward near Mack, 577-2972: "The Rainmaker", Feb. 27, 28, March 5, 6 at 8:30 pm; Feb. 29, March 7 at 2:30 pm.

Hillberry Theatre, Cass and Hancock, 577-2972: March 3 (2:30), 9 (2:30), 11 (2:30 & 8:30), As You Like It; March 5, 6, 10, 13, The Miser; March 12 at 8:30 pm, The Lady From Maxim's.

Detroit Repertory Theatre, 13103 Woodrow Wilson, 868-1347: Thru March 7, "Song of the Whip-Poor-Will," Thurs. and Sun., \$4.00, \$3.00, \$2.00; Fri. and Sat., \$5.00, \$4.00, \$3.00, with student discounts available.

Fisher Theatre, Grand Blvd. at Second, 873-4400: "Sherlock Holmes" starring Leonard Nimoy and Alan Sues, thru March 13.

Mercy College, 8200 W. Outer Drive., 531-7820: "Personals," A musical romp through 200 years of history. Thur. - Sun., dinner 7:00 pm, showtime 8:30 pm., for reservations call 531-6131.

Langston Hughes Theatre, 13125 Livernois near Davidson, 935-9425: Fabulous Miss Marie by the Afro Centric Theatre, Thurs. - Sun. at 8:00 pm thru March; Dorothy Robinson series - childrens play "And Mr. Kingsnake Was A King", Mon. - Fri. 10 am and 4:30 pm.



Sherlock Holmes at the Fisher Theater

ANN ARBOR

March 6: Marcel Marceau, Pantomimist extraordinaire, will give two performances at 3 & 8 pm in the Power Center for the Performing Arts. Tickets: Main floor: center sections \$8.50, side sections \$6.50; Balcony: center sections \$7.50, side \$5.00. Tickets available at Burton Tower office behind Hill Aud., or mail to: University Musical Society, Burton Tower, Ann Arbor, Michigan 48109.

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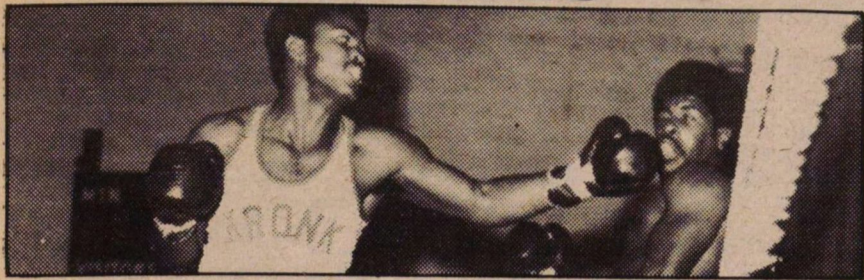
Ticket Prices: Thurs. 8:00 pm, Sat. 2:00 pm, Sun 2:00 pm \$3.00, \$3.50, \$4.00
Fri. & Sat. 8:00 pm \$3.50, \$4.00, \$4.50

For Advanced Tickets Send Self-Addressed, Stamped Envelope to Musket, Michigan Union, 530 State St., Ann Arbor, Mi. 48109. Make checks payable to U.A.C.

For more information call 763-1107

CALENDAR

SPORTS



The Golden Gloves Championship, 3/5.

DETROIT

- Feb. 26:** The Detroit Red Wings host the California Seals in a National Hockey League Game at Olympia Stadium, 7:30 pm. 895-7000.
- Feb. 27:** Detroit's own Spencer Haywood leads the New York Knicks into a National Basketball Association clash with the Detroit Pistons at Cobo Arena, 8 pm. 962-2628
- Feb. 28:** The playoff-bound Los Angeles Kings face the Red Wings at Olympia Stadium. 895-7000.
- Feb. 29:** The Pistons, still hoping for a playoff berth, face the Phoenix Suns at Cobo Arena, 7:30 pm. 962-2628.
- Mar. 3:** Seattle's SuperSonics, who knocked Detroit out of the playoffs last season, battle the Pistons at Cobo Arena. 962-2628.
- Mar. 5:** Amateur Boxing takes over the local spotlight with the Semi-Final matches of the Detroit Golden Gloves Championships at Cobo Arena, 8 pm. Tickets are priced at

\$3, \$4 and \$5 (The finals will be held March 19).

- Mar. 7:** The smooth-skating Montreal Canadiens face our Red Wings at Olympia, 7 pm. Tickets may be hard to get for this one. 895-7000.
- Mar. 9:** Defending league champion Golden State battles the Pistons, who are hoping for a division title of their own, at Cobo Arena, 7:30 pm. 962-2628.

ANN ARBOR

- Mar. 6:** The University of Michigan basketball team hosts Northwestern (Crisler Arena, 2 pm.) while the Wolverine hockey squad battles arch-rival Michigan State (Yost Ice Arena, 7:30 pm.) 764-0244.

E. LANSING

- Mar. 7:** Michigan State's hockey team plays host to the Michigan Wolverines in a game that's been sold out for months (Munn Ice Arena, 7:30 pm.).

