

Fusion Music:
Jazz/Rock LP's, p.11

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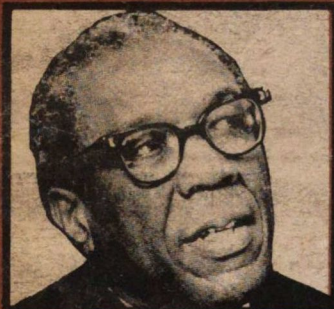
Elvin Jones

The protean drummer talks about the exciting Motor City jazz scene of the '50's. [p. 9]



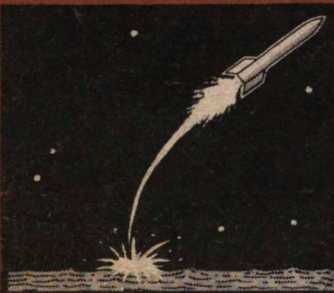
Joni Mitchell

Her recent appearance at Ann Arbor's Hill Auditorium, plus books, films, records, concerts, and more—in Vortex. [p. 16-17]



Crockett on China

There's no unemployment, little crime, and few prisons in the People's Republic. Judge George Crockett, who was there, tells why. [p. 5]



Nukes

Are the U.S. Navy, the CIA, and Howard Hughes placing illegal nuclear missiles in the seabed? [p. 4-5]



David DuBois

In an exclusive interview, the Black Panther Party spokesman predicts American military intervention in Africa. [p. 25]

Fusion Music
Rapa House

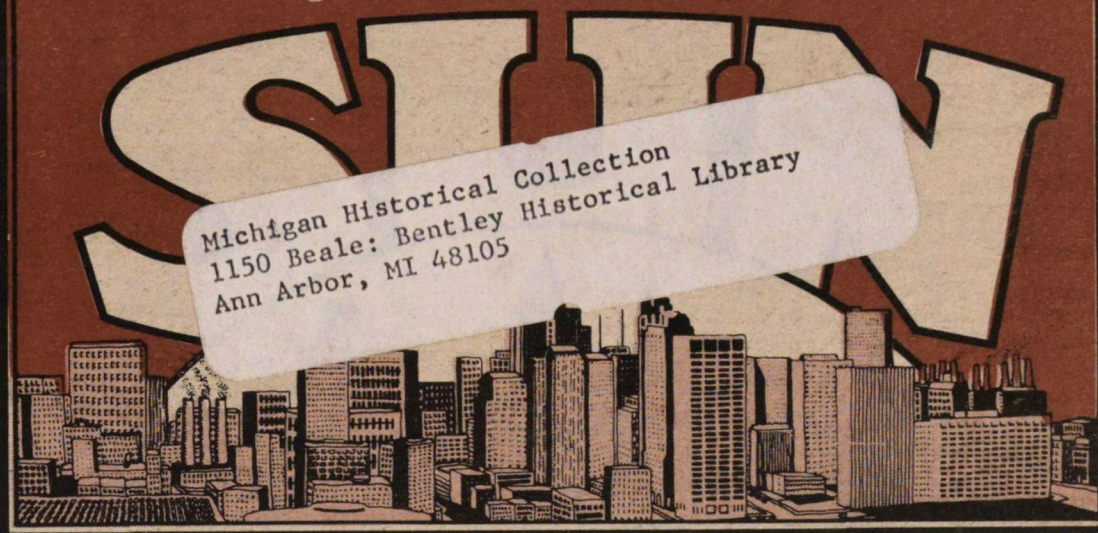
IN THE VORTEX:

"Living Legends in Black"
David Bowie
Billy Cobham/George Duke
New Blues LPs

«**KULCHUR**»

The Coat Puller
Hutton on the
Compromise of 1850
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What Can Be Done About DETROIT'S ABANDONED BUILDINGS?

By David Weiss and Derek VanPelt

Broken spears of glass reflect the charred corners of old newspapers, crumbling plaster, and snake-like wires dangling from the ceiling. Boards are nailed where curtains and doors once hung, and the silence of abandonment is broken only by the rustling panic of a frightened cat.

This dread and barren landscape may conjure visions of war-torn Paris or fire-bombed Dresden. Unfortunately, to the infinite detriment of Detroiters, scenes like this are all too common on the streets of the Motor City. They are the forgotten legacy of suburban prosperity.

For example, the building at the right, at Hendrie (at Brush), is one of several

large apartment structures owned by the Second Avenue Limited Dividend Housing Association. A black-owned firm which includes Councilman Nicholas Hood, the Association says they bought the buildings with hopes of providing safe, sanitary, low-cost housing for lower-income citizens. They also say they intended to use as many black contractors and workers on their projects as possible.

Progress was soon arrested in mid-stream, however, when the contractors were unable to find cooperative financiers to back their operations. The result was the abandonment of the work—and the buildings—and the onset of massive

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An Industrial Poison Lingers On... and On PCB: We May Never Get Rid of It

By Hugh Grambau

It's in fish and chickens and cows. It's in fluorescent light fixtures, envelopes, and fork-lift trucks. And if you've been drinking the water and breathing the air, it's probably in you.

It's one of those versatile synthetic hydrocarbons, like plastic and DDT. This one is called polychlorinated biphenyl, or PCB for short.

Because of PCB, you can't buy Coho salmon at the grocery store, and fishermen are advised not to eat it more than once a week. The success of Michigan's effort to restock the lakes with game fish is threatened. And workers in factories here and elsewhere may be showing signs of Yusho disease—PCB poisoning.

We've known PCB was harmful for 40 years,

but we're just getting around to banning it.

Chester Georgic, a retired operating engineer, used to take care of a boiler-heater system for melting resins at the Inmont Paint Corporation plant on Milford (near Livernois and Warren) in Detroit.

The heater, like many others in the auto plants around the city, operated much like a home hot-water heating system—except that instead of circulating water, it circulated a clear, smooth-flowing liquid with the consistency of thin oil called Aroclor.

Aroclor is the trade name that Monsanto Chemical Corporation gave to PCB, which was first produced in 1929 and found many indus-

trial applications during and after the second World War, due to its chemical and thermal stability, non-flammability, and non-conductivity.

Georgic worked on the heater from May 1958 until he left work in January 1971, suffering from a back injury, a persistent skin condition, and a feeling of weakness and lethargy.

His responsibilities on the job included drawing samples of Aroclor out of the system into a bucket to test the viscosity about once a month. He wore no protective mask and inhaled whatever fumes blew his way. On other occasions, when he would have to add more Aroclor to the theoretically "closed" system,

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Who Were Dr. King's Real Murderers? P. 6



THE INSIDE DOPE

BY
IFFY THE DOPESTER

The question of the week seems to be: how much larger can Michigan's roughest winter in a coon's age hang in there against what once was the normal changing of the seasons? What with the sun turning to snow turning to rain turning to ice, either the last days are upon us or somebody's been messing with the weather—probably the latter!

Lots of people have had to put up with wintery weather *inside* their homes this past week, of course. We wouldn't want to make fun of anybody's inconvenience, but it struck us that this might be the first time a lot of folks out **Grosse Pointe** or **Bloomfield Hills** way found out what it felt like to be powerless! We know it's tough when the electric can opener, toothbrush, vibrator chair, and (God forbid) the TV won't work, but at least the motels did a booming business, lest anyone miss **Rhoda** or **Kojak**. Wonder if it ever occurred to the outraged suburbanites that there are thousands of people who can't even afford a vacuum cleaner to turn on, a rug to be vacuumed, or sometimes even a floor to put the rug on! Why, we hear there are even some who can't afford to have the heat and lights turned on at all.

While we're on the subject of the American Dream, remember the **Detroit News Sunday Magazine** piece on crusading U.S. Prosecutor **Robert "Baby Face" Ozer** several weeks ago, with **John Swainson's** nemesis surrounded by his lovely wife, children, dog, *ad nauseum*? Well, it seems Mr. "Prosecution by Terrorism" is joining another cherished American institution—the divorce. Handling the proceedings on behalf of the defendant is none other than **Murray Chodak**, who represented bondsman **Harvey Wish** against **Ozer** in the **Swainson** trial. **Bob**, as usual, had no statement for the press . . .

Swainson's former colleague on the **Michigan Supreme Court** bench, **Chief Justice Thomas G. Kavanagh**, came out last week for decriminalization of victimless crimes like prostitution, dope, and pornography. In his **State of the Judiciary** message, **Justice Kavanagh** called those cases "legal pollution" and said it would make judges' jobs a lot more manageable if they were handled otherwise. We're right with you, judge! Our cops and courts have enough serious stuff to deal with around here.

The **Michigan legislature** still hasn't gotten the message, though, judging from the **House's** trouncing of **Detroit Rep. George Cushingberry's** proposal to decriminalize heroin for users. **Rep. Cushingberry** had the right idea, letting the state supply the stuff so the pushers would have to find another line of work, but it looks like his colleagues aren't ready for it yet. They're more interested in raising the sentences and authorizing more wiretapping. Don't forget, fellas, your phone could be next . . . The legislative turkey of the week, though, has to be the move to take back **Michigan's** ratification of the **Equal Rights Amendment**. Really, this is embarrassing! Won't they ever give up?

Michigan's goofiest prosecutor, **L. Brooks Patterson** of **Oakland County**, further distinguished himself this week by vigorously denying a charge of hiring discrimination in his office by **Hubert Price**, **Oakland County's** only black commissioner. **El Brooks** proudly pointed out that he has one black secretary and once even hired a black woman attorney! There are 85 people working for **Brooks**. Unimpressed, **Dennis Aaron**, Chairman of the Commissioner's **Personnel Practices** office, referred **Brooks** to the **Wolverine Bar** and the **NAACP** for counseling and advice.

Another local figure of hip pretensions, bearded and blue-jeaned **Dewey Black** of **Trony** (or is it **Sunrise?**) **Associates**, one of **Ann Arbor's** least-loved landlords, took the gloves off last week and joined partner **Ron Hoffman** in a \$1 million suit against the **Ann Arbor Tenants' Union**, whose rent strike against the firm is starting to hurt. The strike, nevertheless, is still spreading . . .

We'll go out on a limb next time with our special "Spring in America" issue, marking the **Vernal Equinox** (March 20). Until then, this is **Iffy** saying, "Don't take any **Bicentennial** quarters," and stay tuned to the **SUN**.

The City in Financial Crisis

It's truly humiliating for Detroiters to watch their city's department heads having to line up outside the Deputy Mayor's office to plead against the mandated 30 per cent cuts in their budgets for the coming fiscal year. But unless **Lansing** and **Washington** wake up to the enormity of their negligence soon, the real pain will have only just begun.

The City's financial position, which has deteriorated to the danger point, is the result of forces beyond the control of the black administration which must, in the absence of human compassion from those who hold the purse strings, make the hard decisions—cutbacks and layoffs, or inevitable insolvency.

We must again point out that the powerful suburban legislators who wail over **Joyce Garrett's** salary would never ask the same austerities of their own communities which **Detroit** has had to enforce—and apparently will have to enforce even harder, in order to "prove" the City deserving of help.

These lawmakers and their own constituencies have taken many a free ride on **Detroit's** generosity over the years, whether it be in the form of a trip to **Belle Isle** or the **Art Institute** or the water they drink, which the city provides and is forbidden by state law to make a penny on. The prosperity of their suburban empire has come at the expense of black Detroiters in particular, who have to live and work (if they can find work) in neighborhoods left to rot by whites.

Now these ingrates have the gall to suggest that **Detroit** should cut its losses by selling them its bus system so they can consolidate "regional" control of another key aspect of the economy in southeastern Michigan. Meanwhile, they continue to squirm at the merest suggestion that they should pay a fair share of their incomes earned in **Detroit**—or even an extra nickel on a pack of cigarettes—so the **Motor City** doesn't go down the tube.

On top of it all, with the City making every effort to find a way out of the mess, out of nowhere comes a State outfit called the **Municipal Finance Commission** to limit the City's borrowing and assume "veto power" over the City's budget.

Although **Detroit's** problems are not yet of the magnitude of **New York's**, the scenario looks more and more like the banking-corporate-statehouse takeover of **New York City** that transpired last year, leaving the **Big Apple's** elected government with little more than a procedural and administrative function to perform—and with the banks getting the first shot at the City's revenue, before even the City payroll and its welfare clients.

If the Republicans in **Washington** and **Lansing** are trying to drive Detroiters to the point of open rebellion again, they're doing the right things. City layoffs will worsen unemployment here, already higher than anywhere else (33 per cent, according to the recent **Michigan State study**). Deep cuts in the **Fire Department** would lengthen response time to an intolerable degree, and this is the worst possible time to have to lay off more police.

Police and fire representatives should be ashamed of themselves for even suggesting that the City drop its residency requirement in return for their forgoing pay raises this year.

Detroit's long-range fiscal crisis can only be met by a full-scale national commitment to rebuild our floundering cities and offer their inhabitants a share of the ever-increasing wealth of suburbia. Otherwise, the problems of the cities will become everybody's problems before long. Sooner or later, this commitment will have to be made. The question now is how much worse things have to get, and how many more changes we will have to go through, before this becomes obvious to those who decide how to spend our tax money.

"Reverse Discrimination": A Bad Precedent

The recent court decision against **Detroit's** **Phoenix**, the black firefighters' organization, sets an unfortunate precedent which, if allowed to stand, could jeopardize other affirmative action programs.

The point in promoting thirty black firefighters before white colleagues with more seniority is that without strong action of this type, racial discrimination in organizations like the **Fire Department** tends to go on forever.

There are only three minority **Fire Department** employees at the command level (Sergeant or above); two are Latinos and one is black. Only four of 173 engine operators come from minorities.

Whites who have risen through the seniority system, unlike the **Police Department**, have risen on years of service alone—not performance, reliability, attitude, or any other criterion. According to **Phoenix President Napoleon Howard**, perhaps 300 of them live outside the City, in violation of the residency requirement.

Black firefighters say that the backward soc-

ial attitudes of many of their well-entrenched white colleagues make them hard to get along with in the high-stress world of firefighting and make them less than enthusiastic about fighting fires and saving people in communities they would never enter otherwise.

In its eight years of existence, **Phoenix** has pushed for increased professionalism in the **Fire Department** and has worked hard to improve its community relations; the black firefighters, among other things, hold an annual benefit to raise money to help Christmas-time burn-out victims.

Unfortunately, their case landed with a judge who might be considered a liberal in his native **Lapeer County**, but whose decision makes him a dangerous reactionary in **Detroit**.

The black firefighters, who are supported in their effort by the City, have vowed to take their case through the legal system until victory. Some theorize that **Judge Churchill** fully expected his decision to be overturned. We hope it is.

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DNR Leads Fight to Ban Hazardous Chemical

PCB Is Everywhere . . .

continued from the cover

Aroclor would inevitably drip onto the boiler-room floor and sometimes onto Georgic's boots or clothing.

Georgic worked on the heater from May 1958 until he left work in January 1971, suffering from a back injury, a persistent skin condition, and a feeling of weakness and lethargy.

His responsibilities on the job included drawing samples of Aroclor out of the system into a bucket to test the viscosity about once a month. He wore no protective mask and inhaled whatever fumes blew his way. On other occasions, when he would have to add more Aroclor to the theoretically "closed" system, Aroclor would inevitably drip onto the boiler-room floor and sometimes onto Georgic's boots or clothing.

Today, more than five years after he stopped working, Georgic suffers from stomach problems, a goosebump-like rash on his back, intermittent red spots on his arms, breathing difficulties, and feelings of weakness.

Although not exactly the same, these symptoms are remarkably like those experienced by more than 1,000 Japanese who ate rice oil contaminated with PCB (from a heater similar to the one at Inmont). The symptoms were collectively called "Yusho (oil) disease."

If Georgic does have Yusho disease, he is probably not alone. Last summer, General Electric admitted that over the last fifteen years, 49 employees at its plants in Hudson Falls and Fort Edward, New York had reported cases of allergic skin rash, diagnosed as being caused by contact with PCB.

In fact, a severe skin disease called chloracne was known to attack workers in the very first plants that made PCBs in the early 1930's.

In Detroit and southern Michigan, PCB heating and hydraulic systems have been used extensively in the auto industry by General Motors, Ford, U.S. Rubber, and many others. In March 1972, in response to the growing concern of federal and state officials, Ford and GM adopted a policy of eliminating PCB from their factories. Inmont switched to a non-PCB fluid in 1972 after the state Department of Natural Resources (DNR) identified the plant on Milford as one of six major sources of PCB reaching the Detroit sewage treatment plant at Jefferson and the Rouge River.

But PCBs have grown beyond the stage of posing a threat to the health of workers, to the point where they have become a threat to the entire environment and to the health of people on the street.

PCBs are everywhere. And they just don't go away. The very stability which made them so attractive for heavy industrial purposes makes them very unattractive in the environment.

PCB biodegrades even more slowly than DDT, another synthetic chlorinated hydrocarbon. To destroy PCB, you must incinerate it at temperatures up to 2700 degrees F.

PCB has been used as a plasticizer in literally hundreds of products—paints, ironing board covers, waterproof canvas, wire coatings, printing inks, "carbonless" carbon paper, copying papers, plastics, rubber products, glue on envelopes and tapes, and sealants for joints to keep out moisture, dust, or heat.

When any of these products is discarded, the article may be destroyed by burning or rotting in a dump. But the PCBs stick around, rising as vapor into the air, leaching out into the ground water, and in the case of paper, being recycled and made into food-wrapping paper, for example.

At the height of PCB production in the U.S. in 1970, about 40 per cent was sold for use in plasticizers, heat transfer material, hydraulic fluids, and various other "open-ended" applications. The remaining 60 per cent was used in the manufacture of transformers and capacitors, the so-called "closed-ended" applications.

The difference is supposedly that leaks into the environment are less likely in a transformer or power capacitor, where the fluid just sits there, than in a system where it is pumped through leaky pipes or used as an ingredient in a product. The trouble is, because of careless disposal of electrical components containing PCB (like the black ballast condenser hiding in every fluorescent light fixture) and accidental losses from equipment and storage facilities, the stuff gets out into the environment all the time.

John Hesse, supervisor of the Toxic Materials Unit of Michigan's Department of Natural Resources, estimates that there are about 100,000 power capacitors in use in the state, mostly by electrical utilities. "I figure one-tenth of one per cent of these capacitors explode on poles and rooftops each year," says Hesse.

Each capacitor contains two to five gallons of PCBs, so that means something like 500 gallons a year spread over soil, shrubbery, ponds, and streams from that source alone.

Most liquid from salvaged capacitors is disposed of through waste haulers, who in turn get rid of the oily liquid in several ways—using it to control dust on roads, mixing it with oils as a fuel in low-temperature boilers, and treating and discharging it to local sewage systems. So the "closed-ended" systems aren't so closed after all.

Several companies are working

on substitute chemicals that will meet safety standards. Until such a product is marketed, Monsanto—the only American producer—will continue to turn out about 45 million pounds of PCBs a year.

Under pressure from the federal Environmental Protection Agency, by 1972 Monsanto "voluntarily" stopped all sales for uses other than for transformers and capacitors. This January, the company an-

lions of pounds of surplus salmon from Lake Michigan are being buried each year because of PCB.

The fish stocking programs that promised to bring back fishing in all the Great Lakes, and even the Detroit River, now appear threatened. The levels of PCB concentrated in fish eggs are even higher than in the fish themselves.

In studies of Atlantic salmon, levels of .5 parts of PCB per million create reproductive problems. PCB levels of 2.7 parts per million in rainbow trout eggs caused high mortality rates in the newly-hatched fry. In Lake Michigan salmon eggs, PCB levels average about 10 parts per million, and DNR experts are carefully monitoring all hatcheries.

Fish-eating birds have also been adversely affected. Many Great Lakes populations have been found with high concentrations of PCBs. A pattern of reproductive failure has become clear, including high egg loss during incubation (unrelated to predators), mechanical breakage of eggs due to thin shells, and embryo and chick mortality.

The symptoms of PCB poisoning in birds—sluggishness and body

tremors—are similar to those caused by DDT.

Mink ranchers who fed their animals Coho salmon from Lake Michigan containing five parts per million discovered that all reproduction was halted. When smaller quantities of the contaminated fish were used, the minks conceived, but had many stillborn kits.

In tests with Rhesus monkeys at the University of Wisconsin, females fed a diet containing 2.5 parts PCB per million suffered from swelling around the head, loss of hair, redness of the skin, and acne-like lesions on the face and neck. They also had reduced conception rates and increased menstrual bleeding. On the basis of this data, Canada lowered its "safe" limit in fish to 2 parts per million.

We don't know the effects of chronic exposure of low levels of PCBs on humans, although tests on a cross-section of the American population in 1974 revealed that 40 per cent of those tested had PCB levels above one part per million in their fatty tissues.

As in several other environmental disasters, Japan has provided the only large sample of human guinea pigs outside the factories. During the 1968 Yusho poisoning episode, eleven of the poisoned

women and two wives of victims had ten live-born and two still-born babies. Nine of the babies had unusually grayish skin with dark brown stains, and five had darkly-pigmented gums and nails as well. All showed increased eye discharge.

Humans can take PCBs into their bodies through digestion, inhalation, and absorption through the skin and mucus membranes. PCBs are present in our drinking water and sometimes contaminate food other than fish. In 1970, the FDA traced milk contamination in Ohio, Georgia, and Florida to the use of a PCB-containing sealant in grain silos. A similar incident occurred in Michigan last year, when 76 dairy herds were found to be contaminated.

Factory workers directly exposed to PCB compounds can also expose wives and children. In 1933, it wasn't uncommon for whole families to get chloracne when the father worked in a PCB plant. In a recent study of vacuum cleaner sweepings from the home of a worker exposed to PCBs on the job, researchers found 180 parts per million, a very high level.

We also breathe in PCBs. Considerable quantities enter the atmosphere from refuse dumps, where PCB-containing papers and products are often burned. Samples of snow in Wisconsin showed PCB levels greater than those of any stream flowing into Lake Michigan. The EPA has estimated that 80 per cent of the PCBs entering Lake Michigan in a given year came from the atmosphere.

Disposal of PCBs presents a big problem; there simply aren't enough adequately-equipped incinerators. Monsanto will handle pure PCB liquid for a price, but can't dispose of any solid waste, like sawdust from factory floors or contaminated soil or brush.

The only other alternative is sealed landfills with no possibility of PCBs reaching the ground water—which, in turn, creates another occupational health hazard. A study of refuse workers showed that 81 per cent had PCBs in their blood plasma, as compared to only 11 per cent of a control group.

PCBs are going to keep entering the environment for years, even when production and use in new products is finally discontinued. They are sticky. A 1972 Japanese study shows that PCBs adhere to the fingers of persons handling "carbonless" carbon papers, and does not readily wash off. In factories, even with repeated flushings, measurable (if much reduced) levels of PCBs are entering the sewers and streams from heaters and hydraulic systems that have long since stopped using PCB fluids. The same problem will plague the power industry when some new fluid replaces PCBs in transformers and capacitors. Old stocks of papers, paints, and other PCB-containing products may not run out for decades.

When PCBs go down a drain in a factory, they are not eliminated from the environment by sewage treatment. Secondary treatment removes about 50 per cent from

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. . . In the Factories, the Water, the Air, and You

nounced it would stop production completely in as little as 18 months, providing someone marketed an acceptable substitute.