TV

- Feb. 28:** "The Scene", 5:00, ch. 62.
- Feb. 28:** "The Gino Washington Show," 6:00, ch. 62.
- Feb. 28:** "Rock Concert" with Iocc, Ramsey Lewis, Jimmy Rodriguez, 11:00 am, ch. 50.
- Feb. 28:** "Tomorrow's Saudi Arabia" narrated by Burgess Meredith. 8:00 pm, ch. 56.
- Feb. 28:** "Lou Gordon Show" with co-host Dick Cavett; and discussion "Do People Have the Right to Die?" 10:00 pm, ch. 50.
- Feb. 29:** "Lou Gordon Show" with guest host Sonny Elliott; discussion of UFO's - Are We Being Visited?, J. Anthony Lucas - The Untold Watergate Story. 10:00 pm, ch. 50.
- Feb. 29:** "Why Do Birds Sing?" 8:00 pm, ch. 56.
- March 3:** "The Desert Rats" with Richard Burton, James Mason, Robert Newton, and Robert Douglas. 11:30 pm, ch. 50
- March 4:** "Tall Story" with Jane Fonda, Anthony Perkins, Ray Walston, Anne Jackson and Murray Hamilton, 11:30 pm, ch. 50.
- March 4:** "Chicago Conspiracy Trial," A documentary drama based on actual transcript of "Chicago Seven" trial, 9:00, ch. 56.
- March 5:** Detroit Black Journal, 9:30, ch. 56.
- March 5:** Soundstage with Waylon Jennings, Jessie Colter, and Johnny Rodriguez, 10:00 pm, ch. 56.
- March 6:** "Lou Gordon Show" with Jack McCarthy; discussion - Do Women really like male centerfold magazines? 10:00 pm, ch. 50.
- March 6:** "The Saboteurs of Telemark", first-hand report on the nine men who crippled the Nazi's atomic research program during World War II, 8:00 pm, ch. 56.
- March 6:** "The Red Shoes," ballet story of young ballerina, 6:30, ch. 56.
- March 6:** Vienna Philharmonic: A Tribute To Johann Strauss, 9:00 pm, ch. 56.
- March 6:** The Strauss Family - "Anna," 10:00 pm, ch. 56.
- March 6:** "Pygmalion" by George Bernard Shaw, produced by Gabriel Pascal, starring Leslie Howard and Wendy Hiller. 11:30 pm, ch. 56.
- March 6:** "The Great Imposter" with Tony Curtis starring in incredible true-life story of a famous imposter, 11:30pm, ch.4.
- March 7:** "Lou Gordon Show" with Jack Mc Carthy and John Lindsay, ex-mayor of New York; Eartha Kitt, Ernest Van Denhaag, a sociologist speaking on crime and punishment. 10:00pm, ch. 56.
- March 8:** "The Boston Pops in Hollywood," Edgar Bergen, Charlie McCarthy, Mortimer Snerd join Arthur Fiedler. 8:30 pm, ch. 56.
- March 8:** "The Ragtime Years," starring Max Morath in a theatrical performance. 10:00 pm, ch. 56.
- March 9:** "The Incredible Machine" a National Geographic special on the human body. 7:00 pm, ch. 56.
- March 9:** "It's Hard to Be A Penguin," a documentary capturing their delightful antics. 8:00 pm, ch. 56.
- March 9:** "John Quincy Adams: Secretary of State (1817-1825)," 9:00 pm, ch. 56.
- March 10:** "The Time of Your Life," a Pulitzer Prize winning drama by John Houseman: The Acting Co., 9:00 pm, ch. 56.
- March 10:** "Waltz of the Toreadors" with Peter Sellars and Margaret Leighton. 11:00 pm, ch. 56.
- March 11:** "This Britain: Heritage of the Sea," 7:00 pm, ch. 56.
- March 11:** "The Saboteurs of Telemark," authentic recollections of Krushchev, narrated by Burgess Meredith, 8:00 pm, ch. 56.
- March 11:** "The Hemingway Play" with Samantha Eggar and Alexander Scourby, 9:00 pm, ch. 56.
- March 11:** "La Strada" with Anthony Quinn and Richard Basehart in Federico Fellini's Academy Award winning film. 10:30 pm, ch. 56.
- Everyday:** "The Scene" 5:00 pm, ch. 62.
- Coming April 2 thru April 10 from 2:00 pm-midnight, Channel 56's 8th Annual Great TV Auction.



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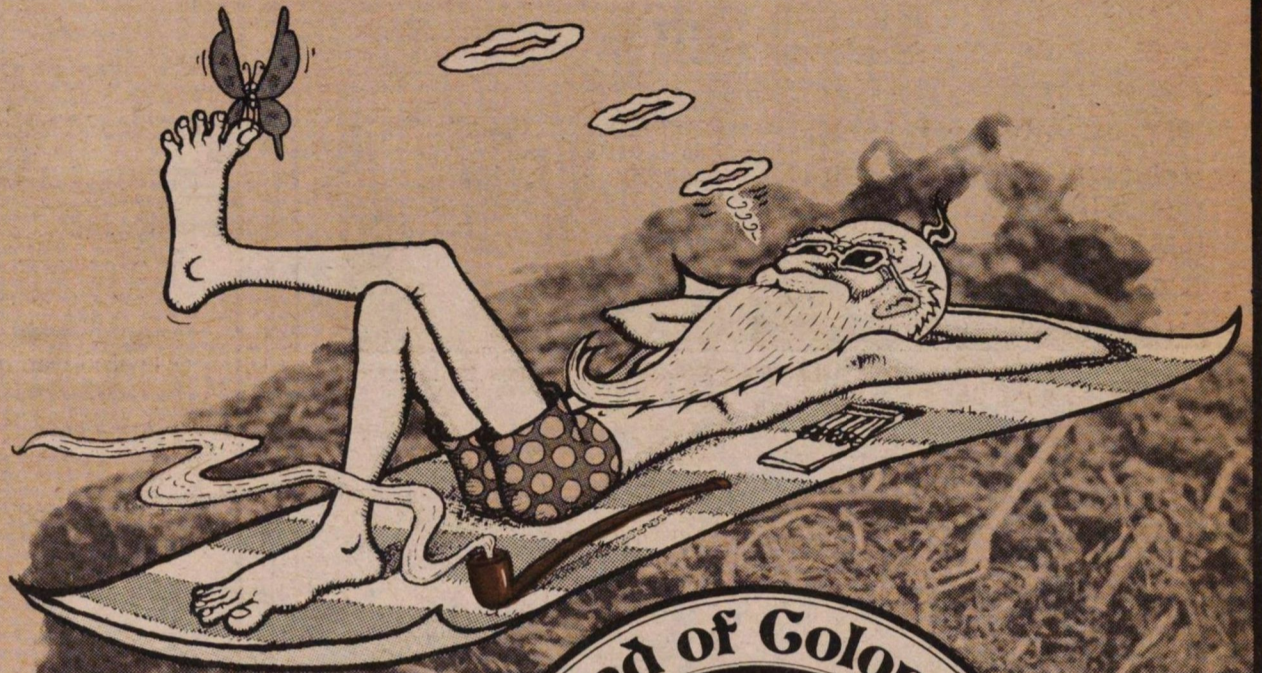
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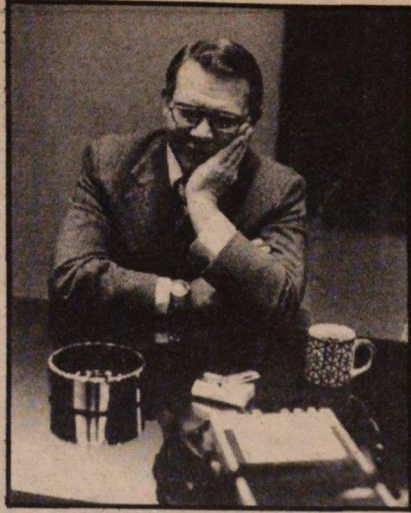
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"The grand jury has become the tool of the prosecutor. There's no such thing as a secret grand jury. If the grand jury operated as it should, the prosecution against me would never have been brought."



WAS JOHN SWAINSON FRAMED?

continued from page 5

"I recall the time, when I was Governor, there was a man they were pretty sure was telling some immigrant people he could get them visas. Every time I came on in the scene in a political campaign situation, he'd run up, shake my hand, pat me on the back, and then go back to these people and say, 'Okay, it's all taken care of.'"

John Whalen, informing for the FBI by day and thieving by night, did come up with over \$20,000 for Wish over the next year—although, curiously, he was never wired for sound on any of the four occasions on which money supposedly changed hands, and the government failed to provide marked bills for the transactions. For insurance, the FBI added physical surveillance of Wish to the program.

In October 1973, the Supreme Court unanimously voted to hear Whalen's case, and two months later, awarded him a new trial. Whalen was subsequently convicted a second time in Lenawee County on the burglary charge.

Whalen was picked up again in March 1975 in a Romulus shopping center. During the Swainson trial, he gave police information leading to the arrest of several members of his burglary ring, which is suspected of some 400 jobs in the Detroit area involving some \$4.5 million in stolen merchandise. Two weeks later, Whalen's well-appointed St. Clair Shores home was destroyed by an explosion, and in December, the star witness was abducted and tortured for several hours.

Whalen is now believed to be in an unspecified federal penal facility, protected by a new identity.

On April 16, 1975, a scant thirty days after the death of Chief Supreme Court Justice Thomas M. Kavanagh, John B. Swainson was called before a federal grand jury in Detroit to "explain" the Whalen affair. The press immediately reported that the judge was under investigation for bribery and conspiracy, and Prosecutor Robert Ozer, head of the federal Organized Crime Task Force here, was soon quoted as promising "an indictment in two weeks" and describing the government's case as "airtight."

Ozer, somewhat notorious in law-enforcement circles for his outspoken support of "prosecution by terrorism," later admitted that the bribery case was "totally circumstantial" following Swainson's acquittal on those charges. He also took severe criticism from the legal community

for his pre-trial statements implicating, without evidence or indictments, at least one other Michigan judge in bribery and charging that justice in the state was "for sale on the installment plan."

When the SUN sought Ozer's comment on the Swainson case last week, we were told that he "no longer takes press calls."

On May 19, Swainson was asked in grand jury session if he recalled making two telephone calls to Harvey Wish and receiving a television set from Wish in October 1972.

"I tried to be very cooperative," recalls Swainson, "but I was shocked when I was asked these very specific questions concerning events that had occurred two and a half years prior to my appearance before that grand jury. I said I had no recollection, I didn't remember; maybe I did make this call, I don't know."

"It was a memory test, not a search for truth," says attorney Kohl. "It became abundantly clear to us between this appearance and our return on May 21 that the government must have had telephone logs. So we had no choice but to go back in and say, 'If you have a record of it, the calls must have occurred.'"

The television set, as it turned out, was totally unrelated to the Whalen case. Robert Auer, a friend of Swainson, had given the set to Wish to deliver to the judge in return for a friendly phone call to a Detroit Common Pleas judge on behalf of Auer's daughter, picked up on a drunken and disorderly charge. Nevertheless, Swainson's failure to remember the unsolicited gift stood with the two telephone calls as the basis of the perjury charges of which Swainson was finally convicted and driven from office.

The calls, according to Swainson, entailed a 60-second conversation with Wish concerning the proper procedure in applying for a Supreme Court rehearing and a 20-second call to inform Wish of the Court's decision to grant that rehearing.

Swainson was charged by Ozer under a 1955 perjury statute, ignoring a 1970 statute which provides for recantation of grand jury testimony without penalty in cases of failure to recollect, as opposed to willful misrepresentation of fact.

Kohl argued in a post-trial motion that Swainson's acquittal on the bribery-conspiracy charges disproved the thrust of the government's case, and thus justified the voiding of the perjury convictions. All his

continued on page 25

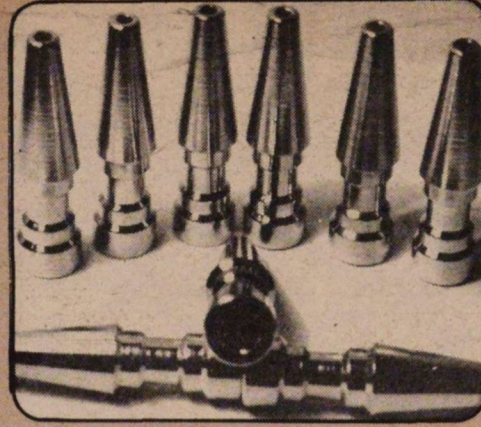
The Swainson case: a political prosecution?

continued from page 5

SWAINSON: Right. In my case, an FBI agent testified that the reason they didn't reveal the investigation was that I had such great political influence that I could have halted it. Which, to me, is patently ridiculous—because here I am, the former Democratic Governor, sitting on the Supreme Court, and my influence with either John Mitchell, Richard Nixon, or J. Edgar Hoover would be nil.

SUN: Do you feel that any prominent Republicans in Michigan were tied into this?

SWAINSON: I have no knowledge at all. I think the Republican Party of Michigan is as embarrassed by the actions of Richard Nixon and some of his cohorts as anybody else. But they didn't speak out as clearly as the members of the opposition party.



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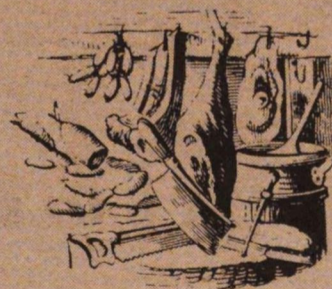
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Feminist Women's Health Center

Self-Help: A Health Care Alternative for Motor City Women

By Barbara Weinberg

"See that little blue spot there? That's probably the last bit of remains from my period," Nancy pointed out, as we examined her smooth, red cervix reflecting from the mirror she held. Nancy was perched on the edge of an examination table in Detroit's Feminist Women's Health Center.

"You mean I can take photos?" I asked in astonishment as she spread her legs, slid a clear plastic speculum through her vagina, and began examining herself with a flashlight and mirror.

To Nancy Widmaier, a registered nurse and director of prenatal care at the Center, and Marsha Roberts, director of media presentations, director of personnel, and a paramedic, self-examination is an essential part of life. However, as one of the many American women who have been alienated from and mystified by our own bodies, I have had more information available to me about coloring my hair, putting on false eyelashes, and gaining sex appeal through mouthwashes and "feminine hygiene sprays," than about preventing yeast infections, checking myself for VD, detecting pregnancy, recognizing cervical erosion, and knowing when I am ovulating.

In this bleak context—where the medical profession is clinging to valuable information so as not to endanger their monopoly over, and profit from, health care—the Center, located at 2445 W. 8 Mile Road, offers a program that every woman should know about.

A BRIEF HERSTORY

In the fall of 1974, Cathy Courtney organized several women to visit every abortion clinic in Detroit to evaluate their quality and performance. The result was a series of revealing articles in the Detroit *Free Press* by Dolly Katz, which urged Governor Milliken to declare a health emergency and the Department of Public Health to design a set of regulations on the licensing of abortion clinics.

In addition, Cathy established a unique health-care alternative for women—the Feminist Women's Health Center.

"We started by installing one phone and providing a referral service," explains Marsha Roberts. "Soon we were taking pap smears, which were analyzed free of charge by the Michigan Cancer Foundation. The Detroit Department of Public Health also set us up as a testing site for VD and uterine cancer."

Since this time, the Center's staff has grown to eighteen women, including four doctors. The National Bicentennial Commission has donated two VISTA workers for a year, but other than that, the Center is entirely self-supporting (though always in need of donations and voluntary \$5 membership fees).