Since the 1972 partial ban on sales, however, the levels of PCB in Great Lakes fish have risen.

The problem is complex and difficult, since a very small amount of PCB in the water can create a very great threat to the fish that live in it. Fish, especially the fatty varieties of trout, Coho, and Chinook found in Lake Michigan and Lake Superior, sop up PCB in the water around them and concentrate it in the fatty tissues of their bodies at levels as much as 100,000 to 200,000 times greater than the surrounding water.

The purest of all the Great Lakes is Superior. PCBs in Lake Superior have been measured at less than one part per trillion. And yet lake trout have been discovered off Isle Royale which exceed the Food and Drug Administration's "safe" limit of five parts per million.

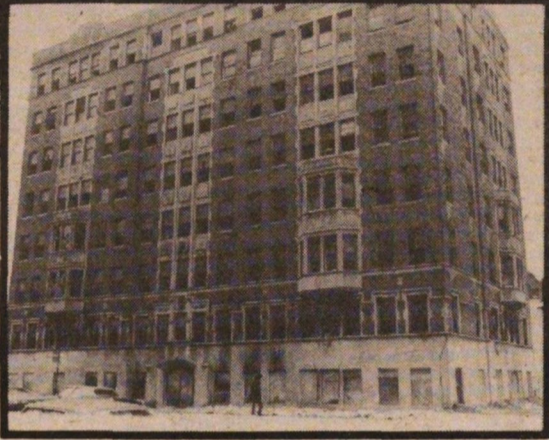
The limit was set by the FDA in 1969 after it was discovered that PCBs caused problems similar to those caused by DDT in animals and human beings. Lake trout in Lake Michigan often exceed the limit by two or three times. Mil-

A Blight on Central City Neighborhoods

Detroit's Abandoned Buildings: Who's Responsible?



Large apartment buildings, partially restored, stand unused at 8700 Second (above) and 436 Hendrie (right)



had to risk legal action last fall by having one of the houses knocked down and sending HUD the bill.

While the federal government stalls and denies the City the resources to deal with the problem itself, entire blocks of commercial and residential property make some areas of the city virtual wastelands. In others,

where blight is less advanced, intermittent abandoned buildings present immediate danger to those with a commitment to the survival of their neighborhoods. Besides the obvious peril to the safety of curious children and pets (and adults as well), the empty shells are open invitations to vandalism and "stripping" of anything that can be removed. They also serve as temporary sanctuaries for the city's totally dispossessed: the junkie, the alcoholic, the drifter, the small-time thief.

Many inner-city landlords couldn't care less about renovation or future use of their buildings. They usually owe more taxes than the property is worth, so for them, foreclosure is a desirable option.

Continued from the cover
litigation now in progress against the Association.

By no coincidence, the apartment buildings are located in an area east of the John C. Lodge Freeway and south of Woodward Avenue that has been designated as unfit for investment by most of the city's white-owned lending institutions. This practice—"redlining," currently under attack by the NAACP—could permanently halt any future private or public investment in the central city if not soon curbed by proposed legislation.

Unlike the apparently well-intentioned Second Avenue Association, stymied in their efforts by the banks, many inner-city property owners couldn't care less about renovation or future use of their buildings. They're sitting high and dry in the affluent suburbs, sipping mint juleps, ignoring tax assessments and waiting for the day when the City will be forced to ask foreclosure in lieu of those payments.

It's no secret, of course, that Detroit lacks the funds to develop and maintain its many thousands of abandoned properties in neighborhoods throughout the city. Owners of dilapidated real estate usually owe more taxes than the property is worth, so for them, foreclosure is a desirable option.

The notoriously corrupt and mismanaged U.S. Department of Housing and Urban Development (HUD) is the proud owner of some ten thousand such properties in the city. Many resulted from the scandals of the '60's, when unscrupulous HUD employees, home-improvement hustlers, and slick suburban real-estate operators teamed up to fleece the government out of millions—and stick HUD with thousands of houses it couldn't rent.

In addition, the City itself has some three thousand more of these buildings on its hands, turned over by the State after foreclosures.

After a hard-fought battle with the City, HUD has finally promised to begin tearing down the very worst of its deserted properties this spring. To get action from the floundering federal agency, Mayor Young

Buildings like these, some left untouched for years, also contribute to the media-enforced image of the city as desolate, bleak, and uninhabitable—compounding the city's difficulties with attracting investment and stemming the tide of flight to suburbia.

But paradoxically, when buildings become abandoned, a new potential for neighborhood rejuvenation occurs. Many empty homes, apartment buildings, and commercial and industrial properties are still solidly built, well-located, and already supplied with basic services. If the resources were available, these could be rehabilitated or converted to new and productive uses. Those too far gone to justify the expense of rehabilitation could be demolished to make room for new construction. Even in the worst areas, the City sees a potential for large-scale demolition and subsequent assembly of large parcels of land—which would then be available for major new projects. Even a single vacant lot can at least be planted with grass to make a mini-park or playground, or seeded to raise badly-needed food.

So far, however, efforts to obtain the resources for developing this reuse potential have fallen short, both in the public and private sectors. And federal urban renewal programs, of course, have done more to hamper and even set back neighborhood redevelopment in the central city than they have to advance it—paying more attention to the need for new and bigger freeways, parking structures, and unnecessary university buildings than to the future habitability of the inner city and the welfare of its current residents.

Nor do private landlords ignoring their dangerous vacant properties need to fear the wrath of Common Council, which usually lets them off with an order to board up the first floor. Ever notice how easy it is to climb up a porch to get in the second floor?

In the last analysis, however, the roots of central-city decay reach back to the post-World War II desertion of the city by whites driven by fear and racism—closely followed by their businesses and industries (motivated by the lust for increased profits). This flight, while making possible the rapid expansion of the suburbs and the development of huge tax

bases there, siphoned millions of dollars and thousands of jobs from the city—which became increasingly unable to provide services for its large dependent population.

With 33 per cent unemployment in Detroit (and up to 60 per cent in some areas, according to the recent Michigan State study) and the disappearing tax base has come the city's current financial crisis, soaring crime rates, and aggravation of all the attendant social ills—drug addiction, alcoholism, and so on.

While enjoying their new political and economic power base in the suburbs, whites who fled the city nonetheless managed to retain control over most of its business and real estate. So slum landlords have been able to capitalize on the housing shortage to squeeze high rents from black tenants for substandard dwellings; ghetto merchants have been able to charge the highest prices in the metropolitan area for the most inferior goods; and the mortgage policies of the Federal Housing Administration have helped millions of white families move from the

central city and maintain segregated suburban communities.

Even though blacks finally gained a measure of political control over the city for the first time with the election of Coleman Young in 1973, continued white domination of the economic sphere has perpetuated blacks' inability to reverse the decline of the city and initiate the kind of massive rehabilitation effort called for by the current realities.

Obviously, Detroit's thousands of abandoned structures are much more than an eyesore and an immediate danger to those who live near them; they are one especially visible and undeniable consequence of decades of racism, corporate greed, and inhuman callousness. They are a constant reminder of a nation's unwillingness or inability to share its immense wealth and power with its own citizens.

Landlords who cannot, or will not, make their abandoned properties a productive part of the community are well-protected by our sometimes dubious legal system and by the lack of ready and effective remedies. Moral culpability or social embarrassment may not register in a checkbook, but nevertheless, the

Continued on page 28

20,000 Megatons U.S. Contemplates

By Martin Porter

Considering the present state of international affairs, with the CIA, the Defense Department, and that globe-trotting Machiavelli, Henry Kissinger, all doing whatever they please in the name of that catch-all excuse, "national security," it's not too surprising that the United States government may be currently violating two major international treaties regarding nuclear escalation and the deployment of nuclear warheads in the seabeds of the Atlantic and Pacific oceans.

Tony Hodges, Executive Director of Life of the Land, a Hawaii-based environmental group, claims that the U.S. Navy, under the direction of the Defense Department and possibly the CIA, has been planning and has begun to implement, at least experimentally, a program to place nuclear missile silos and other underwater nuclear launching devices in the seabed under the

"Collection of data necessary for specific site selection began on a massive scale in 1968, utilizing the Deep Sea Drilling Project of the National Science Foundation's Glomar Challenger."



Environmentalist Tony Hodges

Photo: Joel Siegel

code name "Operation Desktop."

Such a program would be in direct violation of both the Strategic Arms Limitation (SALT) agreements and the 1971 Seabed Arms Control Treaty.

Working from confidential sources within the Lockheed, Westinghouse and Rand Corporations, Hodges—who recently visited Ann Arbor to make his only public presentation to date—claims to have discovered that feasibility studies and experimental deployment were performed as early as 1971, just months after the Seabed Arms Control Treaty was signed.

"Such use of nuclear arms was outlawed because it was believed that they could threaten the sea-life environment, and had the potential danger of causing earthquakes and tidal waves," says Hodges.

"I don't want to see the sea bottoms become a nuclear battleground."

In an effort to curtail this project, Hodges, a one-time U.S. Senate candidate from Hawaii, has presented his findings to Senator Frank Church, Chairman of the Senate Intelligence Committee, on December 15. Church called for an immediate investigation of the matter, but has yet to come up with a report.

A copy of Hodges' 47-page, quasi-scientific report, has also been presented to the 52 signers of the 1971 Seabed Arms Control Treaty and to the United Nations General Assembly.

Interestingly, the results of his eight-month investigation have been met by a virtual media blackout by the nation's leading newspapers and broadcast networks.

Beginning with an investigation of the Glomar Explorer, the \$300 million Howard Hughes super-ship, which was built ostensibly to recover a sunken Russian submarine in the CIA's "Operation Jennifer," Hodges learned that submarines and other naval vessels of this type may have actually been used for seabed drilling of missile silos south of Honolulu and off the Atlantic coast.

Hodges contends that the hull of the Glomar Explorer was too small to carry the remains of the Soviet submarine and that the vessel was equipped to do the drilling work required for emplanting mis-

Criminal Justice in People's China

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

PART II

Disposition by conciliation and re-education within the ranks of the people disposes of almost all instances of wrongful conduct—civil and criminal. But this does not apply to offenses regarded as "most serious." By "most serious" offenses (our interpreter's term) usually is meant a criminal homicide, a brutal rape, a robbery or vicious assault, or the embezzlement of public funds. This category, of course, includes also all "treasonable and counter-revolutionary activities."

These "most serious" offenses, along with all others that are not finally disposed of in the "informal" process, are referred to the courts and are handled in the more formal manner. Further investigation may be conducted; written charges will be prepared and served upon the defendant; and the defendant will be arrested by the Public Security Agency. The case will then be heard almost immediately by a three-judge trial court.

One judge will be a regularly designated magistrate who normally will have had formal legal training. The other two judges will be lay persons (sometimes called "assessors") who will be peers of the accused selected

from among neighbors or fellow factory workers or members of his or her commune. They may or may not have had some formal legal training, but they will be, in all likelihood, leading and highly respected members of their unit.

Such Western concepts as an "independent judiciary" and "separation of powers" between legislative, executive and judicial bodies do not figure in China's judicial scheme. The Constitution specifies that: "The people's courts are responsible and accountable to the people's congresses [the legislative body] and their permanent organs [the revolutionary committees who execute the laws] at the corresponding levels. The presidents of the people's courts are appointed and subject to removal by the permanent organs of the people's congresses at the corresponding levels.

"The mass line must be applied . . . in trying cases. In major counter-revolutionary criminal cases the masses should be mobilized for discussion and criticism."

We were told that the courts in the

People's Republic of China "are important instruments for exercising the dictatorship of the proletariat" and that the tasks of the courts "are to try counter-revolutionary cases and serious criminal cases," as well as to settle civil disputes. We were told also that the courts operate "under the leadership of the masses, and the Communist Party as the vanguard of the masses, and they firmly implement Marxism-Leninism-Mao Tse Tung thought by carrying on struggle against counter-revolutionaries and serious criminals, protecting the legal rights of the people, and defending the socialist revolution."

"Go to the Masses"

I was curious to learn what

was meant by the recurring terms "the masses," "go to the masses" and "follow the mass line." It was explained to us that what is meant is "consult with and be guided by what you Americans call the 'grass roots' and try to resolve all contradictions among the people at the grass-roots level."

This explanation was understandable for the "informal" process described above; but, with our Western background, and noting the absence of juries, we had difficulty understanding how a court engaged in a "formal" trial could be expected to "go to the masses" with the issues in the case.

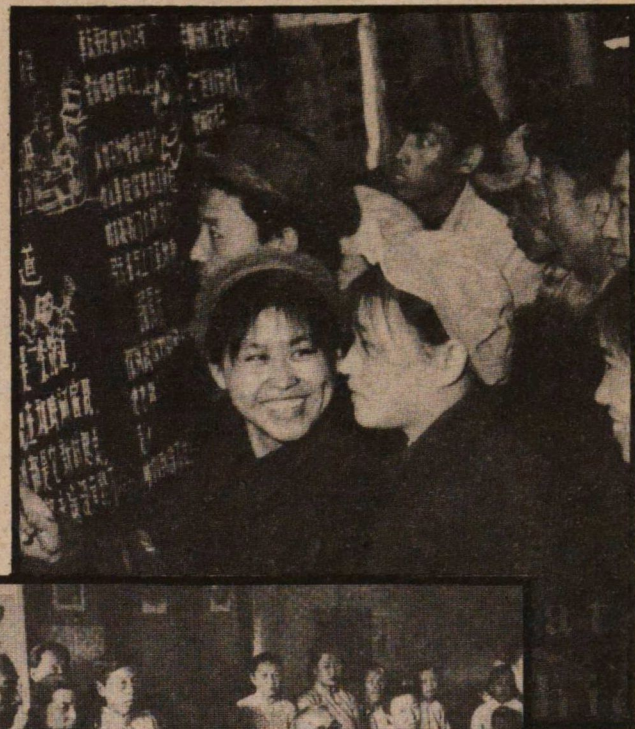
We were somewhat surprised to learn that the court's decision is always a tentative or suggested one. The decision must first be reported to the people's congress (or its appropriate committee) at the particular court's level—municipal, county, province, region or national. The people's congress (or its appropriate organ) will discuss the matter and make the final decision.

We were assured that, since by this time the facts are clear and both the congress and the court are applying Communist Party policies, there almost never is disagreement between them. If there is disagreement, however, the congress' decision prevails unless overruled at a higher level and by a similar process.

An authoritative publication by the Committee of Concerned Asian Scholars entitled *China: Inside the People's Republic* (Bantam, 1972) suggests there is nothing new in this practice of having China's courts "follow the mass line":

"Traditionally, the Chinese views on laws have been very different from our Western ideas. Face-to-face resolutions of differences have always been preferred to court decisions or trials, and this attitude has carried over into present day China.

"There is no tradition in Chinese law of juridical decisions resting on previous cases of a similar nature, as in the American system of precedents. Instead, politics has long been and apparently still is accepted as a natural influence on the law. Chinese law and courts today, we are told, follow the 'mass line,' seeking to conform to an idea of justice that is both political and bas-



"Communal ownership develops a mutual protection society, where each citizen feels an owner and a partner. One who steals or cheats offends not only the individual victim or the specific property, but all of society. How can one steal when everyone around him or her is a defender and a detective?"

ed on the community's opinions."

Since there are no rules of evidence, as we Westerners understand them, everything that will aid the court in arriving at the truth and deciding the appropriate disposition will be received. Because of the thoroughness of the prior investigation and decision in the "informal" proceeding, the accused who is referred for formal court proceedings is not presumed to be innocent; and there also is no presumption of guilt. And since there are none of our "technical" rules of procedure, a litigant or defendant may be represented by anyone of his or her choice, a relative or a friend; or he/she may ask and receive appointed trained counsel at no cost.

Attorney Shapiro informed me that in the years immediately following Liberation (1949), and until about 1956, China had lawyers and the usual lawyers' organizations. But formalities have been eliminated, law cadres and law students are sent out to instruct and advise peasants and workers about the laws and their legal rights and obligations, and everyone now has a right to appear and be heard in court.

The accused may, and frequently does, elect to defend him or herself, or have a relative or friend as his/her advocate. Hence, there is no longer need for a body of legally trained advocates. What few private practitioners are left are assigned to and used mainly by foreigners.

The training of legal personnel reflects this change also. Formerly the law department at Peking University—China's largest law school—offered thirty courses and required five years' study for a degree. Now they offer about ten courses—in addition to

continued on page 6

Under the Sea Seabed Missile Sites

silos under the seas. He claims that the Glomar Explorer's real purpose was to install missile silos in the deep ocean, probably in July and August of 1974.

"The CIA and Colby provided a cover for 'Operation Desktop' by leaking the story of 'Operation Jennifer' to Seymour Hersh and Jack Anderson," Hodges says. "The story was leaked because the real operation was going to be exposed as a result of accidental theft."

Hodges says there are three basic types of nuclear missile-launching devices presently being used: the free-floating device (nuclear missiles encased in floating canisters, just under sea level, that can be detonated from any distance by a low-frequency radio signal); a tethered launching device (where the nuclear warhead is only anchored to the seabed); and the missile silo, like those used on land (see illustration). All three of these would be in direct conflict with treaty agreements.

"These devices are almost impossible to detect," explains Hodges, "and offer an excellent opportunity for surprise attack." Seabed silos can be located almost anywhere in the world's oceans, as deep as 5,000 meters. They can be installed in so-called "sensitive areas" under the cover of commercial and scientific operations. Off-shore drilling rigs, Hodges says, are often used as covers for these operations.

From sources in the Rand Corporation, Hodges learned that silos can be pre-fabricated and equipped with missiles, "allowing for simple, remote-control emplacement in water depths to which submarines can't go."

In addition, seabed silos are almost invulnerable to attack. According to Hodges, the effects of a one-megaton blast would be less on a seabed silo than on a land silo. It would be very difficult to guide any warhead to a seabed target.

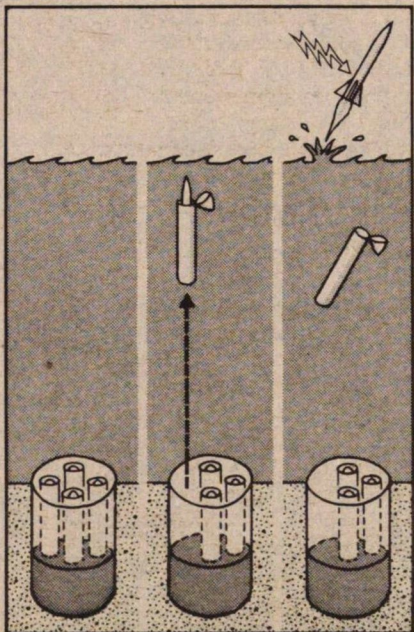
The feasibility of such a system has been confirmed by various sources. Spokespersons from the U.S. Navy have admitted that there were preliminary investigations of seabed nuclear deployment, but insist that "the investigations never went beyond the talking stage."

Dr. John P. Craven, former Chief Scientist of the Navy's Strategic Systems Pro-

jects, admitted to Hodges in an interview that "The data necessary for specific site selection exists for most of the possible sites. Collection of this data began on a massive scale beginning in 1968, through utilizing and partially directing the Deep Sea Drilling Project carried out by the National Science Foundation's Glomar Challenger."

Kosta Tsipis, a well-known analyst of strategic missile systems and a director of the Massachusetts Institute of Technology's Center for International Studies, says that seabed missile systems are "absolutely possible, and that they need not be placed in the deepest water to become invulnerable to attack." Such seabed silos, Tsipis says, could even be placed in a lake.

Hodges' investigation has led him to believe that, in addition to implanting missile silos and other launching devices in the seabed, the United States may be experimenting with tidal wave and earthquake generating devices. "Such devices could be used as a threat against third world countries," he says. *continued on page 28*



In one of three possible installations, a nuclear missile could be launched from a conventional silo on the ocean floor; capsule opens and missile heads for target. Would Seafarer give the signal?

Real Murderers?

Davis

loyalist Holloman, Memphis homicide Inspector N.E. Zachary and Shelby County Sheriff William Morris were both FBI Academy graduates. Ray's first lawyer, Arthur Hanes Sr., was a former FBI and CIA agent (among his duties had been the silencing of Bay of Pigs widows). His second attorney, Percy Foreman, was Jack Ruby's counsel. Neither was the sort to raise questions that would disturb the FBI.

Redditt was on his way home in a squad car. Redditt had devised a plan to seal off the area around the Lorraine Motel if Dr. King was shot at. The plan, of course, was never followed, allowing the assassin to escape.

QUESTION OF THE WEEK: What percentage of the electorate *actually voted* in the Massachusetts primary? Judging from the results (and no surprise), the median voter age must have been around 50. We're betting that the lack-luster field of candidates—with the exception of



Hubert Humphrey

Fred Harris—and the dullsville media coverage is keeping younger voters home.

In the meantime, Hubert Humphrey is warming up his campaign engines fast, if you go by his recent public TV interview. And dammit if he doesn't sound like the most issue-oriented and innovative of those candidates who have a chance of winning! . . . Hubert facetiously suggests that Detroit apply for foreign aid—like the African nation of Botswana, which

has received close to a billion from the U.S. so far. Following the death of Elijah Muhammad last year, the Nation of Islam appears to be changing fast. Word has it that the New York Mosque will soon be named after Malcolm X, the Nation's most famous prodigy (and later its arch-enemy). The Nation is also now admitting whites.

Five days after the West Coast bust of the so-called "Zapata Unit" of "underground bombers," the group's leader turned state's evidence, prompting many to surmise that he may have been an FBI provocateur all along . . . The U.S. is again supplying Mexico with planes and helicopters in a massive herbicidal campaign

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difficult, if not impossible, to comprehend. Indeed, even to one exposed to Marxist ideas, and a close observer of the application of socialist precepts by Mao to the unique

Chinese situation, the actual living experience of viewing modern China first-hand is nonetheless mind-boggling.

Socialism, as practiced in Mao's China, is creating a society unlike any in our experience. To those steeped in the ideology of private property, free enterprise, production for profit, and intensive competitiveness in every aspect of life, China comes as a total shock.

To comprehend this new society—to understand why serious crime is a rarity, juvenile delinquency nearly nonexistent, and lawyers virtually unnecessary—it is necessary to appreciate the enormous impact of this new socialist system on every individual in China.

All land and all property, except for personal possessions, is owned in common. There is no competition for jobs and no lack of work. Communal ownership develops a mutual protection society, where each citizen feels an owner and a partner. Hence, one who steals or cheats offends not only the individual victim or the specific property, but all of society. How can one steal when everyone around him or her is a defender and a detective?

Ray's attorneys are now saying that Walter A. Youngblood, the CIA gunman, "might have pulled the trigger." Ray himself has identified Youngblood from photographs as the man who shadowed him during the hours immediately before the killing. At the time, Ray assumed that Youngblood was a customer of his boss "Raoul" in the gun-running scheme to Cuba (SUN, Jan. 22).

In January, author-investigator Donald Freed claimed to have evidence placing Youngblood at the St. Francis Hotel in Los Angeles two weeks after Dr. King's death. He was accompanied by a man resembling, and claiming to be, James Earl Ray. According to Freed, they "hinted broadly about another and bigger hit coming up in L.A."

Two Memphis ministers, Rev. John Baltensperger and Rev. James M. Latimer, also heard this Youngblood claim. "Mark my words," he had said, "Robert Kennedy is next on the Mafia's list. He's going to get it real soon—especially if he wins the California primary." Six weeks later Kennedy was dead in Los Angeles.

One cannot reckon lightly with Youngblood's past. He is a veteran of three Latin American revolutions and was an officer in Fidel Castro's army, probably a double agent. In 1969, FBI agents whisked him away from a Florida courtroom where he was to stand trial for a conspiracy to kidnap Rolando Masferrer, Fulgencio Batista's unofficial executioner, who carried a \$100,000 price tag on delivery to Fidel's firing squad.

Why was Youngblood at the scene of King's assassination? He is the sort of man who could only have been there on business.

Youngblood was identified by Lloyd Jowers (manager of Jim's cafe, across from the Lorraine) and by the waitress who served him there 90 minutes before the murder. Police arrested Youngblood outside the cafe the next day, apparently at the FBI's request. That night a police captain remarked to Jowers: "That guy you put us on to must have had real connections. One phone call and he was gone . . . He wasn't in the station for more than an hour."

Five days later, Youngblood began to spread rumors of Mafia involvement in the killing. Memphis attorney Russell X. Thompson and the aforementioned ministers were also told that the King killer had impersonated a black man in setting up the killing.

A day before King arrived in Memphis, and two days before his death, the



James Earl Ray: Set Up?

manager of the black owned-and-operated Lorraine Motel was visited by an "advance security man for Dr. King." When the advance man saw that King's suite was on the first floor he told the manager, "No, Mrs. Bailey, This simply won't do. Dr. King always likes to stay on the second floor, overlooking the swimming pool." When the "advance man" departed, the manager scoffed at an employee's suspicion that the man had been "a white man imitating a black."

King's accommodations were moved upstairs, where he was shot on the second-floor balcony.

The "advance man" remains a mystery to King's associates. No advance man had been assigned for his Memphis arrival, and no one in King's entourage fit the description.

A reputable Tennessee businessman, John McFerren, told Inspector Zachary (in the presence of an FBI agent, an ACLU lawyer, and a tape recorder) that he overheard an apparent plot to kill King exactly an hour before the event on April 4, in the office of an Italian-American Memphis vegetable wholesaler with family ties to New Orleans Mafia figures. McFerren says he heard one man say over the telephone: "Get that black bastard on the balcony of the Lorraine, and my brother will pay you off in New Orleans."

The FBI verified most details of McFerren's story, but discounted the lead because the figures involved said they were discussing a personal loan.

Author William Bradford Huie (*He Slew the Dreamer*), to whom James Earl Ray gave his own exclusive hand-written, book-length "inside story," said in a radio interview

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Criminal Justice in China

Children, too, are raised in an atmosphere of social concern. Everywhere one sees evidence of the way they are enveloped from early childhood with personal attention and solicitude, extending from parents to teachers to local officials and to the people themselves. If there is deviant behavior, the causes are sought in the family or other life experience of the child and remedial action taken. The approach is positive, rehabilitative, instead of disciplinary in a primitive sense.

Those traits we assume to be instinctual—selfishness,

"As a whole, there are very few prisoners. Only very few criminals who appear in court are put in prison. Most are put under the surveillance of the broad masses of the people."

greed, the desire to dominate, the compulsion to accumulate—all of these, and many other characteristics of our society, have no basis for existence, and lend neither encouragement or inducement for personal advancement.

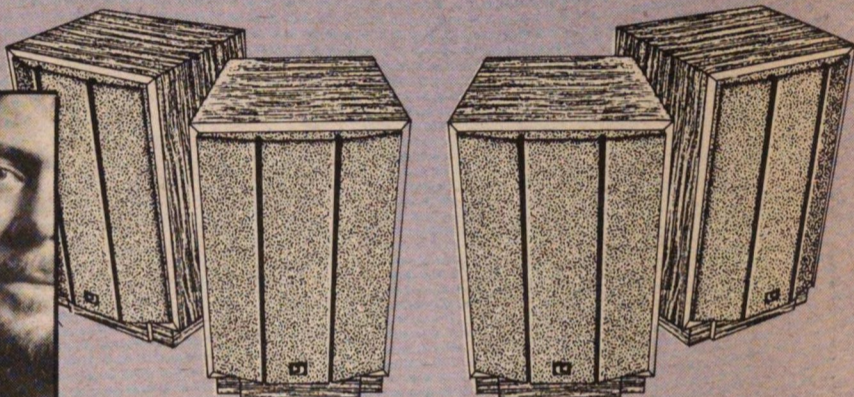
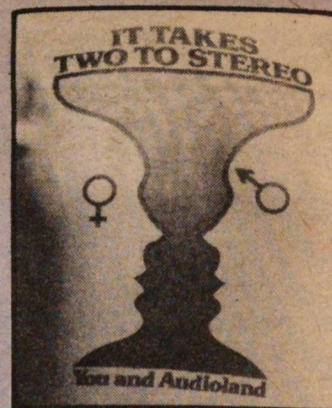
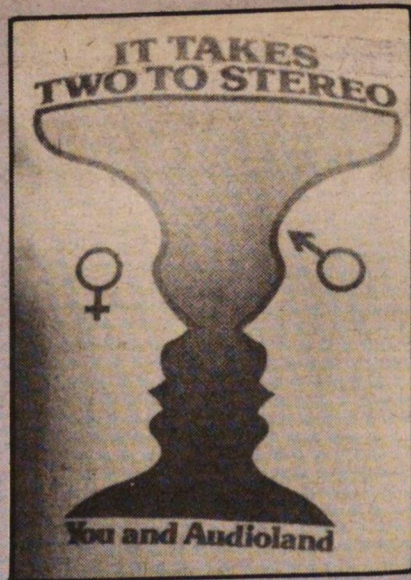
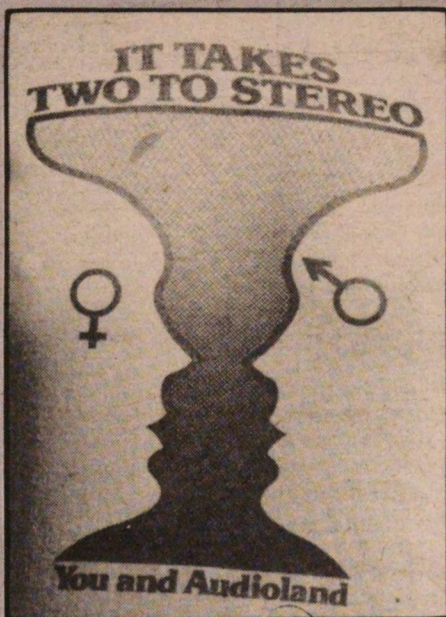
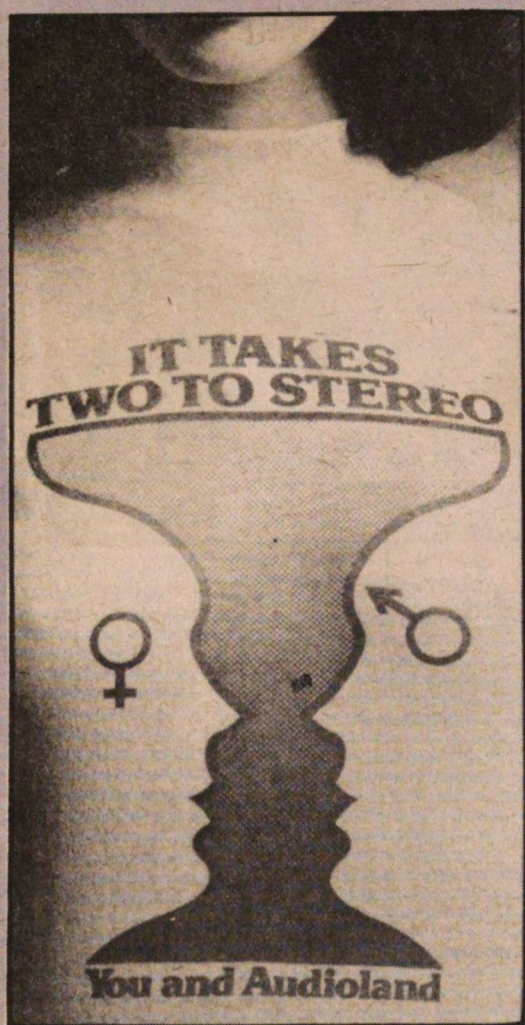
This remarkable absence of interpersonal hostility is epitomized by the role of Chinese police. Their only visible function is to direct traffic. They are casually dressed,

are unarmed, save for an occasional billy club, and are invariably relaxed and courteous. No citizen owns firearms. Jails are few and their populations small. The trappings of a restrictive regime are absent. These observations are not only those of casual visitors, but have been authenticated by every authority I have consulted or read in recent years.

Crime and the judicial system are products of the society. In the case of People's China, the phenomenon of a quarter of a century of Maoist socialism has produced a new society so vastly different from our own as to defy comparison. If one is to understand Communist China and its criminal justice system, one must be willing to learn this profoundly different social structure and its ideology. The lessons therein for coping with crime in America today are many.

George W. Crockett, Jr. is a Detroit Recorder's Court Judge. This account of his visit to the People's Republic of China first appeared in *Judicature*, the journal of the American Judicature Society, for December 1975. c 1975, the American Judicature Society.

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Elvin Jones on Detroit Jazz in the '50s

MOTOR CITY BEBOP

By Reggie Carter & John Sinclair

Master percussionist Elvin Jones spent ten days in his old stomping grounds last month, bringing his current quartet (Pat LaBarbara, saxophones; Ryo Kawasaki, guitar; David Williams, bass) into Baker's Keyboard Lounge for a series of swinging, stomping soirees. A native of Pontiac, Michigan, Elvin was active on the legendary Detroit bebop scene from late 1946 until he left in 1955 to take up residence in New York City, where he established his international reputation through featured work with Miles Davis, Charles Mingus, Bud Powell, J.J. Johnson, Sonny Rollins, and finally as a member of the ground-breaking John Coltrane Quartet (1960-65). A leader of his own bands for more than ten years now, Elvin recently sign-

SUN: When did you first start playing around Detroit?

ELVIN: Well, I went to school in Pontiac, where I came up, and when I got out of the Army, in 1946, I came back and started working around Detroit. That was when I started meeting most of the guys here in Detroit—Billy Mitchell, Boo Boo Turner, Abe Woodley, Beans Richardson, Art Mardigan, all those cats—Phil Hill. A lot of those guys are dead now. Boo Boo is dead, Phil Hill, I think he's dead too.

My first real gig was with Phil Hill at the Crystal Bar, on Grand River near where the hockey stadium is. That was the place where I first started to get into the scene here. Art Mardigan was playing drums with Phil's band, and when he left the group I fell right into it. So that sort of got me acquainted with what we considered to be the real heavyweights in Detroit. You know, these cats, Cuban Pete was playing congas, and Wardell Gray worked there a lot. Then Billy Mitchell was working at the Bluebird Inn, over on the west side, and Art Mardigan had that gig too. So when Art went on the road with somebody or other, I joined Billy's band, and I stayed with them for three years at the Bluebird, like between 1950 and 1953.

SUN: Who else was working in that band?

ELVIN: Well, it was Billy Mitchell's gig, and he had Barry Harris or Terry Pollard on piano, Beans Richardson on bass, Frank Foster (tenor) would play that gig a lot, and then my brother Thad (Cornet) came in and stayed a couple of years with that band. But before that the Bluebird would like bring in different artists to play with the house band—let me see, Miles Davis came there and stayed for about six months, and all kinds of other people. Wardell Gray, of course, and Sonny Stitt, Ben Webster, Bird would come through and work with our group backing them. At least once or twice a year, there'd be featured artists. They'd work with the band for maybe a month, you know, which was very good, because they suddenly gave the Detroit musicians of that time quite a perspective on what was happening in the music world away from Detroit. Nobody could be more knowledgeable about the true aspects of music than some of the visiting artists who came to work there. It was not only a very prestigious position to be in, but it was also one of the most educational experiences a young musician could have.

SUN: Weren't there a lot of people off of that set going out and joining the Basie band at that time?

ELVIN: I know Frank Foster was about the last one to go—Al Grey, Ernie Wilkins

and some other guys were already with Basie, and then Thad (Jones) and Billy Mitchell went and joined, not right together, but about a month apart, and then Frank Foster. It was something back then, when they were telling Basie about all the musicians in Detroit—a lot of musicians went and joined Basie after that.

There was one time in there when Basie came into town, he was looking for a drummer—my brother Thad was working with Basie then, and he was looking for me during one of the intermissions so I could come and sit in with them. It was at the Graystone Ballroom, on Woodward, and I was working the date with the Miles Davis Quintet. Miles was staying in Detroit then, he was like the "artist in residence" for a while, and that particular group was with Miles, Yusef Lateef on tenor, Barry Harris, Beans Richardson and myself. Anyway, Thad came looking for me, but I was nowhere to be found on the intermissions. (Laughter.) For obvious

ed with Vanguard Records after a long association with Blue Note and a pair of LPs for the artist-owned PM label.

Elvin was interviewed one afternoon in late February by the Sun's Reggie Carter and John Sinclair, who asked him to recall his days in the Motor City's hot early 50's jazz scene for our readers who were not fortunate enough to have been there. What follows, then, is Elvin's account of the glorious days when top jazz musicians came pouring out of Detroit to make their mark on the national and international music scene—a flood of talent unequaled in the jazz scene ever since. But let's let Elvin tell it like it was . . .

and some other guys were already with Basie, and then Thad (Jones) and Billy Mitchell went and joined, not right together, but about a month apart, and then Frank Foster. It was something back then, when they were telling Basie about all the musicians in Detroit—a lot of musicians went and joined Basie after that.

There was one time in there when Basie came into town, he was looking for a drummer—my brother Thad was working with Basie then, and he was looking for me during one of the intermissions so I could come and sit in with them. It was at the Graystone Ballroom, on Woodward, and I was working the date with the Miles Davis Quintet. Miles was staying in Detroit then, he was like the "artist in residence" for a while, and that particular group was with Miles, Yusef Lateef on tenor, Barry Harris, Beans Richardson and myself. Anyway, Thad came looking for me, but I was nowhere to be found on the intermissions. (Laughter.) For obvious

reasons, I mean I had to have my rest, you know?

But there were some pretty hip scenes around Detroit at that time. I think it was really very cozy. I really loved that—the whole atmosphere out there was like one huge music conservatory. I mean it was really a real atmosphere of learning. That's what I think is so great about Detroit, you know—not only were the musicians all very into it, but so was the audience as well. Some of the audience knew as much about the music as the performers, and I don't think anybody was ever uninformed about the kind of music that was being played, about jazz, about creative forms—*everybody* was hip to it. I think like the average person in a club at that time could tell you more about the music being played, or as much about it, as the musicians on the stand. That's how well-informed the audience was, and it gave a great incentive to the musicians to excel, because nobody wanted to be called "jive," you know? Like, "get that turkey off the stage!" (Laughter.) You know, nobody wanted to get *that* laid on him. So everybody did their best all the time, because they knew they were playing to a highly informed audience *at all times*. It made a great difference, as opposed to other cities, you know, where community involvement wasn't all that great. I think the scene here was quite unique.

Part of it was the abundance of places to hear and play music, too. Most of the clubs would have a band stand, and there would be all kinds of music being played in all kinds of different little places. The Crystal and the Bluebird, of course, and there was the Parrot Lounge, over on the east side, that was one of the nicer places. And there was that place where Maurice King always worked, over there on John R—yeah, the Flame Showbar, that was always like a first-class gig, you know. And

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photo: Barbara Weinberg



The West End Hotel



The Graystone Ballroom

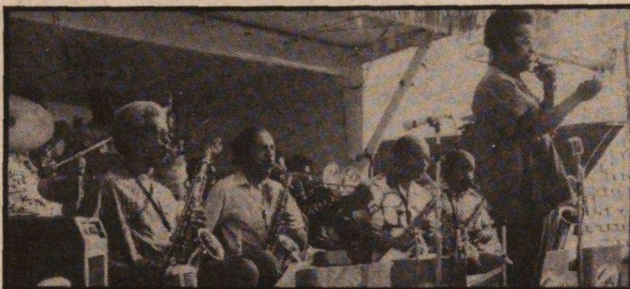


THE COAT PULLER

On top of all its other problems (see our lead feature in the last issue of the *Sun*), Detroit's public radio station WDET-FM (101.9) is presently trying to raise \$40,000 in cash to make possible the installation of their new transmission and production equipment, which was purchased with the aid of a \$103,000 grant from the Dept. of Health, Education and Welfare. A pledge for the matching funds (WDET has to come up with \$1 for every \$3 the government throws in) fell through after the equipment was ordered, and now the station is forced to turn once again to its faithful listeners for the bucks. Pledges in any amount (\$20.00 makes you a member of the Friends of WDET) can be made by calling WDET at 577-4146, and if you want to send \$5 or \$10 in the mail, address it to WDET, School Center Building, Woodward & Putnam, Detroit, MI 48202. . . . If you were listening last week you heard the return of radio drama on WDET as Mike McCoy, Paula Pawlowski, Paul Grzebnik, and station manager John Buckstaff acted out the tear-jerking scripts of Judy Adams and Paula P., pointing out the sad plight of the equipment and casting for cash to replace it with . . . Another excellent reason to support WDET is its superb community-oriented programming, particularly its delightful jazz broadcasts by Bud Spangler, Geoffrey Jacques, Jim Gallert, and Judy Adams. Bud Spangler's "Jazz Today" program, heard every Monday night from 9 p.m. till 1 a.m. in the morning, will be featuring jazz highlights from the 1975 Detroit Afro-American Festival, a three-day free bash on the waterfront which spotlighted Motor City music talent including Tribe, the Jimmy Wilkins Orchestra, Lyman Woodard Organization, Sam Sanders & Visions, Griot Galaxy, LaVerna Mason, Carolyn Crawford, the Rod Rodgers Dance Company, Betty Lavette with Rudy Robinson and his Hungry 5, Marcus Belgrave's New Detroit Jazz Ensemble, Fito, Amalgamated Funk Co., and the Detroit Blues Club Revue (Little Junior Cannady, Joe L., Jesse Williams, Bobo Jenkins, Odessa Harris, Howlin' Wolf Jr., Charlene Newkirt, Little Mack Collins, Mr. Bo, and many others). The music for the Festival was produced by the Allied Artists Association of America (AAAA) and the Metro-Arts Complex, with the support of the Michigan Council for the Arts, and Bud and the WDET crew taped the proceedings to be heard at a later date. Well, this, dear friends, is that later date, and if you tune in to "Jazz Today" March 22nd you can hear a full hour of the Jimmy Wilkins Band, Detroit's answer to the Basie Orchestra, featuring Louis Smith's mellow flugelhorn, Billy Holliday's trumpet, Miller Brisker's hot tenor, the piano of Ms. Terry Pollard, and the roaring power of this excellent ensemble. The March 29th program promises the exciting Griot Galaxy, Detroit's premier avant-garde collective, with special guests Phil Ranelin (trombone) and David Murray (saxophones), and two numbers from Tribe with the two-bass team of Rod Hicks and

Shoo-Be-Doo. The third program, April 5th, presents the Lyman Woodard Organization with Norma Bell, plus Sam Sanders & Visions (John Katalanic, keyboards; Ed Pickens, bass; Jimmy Allen, drums; Muruga, percussion) doing two of Sam's original works. Each show begins at 10:00 p.m. and runs for a solid hour—and we do mean *solid!* . . .

Speaking of jazz, it was a gas to see an almost-full house at Music Hall for the Keith Jarrett Quartet concert March 8th, even tho the young pianist failed to interest your eager correspondent with his bloodless pianistics and incredibly boring compositions. Many find delight in Jarrett's visu-



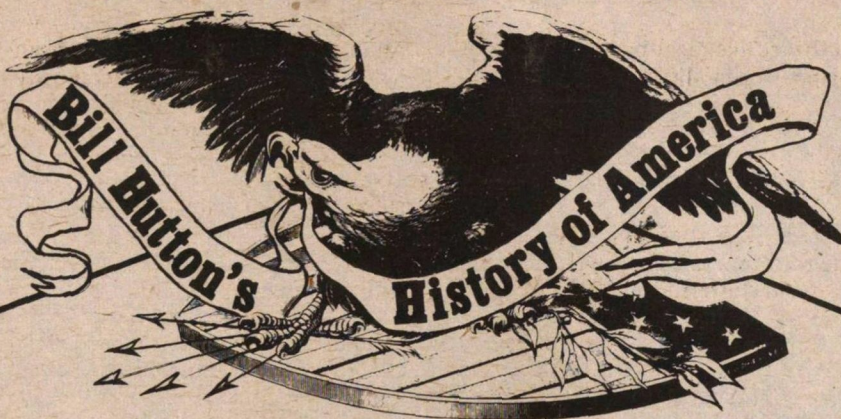
The Jimmy Wilkins Orchestra

ally arousing performances, but he gets our vote for the Dave Brubeck of the 70's Award, and that's no joke. Sure is nice to see Charlie Haden, Paul Motian and Dewey Redman in town once in a while, though, but someone should let them bring their own band! . . . Now that the audience has shown itself (full houses for Billy Cobham/George Duke at the Showcase, and for Jarrett at Music Hall) maybe it's time for the real thing: Ornette Coleman, Charles Mingus, Thelonious Monk, Sonny Rollins, Sun Ra, Cecil Taylor, the Art Ensemble of Chicago. Now that would be *some fun!* . . . Our hometown equivalents of the real thing are getting ready to set it out for spring, with a lot of activity

centering on the Langston Hughes Theatre, Livernois at Davison, where Marcus Belgrave's Jazz Development Workshop is presenting a series of four three-night concerts, on Monday-Tuesday-Wednesday nights, featuring the New Detroit Jazz Ensemble (March 15-16-17), Sam Sanders & Visions (March 22-23-24), Tribe (March 29-30-31), and Airtight (April 5-6-7). The Top of the Week jazz series goes at a measly 2 bucks a show, with performances at 8:15 and 10:15, and you can call 571-4217, 875-0289, or 922-8787 for more information . . . There'll also be a Jazz Development Workshop cabaret at the Local 5, American Federation of Musicians Hall, at Schaeffer and 7 Mile, Saturday April 3 . . . And another Tribe-affiliated venture, Time Is Now Productions, will stage a Jazz Tribute Concert at the Langston Hughes Sunday, March 21, from 4:30 to 7:30 p.m., with Phil Ranelin and Tribe, Griot Galaxy, the dynamic Kim Weston, and the Sharon Evans Dancers. WJZZ's Bobby Dawson is the M.C., and you can get more info by calling 871-5661 or 832-4154 . . . Farther out on the west side, the Northwest Activities Center, following up on its Mercer Ellington concert, has Count Basie (March 17) and Dizzy Gillespie after that, with Jack Broderick and Herman Haines of WJZZ at the mike. The former Jewish Community Center, now owned and operated by the City of Detroit, is at 18100 Meyers, corner of Curtis—call 345-4825 for more information . . .