SELF-HELP

The wide spectrum of services available at the Center are all based on the concept of self-help: learning and sharing as much information as possible about one's own body, and taking control of it away from the pill-oriented medical community.

The Center's goal is to see its patients less, and to have them rely less on doctors, by arming them with prevention and detection techniques and simple, safe home remedies.

Late detection of problems often increases the need for costly doctor visits and unpleasant and dangerous drugs, so the counselors here stress nutrition, breast self-

examinations, and regular use of a speculum to check out the cervix.

Some 80 to 100 women set their feet in the stirrups each week at the Center, and many of these people could not get such high-quality health care and sensitivity anywhere else in the area. Because the Center is a non-profit corporation and was set up with people, rather than money, in mind, care is available on a sliding income scale. And unlike most other facilities, the atmosphere is particularly supportive of lesbians and young people.

Monday through Thursday, from 9:30 a.m. to around 7 p.m., paramedics (trained, but not professional, medical assistants) perform pelvics, teach self-examination, and do general tests and checks. They test for pregnancy (free), and with patient participation in the lab, produce the results immediately. They can also test for vaginal cancer with the Schiller stain test, for sickle cell anemia, VD, and many vaginal and urinary infections. Patients are counseled on contraception, abortion, rape, pregnancy, prenatal care, and sexism.

Tuesday evenings, doctors are on hand for full gynecological examinations and routine physicals for healthy women, and Saturdays doctors return to check out patients who have particular illnesses.

Fridays are abortion and abortion follow-up days.

Other services offered are self-help clinics; referrals to tri-county area doctors and professionals involved in women's health, education and welfare services; training programs; counseling on problem solving, decision making and values clarification; a media library; and speakers.

There are no midwives on the staff, but the Center will refer you to one. If you are interested in home delivery, call the Center.

DEMYSTIFYING ABORTIONS

"The abortion a woman receives here is probably less traumatic, and therefore less painful, than at any other clinic in the area," Marsha tells me as she proceeds to describe safe abortion procedures.

One-to-one counseling prior to the abortion aims to relax the patient by supplying her with a full explanation of the operation and the Lamaze breathing technique (to minimize cramping pains).

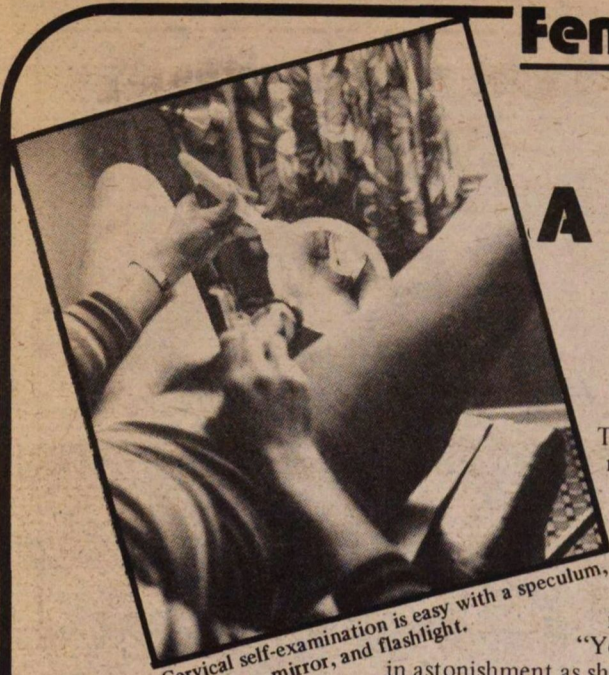
Mentally prepared, the woman is accompanied by her counselor into one of two small but pleasant rooms, and is given a local injection on the cervix. Most of us have experienced similar injections at the dentist's office, but the cervix has fewer nerve endings than the mouth, so this is less painful.

Now that the cervix is numb its opening into the uterus can be dilated with progressively wider rods, until it is open about as wide as the diameter of a pencil.

Once dilated, a sterile and flexible tube, attached to a vacuum pressure machine, is inserted into the uterus. This machine sucks up the uterine lining. These extracted bloody materials are then tested for abnormalities and confirmation of the products of conception. No other Detroit abortion clinic does this.

After a short rest period, the patient engages in birth control counseling. Fed some cheese and fruit juice to

continued on page 30



Cervical self-examination is easy with a speculum, mirror, and flashlight.



Marsha Roberts explains use of vacuum aspirator in pregnancy termination.

Simple, Safe Home Remedies, Not Pills

"They took it off the market for cattle, but not for women," says Marsha, referring to diethylstilbestrol, commonly known as DES. The hormone has been shown to cause vaginal cancer in the daughters of mothers who took it to avoid miscarriages.

While DES was no longer given to pregnant mothers by 1970, it is still widely used in "morning-after" pills, and the pharmaceutical companies took the FDA to court and reversed the ruling prohibiting DES consumption by cattle.

Since DES is still present in trace amounts of beef, Dr. Frank Rauscher, head of the National Cancer Institute, warns pregnant women against eating beef because DES levels are too high for safety.

The morning-after pill, interestingly enough, contains 835,000 times the amount of DES banned in cattle as too carcinogenic for human consumption. In addition, the pill is not just one pill, but a series of ten pills.

In light of these facts, the Feminist Women's Health Center is urging these alternatives: a serious evaluation and use of birth control and, believe it or not, Vitamin C!

It has been shown that megadoses of Vitamin C cause early miscarriages by changing the nature of the uterine lining. If you think you are pregnant, but have not yet missed a period, take six grams (spread out) per day for five days preceding your period, and you should, indeed, begin menstruating. This method is known to have worked up to five days following a missed period.

It is no wonder that the AMA is trying to make vitamins available with a doctor's prescription only.

Another commonly-used carcinogenic suspect is Flagyl, the only "accepted" treatment for trichomonas. Next time you detect that greenish discharge (and recognize it by using your speculum and skills taught at the Center), try garlic! Peel the sheeve off a clove (but don't puncture it), wrap it in gauze, attach a string and insert *a la* tampax. Change four

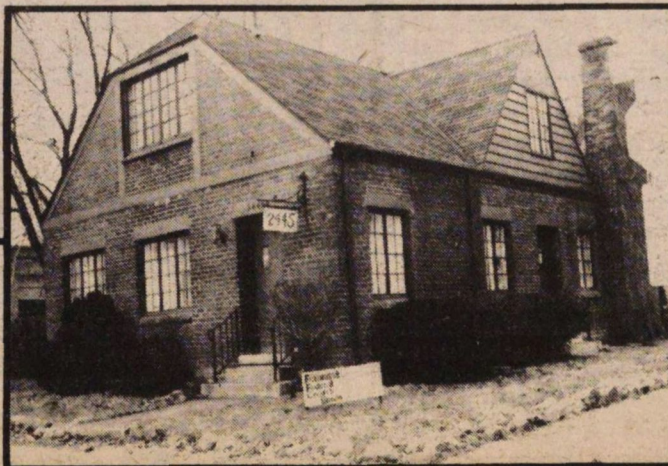
times daily and use Vagisec, an over-the-counter, commercial douche. And be sure to tell your male partners, since they are trichomonas carriers, although they experience no symptoms. There are no known home remedies for our male friends quite yet.