IN AND OUT: Lyman Woodard Organization at the Boogie Down on the far west side, Mondays and Tuesdays thru March . . . Mighty Clouds of Joy at Cobo Hall, March 28 . . . INTI-ILLIMANI, the exiled Chilean folkloric group that was a favorite of murdered president Salvador Allende, perform at St. Paul's Cathedral, 4800 Woodward, on March 13, presented by the Latin American Task Force of the Office for Justice and Peace, Archdiocese of Detroit. Songs by Victor Jara and music by Violeta Parra will be featured, it starts at 8:00 p.m., and you can call 237-5907 for more . . . Diana Ross, the Four Tops, Mary Wilson of the Supremes, Stevie Wonder and many more were in town for the Florence Ballard funeral at Rev. C.L. Franklin's New Bethel Church, on Linwood, and it was certainly the least Motown could do to pick up the costs of the funeral . . . Elvin Jones participated in a drum clinic at the Aboriginal Percussion Center, 16140 James Couzens, while he was in town for his stay at Baker's. The Center is operated by drummers Roy Brooks, Bert Myrick, and their associates, and offers professional instruction on all percussion instruments . . . Ella Fitzgerald and the Ellington Orchestra will be at Masonic March 21st . . . Albert King charges into the Showcase March 27th (a Probita Production), while Aretha Franklin socks out two shows the same night at Masonic . . . Art Blakey & the Jazz Messengers at Baker's, March 19-28 . . . Doug Hammond, David Durrah and the Sea of Nurmen sail into Ann

continued on page 14



THE COMPROMISE OF 1850

D. Webster drove the big car along the California coast. It was an absolutely perfect day. The men were driving to Congress.

"Why do you insist on my driving, Tony?" he asked the other men, Henry Clay.

"Because I'm a little stoned and also a lousy driver, Luci, you know that."

They drove past some surfers.

"The neighborhood I came from nobody owned a car," continued Clay. "I was twenty-three before I drove!"

They were driving up to Congress to discuss the controversial Compromise Bill.

"You got no idea how poor my family was, Luci. When I was a kid I never thought about owning a car! All I thought about was how to make a buck . . . to get some groceries put on the table."

They passed some cows and watermelon.

"You don't look like a homosexual," said D. Webster, keeping his eye on the road.

"I know. My parents never lived long enough. But Joey; he's gonna get everything I didn't get. Especially a new pair of shoes!"

"He's a fine boy."

"And thanks to you, now he's a healthy boy."

"He's a good boy."

An unbelievable truck passed them the other way.

"By the way," said Webster, "I called up this Dr. Morgan the other day. He's coming into town tomorrow night for your going away party!"

"You phoned the great Dr. Morgan?"

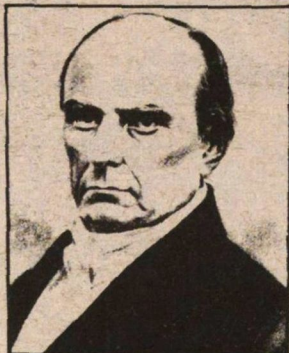
"The heart specialist?"

"Well I'm not getting mixed up with Dr. Morgan, Tony. I'm just going into practice with him."

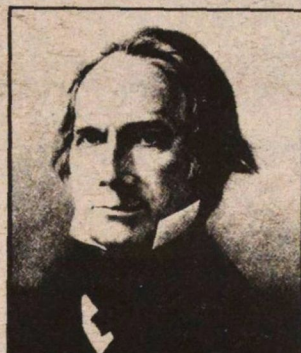
Daniel Webster drove the big car up the driveway and stopped where a suited parking lot attendant waited.

"Just the same," he said, "I want to be sure he's not a bad type for you and Joey to get mixed up with."

The two men walked inside Congress. They received a thunderous ovation. Clay was a Southerner. Webster was from the North. Joey was from Seattle. The Compromise of 1850 had to do with slavery. It was finally passed.



WEBSTER
America's Most Brilliant Orator



HENRY CLAY
Great Orator and Political Leader

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FUSION!

By David Weiss

Those geneticists of musical taste, the record companies, often crossbreed their markets to cover more green ground. Hence, the jazz-rock "fusion." Or make that con-fusion.

Everything that makes jazz such compelling and lively music is usually smothered by its relationship with the static rhythmic lock that most rock music has to offer. Jazz music, with its unlimited acoustic textures, is also cheated by the sameness and predictability of electronic instrumentation. It's nicer to be talked to by a saxophone than electrocuted by the 80th century weirdness of synthesizers and digital sequencers.

Nevertheless, the fusion continues to make its appeal to thousands of interested ears that just haven't had the chance to hear the other brand too often. Congress should mandate John Coltrane's music into the department stores and offices—instead of allowing the illegal and anonymous "muzak." Music that sings cheaply: "Lovely day to buy a car" or "keep your mind on what you're doing, sport."

On the other hand, sometimes the fusion ain't a bad transfusion, what it is. Getting blown onto your feet by something rock solid and intense like Larry Coryell is a nice diversion. Planet End shows Coryell at home with a number of styles and rhythmic directions.

"Rocks" is done with his "Eleventh House" band, a forward looking den of steady rocking lions, fueled by the limitless punch of Alphonse Mouzon's drumming. They modulate in and out of a mostly unchanging bass figure and the energy leaps and sparks from Coryell's furious guitar.

The other half of the album features pianist Chick Corea, bassist Miroslav Vitous, drummer Billy Cobham and fellow guitarist Mahavishnu John McLaughlin. The title track, "Planet End," is a freer affair defined occasionally by Miroslav's walking gait. The communication is more at ease here than in the push and shove of the hard electric stuff. World War III panic shares the stage with smoke-filled-room dancing rhythms in this optimistic rendering of the earth's extinction.

"Tyrone," with the same quintet, shimmers and shakes like razor blade jello, oozing and slicing away via Chick's wah-wahed electric piano. Again Miroslav Vitous plays acoustic bass with a full sound and a great pair of ears.

Guitarist John Abercrombie, bassist Dave Holland and drummer Jack DeJohnette combine their learned backgrounds fruitfully on Gateway. DeJohnette has seen service with Charles Lloyd and Miles Davis and Dave Holland is currently a member of Anthony Braxton's quartet.

Dave Holland strums a one-lick, funky underpinning to the many shapes of "Back Woods Song." Abercrombie solos inventively, using Hendrix-like chord voicings. Single note runs shift modalities as he creates original lines and clusters. He really has a voice of his own and utilizes many areas of the electric guitar rarely explored.

Jack DeJohnette and Holland engage in a gentle conversation on the pensive composition, "Waiting." Holland's sound is Windex-clean, strutting and bending to Jack's cymbalic accompaniment. Another Abercrombie showcase, "May Dance," begs for a little Elvin Jones punch here and there, but doesn't everything?

Oregon in Concert is an almost-live performance, recorded masterfully before an invited audience at Vanguard's studios. Their music presents many textures, all acoustically produced and played with obvious care and talent. Their sound currently bears a strong Indian influence. Sitar and tabla accompany instruments as varied as the oboe, french horn, violin and congas.

Oregon's music is invitingly casual. They are at home with plaintive rhythms and original tonal colors. "Tryton's Horn" opens with a sitar-tabla dialogue and is joined by Ralph Towner's lyrical acoustic guitar playing. Again this music doesn't bear the twists and surprises of a Mingus chart: a riff turns into a groove turns into a rut.

Mainly, though, this music is a little too humorless and pale. Seriousness I can buy, but these gurus are just a trifle too pained.

Other tunes like "Undertow" or "Yet to Be" are tightly scored and of varying interest. "Undertow" is an exercise in the realm of 20th century classical music and is a stiff affair suited for marionettes and civil war veterans. Colin Walcott's melodic soprano sax is heard on "Yet to Be," above the somewhat limpid piano of Ralph Towner. This album is all about 30 proof, enough to grab a small tingle from, but not enough to make the walls spin around.

Ralph Towner's own album Solstice must be named after the winter solstice, 'cause it's cold and desolate like the Arctic Circle. Nearly all of these European

brothers seem to keep their axes in the deep-freeze.

Towner's album also goes for the meditative and laid-back feeling that Oregon is after. Actually, that's a nice way to say that the sparks just don't fly when they play. Towner solos on "Oceanus" while bassist Eberhard Weber takes an occasional and random pluck at his instrument. Jan Garbarek zeroes in with a brief and forgetful tenor sax interlude while drummer Jon Christensen does his best to pay attention.

"Visitation" is one of those sci-fi, otherworldly routines. Spooky and weird it is, music it isn't. "Drifting Petals" has a quiet beauty throughout. Towner plays rhythm guitar beneath Jan Garbarek's quiet flute and Weber's quavering accompaniment.

Al DiMeola's Land of the Midnight Sun, while not a real powerful affair, has a little more meat than bone. Such music, an offshoot of Chick Corea's "Hymn of the Seventh Galaxy" era, is certainly a valuable bridge across the abysmal depths that Frampton, Yes and Gary Wright stalk. Nevertheless, this album sounds like it is skipping half the time. Actually it is just a mass of tired and similar licks one after another. Variety is not in the man's vocabulary.

"The Wizard" opens with a "Sympathy for the Devil" bongo session by Mingo Lewis. DiMeola falls in with his Velveeta-processed guitar sound playing a Zappa-like opening subject. It progresses through several rhythmical permutations, synthesizers join in and play uselessly to the finish.

"Land of the Midnight Sun" is a display of the energy and intensity that Chick used to achieve. Stanley Clarke contributes his sturdy bass playing and Al coaxes a strong sound from an acoustic 12-string guitar.

"Short Tales of the Black Forest," a duet featuring Al and Chick Corea, manages to get off the ground a little. They trade licks, accompany each other alternately and truly listen and communicate. Chick's ideas seem to make Al play a little more than usual. All in all, this album's no real bargain, though.

Harvey Mason is in good company on his Arista release Marching in the Streets. Herbie Hancock produces and plays on a couple of songs. Bennie Maupin, Blue Mitchell and Hubert Laws all drop in for a little while as well.

Harvey Mason is a second magnitude Billy Cobham, a studio drummer in the worst sense of the word. This album really sounds like it was a "recording session," no more. Unrestrained blowing is rarely heard on this mostly written and arranged date.

When Herbie takes over the music gains a much needed funk appeal. "Hopscotch" is such a tune, featuring Herbie's electric piano and Maupin on soprano sax. Herbie's own stuff is better.

"Ballad for Heather," a Mason composition, is a rather pretty interlude on this otherwise formulaic album. Frank Rosolino's trombone mumbles and whines and Herbie creates a sympathetic texture on electric piano. Mason adds a clean and steady pulse beneath. It's all too good to be true, though. The rest of the album continues in the somnambulistic non-funk vein. It would be perfect for an after-game dance at Robot High School.

Bill Connors' solo guitar album on ECM is one out of these ten that you will not be tempted to stop mid-way through the first side. His technique is clean and his sound full-bodied and warm. His compositions are all pretty familiar but allow for protean shifts of texture and color.

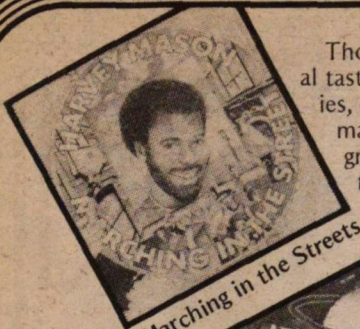
"The Highest Mountain" is a beautiful and sober melody, accentuated by obliquo bass passages. Chromatic voicings add another dimension as Connors coaxes an orchestral sound out of the acoustic guitar.

"Frantic Desire" is the up-tempo side of Bill Connors and shows him to be an energetic and feeling soloist. An insistent and chorded rhythm keeps pace with his bop-like, single note flurries. Connors is a guitarist to be reckoned with.

With petroleum reserves threateningly low, it should be illegal to manufacture L.A. Express albums. Though they are a compelling addition to the already exciting Joni Mitchell, alone they are no more than representatives of the oft-scorned and -imitated "L.A. sound."

It is music unfit to accompany "Kojak" or "Mannix" on the TV. It certainly doesn't belong on the home hi-fi. Give me Henry Mancini

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Marching in the Streets



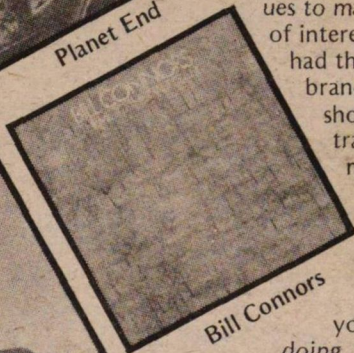
Planet End



Solstice



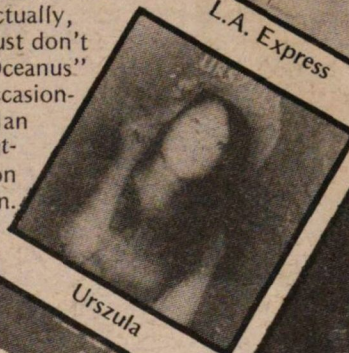
Land of the Midnight Sun



Bill Connors



L.A. Express



Ursula



Oregon in Concert



Gateway



Transformation (The Speed of Love)



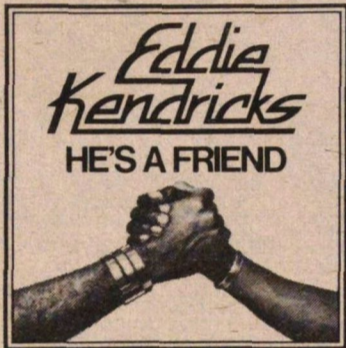
Jack DeJohnette

Ursula Dudziak

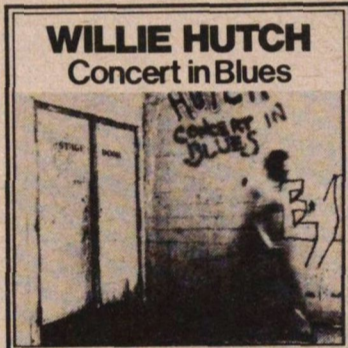
Larry Coryell



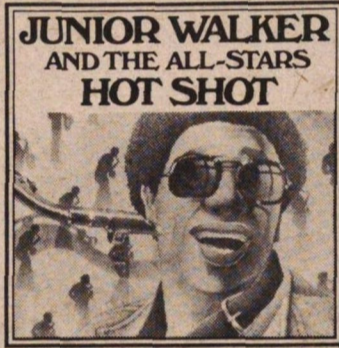
NEW FROM MOTOWN!



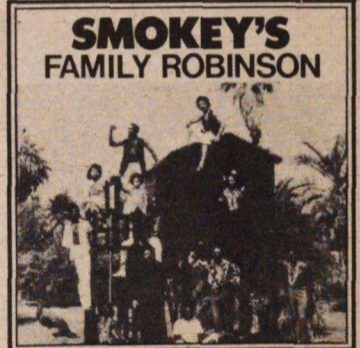
The new solo album from that "hit man", Eddie Kendricks, ex-lead singer with The Temptations. Produced in Philadelphia by Norman Harris. Features the hit single, "He's A Friend".



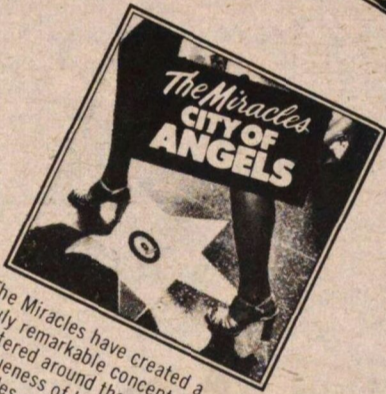
A classic in modern blues interpretation, featuring Willie Hutch's superb vocals in blues, rock and roll and his always incredible disco renditions. Features the hit single, "Party Down".



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The long awaited new album from one of the world's most acclaimed female vocalists.



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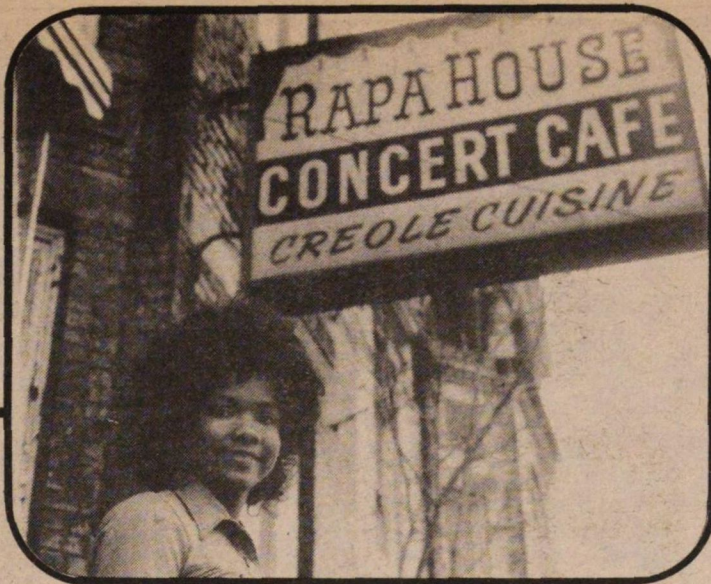
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RECORDLAND

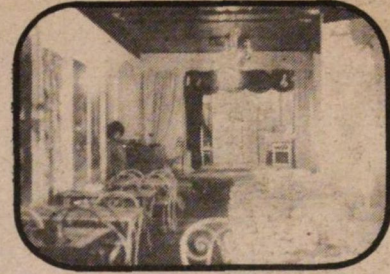
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okemos—meridian mall • lansing—lansing mall • jackson—westwood mall
kalamazoo—maple hill mall • portage—southland mall



Sitting in after hours . . .



By Patricia Hughey



Left: Ronda Rodgers The Cafe

RAPA House, Detroit's legendary after-hours hot-spot, is quartered in a Victorian mansion at 96 E. Fisher Freeway, just east of Woodward. Climbing the steep steps to the tall narrow doors, one feels fortunate to be able to enter one of the beautiful old houses still remaining in our city. A knock on the leaded glass window in the musty old door goes unnoticed, but wait a minute! The door is unlocked! Incredible, in this neighborhood, and at 2:30 in the morning!

Standing in the vestibule of the House, the sounds of New Orleans jazz shouting from another room, one is lured into an adjoining chamber as sleep lures the tired body. Because the entrance is in the back of the next room, one finds oneself standing at the end of an aisle leading to a little stage which resembles an ancient proscenium. The aisle divides the long narrow room with its very high ceiling in half. On one side are small wrought-iron tables and chairs; on the other side, about eight rows of well-worn theatre seats.

The room dividers, behind us, seem to be there to be peeked around, so we peek around them to spy a large, cluttered desk, a fireplace, and an old piano. Children of the Rodgers family, which established RAPA House some years back, circulate among the people collecting the \$1.00 cover charge.

Musicians drift in. They walk directly to the front of the room and sit near the stage. They take out their instruments and rub them gently as they anticipate their turn on the stage. They listen to the other musicians, discriminatingly and then appreciatively.

Ernest Rodgers is on the stage, instructing the young players who, with him, make up the band. "Who else will be playing tonight?" we want to know. "We never know who is going to drop by to play," comes the reply. "This is a really true jam session where artists can come to play. On stage regularly is our rhythm section—Charlie Hill on piano, Darrell Osborn, drums, Mike West plays bass and I play tenor and alto saxophone." Three of the drop-ins form a saxophone trio and begin playing with the blues in a style reminiscent of early New Orleans.

The aroma of Creole cuisine drifts in from the kitchen, which is situated directly behind the stage. Some of the musicians and patrons enter the kitchen to place their orders. The room, with its large butcher-block table sitting in the center of the floor, is often so crowded that people must rub fannies and boobs to get in and out. If it's hard to decide what to eat, the pots are right there for your inspection.

The food is good, and the prices are right. Gumbo, shrimp or crab, \$3.00; chicken, \$1.30; Chicken Lafitte, \$2.75; Bourbon Street ribs, \$3.00; Shrimp Patois, \$2.75.

A young black woman sits alone at one of the tables. At first she picks at the bone of meat on her plate with her fork. Finally she picks it up and begins eating it for real, sauce dripping from her mouth, unmindful of everything else around her but the food and the music.

A mature white couple sits at another table. They have taken off their coats and seem to feel quite comfortable here. A young white kid ambles in and plops down in one of the theatre seats next to a 30-ish Black dude. The Black dude says to the young blond dude, "They're gettin' on down, ain't they, man?"

"Dig it. And the bass man is doin' it to death."

* * *

RAPA House is short for the Rodgers Academy of Performing Arts, which has its roots in the Rodgers & Rodgers Theatrical Agency founded by Ernest Rodgers Sr. in 1945. An adagio dancer and acrobat who performed with his wife, LaJune Rodgers, throughout the United States, Canada, Australia, Europe and South America, Ernest and LaJune developed the Agency after their retirement to Detroit's Medbury Street as the city's first Black booking agency.

Ernest Sr. passed away on July 5, 1955, leaving LaJune with three sons—Ernest Jr., Virgil, and Audrien (Rod) Rodgers—and two daughters—Rhonda and LaJune—one of whom was paralyzed. In order to supplement her small income, she continued to operate the booking agency from her house. Then she moved the business into the old Gold Coast Ballroom on 12th Street, where in addition to booking various singing and dancing acts, she began to develop and groom young talent for the entertainment world, including members of the Temptations, the Supremes, Martha & the Vandellas, and many others.

Later, Ms. Rodgers moved the agency back into her home because the neigh-

borhood was getting too rough for her to contend with. She always left her door open to young, undeveloped talent which needed encouragement and a place to perform and be seen.

The concept of RAPA House originated with the Detroit Entertainers' Club, a group of professional performers who were involved in dance, voice, and music. They began giving instruction and encouragement to young people who were beginning to become active in these disciplines. Performers from Motown, Stax, and Invictus Records, plus many of those who had graduated from rock and roll to performing in night clubs, came to RAPA House to be groomed for stardom. Some could pay, some couldn't—but all were accepted.

The Rodgers family worked six to eight hours a day conducting the school, and they would then serve meals to the artists, the students, and later to friends and relatives. The family couldn't afford to continue serving so many people on their slim budget, so they began charging a modest sum for their meals, and soon the RAPA House restaurant was formulated. LaJune Rodgers had fallen in love with the Creole cuisine of New Orleans during her far-ranging travels in earlier years, and, finding that there were no establishments featuring New Orleans cuisine operated by Blacks in the downtown Detroit area, she settled on the tasty concoctions of the Crescent City as perfectly fit for her friends and guests.

Soon the aerobic *artiste* started a writers' workshop as a forum through which local poets could read their work, criticize one another, and keep up on the currents of modern poetry. Stella Crews, Sally Wright (now a frequent *Kulchur* contributor), John Nemmons, Henry Alsup, Carey Beasley, Wardell Montgomery, and Herman Stevenson are RAPA House poets who have participated regularly in the monthly Workshop, and other poets and writers drop in from time to time.

"The Workshop is open to people of all kinds who are interested in poetry," said Montgomery, now a New York City resident, "but there's no money to advertise, and it's hard to get the word around. The general public just doesn't seem to be enthusiastic about poetry—it's the least lucrative of the arts. When some people find out there's no money in it, they leave."

"One thing we try to do here is teach stage presence," Herman Stevenson added. "We give the poet a chance to experience the stage. Shy people are urged to go up on stage to read and are encouraged to do homework as well. Other poets are taught to project, throw their voice out."