Have those feminine hygiene spray advertisements made you yearn for a vagina smelling like a patch of roses? I think many will agree that a healthy vagina smells just fine, and in fact will stay more healthy without fancy douches and sprays. The uterus, you may recall, is sterile, and the vagina contains fewer germs than your mouth. Strange and unnecessary chemicals only upset the natural balance of the vaginal ecology, which can lead to uncomfortable infections and real problems.

Birth control pills, and a diet rich in starches and carbohydrates, can also cause imbalance in the vaginal area, commonly resulting in a yeast infection. Yeast, or monilia, looks sort of like cottage cheese, and smells much like yeast. If you can catch it early with self-examination, you can prevent much itchiness, irritation, doctor's visits, and medicine. Now this may sound really bizarre, but try plain yogurt—it often works! Insert it with your fingers, or the plastic applicator commonly used with spermicides. Yogurt helps maintain (or restore) normal acidity, and kills the organism causing the infection. The antibiotic effect of eight ounces of yogurt is equal to that of 14 units of penicillin. Eating yogurt is a good preventative measure as well.

One other helpful remedy for a yeast infection is douching for four to five days with a solution of one quart water to two tablespoons light distilled vinegar.

One last helpful cure is Vitamin E oil. Often small sores on the cervix (called cervical erosions) can be caught in the early stages with self-examination. A doctor would probably cauterize (burn) it—for a nice cost, of course—but applications of Vitamin E oil will often do the trick.



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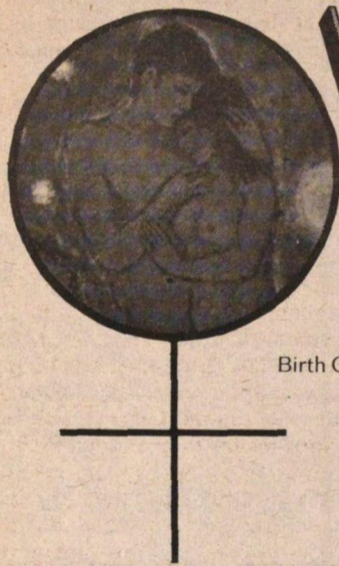
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Wayne County's Continuing Jail Crisis

To Uncrowd the Prisons, We Need Court Reform and Community Action

continued from the cover

near panic set in as bickering erupted over where to send the overflow of inmates.

Mayor Young granted temporary use of the Detroit Police headquarters' lock-up to house prisoners while preparations were being completed for three barracks at the Detroit House of Corrections. Mayor Young agreed on the Dehoco arrangement for a 90-day period as a holdover—until the "M" building on the grounds of the Wayne County General Hospital in Westland is renovated as another temporary facility. It is to be completed in twelve to sixteen weeks.

The Wayne County Board of Commissioners, who are also named as defendants in the 1971 lawsuit, finally granted \$500,000 for preparing the Dehoco barracks after lengthy arguments over the issue. And, last Thursday, following more debates at its Ways and Means Committee meeting, the Commissioners approved Lucas' request for a supplemental appropriation of \$146,786 for additional staffing at Dehoco. The latter vote was 15 for the added funds, six against, and three abstentions.

But threats of lawsuits—which, if successful, could block both the Dehoco and the hospital facilities—loom ominously over the entire picture.

According to reports, citizens of Westland, headed by Westland Mayor Thomas Taylor, a former member of the Wayne County Board of Commissioners, are getting set to file court action to prevent the use of the hospital building even as a temporary facility for housing criminals from Detroit. It is reported that they have since been joined by other out-county communities.

Attorneys for the inmate plaintiffs indicated that they would sue to prevent the use of Dehoco for county jail prisoners on grounds that the barracks are not suitable and will create another overcrowding problem. The *SUN* talked to Neal Bush, one of the attorneys, and asked him if they still plan to follow through on their lawsuit threat, and he replied that they will.

"We don't think it is a temporary arrangement," Bush says. "We think Dehoco will be used for the next three or four years, and we don't believe the Commissioners have the guts to buck the people in Westland (over use of the hospital building)."

He says the problem lies with the courts and the Prosecutor's Office. "As of Jan. 24, people were in jail awaiting trial for six months," he says. "And cases aren't ready for trial because the Prosecutor has asked for postponements. If the courts would see to it that cases are moved promptly, the jail population could be kept to a 500 or 600 limit."

"Considering that we have seven more (Recorder's Court) judges, the system has broken down again. Now they are talking about bringing in more judges from out-state."

We pointed out that the revisions he referred to won't be made immediately—that people in this community are fearful that criminals will be turned out on the community, and they lump all criminals alike, the hard-core repeaters and the new ones.

shaken the confidence of the entire community in what they call justice."

Whether City Council or the Mayor will take any further action on Edwards' death remains to be seen. What may come out of this incident, however, is a general revision of the City's weapons policy, to clarify—and also restrict—the circumstances under which police can fire their guns.

Councilwoman Kathy Kozachenko (Socialist Human Rights Party, 2nd Ward)

has advocated complete disarmament of the police, while Councilwoman Keogh would allow police to shoot only when their own lives are directly threatened. However, it is unlikely that the other Democrats will support either plan, and several seem not to have made up their minds on what they want in a new gun policy.

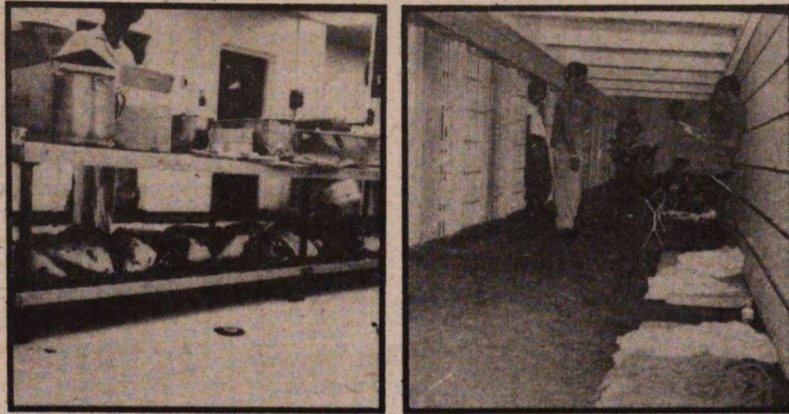
One sad irony that emerges is that Council faced a similar situation last August, when police shot an unarmed juvenile fleeing from the scene of a burglary. (In-

terestingly, Officer Pressley was one of two policemen on the scene, but didn't fire his weapon.)