In 1972 RAPA House received a federal grant to publish a poetry magazine, *Identity*, which gave exposure to many RAPA House poets and others who may have otherwise gone unnoticed. The Model Neighborhoods grant was discontinued by then-President Nixon in April, 1973, and the RAPA House poets tried to keep it going by soliciting contributions, selling poetry booklets and various other ventures, but they eventually had to give the magazine up.

RAPA House, and the Rodgers family, continue growing stronger than ever. LaJune Sr. died of cancer on March 29, 1973, but her children remain active in the arts, and in RAPA House itself. Ernest Jr., a fine arts/music instructor at Northwestern High School, heads the session band afterhours on the weekends, and is a featured player with both the New McKinney's Cotton Pickers and the Jimmy Wilkins Orchestra, on baritone saxophone. He is one of the most respected musicians and educators in the city.

Audrien (Rod) Rodgers heads his own dance company in New York City and spends as much time as possible in Detroit, both performing with his company and giving workshops for young dance students in the area. The Rod Rodgers Dance Company were featured guests at the 1975 Detroit Afro-American Festival last summer and have performed in many locations all over town.

Virgil Rodgers teaches music in Los Angeles and plays drums and trumpet on many recording sessions there. LaJune is also in L.A., attending college.

Rhonda cooks those delicious Creole meals at the RAPA House, handles the phone calls, the mail, and whatever else comes up. She lives upstairs over the workshop-theatre-restaurant, and when asked what she's doing now, she replies: "Who, me? Whatever I can do for the House."

Profits from the meals, which are served from 11:00 a.m. until 7:30 p.m. through the week and from 2:30 a.m. until 6:00 a.m. Sunday mornings, are used to help maintain RAPA House.

* * *

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there were places all up and down Hastings Street, and Brush, and John R, most of which had live bands in there, and on the west side too. So I think, in that alone, there's never been a town like that before or since. I certainly don't see it now, not only here but all over the country. But when I was here—I left in 1955—you could go around for months and not go to the same club twice, seeing different groups all the time. And you could *always* see somebody around town that was taking care of business.

SUN: *Cass Tech also seemed to be a hotbed for young musicians at that time.*

ELVIN: Well, for one thing, that was an awfully good school, Cass Tech, as far as from a high school level, I don't think there was anything like that in the country—not only for music, but for other technical studies as well. So that was a big factor, certainly, and a lot of young musicians came out of Cass Tech—Paul Chambers, Doug Watkins, Donald Byrd, Pepper Adams, all those cats—Louis Hayes, Curtis Fuller.

But I just think that there was a general acceptance among the population, that people were aware, musically minded, and all that. Plus there were always some swinging sounds around—you could always hear some sounds on the radio, there was lots of live music of all kinds, and too, I don't think television was so popular by then that it kept people at home. People would go out to have a drink or take their lady friends out on the weekends, or during the week, or whatever, as opposed to sitting at home around a television set. This had a lot to do with it, and television, of course, had a lot to do with breaking it all up, too.

SUN: *Where did you stay when you were in Detroit during that period?*

ELVIN: One time I stayed on the east side, right near Wayne University, just off of Woodward—I forget the name of the street. And I stayed at Billy Mitchell's mother's house, just off Third Avenue, and I stayed over on Pingree, I had an apartment over there. I stayed at several locations. I had a pretty good idea of how the city was built, you know.

See, here's the thing—when I worked here in Detroit, I also had a day job out in

Elvin Jones



photo: Barbara Weinberg

Pontiac. I was a clothes presser in a dry cleaners, you know, during the day, so I was able to choose the gigs I wanted to work rather than having to take just any old gig in order to pay my rent, you know. That way I could just play the kind of music I wanted to play, and I kept that day gig all the time I was here.

SUN: *You were involved in the World Stage too, weren't you?*

ELVIN: Right. I would always play in the concerts that were held there, and for a long time I was also working as the production manager for the theatre group at the Stage, too.

SUN: *Wasn't that a musicians' cooperative?*

ELVIN: Yeah, it was actually Kenny Burrell, and the McKinney brothers (Harold, Earl, Bernard, Ray), and a lot of other people who were involved in the scene, and we would put on concerts at the World Stage on a regular basis. The driving force behind the World Stage was a fellow named Fred Barnett. His father had the Barnett Trucking Company, and Fred was very interested in theatre and other art forms. He had this building at Woodward and Davison, with this huge top floor—like a loft—and they were turning it into a theatre. They would sponsor the concerts,

which were organized and publicized by the musicians. I don't think any of them ever made a lot of money, but it certainly was a place to go, and it was a place for musicians to get stage experience in addition to working in clubs, so it helped prepare a lot of us to go out and work concerts and all kinds of gigs. Plus it gave people like Yusef Lateef a place to form the nucleus of his group, with Frank Gant, Curtis Fuller and the rest. All the younger kids were going up there to learn how to play. From a community point of view, it was a tremendous asset and a tremendous learning experience for everyone involved.

Then there was the West End Hotel, over in Delray, where we would go for sessions after everybody got done playing their gigs. I thought that was a great experience too—everyone would finish their gigs on the weekends and then we would converge on Delray and have jam sessions all night. I was one of the nucleus of the group, so I would take my drums out there and set up, and anybody who wanted to sit in, of course, was perfectly welcome. But I was the one getting the five bucks for the gig. (Laughter.)

SUN: *Who all would be on that particular set?*

ELVIN: Well, Kenny Burrell set it up—he later became an in-law of Joe Blair and his wife, who ran the West End—and he had the gig, and later Barry Harris had it for a while. All I know is that they'd call me, and I would be the first one to get there, with my drums, and all the cats would come through there, including other musicians who would be appearing in town—*everybody*, you know? As far as the cats from around here, Yusef, Barry, Terry Pollard, Beans, Billy Mitchell, too many to mention, really. Donald Byrd and Pepper Adams a few times—it was such a friendly fraternity of people, you know, from all parts of town, and it went beyond the sessions too. I'd find myself at different times at Doug Watkins' house, or at Paul Chambers' place—it was always good and friendly among the guys on the set, quite a friendly atmosphere and none of these old petty jealousies that sometimes exist among musicians. Everybody was very brotherly, you know. It was really a beautiful scene, and it's a shame nothing like that exists any more.



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Arbor for two nights at the **Blind Pig** (March 19-20) and Sunday afternoon at the **Del Rio** (21). The **Tribe Records** group will be heard around Detroit after that—keep your ears open . . . **Luther Allison** at Ann Arbor's **Chances Are**, March 16th, for three big sets . . . **Mojo Boogie Band**, now managed by former Commander Cody helmsman **Joe Kerr** and his Mill Valley-based **Pyramid Associates**, swung over into Illinois last month for dates at **Mothers** (Chicago) and the Champaign version of **Chances Are**. The **Mojos** have a hot new demo tape, produced by former CBS San Francisco A&R head **George Daly**, and we should be hearing some good things on it soon . . . **Mickey's Pulsating Unit** now at the **Money Tree**, downtown, Monday and Tuesday nights. Guitarist **Mickey Stein** and his throbbing **Unit** can also be heard at the **Delta Lady**, Nine Mile and Woodward, Wed.-Sat. . . . The **Ron Shaul Shakedown**, a cooking dance band from Jackson, is getting some Detroit radio action on their new **Point Blank** lp, **Makin' Ya Feel Good** . . . **DMA**, the Detroit (actually St. Clair Shores)-based booking agency, reports so much success with their rejuvenated **Michigan Division** that they're looking for two new agents to join their popular team. **DMA** is handling **Ted Nugent**, **Mike Quat-**

ro, **Salem Witchcraft**, **Holy Smoke**, **Ruby Jones**, **Sweet Crystal**, **Blackfoot**, **Light-house**, and a host of others, and if you qualify, contact **Dave Leone** or **Nick Caris** at 773-6800 . . . **Mary Roberts** and **Julie Jensen** of the **Grand Circus Exchange** theatre company, based downtown at 47 E. Adams, have been in and out of several downtown office buildings lately, performing free theatre at lunch time for local workers with the support of a grant from the **Michigan Council for the Arts** . . . The all-around **Michael Henderson**, a six-year veteran of the **Miles Davis** band, has been in the local studios lately putting together a dynamite set for his first **Buddah** LP as a leader. **Michael** wrote, arranged, sings, plays bass, and produced the sessions, and he used a galaxy of Detroit-based musicians to bring it off. More on this one later . . . Watch for the new Ann Arbor-area club, **The Roadhouse** (formerly **The Hill**), out on US-23 and Territorial Road. Run by **Pete Andrews** and a gang of Ann Arbor music veterans, the **Roadhouse** will have the music folks love to dance to, all the time . . . And the exciting Treetown radio program we told you about last time, **Jim Dulzo's** all-night jazz show on **WAAM**, was doused by the station's owner before the dauntless **Dulzo** could get on the air. Won't somebody please put this man on the radio?! . . . Finally, a personal note to **Bob Talbert**: if you think it's far out that your 9-year-old boy is up on the latest pop hits, **Bob**, you should realize that those nice people at the record companies spend a lot of money making sure that their records will appeal to nine-year-olds. Now if they'd just give the rest of us a break . . .

CORRECTION

In our last issue we mistakenly printed a photo of Jessie Williams and labeled it "Jr. Cannady." So here are pictures of both these fine Detroit Blues artists with their righteous given names. Sorry...



Jr. Cannady



Jessie Williams

FUSION!

continued from page 11

before this drivel.

David Sancious, late of the Bruce Springsteen conspiracy, is an interesting keyboard player and composer. Though the material on **Transformation (The Speed Of Love)** is somewhat uneven, there are moments of interest. "Piktor's Metamorphosis" is a mellow and soulful tune featuring Sancious at electric piano. And frankly, that's about all I liked.

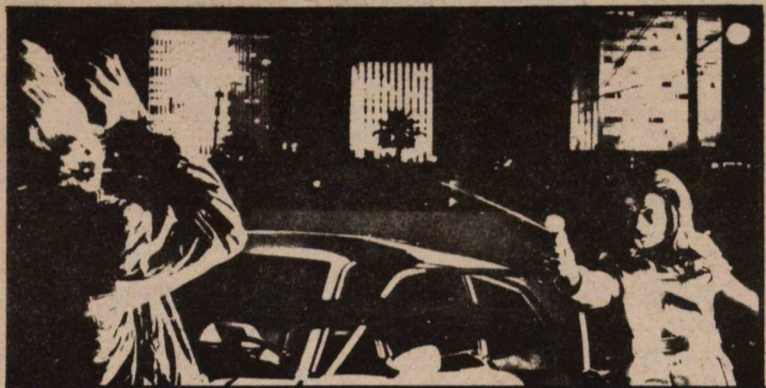
And finally, **Urszula Dudziak**. I fear Ms. Dudziak has been hypnotized into the belief that she is a singer. This could be a source of great embarrassment and I think she should be notified. Her husband, **Michael Urbaniak**, produced this fat, waddling turkey and he ought to have burning toothpicks stuck into his fingernails.



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PERFORMANCE

Joni Mitchell

and the L.A. Express At Hill Auditorium, Friday, February 27th

Joni Mitchell performed a low-key but enjoyable set at Ann Arbor's Hill Auditorium February 27th. Backed by the revamped version of the L.A. Express, minus saxophonist Tom Scott, Ms. Mitchell's hour-and-a-half set centered on her latest album release, *The Hissing of Summer Lawns*. Only three or four tunes dated back beyond her *Court and Spark* fame, and the new material revealed a very tough, show biz-jaded Joni Mitchell, a stance which failed to elicit a warm response from an audience of die-hard fans—many of



whom had waited overnight in the miserable Michigan weather to get tickets for the show.

Joni Mitchell's last visit to Ann Arbor two years ago was during the period when she first began to blossom as a stage performer, and she was moving in a myriad of musical directions. This time she appeared somewhat less inspired and much less interested in "putting on a show." Her stage presence was aloof and less than satisfying, and she did nothing to dispel her public image as "Phony Joni." She appeared to be experimenting with the order of songs throughout the set, and at times the continuity was hopelessly lost. The warmth of many of her most enchanting songs just didn't come across.

One of the few golden oldies she did perform, "Big Yellow Taxi," was lackluster and feeble in its effect, showing that something is missing in this folksinger-turned-popstar. The highlight of the evening was the delicate "For Free" from the *Ladies of the Canyon* album, one of the two pieces Ms. Mitchell performed from the piano. She followed this tune with a haunting tale about the origins of the song in which she immortalized a faceless street musician. Ms. Mitchell explained that the clarinetist had had his instrument stolen and that she, feeling guilty about her success compared with the problems of the struggling young artist, had it replaced. The next day she found that he was handing out the same story again. "I gave you the romance," she waxed emotionally, "now I've given you the reality."

Ms. Mitchell's musicianship has matured, and her rapport with the L.A. Express was easy and

thorough. Her distinctive guitar style has been refined, yet she seems to have deleted the use of the dulcimer—once a much-favored tool—from her show. Unfortunately the reality of her performance showed little of the romance for which she has become known.

—Joel Seigel

Dynamic Superiors

At The 20 Grand

Playing before SRO crowds for two weeks ends at the 20 Grand, the Dynamic Superiors didn't take long to gain complete control over their audience. Non-stop hand-clapping started things off with a pulsating "On and On," and at the set's midway point the Superiors dipped into the classic bag for their impressions of the Marceles' "Blue Moon," "Lloyd Price's" "Mr. Personality," "The Chantels," "Maybe," and others. Tony Washington, the falsetto lead of the group, was in excellent form, adding sprinkles of spoken humor to his dynamic interpretations of the group's material throughout the show. His brother Maurice, the man with the deejay deep voice, sent tremors through the room, while the other members of the five-man unit did equally well while sharing the leads. The group's choreography, rivalled only by more time and perfection, shows that the Superiors have been doing their homework for some time, and their ren-



The Dynamic Superiors

tions of hit numbers "Shoe Shoe Shine," "Leave It Alone," and "Deception" turned the crowd into a bunch of jumpin' jacks as well. We can only offer our sympathy to those male groups who may have to share the same stage with the Dynamic Superiors—they've got it!

—Gerald Clark

Count Basie vs. Super Sax

At Detroit Light Guard Army Friday, February 27

The music of Count Basie is coercive, subver-

sive, and happy as a crow in a cornfield. It coaxes tired feet into movement and subverts a grimace into a relaxed smile. It is also the perfect music to be cabaretin' to on a chilly Detroit evening at the Light Guard Army.

From the opening "bah-doodle-dah-dwee" the Basie band swung and swung even harder till you thought they'd never come back. The reeds were singing and the "bones were growling, the trumpets spit their sassy licks across the hall and the Count, restrained and ambassadorial, played minimally but soulfully in the back-ground.

Native Detroitier Al Grey, still in the Count's trombone section after all these years, strutted to the fore, plunger in hand, to engage the attentive audience in a conversation-sermonizing-solo on "I Don't Get Around Much Anymore." If you weren't looking you'd swear someone was up there laughing and scolding, crying and flying with a rhythmic vocabulary unknown to most players. And if that wasn't enough, tenor magician Jimmy Forrest stretched out on "Body and Soul" in an unaccompanied cadenza that told the history of soul in three fiery minutes.

Butch Miles, by-wonder of the big-band scene, played with a sureness and excitement mindful of his predecessor, Sonny Payne, a tough pair of shoes to fill. Freddie Green still bristles a near-lethal rhythm guitar and a Buddha-like facial expression that reads "I've seen and heard it all before." And when he wasn't smiling and waving to an admirer on the floor, trombonist Curtis Fuller was adding his strong and personal blowing to the affair, especially on a relaxed "I Can't Stop Loving You."

As if all this wasn't enough, Supersax was on hand trading off sets with the Count and bringing back the steam, jump and bop of Charlie Parker. It's a little like looking at a faded photograph of Bird: Supersax plays unison transcriptions of his solos. And while one is ever mindful that nobody really plays like the man himself, they are all skilled musicians in their own right.

Warne Marsh surfaced with tenor and played so hard he had to keep his tenor on dry ice between sets. "Scrapple From the Apple" was done swingingly and featured pianist Lou Levy sounding like Bird's own Do-Do Marmarosa.

The concert was a presentation of "The Men Who Dare," some committed folks who turn the proceeds into scholarship funds for those in need. We was swingin' for a cause, if you can get next to that. Sweet labor.

—David Weiss



Count Basie

Keith Jarrett

And At The Power Center Saturday, February 14

Keith Jarrett appeared at Ann Arbor's Hill Auditorium on St. Valentine's day and revealed his heart in song. Appearing with his band of some years—Charlie Haden, bass; Paul Motian, drums; and Dewey Redman, saxophones—Jarrett created some complex and intriguing music. The first half of the program was devoted, predominantly, to new material, except for a short take from the recent *Death and the Flower* album. Although somewhat conservative compared to his previous performances, the compositions were quite colorful and Jarrett displayed his ever-growing ability to play the soprano sax, playing melodic lines in unison with Redman as the rhythm section provided a tight foundation.

After a brief intermission Jarrett returned alone on stage, performing a half hour piano solo. This was what many folks in the audience had come to hear, and they were not let down as Jarrett exhibited magnificently the gifts he was blessed with, continually weaving colors and moods in what appeared to be a spontaneous outburst of creative emotion. It is in this vein that he reveals his true genius, and for many it was the most moving portion of the program.

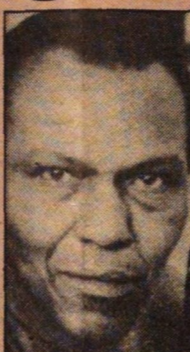
The rest of the band rejoined him and they finished what was more than two hours of inspired music. Along the way they performed "Le Mistral" from the *Treasure Island* album, showing increased ability to manipulate old material in new and vital ways. It was while playing this familiar material that the individual band members, Haden especially, felt confident enough to wail.

For an encore the quartet performed their natural work environments; consequently the compositions delve beyond the subject's bodies with a depth of field that portrays their lives with great clarity and fullness. Each person's pains, achievements, and joys are reflected amidst their life environments so precisely that one feels part of their space, hearing the roar of the symphony or the silence of a relaxed living room, the rustle of papers in an office, or the clamor of machines in a factory.

The presentation at the Historical Museum, directed by Bailey himself, further intensifies the spirit and depth of his photos. Grouped closely together—but cluttered—the photos complement one another and multiply the magnitude of each person's accomplishments. The soft yellow-orange lighting shed onto the photographs intensifies their three-dimensional quality and creates a bronze-like human tone which gives the portraits an immediacy and an intimate familiarity rarely seen.

The photos of what Bailey calls "role models" for Black people" will be on exhibit at the Historical Museum, Woodward and Kirby, through the end of March. Then they will be transferred to the Smithsonian Institution in Washington, D.C., from where they will continue on a two-year tour throughout the country. Additionally, Bailey has published a book, also titled *Living Legends in Black*, which contains all the portraits from the exhibition, and which can be purchased (at \$15.00) directly from Mr. Bailey at P.O. Box 7011, North End Station, Detroit, Michigan 48202. But see the exhibit while it's still here—it is not to be missed.

—Barbara Weinberg



J. Edward Bailey

the delicate "Introduction" and "Yaqui Indian Folk Song" off the same album.

A note of thanks should be paid to the Eclipse Jazz staff. They are mostly young and "less experienced" but were able to book a great show in a great hall and pull it off with few hassles. The Eclipse people were responsible for bringing McCoy Tyner to town during the fall, and promise Cecil Taylor for an April 15th date at the Power Center—some great music for a town that has long been denied.

—Joel Seigel



Keith Jarrett

David Bowie

At Olympia Stadium, Feb. 29-March 1

The unexpected storm in Detroit March 1st only seemed to heighten the excitement around Olympia Stadium, where David Bowie drew upwards of 10,000 people into the rain for his second night of the giant ice arena. The undisputed king of glitter rock and roll brought his 1976 touring company to the Motor City without glitzy or glam, but it seemed to make little difference to his many fans as he took the stage dressed in casual black slacks and a white open-at-the-neck shirt, to deliver hit recording after hit recording.

Bowie craftily

intermingled songs from his new *Station to Station* album with old favorites "Sufragette City," "Panic in Detroit," "Diamond Dogs," "Five Years," "Fame," and any number of others, demonstrating his theatrical bent by acting out the more dramatic features for his frenzied audience, a mob which started to get out of hand during Bowie's urgent "Stay If You Want To." He reached out and took a long-stemmed red rose from an admirer during "Diamond Dogs," and on "Wham-Bam-A-Lam" Bowie offered his Little Richard impression complete with unbuttoned shirt, torn-off cufflinks and vest.

Murphy's band—Tony Kay, keyboards; George Murray, bass; Dennis Davis, drums; Stacey Hagin and Carlos Alomar, guitars—turned in a workmanlike backing performance, with Davis especially outstanding, and Bowie built his way through a crowd-pleasing set which culminated in the two Iggy Pop-identified numbers "Sister Midnight" (very funky) and the well-known "Jean Genie," both played as encores for the still-raving fans. Waving kisses, Bowie danced off-stage and back into his main career as a movie star well assured of a turnout for his first film, *The Man Who Fell To Earth*. And that's where you'll see him next, if you see him anywhere at all.



David Bowie

Billy Cobham / George Duke

At The Showcase Theater, Feb. 27 The valiant efforts of Probity Productions

to broaden and enliven the Motor City Music scene received their first sell-out shot in the arm last week with the appearance of Billy Cobham and George Duke's recently synthesized ensemble.

For those who are close to the whole jazz-rock explosion, it was a good opportunity to see two of its leading proponents in action. Unfortunately, equipment foul-ups and sound problems left the musicians without the full ability to hear themselves, which certainly detracted from the overall effect. Nonetheless, the evening had its high points.

Even if you feel, as does this reviewer, that "jazz-rock" frequently is swept under a tired rug of monotony and repetition, you have to hand it to Billy Cobham—the cat has enough energy to raise the roof, pounding at his skins with unmatched intensity. Of course, drummers like Elvin Jones are far more sophisticated in their approach, but Cobham gives it a hell of a workout.

Some of the more interesting moments of the evening came with the bass solos of Alphonzo Johnson, formerly of Weather Report. Alphonzo has a completely unique and lyrical approach to

George Duke

the electric bass, playing it as an extension of his very soul. You'll be hearing a lot more about this talented bassist in the years to come.

Next to the guitar player, who didn't, it turned out, really even need to be there, the biggest disappointment was George Duke. Duke used the same riffs over and over again, reaching a feverish, transcendent peak only once or twice during the evening. Perhaps if he'd have concentrated on a couple fewer keyboards at once... An enjoyable evening, then, but one left the Showcase rather under-satiated. The band is new, of course, and the sound was a problem, so perhaps we can be more enthusiastic about this group the next time they come through town. It should be noted that the people at Probity were victimized by an associate producer on the show who failed to provide an adequate sound system by showtime, which caused the capacity crowd to be kept out in the cold while Probity pulled together what equipment they could come up with. Probity has asked us to apologize for their problems that night, and promises it'll never happen again. Nuf 'sed.

—Robert Parker



Billy Cobham



THEATRE

Kimathi Performance Workshop: "The Eagle"

Following a two-month run at the McGregor Memorial Library in Highland Park, the Kimathi Performance Workshop brought its production of Saun-Roland Scott's play "The Eagle" a bit further down Woodward Avenue to Shaw College for three well-attended performances late in February. "The Eagle" is Scott's second dramatic work to be staged ("Prime Time" was also performed in Detroit) and has been selected to represent the Detroit Afro-American community in the 1977 Second World Festival in Lagos, Nigeria, next February.