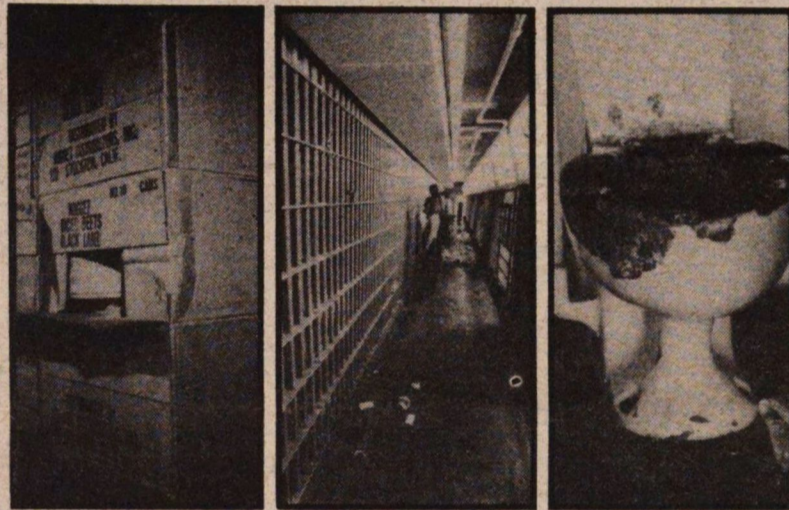
At that time, Council set up a committee to review city gun regulations and bring proposed revisions back to Council. This committee never got off the ground. Had it accomplished its task, Larry Edwards might be alive today.

David Goodman, a former *SUN* staff member, is a free-lance writer living in Ann Arbor.

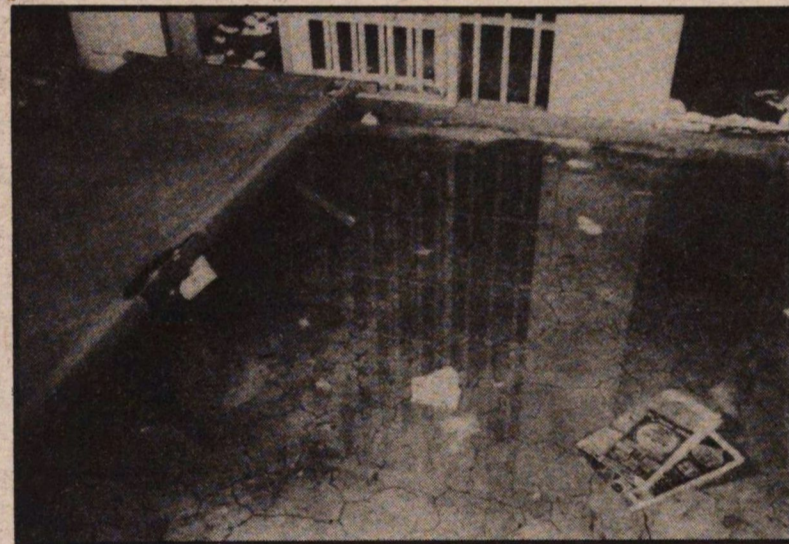
By Nadine Brown/Photos by David Johnson



Wayne County Jail, spring 1975: unrefrigerated meat in food preparation area; prisoners' beds on the floor, in exercise rooms and showers . . .



. . . gnats swarm over open boxes of food; garbage litters halls because prisoners can't reach bins; chronically non-functional toilets . . .



. . . leaky or stopped-up plumbing floods cells. A court order allowed photographer David Johnson, working with the inmates' class-action suit, to produce this documentation of conditions at County Jail.

Bush responded that the pressure of their lawsuit brought attention to the jail problem, and that the present situation is a result of that suit, so pressure will bring about changes in the courts and the Prosecutor's Office.

"The key," he said, "is to take a look at the system. The hardened criminals have to be put away somewhere. But the young people who can be helped, must be helped. People in the community will have to look at this in proper perspective. They must realize that many young people can be turned around, but it takes the cooperation and involvement of the people to accomplish this."

During an address before the National Institute on Crime and Delinquency in mid-1969, Charles H. Rogovin, then Director of the Law Enforcement Assistance Administration (LEAA), cited jail conditions in New Orleans as just one example of 19th century horrors in many of the nation's penal facilities.

"There was a large number of maximum security cells, holding up to four or five men each. These cells have no lights of any kind and no windows," he said.

Many appeals have been made to LEAA, state officials, and other federal government agencies for funds to correct the deplorable jail and prison conditions. But the pleas seem to have fallen on deaf ears, while Michigan prisons, and jails in at least six or seven counties, are crowded beyond capacity.

Yet, the Federal Bureau of Prisons plans to construct one of several detention facilities in cities across the country in downtown Detroit, at the cost of \$2.8 million for land and \$15.2 million to build, allegedly for the purpose of housing the rapidly increasing number of federal criminal offenders.

Is this, as *Detroit News* writer John E. Peterson quoted Wolf Von Eckhardt saying, "a perfect stage set for a dramatization of George Orwell's 1984," or is it "ironically like the ultimate penitentiary—as designed by Albert Speer (Hitler's architect)?"

It could be. And if so, the good citizens, victims of soaring crimes, who are now speaking out for capital punishment, and some who say they would rather have a "police state," could be walking right into a trap. The first to be executed under a capital punishment law could very well be from among that group, and the police-state advocates would rue the day they supported such a thing.

The people must realize that through their own apathy, they allowed the crime to soar, but through a mobilization of the community, they can do something about it. By the same token, it is the people themselves who must put pressure on the politicians to stop footdragging on the jail issue and do the jobs they were elected to perform. And the people must become involved in efforts to save those young persons, who can and want to be rescued, from the vicious clutches of crime.

Nadine Brown writes regularly for the *Michigan Chronicle*.

Did Larry Edwards Have to Die?

continued from page 3

programs designed to eliminate any real or perceived differences in city law enforcement practices [between treatment of blacks and whites]."

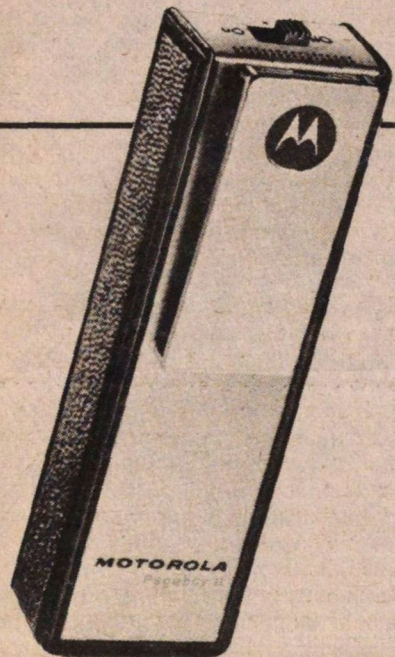
People United for Justice—many of whose leaders are former colleagues of the Mayor from his Model Cities days—has slammed Wheeler for failing to suspend the two policemen or set up an independent investigation of the shootings:

"The City Manager, Mayor, Chief of Police, the Council and the Courts have

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Greetings to my dearest comrades in the Detroit Sector . . .

This is to report regular and revered receipt of your ravishing rag. The Sun is bringing light where once darkness prevailed. The spate of reliable news we get here from our benighted motherland is both sparse and untimely. It wasn't until the last ish that we learned of Jerry Cavanaugh's fall from grace and wasn't there some talk of a riot? The LA Times takes the attitude that the less we know the better . . . they think information is likely to be inflammatory and thoughtfully withhold same. There has never been mention of the Livernois Precinct debacle nor the stewardship of the Soulman and whatever that might presage. How is that going? Since you gave me the rundown on the storefront stakeouts and the mayoral attitude that brought that about I have been telling all my southern Calimosis bubble-head buddies about the Soulman and what that could mean to the rapidly decaying inner cities here. The Sun is needed here. I need it. I'm glad I get it.

Michael Turner
 Los Angeles

Dear Editor:

I anxiously await each issue of the *SUN*, and contrary to the opinion expressed in the current issue "Letters" section, where the writer expressed "consternation" over the *SUN*'s coverage of Detroit, I applaud their coverage.

LETTERS

The people in Detroit and Ann Arbor, plus the rest of the state, have few, if any, alternatives to the establishment papers. It's refreshing and liberating to read such *SUN* articles as John Sinclair's "Hyping Detroit," the article on Coppola in Cuba, articles on and about Coleman Young, Howard Kohn, Angola, and the music

scene, to name a few.

Moreover, Ann Arbor, being the seat of one of America's better universities, will turn out many of the nation's future leaders. These "future leaders" should be exposed to some of the hypocrisy, corruption, degradation and exploitation of this system, here in Detroit.

The straitjacketed environment of many people, and their reliance on the establishment press, together produce reactionary robots, precisely what the ruling clique wants.

Anyway, the *SUN* and the other papers of their ilk will enlighten a few people.

Great Expectations,
 H. Samuel Kemp
 Detroit

Dear Sun,

Really enjoyed your informative report special on the SLA (Jan. 22). Keep up the good work. Your papers have brightened my days of being in prison. Thanks for being real.

Robert Mier
 No. 140524

WAS JOHN SWAINSON FRAMED?

continued from page 5

post-trial motions, however, were dismissed without benefit of oral argument in a brief telephone conversation with Visiting U.S. District Judge Carl B. Rubin of Cincinnati.

Of all the untoward aspects of the Swainson case, perhaps the most glaring is the two-and-a-half-year gap between the alleged bribery-conspiracy and the convening of the grand jury—with no attempt to interview other Supreme Court justices until after Chief Justice Kavanagh's death.

"As a matter of simple common sense and decency," exclaims Kohl, "if we were of the belief or suspicion that John Swainson attempted to influence his fellow justices on the Whalen matter, what would any of us do but go to the members of the Court and say, 'Did John Swainson make you a bribe? Did he try to influence you?'"

"The Chief Justice, specifically, is the

one—as the chief administrative officer of the Court—who determines what cases will be on their docket. Why, from August of 1972 until March 19, 1975, when the Chief Justice died, was there no effort to go to him and say, 'Why was the Whalen case put back on your docket?'"

That's one of many questions that Swainson, Kohl, and Leitman will be asking the U.S. Court of Appeals in Cincinnati to deal with later this year. And if Swainson wins vindication—and many observers believe he will—don't count him out of Michigan public affairs. If John Swainson ever returns to the bench, he's likely to have quite a bit to say about the present grand jury system.

"The purpose of the grand jury is to seek out truth," he says. "If the grand jury operated as it should, I don't think

the prosecution against me would have ever been brought. It has become a tool of the prosecutor.

"In this day of modern technology and media, there is no such thing as a secret grand jury. If I leave the grand jury room to consult with my attorney in the corridor, the television cameras go on. The 23 people brought in as a grand jury are also subjected to the media.

"In addition, the prosecutor—without any magistrate present—decides what questions to ask and what evidence to bring before the grand jury.

"The federal grand jury system should provide for a hearing on probable cause after an indictment is returned, as we do in Michigan. I believe if I had been given such a hearing, we never would have gone to trial."

A Health Care Alternative for Motor City Women

continued from page 27

regain her strength, the patient at the Feminist Women's Health Center is usually ready to leave about 45 minutes following her abortion.

THREATS TO ABORTION CLINICS

"If the Department of Public Health's new rules and regulations were enforced immediately, only two abortion clinics in the state of Michigan would remain open—one in Grand Rapids and another in Lansing," Marsha says.

The rules she refers to are the Department of Health's Division of Health Facility Standards and Licensing rules and regulations regarding "freestanding surgical outpatient facilities." These rules, which became effective on February 8, require all abortion clinics to pass certain standards in order to be licensed.

While the women at the Feminist Women's Health Center have been constantly working for and urging higher standards in abortion clinics, the present regulations bypassed the required special legislature committee, which would have allowed more public input. Marsha Roberts also feels that their expertise was ignored by the Department of Health committee which drew up the rules.

The regulations prescribe many changes in the physical structure of most clinics. This will mean relocation or costly construction for many abortion centers. A woman would be required to remain in a clinic at least three hours after her abortion, and the amount of time a doctor is required to stay on the premises will be longer than what is now common.

The Center approves of some of the new rules, but considers others not only unnecessary, but discriminatory toward small centers trying to keep their patients' costs low.

According to Fredrick Traill, head of the Division of Health Facility Standards and Licensing, the new regulations will insure quality of performance and should not limit access to abortions or raise the price. He also denies they would close all but two abortion centers.

However, reading the rules and regulations seems to confirm Marsha Roberts' charges—that the cost of abortions will indeed rise, and that, therefore, abortions will be less available to lower-income people. The result may be that the clinics that can raise the capital to make alterations will stay open, and the smaller ones—which are often located near poor people and serve them—will fold. Well-financed

hospitals and doctors will certainly have an easier time than women who want to open up projects like the Feminist Women's Health Center.

Other threats to accessible abortions are the right-to-lifers (one of whose number was recently named to the State Supreme Court) and cuts in welfare. In November, 1975, the Michigan Legislature passed a bill (No. 5916) to prevent Medicaid from covering abortions. Attorney General Kelley ruled it out on a technicality.

The \$150 abortion could prevent thousands of dollars in ADC money from being spent. For the few days that Medicaid did not cover abortions, it is interesting to note that there was a substantial rise in septic abortions in Detroit hospitals.

THE FUTURE

Founder Cathy Courtney believes that the Center will get a temporary two-year license, which would give them time to relocate. Marsha Roberts is also positive about their future, which she hopes will include expanded services, including vasectomies, more abortions, counseling, and day care.

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Red Squad continued from page 3

available to their subjects.