After an introduction by brother Sahara from the Mwangi Arts Workshop, with which Scott is also affiliated, and spirited poetry readings by Rene Thomas and Scott himself, the Kimathi players took the stage to present Scott's bizarre, surrealistic portrait of a present-day America. Actually a modern morality play allegory dressed in the cartoon-like techniques of the "Theatre of the Absurd," "The Eagle" is set in a decadent high-class restaurant somewhere in America, a place where wealthy white people (played by blacks in whiteface) are favored over and emulated by various sassy black characters who have found their way into this gateway to white ruling-class culture.

Uncle Sam (Robert White) is there attended by a simpering black flunky, (Saun-Roland Scott) who is charged with recruiting new black prospects to front for his master's system. Richard Nixon (Roy White) and a buxom blonde companion (Armand MacDowell) are also at hand, joined at table by an aspiring young black couple (Aisha Bowen and Ron Kelly) who fall all over themselves to please and impress the whites. Two prostitutes, one in whiteface, saunter onto the set looking for tricks; the young black hooker (Roxanna Gordy), done up in Chaka Khan

drag, is chosen by a white lesbian businesswoman (Iida Jackson), while the white whore (Pearl Anderson) shakes her big ass around the room in her own bid for some action. A swishing waiter (played by Rene Thomas in whiteface) tiptoes from table to table taking orders and bringing drinks, and an old black wino (Atiba Mwangi) staggers on and off the set.

The center of attention is held by a young black couple, John (Earl Fields Jr.) and Laticia (Netta Nzinga Titelo), who play out a soap-



opera scene in which John is ceaselessly seduced by Laticia for not being proper enough, rich enough, or white-identified enough for her. John is vaguely a former militant, poet, cultural nationalist type who is trying to compromise his integrity in order to tighten up the conventionally desirable Laticia, but nothing he can do seems to convince her of his sincerity.

John's attempts at servility are spotted by the ever-observant flunky of Uncle Sam, who approaches our hero several times with offers from his boss—offers which are, however, loudly and roundly refused. Meanwhile the disgusting domestic melodrama of John-and-Laticia drags on, the gulf between the two growing ever wider as John waxes more and more wildly. Although his heart's desire is not moved by his intensity and conviction, the black woman at the Nixon table slowly becomes transfixed and then transformed by John's irrepressible righteousness. As the tension builds center stage, where John and Laticia are seated, Ms. Bowen rises dreamily from her chair, pulls off her wig and evening dress, and emerges in close-cropped Afro and a bright print garment to kneel silently before John's table.

Goaded by Laticia, John reverts more and more rapidly to his former self; soon he is in a rage, finally turning his fury onto Uncle Sam himself, the puppeteer behind the whole obscene set. Sam pulls a gun and wounds John with a point-blank hit; during the ensuing confusion Ms. Bowen rises from her prostrate position, seizes Sam's gun, and blows him to bits. She then turns her piece on the whole crew of degenerates and sends them into sheer terror as she drags the fallen hero off the set to safety and the final curtain.

Since playwright Scott provides for the necessary suspension of disbelief with his carefully ridiculous characters and costumes, the allegorical action is clear and logical in its progression and completely credible in its conclusion, making for an exciting, emotionally and intellectually stimulating dramatic experience. Theatre lovers should check this one out—highly recommended.

—John Sinclair

'Sides

Albert King: *Truckload of Lovin'* (Utopia/RCA) RCA); Luther Allison: *Night Life* (Motown); Otis Rush: *Cold Day in Hell* (Delmark)

The re-entrance of the blues—played by the original artists—into the popular music mainstream has been a long time coming. In the fifties records by Muddy Waters, Howlin' Wolf, Otis Rush, Elmore James, Little Walter, Jimmy Reed, Lightnin' Slim, John Lee Hooker and many other blues greats were played on the same radio programs with Chuck Berry, Little Richard, Fats Domino, Bo Diddley, Ray Charles, and other originators of rock and roll. At the same time records by singing groups—the Flamingos, the El Dorados, the Moonglows, the Cadillac and scores of others—were an equal segment of the mix, and the occasional jazz hit by Gene Ammons, King Pleasure, James Moody, Bird and some others would top off the programming blend.

Then rock and roll—and principally white rock and roll—started to take over the airwaves, and the blues were heard mainly through the interpretations of young British guitarists and singers. These musicians paid explicit homage to their black ancestors, most of whom were (and are) still living, and the occasional blues master—Hooker, B.B. King, Freddie King—was allowed to record for a major label under the sponsorship of a rock star, but the sound of the blues in the original was, in general, very rarely heard in the radio bastions of pop rock and soul.

ABC Records' recent successes with B.B. King and Bobby "Blue" Bland—largely the result of treating their records as pop releases and marketing them in the same way rock records are marketed—would seem to have inspired a few of their competitors to look at the blues once again as a viable commercial form. At any rate we have seen an increasing number of com-

ism behind Albert King's first release on the RCA-distributed Utopia label, *Truckload of Lovin'* (featuring the single "Cadillac Assembly Line," a testimonial to the attraction the automobile plants hold for rural black workers in the South), and it's paying off with some solid airplay around the country. Produced by top soul stringers Tony "Champagne" Silvester and Bert "Super Charts" de Coteaux, mixed by disco-meister Tony Bongiovi, and backed by L.A. session masters Wah Wah Watson, Joe Sample, Chuck Rainey, James Gadsen, and their pals, the mighty Albert King is still allowed to make his own natural music, and his voice and guitar are heard here in the full strength of their powers.

Most of the material seems to be carried over from Albert's days at the now-defunct Stax Records, which is just fine with King, and even the hoikiest stuff (Bobby Eli's "Hold Hands With One Another") is redeemed by the King's powerfully fluid guitar choruses. Back-up voices and strings are heard throughout, and Albert is at his best on "Truckload of Lovin'," "Cadillac Assem-

solo by Fat Richard Drake, is Luther Allison at his most exciting; Little Milton's "That's What Love Will Make You Do" comes close; and the familiar "Cross Cut Saw"—despite an uninspiring vocal—features some exceptionally tasty guitar work. David "Fathead" Newman provides a few bright rays of light on the bogus material with his gem-like tenor solos. Dr. John bubbles under on piano, the background vocals, horn section, and the production in general (by Mark Meyerson and Michael Cuscuna, two of the most musical young men in the business) are deftly and impeccably handled—it's just that Luther is not at home with the pop material, and those who live his masterful guitar work in the power-blues tradition—like this writer—will be sorely disappointed.

Blues lovers couldn't be happier with the new Otis Rush LP on Delmark, however; titled *Cold Day in Hell*, it's the first full production on the great guitarist/vocalist/composer since Mike Bloomfield and Nick Gravenites aborted his Cotillion album some years back. Delmark's Steve Tomashevsky took Otis and his band into the studio and let them cut their stuff the way they play it live, with two saxophones, Big Moose Walker on keyboards, Mighty Joe Young on rhythm guitar, and a cross-section of Otis' personal material. The results are in no way spectacular, but many fans of this seminal urban blues guitar giant—and again, this writer is happily included—are treated to Otis in depth at last, which is nothing short of a real treat.

The first side has some weak moments, particularly on "Society Woman," a good song unconvincingly delivered, and during Rush's bizarre solo on "Midnight Special," but the nonpareil guitar work on "You're Breaking My Heart," Otis's telling vocals, and Abb Locke's heavy tenor saxophone provide enough thrills to keep one satisfied. Side Two is solid throughout, from the classic "Mean Old World" to the long jam on "All Your Love" and the typically intense title tune. "Motorin' Along" takes it out in grand style, and all that remains is to turn the record back over and start again.

When the material fits the maker the music is right on time: "Bloomington Closing," with a gorgeous (though uncredited) alto saxophone

—John Sinclair

ARTS

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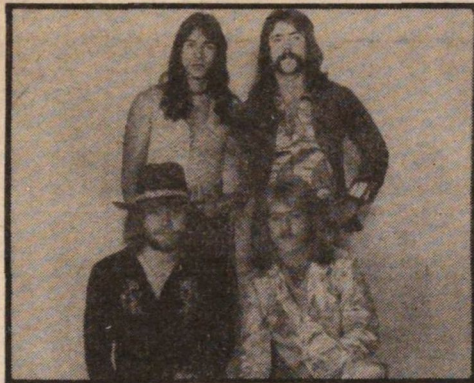


"An Evening of the Blues"

Albert King Revue

Sat., March 27
8:30 pm
Tickets \$4, 5, 6

TICKETS:
Discount Records, State St., Ann Arbor, Discount Records, S. University, Ann Arbor, Wherehouse Records in Ypsilanti, Boogie Records in Toledo, Warehouse, Ouellette, in Windsor, Dearborn Music on Mich. Ave., Mickey Shorr's, Woodward in Royal Oak, Full Moon Records in Rochester, and at the following Detroit locations—Good Vibes, Jefferson at Chalmers, Fiddlers on Mack, and all Hudson ticket outlets. Also Discount Records in Birmingham on Maple.



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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 1898, Detroit, 48231.

THE MUSIC SCENE

Detroit & Suburbs



Art Blakey & The Jazz Messengers at Baker's.

- The A Train**, 48705 Grand River, Novi, 348-2820: Thru 3-4, **Bondar & Wise**; March 23-27, **Cabbage Creek**.
- Backyard Lounge**, Ford Rd. at Middlebelt, 522-5660: **Pegasus**. No cover.
- Baker's Keyboard Lounge**, 20510 Livernois, 864-1200: Thru 3-14, **Richard "Groove" Holmes and His Quartet**; March 19-28, **Art Blakey and the Jazz Messengers**.
- Belanger House**, Main at 12 Mile Rd., Royal Oak, 548-8700: **Harvest**.
- Ben's Hi-Chaparral**, 6683 Gratiot, 923-0601: **Disco**, no cover.
- Bijou**, Southfield at 13 Mile Rd., 644-5522: Tues.-Sat., **Jim Jewhurst**.
- Bilanni'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 keyboards) 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. & Tues., **Amy Jackson** sings.
- Bonfire Bar-B-Que**, 20070 W. 8 Mile Rd., (just west of Evergreen), 355-0077: **After hours till 4 am**.
- Boogie Down Lounge**, 9933 Greenfield (betw. Chicago & Plymouth), 835-5811: **Lyman Woodard Organization**, Mon. and Tues.
- 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**.
- Dirty Helen's**, 1703 Cass, 962-2300: **Melting Pot**.
- 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.
- Gino's Falcon Showbar**, 19901 Van Dyke at Outer Dr., 893-0190: **Burma Road**.
- Golden Coach**, 30450 Van Dyke, Warren, 573-7850: Thru 3-28, **The Gaylords**.
- 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.



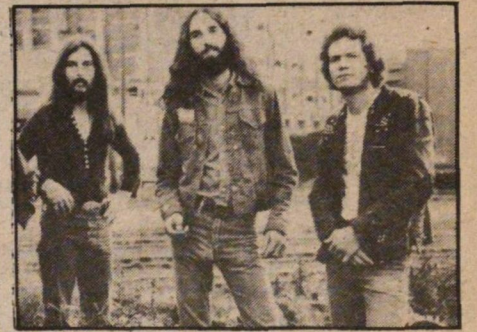
Lyman Woodard Organization at the Boogie Down Lounge.

- Inn Between**, 3270 W. Huron, Waterford, 682-5690: Thru 3-27, **Dan Schaefer Group**.
- Interlude Lounge**, 5491 E. 12 Mile Rd., Warren, 751-4340: Thru 3-27, **Feelings**.
- Jazz West**, 8418 Fenkell, 341-7118: **Disco** nightly.
- J.C.'s Rock Saloon**, 1405 Gratiot, (bet. 6 and 7 Mile Rds.), 526-3445: Thru 3-15, **Catch**; March 17-21 & 23-28, **Dallas Hodge and His All New Disco Revue**.
- Kings Row Showcase Lounge**, W. Chicago at Meyers, 341-1260: Please call for information.
- Leones Lounge**, 2179 Fort Park St. (3 blks. south of Southfield), Lincoln Park, 382-9725: March 16-20, **Gandalf**.
- Library**, 37235 Groesbeck, Mt. Clemens, 465-6579: Thru 3-14, **Katzenjammer**; March 15-28, **Great Lakes Express**; March 31 thru April, **Riot**.
- Lowman's Westside Club**, 14355 Livernois at Ewald, 933-5346: Please call for information.
- 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.
- Music Man Lounge**, 15624 W. 6 Mile Rd., nr. Greenfield, BR3-0433: **Disco with Tyrone Davis**.
- Ocie's Paradise Lounge**, 8202 Fenkell at Rose-lawn, 861-1511: **Disco with D.J. Rappin' Rino**.
- Painted Pony**, 21980 Telegraph, Trenton, 675-3870: March 16-20, **Curtis Hyflash**.
- Peppermill Lounge**, 8 Mile Rd. east of Groesbeck, 526-4502: Sun.-Tues., **Tom Powers**; Wed.-Sat., **Peter Demian**.
- Playboy Club**, 20231 James Couzens, south of 8 Mile Rd., 863-8855: Thru March 27, **Denis Bono**.
- Poison Apple**, 38418 Ford Rd., Westland, 326-3500: Every Wednesday "Anything Goes Party"; March 18 & 25, **Salem Witchcraft**; March 22-23, **Stonebridge**. Coming in April, **Disco Queen Gloria Gaynor**.
- 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: Please call for information.
- Roman Gate**, Woodward at 14 Mile Rd., Royal

- Oak, 549-4141: Fri. & Sat., **Barbara Bradius**.
- 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, TY7-6445: **Disco with Jim Ingram**.
- Viking Lounge**, 179 S. Gratiot, Mt. Clemens, 463-0410: Thru 3-16, **Captain Video**; starting 3-17, **Stonebridge**.

Ann Arbor

- The Ark Coffehouse**, 1421 Hill St., 761-1451: 3/18, **Barry O'Neill** (Ballads, Canadian songs, folktales) \$1.50; 3/19-20, **Tracy Schwarz** (American folk & country) \$2.50; 3/21, **Putnam String County Band**, \$3.00; 3/25, from Ireland, **Al Purcell & Noel Lenaghan** (Villain Pipes, flute, mandolin, & bodran) \$1.50; 3/26-28, **Martin, Bogan & the Armstrongs**, \$3.00; Every Wed.—Hoot nite (open mike).
- The Blind Pig**, 208 S. First, 994-9797: 3/11 & 3/25, **Street Fiction**; 3/12-13, **Chicago Blues w/ Pete Crawford, Jimmy Walker & Billy Branch**; 3/15 & 3/22, **Blue Monday w/ Boogie Woogie Red**; 3/16, **The Silvertones**; 3/17, **Jack Orion**; 3/18, **Tucker Blues Band**; 3/19-20, **Tribe Recording Stars: Sea of Nurnen** (\$1.25); 3/23, **Cory Sea Quartet**; 3/24, **Shoo-Bee-Do & the Principles of Utility**; 3/26-27, **Aldebaran**. \$1.00 cover downstairs only during week. \$1.00 up & down on weekends.
- Chances Are**, 516 E. Liberty, 994-5350: 3/10-13, **Lightnin'**; 3/14 & 3/21, **Masquerade**; 3/15, **Sonic's Rendezvous**; 3/16, **Luther Allison**; 3/17-20, **Coal Kitchen**; 3/22, **The Friends Roadshow**; 3/23-27, **Shooter**. Cover weeknights \$1 students/\$1.50 others; weekends \$1.50 students/\$2.00 others.
- Del Rio**, 122 W. Washington, 761-2530: Every Monday lunch, guitarist **Corey Sea**, 12-1:30 pm; Every Sunday afternoon, live jazz—free.
- Dooley's**, 310 Maynard, 994-6500: Sundays 8-11 pm, **Felix**; Mondays 9-12 pm, **Steve Sofin**, no charge.



Fraga, McCarty and "Bee" of the Honeyboys at the Grand Opening of the Roadhouse.

- Golden Falcon**, 314 Fourth Ave., 761-3548: Every Monday, **The Silvertones**; 3/11-13, **Silvertones**; 3/18-20, **Melodioso**; Tues., Greek night; Wed. & Sun., **Soul nights w/ a D.J.** Cover \$1.00 Mon. & Thurs.-Sat.
- Mr. Flood's Party**, 120 W. Liberty, 994-9824: Every Thursday, **Mike Smith and His Country Volunteers**; 3/12-13 & 19, **All Directions**, \$1.00; Every Sunday, **Grievous Angels**, \$.75; 3/15-16, **Steve "Guitarman" Newhouse**; 3/19-20, **Jawbone**, \$1.50; 3/22, **Catfish Miller**; 3/23, **Gemini**; 3/24, **Stoney Creek**, \$.75; 3/26-27, **Silvertones**, \$1.00; Every Friday afternoon 4-7 pm, **Kevin Lynch & Friends**.
- 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 Fri. & 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**.
- Ramada Inn**, 2800 Jackson Rd., 769-0700: Every night except Mondays, **The American Express**. No cover.
- *****The Roadhouse—Grand Opening***** North Territorial at U.S. 23, 4 miles N. of Ann Arbor. 3/19 & 20, **The Honeyboys** featuring **Jim McCarty**, **John "Bee"**, **John Fraga**, and 3 new members; 3/26 & 27, **The Friends Roadshow**; 4/2 & 3, **Dallas Hodge**. Completely remodeled, new stage placement, new dance floor, new menu, new prices. Cover \$2.00; Students \$5.00. 9 pm-2 am.
- Rubaiyat**, 102 S. First St., 663-2401: Every Friday & Saturday night, **Barr None**, no cover. 3/23, **Melodioso & Sweet Maya** play a benefit for Guatemalan earthquake victims. Donation: \$2.00.

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**, carryout beer, pizza & subs.
- T.C.'s Speakeasy**, 207 W. Washington, 483-4470: Every Sun. & Tues., **John Jocks**; every Wed. & Thurs., **Ty Cool**; every Fri. & Sat., **Ty Cool & Mark Hurst**.

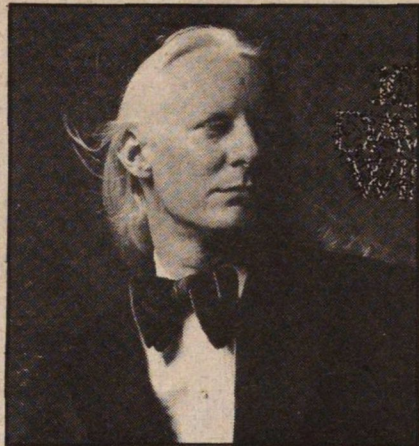
E. Lansing

- Lizard's Underground**, 224 Abbott, (517) 351-2285: 3-14, **Common Sense**; 3-15 & 16, **All Directions**; 3-17 thru 20, **Feather Canyon**; March 17, **Special Lizard's Underground 5th Birthday**; 3-21, **Common Sense**; 3-22 & 23, **Eldorado Rose Trio**; 3-24 thru 28, **Jawbone**.



Luther Allison at Chances Are in A2, 3/16.

CONCERTS



Johnny Winter at Cobo Hall, 3/18.



Ella Fitzgerald w/the Duke Ellington Orchestra at Masonic, 3/27.

DETROIT

- March 12: **Mixed Bag** at U of M-Dearborn, R.O.C., 9:00 pm, \$1.00 at the door.
- March 12: **Jean Pierre Rampal** at Ford Aud., 224-1070.
- March 14: **Preservation Hall Jazz** at Music Hall Center, 963-7622.
- March 15, 16, 17: **New Detroit Jazz Ensemble**, at Langston Hughes Theatre, \$2.00.
- March 16: **Bachman Turner Overdrive** cancelled.
- March 17-21: **Marcel Marceau** at the Music Hall Center. Tickets, \$4.50-\$8.50.
- March 18: **Johnny Winter** at Cobo Hall, with **Little Richard**.
- March 19: **Melissa Manchester** at Masonic Temple.
- March 21: **Ella Fitzgerald and the Duke Ellington Orchestra** at Masonic, \$25, \$15, \$10, \$7.50.
- March 21: **"New Dimensions In Cultural Awareness"** featuring **Tribe**, **Griot Galaxy**, **Kim Weston**, & **M.C. Bob Dawson**. At the Langston Hughes Theatre, 4:30-7:30 pm, 871-5661.
- March 22: **Marshall Tucker Band** at Masonic.
- March 22, 23, 24: **Visions** at the Langston Hughes Theatre, \$2.00, 8:15 & 10:15.
- March 23-April 6: **Godspell** at the Music Hall Center. Tickets, \$4.50-7.50.

- March 26: **Robin Trower** at Cobo Hall, \$6.50
- March 27: **Dizzy Gillespie** at the Northwest Activities Center. 345-4783.
- March 27: **Albert King** at the Showcase Theatre, 925-9292.
- March 27: **Aretha Franklin** at Masonic at 8:00 pm and 10:30 pm.
- March 29, 30, 31: **Tribe** at the Langston Hughes Theatre, \$2.00, 8:15 & 10:15.
- April 3: **Jazz Development Workshop Cabaret**, at the Federation of Musicians Hall, Schaefer at Seven Mile, \$3.50.
- April 5, 6, 7: **Airtight** at the Langston Hughes Theatre, \$2.00, 8:15 & 10:15.
- April 11: **Joe Cocker** at Cobo Hall.
- April 19: **Santana** at Cobo Arena, tickets, \$7.50 and 6.50, mail order only.
- April 30: **John Denver** at Olympia.

ANN ARBOR

- March 12: **The Spinners** and special guest star **Natalie Cole** at Bowen Field Hse., EMU campus, Ypsi. 8 pm, Tickets \$6.50 reserved, \$5.50, general adm. Ticket outlets: McKinney Union, Warehouse Records, Huckleberry Party Store (Ypsi.); Mislter Music-Briarwood (A2); Hudson's Ticket Office.
- March 20: **Preservation Hall Jazz Band** at Hill Auditorium, Ann Arbor, 8:30 pm. 665-3717 for ticket info.

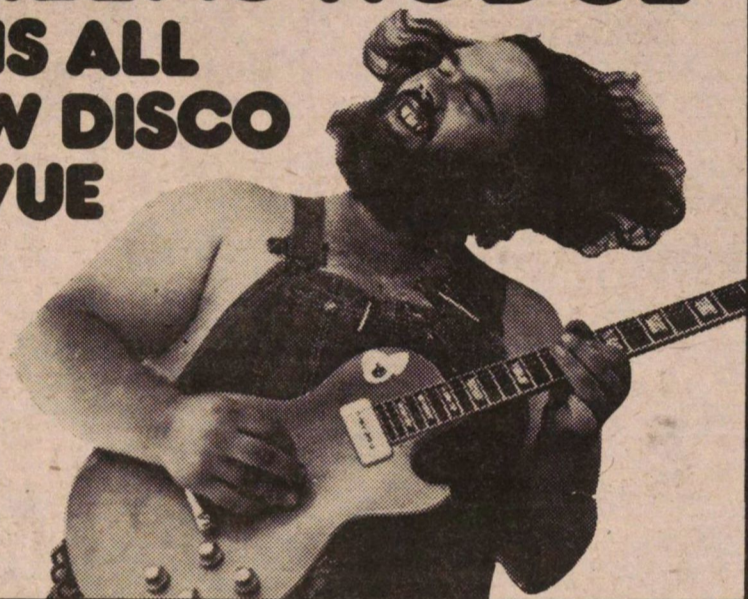
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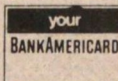
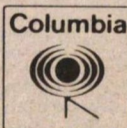


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Mon-Sat 10 am-12 midnight
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CALENDAR

EVENTS

DETROIT
Green Thumb Mondays, a series of 8 sessions at Belle Isle Casino on a variety of gardening and planting topics: March 15—"Vegetable Gardening"; March 22—"House Plants"; March 29—"House Plants and a tour of the Recreation Dept. Greenhouse." Classes are at 10:30 am, for more information, call 331-0414.
Detroit Artists Market, 1452 Randolph St., 962-0337: Thru April 3, Group show by artists whose work comes off the wall.
Yaw Gallery, Woodward in Birmingham: Marvin Lipofsky—Venini Series 1975.
Xochipelli, 115 E. Fourth St., Rochester: Stephen Hansen, etchings, drawings and sculpture.
Women's Assembly, a political action event and art fair. March 26-27 at the Lansing Civic Center. For more info, write to 1217 W. Huron, Ann Arbor, Mich. 48103.

ANN ARBOR

March 11: The Sierra Club of Ann Arbor is having an **Auction** (new & used articles relating to the outdoors). At Northside Presbyterian Church, 1679 Broadway. Bidding starts at 8 pm. Door prizes & refreshments. All welcome. 995-8192.
 March 13: **St. Patrick's Day Dance** at Schwaben Halle, 215 S. Ashley St., 8:30-12:30, buffet lunch & Irish American music. Donation \$6.00—tickets & reservations 769-4511, Kitty, or 994-4863, Karen. Door prize.
 March 17: **"Textures"**, a lecture-demonstration featuring John Lorree & Dennis Jackson, 8 pm at Ann Arbor Art Assoc., 117 W. Liberty.
 March thru April 9: **U of M Faculty Exhibition** at City Hall. Sponsored by Ann Arbor Art Assoc.
 March 16: **Dick Gregory** speaking on "World Food Issues of the Future" 3-5 pm in Hill Auditorium. Sponsored by U.A.C., 763-1107
 March 19, 20, 21: **University Dancers in "Rite"** at Power Center, 8 pm, 3/19-20, 3 pm, 3/21. Reserved seats \$4, 3, 2. Tickets at U.A.C. Ticket Central & Hill Aud. Box Office. Info. 764-8350 or 764-6273.
 March 23: **Susan Brownmiller**, Feminist author of "Rape: Against Our Wills", speaking on "Changing Sex Roles in Future Societies", 3-5 pm in Hill Auditorium. \$1.00 admission. Sponsored by U.A.C. 763-1107.
 March 27: **Lesbian Women's Dance** at Corntree Co-op, 1910 Hill St., 9:30 pm—1:30 am. Adm. \$1.00. Sponsored by Amazon Union. Proceeds go to help fund a Lesbian Center in Ann Arbor.

SPORTS

March 12: A good chance to see some of the track and field stars who will be competing in the Olympics in July. The **National Collegiate Athletic Association** holds its annual two-day championship at Cobo Arena, with trials beginning today at 10 am and finals going tonight at 7:30 pm. \$5, \$4 and \$2.
 March 13: The **NCAA Indoor Track and Field Championships** conclude today at Cobo Arena, 1:30 pm. Only \$2 tickets remain available.
 March 18: The **St. Louis Blues** skate into the Olympia for a National Hockey League game with the **Detroit Red Wings**, 7:30 pm. 895-7000.
 March 19: The area's best amateur boxers compete in the finals of the **Detroit Golden Gloves Championships** at Cobo Arena, 8 pm. \$5, \$4 and \$3.
 March 20: **Stanley Cup** champion **Philadelphia** comes to town for a game with the **Red Wings** at Olympia. 7:30 pm. 895-7000.
 March 21: Coach **Herb Brown's Detroit Pistons** host the **Buffalo Braves** in a National Basketball Association clash at Cobo Arena. 7:30 pm. \$7-\$3. 962-2628.
 March 24: The **Kansas City Kings** take on the **Pistons** at Cobo Arena (7:30 pm, 962-2628) while the **Red Wings** battle the **Ioway Washington Capitals** at Olympia (7:30 pm, 895-7000).
 March 27: **Bill Walton** and the **Portland Trailblazers** face the **Pistons** at Cobo Arena (8 pm, 962-2628) while the **Atlanta Flames** skate with the **Red Wings** at Olympia (7:30 pm, 895-7000).

STATEWIDE

"**March Madness**", otherwise known as the Michigan High School Athletic Association's **State Basketball Tournament** continues throughout Michigan. Regional action winds up Mar. 12, while quarterfinal clashes have been scheduled for Mar. 16 at various sites around the state. The semifinals in each class will be held Mar. 20, and the finals of the 51st annual extravaganza have been scheduled for **Ann Arbor's Crisler Arena** Mar. 27. While the State Basketball tournament gets most of the publicity, Michigan's Schoolboy Hockey Artists compete in a **Michigan High School Athletic Association Tournament** of their own. Reprisal action will be completed this week, before the quarter finals are held at several sites March 16. The 2nd annual championships conclude with both the semi-finals (March 19) and finals (March 20) at East Lansing's **Munn Ice Arena**.

Baker's Keyboard Lounge

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Now thru March 14

Richard 'Groove' Holmes Quartet



Friday, March 19—Sunday, March 28

Art Blakey & the Jazz Messengers

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

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THEATRE

DETROIT
Hillberry Theatre, Cass and Hancock, 577-2972:
 March 12 & 20 at 8:30 pm, **The Lady From Maxim's**; March 13, 19, 24 (2:30), 25, **The Miser**; March 17 (2:30 pm) 18, 23 (2:30 pm), 26, 27, **As You Like It**.
Fisher Theatre, Grand Blvd. at Second, 873-4400: Thru 3-13, **Sherlock Holmes**; March 16-21, **Pinocchio**.
Mercy College, 8200 W. Outer Dr., 531-7820:
"Personals", a musical romp through 200 years of history. Thur.-Sun., dinner 7:00 pm, showtime 8:30 pm, call for reservations
Langston Hughes Theatre, 13125 Livernois near Davison, 935-9425: **Fabulous Miss Marie** by the Afro Centric Theatre, Thurs.-Sun. at 8:00 pm thru March; **Dorothy Robinson series—children's play, "And Mr. Kingsnake Was A King,"** Mon.-Fri., 10 am and 1:30 pm.
Detroit Youththeatre, 5200 Woodward Ave., 832-2731: **"The Hums and Poems of Pooh,"**

March 16-20, 10:00 am and 1 pm, Sat. 11 am and 2 pm.

ANN ARBOR

Couzens Ensemble Theatre, 1200 E. Ann Street: Beckett's **"Waiting For Godot"**, March 17-21
U of M Showcase Productions, PTP-Mendelssohn Theatre Lobby, 764-0450: Euripides' **"Trojan Women"**, March 24-27, final show in recognition of International Women's Year. 8 pm in Trueblood Theatre, Frieze Bldg.—U of M. Tickets: \$2 gen. adm., go on sale Mar. 15 at PTP ticket office.
UAC Musket, 2nd floor Michigan Union, 763-1107: **"Hello Dolly"** March 25-28 in the Power Center. 8 pm—Thurs.-Sat., 2 pm—Sat.-Sun. Tickets \$3-\$4.50 available at U.A.C. ticket office—lobby of Michigan Union or by mail to: Musket, Michigan Union, 530 S. State, Ann Arbor, Mi. 48109.
Community High School Performing Arts presents William Shakespeare's **"A Midsummer Night's Dream"** in the C.H.S. Auditorium, 401 N. Division. March 15, 16, 19 & 20 at 8 pm. Tickets \$1 for CHS students; \$1.50 adults—available at the door.

TV

March 12: **Soundstage**, Dion, Anita O'Day, the Four Freshman, Stan Kenton, Phil Everly, Ch. 56, 9 pm.
 March 12: **Midnight Special**, Ch. 4, 1:00 am.
 March 13: **Rock Concert** with Sha Na Na, Betty Wright, Andrew Gold, Ch. 50, 11:00 am.
 March 13: **Rose Kennedy**, Ch. 56, 8:00 pm.
 March 13: **Rolling Funk** (Dance Party on Roller Skates), Ch. 62, 6:30 pm.
 March 14: **"Gambit"**, 1966 comedy with Shirley Maclaine and Michael Caine, Ch. 9, midnight.
 March 14: **Lou Gordon Program**, guest host Dave Diles with Charles Colson and Adeleane Bry, Ch. 50, 10:00 pm.
 March 14: **"The Incredible Machine"**, a National Geographic Special on the human body, Ch. 56, 3:00 pm.
 March 14: **"Benito Mussolini: My Husband,"** Ch. 56, 10:00 pm.
 March 15: **"Fahrenheit 451,"** 1966 science/fiction with Julie Christie, Oskar Werner, Cyril Cusack, Ch. 9, midnight.
 March 15: **"Edith Piaf: I Regret Nothing,"** film biography of French singer, Ch. 56, 8:30 pm.
 March 16: **The Search for the Great Apes**, Ch. 56, 7:00 pm.
 March 16: **Monty Python's Flying Circus**, Ch. 56, 10 pm.
 March 16: **International Animation Festival**, Ch. 56, 10:30 pm.
 March 16: **"400 Blows,"** b/w movie with Jean-Pierre Leaud, Ch. 56, 11:00 pm.

March 17: **Woody Herman and the Young Thundering Herd**, Ch. 56, 10:00 pm.
 March 17: **"Hobson's Choice,"** with Charles Laughton, Ch. 56, 11:00 pm.
 March 18: **Marek**, 1975 Internat'l Emmy winner, Ch. 56, 8:00 pm.
 March 19: **Mel Torme in Concert** with Woody Herman, Ch. 56, 9:00 pm.
 March 19: **Soundstage—Judy Collins** with guest Leonard Cohen, Ch. 56, 10:00 pm.
 March 19: **"Lavendar Hill Mob"** with Alec Guinness, Ch. 56, 11:00 pm.
 March 19: **Midnight Special** with Ike and Tina Turner, C.W. McCall, Queen and Lisa Hartman.
 March 20: **Krushchev Remembers**, the history of the Stalin era, Ch. 56, 8 pm.
 March 20: **Rolling Funk**, Ch. 62, 6:30 pm.
 March 20: **Lou Gordon Program**, Ch. 50, 10:00 pm.
 March 20: **"Caesar and Cleopatra,"** Ch. 56, 10:00 pm.
 March 21: **"The Animals Nobody Loved,"** Ch. 56, 4:00 pm.
 March 21: **"Black Orpheus,"** Ch. 56, 11:00 pm.
 March 23: **"It's Your Turn: Feminist Women's Health Center,"** Ch. 56, 11:00 pm.
 March 26: **Detroit Black Journal**, Ch. 56, 9:30 pm.
 March 26: **Soundstage—Asleep at the wheel/ Leon Redbone**, Ch. 56, 10:00 pm.
 Everyday: **The Scene Dance Party**, Ch. 62, 5:00 pm.

Coming April 2 thru April 10
 midnight, Channel 56's 8th Annual Great TV Auction.



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Friday, March 19

Melisa Manchester

Special Guest Star **Lori Jacobs**

Masonic, Tickets \$6.50, \$5.50 & \$4.50
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Friday, March 26

Robin Trower

Cobo Hall, Tickets \$7.50 & \$6.50
 Available at Box Office Only

Tuesday, March 30

Peter Frampton

Toledo Sports Arena, Tickets \$6.50
 Available by mail at U.S.A. One Main St., Toledo, Ohio

Saturday, April 10

Joe Cocker

Toledo Sports Arena, \$5.50 advance, \$6.50 at door
 Available by mail at U.S.A. One Main St., Toledo, Ohio



Sunday, April 11

Joe Cocker

KGB (Kooper, Gretch, Bloomfield)

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Sunday, April 11

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Wednesday, April 14

Lynyrd Skynyrd

Outlaws

Steve Gibbons

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Monday, April 19

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CALENDAR

MOVIES

DETROIT

"Gable & Lombard", check listings



Cass City Cinema, First Unitarian Church, Cass & Forest (red door on Forest). Shows at 8 and 10 pm, adm. \$1.50: March 12-13, "Antonio Des Mortes"; March 19-20, "And Now For Something Completely Different." U of M-Dearborn Film Series, Engineering Lab Bldg., Room 179, 7 and 9:30 pm, \$1.00 at the door: March 12-13, "The Day The Earth Stood Still"; March 17, 19, 20, "Zardoz." Phase Out Films, Deroy Auditorium, 7:30 and 9:30 pm, \$1.50, Children and Sr. Citizens—free: March 12-13, "Brewster McCloud." Detroit Film Theatre, Art Institute, 5200 Woodward, 7 pm & 9:30 pm (Sun. 7 pm only): March 12, "Hearts of the West" (U.S.—1975—dir. Howard Zieff); March 13, "Weekend" (France—1968—dir. Jean-Luc Godard); March 19, "Night of Counting the Years" (Egypt—1969—dir. Shadi Abdelsalam); March 20, "M" (Germany—1930—dir. Fritz Lang); March 21, "Primate" (1974—Wiseman); March 26, "Alice in the Cities" (Germany—1974—dir. Wim Wenders); March 27, "The Great Dictator" (U.S.—1940—dir. Chaplin). "Barry Lyndon" at the Americana, Dearborn and Woods. "Gable and Lombard" at the Americana, Beacon East, Mai Kai, Showcase-Pontiac, Showcase-Sterling Heights, and Southgate. "No Deposit, No Return" at the Abbey, Allen Park, Camelot, Livonia Mall, Macomb Mall, Main-Royal Oak, Showcase-Pontiac, Old Orchard, Showcase-Sterling Heights, State-Wayne, Warren-Cinema City. "Next Stop, Greenwich Village" at the Terrace and Village. "Taxi Driver" at the Americana, Eastland, Fairlane, Kingswood, Showcase-Sterling Heights,

"Inserts" at the Towne. "The Man Who Would Be King" at the Birmingham, Huron-Pontiac, Movies at Lakeside, Westborn, Universal City, Woods. "The Sunshine Boys" at the Dearborn, Livonia Mall, Macomb Mall, Pontiac Mall, Quo Vadis, Showcase-Sterling Heights, Somerset Mall, Southland, Tel-Ex, Warren Cinema. "Hustle" at the Dearborn, Quo Vadis, Algiers, Ford Wyoming, Gratiot. "Psychic Killer" and "Slaughter" at the Palms-Downtown. "Not Now Darling" at the Old Orchard, Parkway, Radio City, Terrace, Vogue, Wyandotte Anx. "One Flew Over the Cuckoo's Nest" at the Abbey, Eastland, La Parisien, Macomb Mall, Pontiac Mall, Southland, Towne. "Hedda" at the Studio 4. "Chino" at the Adams-Downtown, Abbey, Carousel, Hampton, Jewel-Mt. Clemens, Punch & Judy, Royal Oak, Showboat, Stagedoor, and these drive-ins: Bel-Air, Ecorse Rd., Fort George, Holiday, Troy, Wayne, West Side. "Swept Away . . ." at the Somerset Cinema I. "Dog Day Afternoon" at the Beacon East, Movies at Lakeside, Quo Vadis. "Lucky Lady" at the Civic-Detroit, Eastwood, Esquire, Farmington 4, Movies at Lakeside, Northcrest, Playhouse-Waterford, Southgate, Showcase-Sterling Heights, Tel-Ex Cinema. "The Story of Adele H." at Northland. "Leadbelly" at the Madison and Mercury.

"Jimi Hendrix" & "Performance" at the Cabaret. "The First Nudie Musical" at the Alger, Gateway, Hampton, Quo Vadis, Radio City, Stage Door, Tel-Ex, and Wyandotte Annex.



"The Story of Adele H", at Northland.

ANN ARBOR

14th Annual Ann Arbor Film Festival, March 16-21, Screenings are held in the old Architecture Auditorium (Tappan & Monroe). Showings 7, 9, 11 pm, Tues.-Fri.; 1, 7, 9,

Sat.; Winners and highlights Sunday, 7, 9, & 11 both in the Architecture Aud. & Angell Hall, Aud. A. Single tickets \$1.25. Series, \$16. Advance sales begin 6 pm for that day only. Series tickets on sale Tues. March 16 at 5:30 pm. All shows are different. Seats more easily obtained Tues.-Thurs.

Ann Arbor Film Coop, Aud. A—Angell Hall or Modern Languages Bldg.—U of M, 769-7787: Showtimes 7 & 9 pm, Adm. \$1.25. 3/16, "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb" (1964, Stanley Kubrick), 7 only; 3/18, "Cry, Dr. Chicago" (1971, Jack Nicholson), 7 only; "Payday" (1972, Daryl Duke), 9 only; 3/18, "Breathless" (French, 1972, Eric Rohmer), 9 only; 3/19, "The Rainpeople" (1969, Francis Ford Coppola), 7 only; "The Conversation" (1974, Coppola); 3/23, "Juliet of the Spirits" (Italian, 1965, Federico Fellini), 7 only; 3/24, "Heat" (1972, Paul Morrissey), 7 only; "Ciao Manhattan" (1972, John Palmer, David Wiseman), 9 only; 3/25, "Blazing Saddles" (1974, Mel Brooks), 7, 8:45 & 10:30; 3/26, "The King of Hearts" (1967, Philippe de Broca), MLB 4-7 only; "The Charge of the Light Brigade" (1968, Tony Richardson), 9 only; "The Three Musketeers" (1974, Richard Lester) MLB 3-7 & 9.

Cinema Guild, Old Architecture Aud. (Tappan & Monroe), U of M, 662-8871: Showtimes 7 & 9:05, Adm. \$1.25. 3/16-21, Ann Arbor 16 MM Film Festival; 3/23, "Pather Panchali" (Bengali, 1954, Satyajit Ray), 7 only; "Bonnie and Clyde" (1967, Arthur Penn); 3/24, "Pather Panchali", 7 only; "Shanghai Express" (1932, Joseph Von Sternberg); 3/25, "Citizen Kane" (1941, Orson Welles); 3/26, "Wizard of Oz" (1939, Victor Fleming); 3/27, "The Bride Wore Black" (French, 1968, Francois Truffaut); 3/28, "Macario" (Spanish & Quiche, 1960, Roberto Gualdon).

Cinema II, Aud. A—Angell Hall, U of M, 764-1817: Showtimes 7 & 9 (or 9:30), Adm. \$1-\$1.25. 3/12, "Tramp Tramp Tramp" (1925, Harry Edwards & Frank Capra), 7 only; "Stage Door" (1937, Gregory LaCava), 9 only; 3/13, "Little Murders" (1971, Alan Arkin); 3/13, Children's Sat. Matinee Film Series: "Walt Disney's Robin Hood" (1973, animated) 1 & 3 pm, kids \$1.50/Adults \$1.00; 3/14, "Triumph of the Will" (1934, Leni Riefenstahl) & "Why We Fight, Part II: The Nazis Strike" (Frank Capra). Full shows 7 & 9:30; 3/19, "Mr. Arkadin" (1955, Orson

Welles); 3/20, "The Ox-Bow Incident" (1943, William Wellman), 7 only; "Black Fury" (1935, Michael Curtiz), 9 only; 3/21, Film Festival Winners—3 shows: 7, 9 & 11:

3/26, "The Idiot" (1951, Akira Kurosawa); 3/27, "Lacombe, Lucien" (1974, Louis Malle); 3/28, "Gertrude" (1964, Carl Dreyer).

Matrix Theatre, 605 E. William, 994-0627: Showtimes 7 & 9:30, Adm. \$1.25. 3/10-16, M.A.S.H. (Robert Altman); 3/17-23, "Flesh Gordon"; 3/24-30, "Emmanuelle" (X); 3/12-13, at Midnight—Afro-Theatre; 3/27, Magic Show Matinee w/ Hank Moorehouse, 2 pm.

New World Film Coop, Natural Science Aud. or Modern Languages Bldg.—U of M, 994-0627: Showtimes vary, Adm. \$1.25. 3/11, "Amarcord" (Federico Fellini); 3/13, "Memories Within Miss Agie" (X); 3/17, "The Effect of Gamma Rays on Man-in-the-Moon Marigolds" (Paul Newman); 3/18, "The Parallax View"; 3/19, "Sounder" (Martin Ritt); 3/25, "The Harder They Come" (Perry Henzell) starring Jimmy Cliff; 3/27, "Behind the Green Door" (X), 7, 8:30 & 10, Adm. \$2.50.

UAC/Mediatrics, Natural Science Aud.—U of M, 763-1107: Showtimes 7:30 & 9:30, Adm. \$1.00. 3/19-21, "Tommy" (1975, Ken Russell); 3/26-27, "The Great Waldo Pepper" (1975, George Roy Hill).

The Inmate Project of Project Community Film Series, Aud. C—Angell Hall, U of M: Showtime 7:30 pm, No charge. 3/22, "Brazil: No Time For Tears", interviews w/ 9 former Brazilian political prisoners who recount their ordeals under torture.

People's Bicentennial Commission Sunday Film Series, Natural Science Aud.—U of M: Showtimes 7 & 9 pm, Adm. \$1.25. 3/21 & 22, "The Passenger" starring Jack Nicholson; 3/28, "It" starring Malcolm McDowell.

Women's Studies Film Series, Modern Languages Bldg.—Lecture Rm. 2, U of M, 763-2047: Showtime 7 pm, No charge. 3/18, Work: "Chisholm—Pursuing the Dream"—her '72 presidential campaign, "Katy", "Joyce at 34"; 3/25, Arts: "Antonia" & "Full Circle: The Work of Doris Chase."

Lesbian Feminist Film Festival, Sat. 3/27, 8 pm at Corntree Coop, 1910 Hill St., Adm. \$1.75 followed by Lesbian Women's Dance, 9:30 pm—1:30 am, Adm. \$1.00 (for those who didn't pay \$1.75 film admission). Both events—Women Only. Sponsored by Amazon Union. Proceeds go to help fund a Lesbian Center in Ann Arbor.

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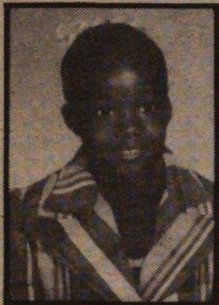
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March 16

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March 17-20

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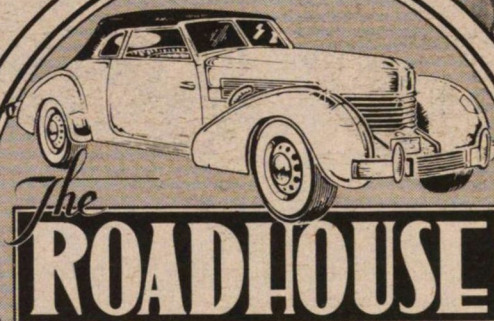
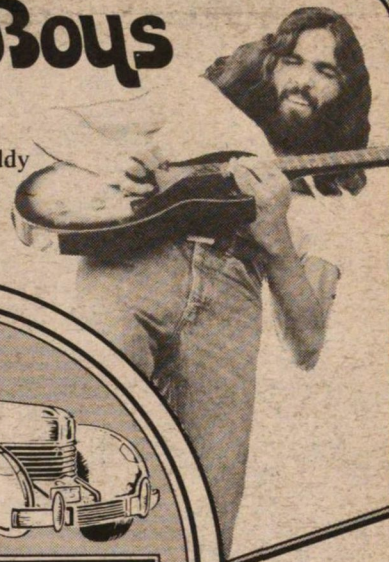
March 23-28

Shooter

The Honey Boys

March 19 & 20

A great opener for the club. Possibly the hottest
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These crazy idiots might
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March 26
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As Lenny Bruce said of the Bible years ago, "It's time the whole thing was rewritten; it's outdated. People can't relate to it. And that is the crucial thing."