In the latest development, a Lansing judge has ordered all political files kept by the State Police Subversive Activities Investigation Division to be destroyed on March 16. The order by Ingham County Circuit Judge Thomas Brown allows people to see their own files if they can establish "sufficient allegations of injury, damage or need to know."

A class-action suit pending before Wayne County Circuit Judge James Montante, which involves Detroit Police spying, may prevent destruction of the state files next month. The state files are needed for evidence in the Wayne County case, meaning the Governor and the State Police Commander could be held in contempt of court if the records are destroyed—although lawyers fighting for disclosure emphasize that a contempt citation would be meaningless if the files are gone. Attorneys for the state are now asking Montante for permission to go ahead with the scheduled March 16 destruction.

Meanwhile, people who believe they may have been the subject of investigations or harassment by the state Red Squad are being urged to immediately make formal requests to Judge Brown in Ingham County to view their files. Detailed instructions and sample forms necessary to request a court hearing are available free by sending a stamped, self-addressed envelope to the ACLU, 808 Washington Boulevard Building, 234 State St., Detroit, MI 48226.

"There is no excuse for law enforcement agencies to invade privacy and constitutional rights by infiltrating political organizations not connected with any criminal investigation, or to photograph participants in lawful demonstrations, or to compile non-criminal dossiers on thousands of citizens who publicly support almost any political cause, including tidbits on their personal lives as well as their political views," comments Howard Simon, Executive Director of the Michigan ACLU. "All citizens have an interest in how surveillance operates."

Continuing investigations in Lansing and Detroit show a sordid history of police spying, of infiltration and harassment of a variety of organizations—including women's, gay rights and environmental groups—and of collusion between Detroit Police and corporate officials in an apparent attempt to keep radicals out of auto plants.

Mayor Young ordered Detroit political surveillance activity stopped after taking office, and says he and his staff have never asked for any information available in the files.

"He found it abhorrent that Detroit Police were involved in political surveillance and he ordered it stopped," according to Robert Pisor, the mayor's press secretary. "He is totally opposed to use of police officers for political surveillance."

Corsetti, however, believes that some political activity is continuing by the police. "Their position is that these groups (under surveillance) are involved in possible criminal activity," he says.

"We contend they're covered by the Constitution. Cases back to '61 say this kind of activity is unconstitutional. In that sense, this would seem to have restricted their activity all along."

Detroit Police Chief Philip Tannian, in a City Council hearing last fall, defended police surveillance of political activists as a legitimate activity in crime prevention. Many organizations, he said in September, "were trying to use the first amendment as a political cover to achieve unlawful ends through unlawful means."

The city's Police Commission is currently working on drafting guidelines to cover future surveillance work.

Investigation by Corsetti and others revealed that the Detroit Police had a group of about four people, known as the Subversive Unit, formed in the 1930's. It was

responsible for keeping tabs on what would now be termed the "old" left. In the late 1960's, police officials discovered their existing unit was unable to provide information on the emerging "new" left, so a second group, called the Demonstration Detail, was formed. It had an assignment of 50 to 55 officers at its peak, with a budget of \$1000 a month for informants.

Both units were part of the department's Criminal Intelligence Bureau and reported to the same commanding officer, but maintained separate sets of records and even competed with each other for information. The two groups were eventually merged into the present Reconnaissance Unit after the head of the Subversive Unit retired.

The spies watched groups and individuals on the left and right of the political spectrum, although Corsetti says probably 90 per cent of their effort was directed at the left.

"They were watching black and white groups, radicals, environmental and consumer groups, even traditional civil rights groups. We've seen that they're involved in gay rights, women's groups. They used information to harass and intimidate people," he says. "People on the left just assumed this went on. But this is the evidence." Police agents have more recently watched people involved in busing and unemployment.

Another set of reports was kept by the Chrysler Corp. plant protection department, headed by former police undercover agents, which has operated in close concert with Detroit Police.

"They even admitted they got much of their information from Detroit Police and the FBI," says Corsetti. "The police would just give them wholesale reports. We're just starting to get into how they used this information."

In a separate case now in arbitration, an auto worker was fired by the Ford Motor Co. when they discovered he had been a plant organizer while at Chrysler. General Baker, an organizer for the Dodge Revolutionary Union Movement (DRUM) and the League of Revolutionary Black Workers, was fired from Chrysler in 1968. He later got a job at Ford, but was fired after 19 months when his Chrysler activity was discovered.

"They admitted they fired him when they found out who he was," says Ron Glotta, Baker's attorney. "He's been blacklisted in the city of Detroit."

According to Zolton Ferency, who originally brought the suit against the State Police when he was running for Governor on the Human Rights Party ticket in 1974, Judges Brown and Montante conferred on the question of releasing surveillance files and decided against it. "It's open to appeal," he says, "and I would support it."

Ferency says Brown cited three reasons for keeping files under wraps—that they include much unsubstantiated gossip and rumor, that their release may violate the privacy of people mentioned, and that their release may jeopardize informants. Another concern is that thousands of people on whom files were kept would bring suits against the state and the city of Detroit for damages.

Mayor Young has said he wants the Detroit Red Squad files destroyed; his main fear is that the already-indebted city treasury could be seriously hurt by citizens' lawsuits.

State Rep. Perry Bullard's House committee investigating the activities of the state Red Squad has continued to hold hearings. Bullard is one of those pressing for easy access to the files.

"We will have to prevent the records from being destroyed," says Bullard. "A citizen has a right to see his or her own record to attempt to overcome any problem created by it. That's the problem with secret records—they're only secret from the people they're kept on."

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

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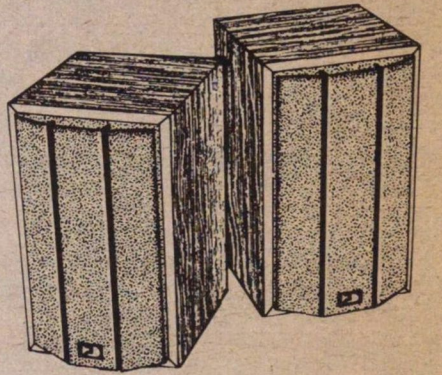


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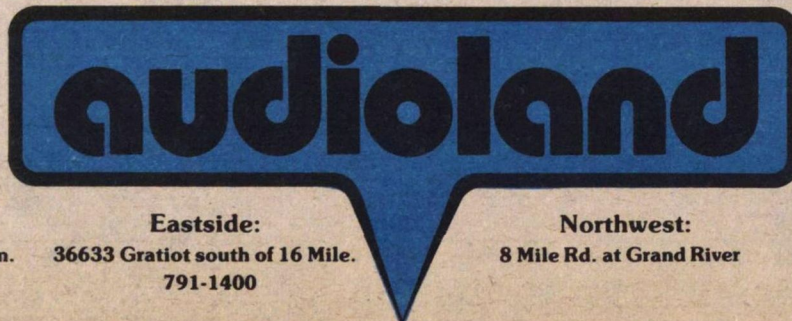
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