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GOSPEL



CHRIST was unknown to the Black Africans brought to America 350 years ago. But the one redemption they saw in the Whites who enslaved them was the compassionate humanity in the words of their Teacher, JESUS.

As the Blacks became Christian, their Free Heritage absorbed the Hymns of the White Church and made from it their own kind of Music. From that Union has come the only two truly original music art forms America has ever produced: Jazz and Gospel. Both are still evolving.

In Part II of Music Hall Center's original series, Music of the Black Church, folksinger ODETTA and the Brazeal Dennard Chorale of Detroit, re-enact what happened when the disciplined, structured music of the White Church became the Black Slaves' only means of free vocal expression: creation of *THE SPIRITUAL*.

WGPR-TV's newscaster Doug Morison will narrate this event.

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INTERVIEW: David DuBois

(Editor's Note: Many of our readers are doubtless familiar with the importance of the Black Panther Party in catalyzing and organizing the social and political ferment in the nation's black communities in the '60's, and with the controversies surrounding the Party's open advocacy of armed self-defense, its acceptance of violent resistance, and its high-powered individual leaders, like Huey Newton, Bobby Seale, Fred Hampton, Angela Davis, George Jackson, and the discredited Eldridge Cleaver.

While the Panthers minced no words about their attitudes toward the power structure and how it should be dealt with, most of their energies were spent in quieter ways, organizing poor blacks in communities throughout the country to implement "survival programs" like free breakfasts for schoolchildren.

The Panthers' inflammatory rhetoric, their rapidly-growing popular base of support, and the effectiveness of their programs—as well as their ability to attract moral and financial support from sympathetic whites—caused great concern in law-enforcement agencies, both federal and local, and made the BPP the focus of what is by now a well-documented campaign of coordinated and widespread harassment, repression, and disruption employing every tool in the police arsenal (legal or otherwise).

Several local Panther offices were engaged in murderous shoot-outs with police. Chicago Panther leader Fred Hampton was drugged and murdered in his sleep during a police raid. The FBI, as part of its infamous COINTELPRO operation, set black nationalist groups in California against the Panthers, resulting in the deaths of several BPP members. Panther leaders across the country were dragged into court on one charge after another, draining the Party's coffers and its energies in extended legal proceedings.

After a few years of this, Panther leadership found that their local chapters were so rid-

dled with informers and so poorly organized that the only way to save the Party was to pull back to its original base in Oakland, cease recruiting new members, and begin the task of evaluating the experience of the 60's and planning a workable strategy for the present

decade.

The Party had almost been destroyed by concerted government efforts and its own mistakes. The black communities where mass rallies had been held were quiet. Over thirty Panthers were dead, and many more were in jail or in legal trouble.

It fell to David DuBois, stepson of legendary black Marxist W.E.B. DuBois, to coordinate the reorganization of the Party from its Oakland headquarters.

DuBois has quietly brought the Party into a new period of its development, concentrating on building a strong local base in the Oakland community, redefining its principles and strategies, and formulating a long-term approach to the liberation of black people in the United States.

DuBois, who acts as Editor of the BPP's national weekly, *The Black Panther* (which has never missed an issue, despite the extreme hardships the Party has undergone), shuns the flamboyant public style of many previous Panther spokespersons for an almost professorial dignity—without rhetoric or venom, he communicates an obvious intensity, commitment, and principle.

In addition to his duties as chief spokesperson for the Party and with the newspaper, DuBois, a resident of Egypt for several years, also recently published his first novel, . . . And Bid Him Sing (Ramparts Press), based on the lives of Afro-American exiles in Egypt.

The SUN's Michael Castleman interviewed DuBois in December at the Party's Oakland headquarters.)

The Black Panther Party Today

By Michael Castleman

SUN: There has been so little news of the Black Panther Party recently that many people have wondered whether or not the Party still exists.

DuBois: The Party is very much alive and has maintained itself nationally. The period of intense repression forced us to regroup, to purge the Party of misleadership, which entailed closing some chapters and reestablishing the base in Oakland—which we have accomplished, and where we have scored significant successes over the last two years.

With regard to our lack of news coverage, we have concentrated on sinking deep roots into the community. These activities are not sensational, therefore they are not deemed newsworthy. Furthermore, if news of our recent work were presented honestly in the press, it would prove very impressive to many people and would tend to contradict the old image of the Party.

But we are functioning and growing—we receive mail from all over the country from people who would like to join or start chapters.

SUN: The Black Panther Party was a particular target of the FBI's COINTELPRO. The media asserts that this program was discontinued several years ago. What has been the Party's recent experience with this kind of repression?

DuBois: These activities have not ceased. In fact, there has been continuing surveillance of Party members and associates: direct surveillance and interviews with landlords. The Internal Revenue Service launched an extensive campaign to obtain the Party's bank records, members' bank records, and particularly the bank records of contributors to the Party. This information has been used by the IRS and FBI to harass and intimidate members and friends of the Party.

Furthermore, we have been continually harassed by local police for no reason, except to disrupt and discredit our work. For example, this is typical: members who work in a voluntary solicitation program for our Sickle Cell Anemia Testing and Research Program have been harassed and arrested every day. They are held by police, sometimes overnight, and intimidated. Then, of course, they are released without being charged, because no charge could possibly stand up in court. This type of police behavior forces the Party to divert its limited resources toward legal defense.

The clearest indication of the continuation of COINTELPRO has been the attempt last year to set up and frame the Party's leader, Huey P. Newton, on a charge of murder, to imprison him, and, once there, we believe, to murder him.

SUN: Would you elaborate on this, and talk about where Huey P. Newton is now and his current relationship to the Party?

DuBois: Huey had an altercation with a person who preferred charges against him. The Black Panther Party's attorney, Charles Garry, has had an agreement with the Oakland Police for several years that if a warrant is issued on any Party member, the police need only to contact Mr. Garry and he will make that member available. This agreement was an attempt to avoid situations where, on the pretext of serving a warrant, police have broken into and provoked shoot-outs at Party facilities.

Instead of following this mutually agreed-upon procedure, the Oakland Police, in con-

junction with the Federal Alcohol, Tobacco and Firearms Agency, broke into Huey Newton's apartment while he was out and held it for eight hours before they would let anyone enter, including a lawyer. They ransacked it and seized all files and papers. Four days later, the police announced the discovery of alleged evidence linking Huey Newton to an assault on a young woman eight days prior to the day they ransacked his home. The woman subsequently died, and Huey was charged with murder.

The obvious conclusion is that police planted the alleged evidence. Huey Newton had no association with this woman whatsoever. The Party is very familiar with this type of police effort, and given its probable conclusion, the murder of Huey P. Newton in prison, he chose not to stand for the arraignment. We still do not know what the alleged evidence was—the police have refused to release it.

As for Huey Newton's whereabouts, it is generally believed that he is in Cuba. We are in contact with him; he remains the leader and chief theoretician of the Party. In his absence, day-to-day leadership is provided by an Executive Committee chaired by Elaine Brown.

SUN: Could you discuss the Party's current strategy, particularly its experiences in electoral politics?

DuBois: Our current strategy flows directly from the original vision of the Party. During the period of intense repression and mis-leadership of the Party, there was a distortion of the ideology and methodology, which we have since corrected. Our strategy entails the initiation and promotion in the oppressed communities—particularly the black community—of survival programs to provide, for free, those services which are basic to survival: food, health care, etc. We organize people to implement these programs, on the principle that these programs will become institutions run by and for the community. Simultaneously, in implementing these programs, we bring people into contact with the representatives of the power structure and permit people to grow conscious of the power structure's fundamental failure to meet their needs.

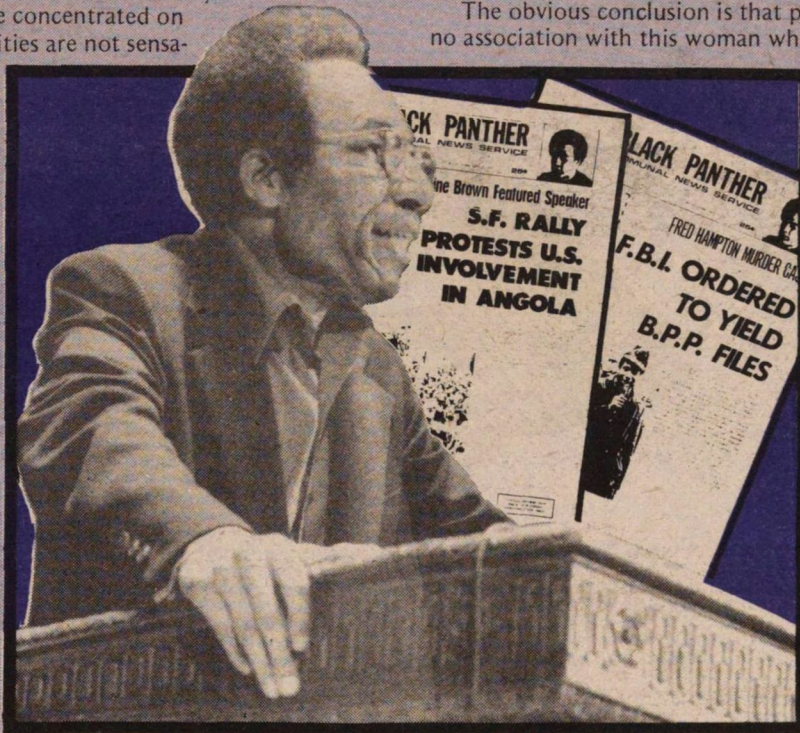
As people understand the failure of elected officials, we believe, they will bring forth leaders distinct from those who serve the power structure to become people's representatives, and begin to turn over control of the community's institutions to the people.

Bobby Seale's election campaign had a specific strategic function. Initially, the Black Panther Party approached progressive black and Third World Organizations with a proposal to unite around mutually acceptable candidates for office. These groups rejected our proposal, saying that they wanted nothing to do with the Black Panther Party. So it became incumbent on the Party to proceed with its own electoral campaign to demonstrate once and for all the political clout of the Party throughout the base community in Oakland.

The campaign was a tremendous success. While Bobby Seale did not win for Mayor, he forced the incumbent into a run-off where he achieved 43 per cent of the vote. Clearly, the Black Panther Party is a potent political force which represents a large proportion of the community.

SUN: Do you know of any evidence to suggest that the power structure attempted to

continued on page 30



"The power structure is not as concerned about political leadership in the cities as it is about economic control, and it is moving to tighten its economic grip on the great urban areas. This is what is happening in New York, and I believe Detroit is earmarked for this process also."



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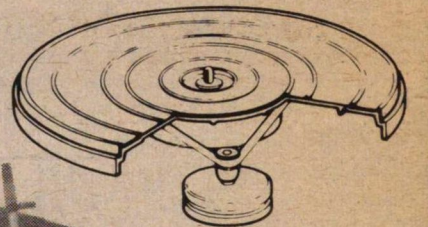
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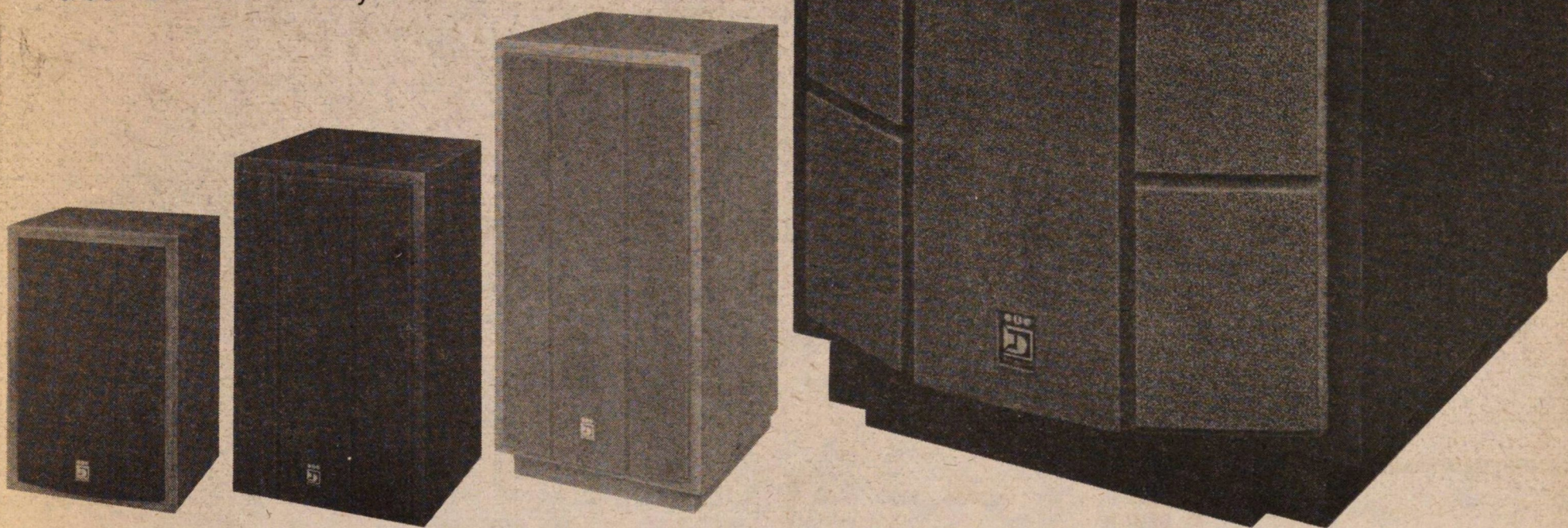
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PCB

continued from page 3

The water that enters rivers and lakes, tertiary treatment about 66 per cent. What is removed from the water goes into sewer sludge, which is commonly disposed of by incineration (not necessarily at temperatures high enough to destroy PCBs), spreading on agricultural land, or dumping in landfills. At present, there is no way of getting rid of contaminated waste water that does not put PCBs back into the environment.

There is one bright spot, though: the government of Canada and the Province of Ontario, working with a Canadian cement company, have pioneered a process of incinerating PCB in cement kilns. Peerless Cement and the DNR are having informal discussions about such a setup in Michigan; this would provide nearby disposal services, which do not now exist.

The Michigan Senate passed a bill last week that would ban all "open-ended" uses of PCBs here. Continued use and sale for transformers and capacitors would be allowed until the Director of the DNR rules that an acceptable substitute is available. The bill also includes labeling, reporting, and disposal requirements for continued use. The bill is expected to pass the House easily and be signed into law by Governor Milliken shortly.

Up until now, there have been no restrictions whatsoever on the use of PCBs in Michigan.

The other Great Lakes states are working on similar legislation. The states, led by Michigan, are clearly putting pressure on the federal government, which alone can act effectively to end the national PCB crisis. But the Toxic Substances Act, which would empower the EPA to take control of the situation, is currently languishing in Congress.

Barry Commoner, the noted environmentalist, has pointed out that although environmental

problems are usually an extension of occupational health problems, nothing much is done about it until fish or birds start dying from the residues of substances that workers handle every day. In the case of PCBs, he points out that by the end of World War II, the dangers and the need for strict controls were well established from workers' experience. Yet no concern was expressed or research begun until 1966, when a Swedish scientist found PCBs in Baltic fish and birds.

Just who is responsible for the health of working people—the employer, the government, the labor union? Had somebody paid more attention to workers' ongoing job-related health problems, PCBs might never have been allowed to permeate our environment.

These days, when doctors are discovering an epidemic of environmentally caused cancer, we can no longer afford to ignore the health problems of working people. Nor can we avoid the unpleasant fact that many people, especially workers, have suffered permanent damage to their bodies and minds from toxic materials like PCBs—and a thousand other things—used in factories every day. But long-term damage to one's health is seldom recognized as an occupational injury, since compensation would then have to be paid.

In the Senate version of the Michigan PCB bill, Senator Joe Mack of the Upper Peninsula, a pro-business Democrat, introduced an amendment which would require the Department of Natural Resources to tabulate the cost to industry of converting from PCBs to other materials.

But who is going to tabulate the cost of working with Aroclor to Chester Georig and the thousands of other men and women who handled it?

Hugh Grambau, an Ann Arbor-based free-lance writer, has recently contributed articles on pollution of the Great Lakes to Lakeland Boating, a national monthly published in Ann Arbor.

Abandoned Buildings

continued from page 4

SUN in future issues intends to see that at least some of these landlords lose their anonymity. We will publish photographs and addresses of their properties, as well as owners' names, addresses, and tax payment records, and we will attempt to put owners on the record concerning their

plans for these properties. While we harbor no illusions about appealing to the consciences of these people, we do hope to at least call them to public account and to push for positive action to arrest this blight on the neighborhoods of our central city—before it's too late.

David Weiss is the SUN's staff writer.

Nuclear Sea Missiles

continued from page 5

In addition, Hodges claims that "Operation Desktop" may explain the Navy's insistence on implementing Project Seafarer in Michigan's Upper Peninsula. Seafarer's extremely low frequency radio transmitter could be used to transmit messages directly to undersea receivers and detonating devices around the world.

Although Hodges' investigation lacks hard information as to actual deployment and locations of seabed nuclear silos, the very fact that the Defense Department

would consider such a project, and that it would be technically feasible and militarily "advantageous," demands further investigation.

"Such deployment of nuclear warheads is consistent with the beliefs of our Defense Department," Hodges explains. "And there is nothing stopping them from doing whatever they want to."

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

MLK

continued from page 7

that he knew of at least four people who put up the money for King's assassination. Two of them, Huie said, were wealthy and prominent New Orleans citizens on the extreme political right.

Black journalist Louis Lomax, who had traced Ray's travels and telephone calls to New Orleans, reported in a syndicated series that Ray had telephoned a mysterious industrialist in New Orleans and had met with him at least twice in the Trade Mart area.

One of Ray's prison-mates at the Missouri State Penitentiary, Raymond Curtis, says he was

with Ray when a new prisoner remarked that a southern "businessmen's association" had put out a million-dollar contract on King. Curtis recalled Ray saying with a grim smile, "I'll collect it."

One cannot help but be reminded of the case that New Orleans District Attorney Jim Garrison overturned in connection with the John F. Kennedy assassination. Evidence continues to mount in the King case, pointing again to domestic intelligence activity coupled with big business and underworld connections.

James Earl Ray says he will "tell all" if he doesn't get a new trial. Meanwhile, the FBI, persecutors of King while he was alive, maintains its curious silence about his death.

Joe Davis is an Ann Arbor-based freelance writer.

HOT SPOTS

continued from page 7

marijuana and poppy fields. The chemical they're using is 2, 4-D, a proven cause of birth defects. The U.S. has had to supply American-

ized Mexicans to do the work even Mexican soldiers have refused on environmental grounds.

Finally, in the Bicentennial department, the Kremlin—believe it or not—is negotiating for a Walt Disney World for their proletariat. What's next, comrades, McDonalds?

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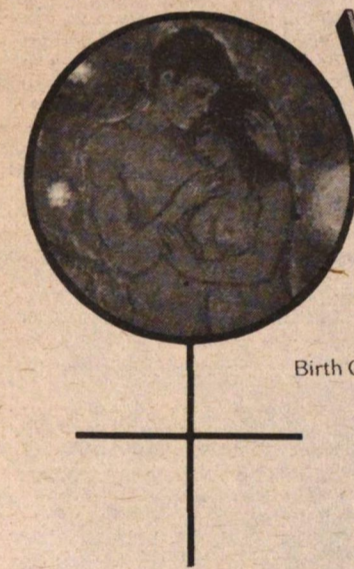
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In November 1971, Billy Taylor was proceeding on a course toward athletic, academic, and financial success, like so many had done before him.

The setting was Ann Arbor's Michigan Stadium, and the cast of characters included a number of professional football scouts, who had assembled there to watch Taylor's final regular-season game.

Perhaps his finest collegiate moment occurred that afternoon while 104,016 frenzied fans watched the Michigan Wolverines risk their perfect record against the always tough Ohio State Buckeyes.

With Michigan on the short end of a 7-3 score, and barely more than two minutes remaining to play, the crowd, along with a national television audience, sensed a major upset. There were 21 yards between the vaunted Wolverine offensive unit and Ohio State's goal line—something Michigan had not crossed all afternoon.

While the bi-partisan crowd screamed with anticipation, reserve quarterback Larry Cipa took the snap from center and pitched-out to tailback Taylor, who headed toward the west sidelines. A classic block by Fullback Fritz Seyferth allowed "B.T." a small opening in the Buckeye defense. And in storybook fashion, Taylor scampered into the Buckeye endzone—giving the Wolverines a 10-7 victory, an undefeated season, and a trip to the Rose Bowl.

For Taylor, it meant the team's Most Valuable Player Award, a berth on many All-America squads, and an opportunity to reach further stardom in the National Football League.

Today, just four years later, Taylor's future lies in the hands of a federal parole board as the Michigan graduate waits in a Wisconsin prison. B.T. pleaded guilty in a Cleveland federal court last April 14 to a charge of armed robbery stemming from a January 17 hold-up of a bank in his hometown of Barberton, Ohio.

Taylor, 27, was sentenced to a prison term of eight years June 4, but U.S. District Judge Leroy J. Conte Jr. gave him until July 1 to clear up his personal affairs and surrender to a U.S. Marshal.

After graduating from Michigan in 1972, Taylor began his professional career with the St. Louis Cardinals of the NFL.

But despite holding the career rushing record at Michigan (Taylor's 3072 yards gained in three seasons eclipsed the mark of 2440 set by Ron Johnson from 1966 thru 1968), Taylor was criticized for either being too slow for a halfback or being too small for a fullback.

After bouncing around the NFL, Taylor tried his luck in the



BILLY TAYLOR: An All-American in Prison

By Joel Greer

ing phased out, and Petross hopes Taylor is released well before the April 30 cancellation date.

If he isn't that lucky, Petross assures that there are enough people in the Flint community concerned and impressed with Taylor that a job will certainly be found for him.

The proper supervision of Taylor's parole in the community has already been established, so all that's left is Officer Sigler's decision.

Another possibility could be Taylor's transfer to Milan Federal Correctional Institution, where work-study opportunities exist. He's planning to enter the University of Michigan's Graduate School of Public Health this fall, so even the transfer could help considerably.

"I believe all things happen for a purpose," Taylor relates, "and as a result of 'just being still' I've gained much peace of mind and understanding, and have been found by God—I feel the humiliation of a tragic mistake, while being more despondent than I can put to words, was/will be worth all the humiliation if my stay here is not prolonged!"

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

LETTERS

Dear Friends:

Herbert Boyd's Angola article surprised me—not only because it was not—as advertised—an "eye witness report"—and not only because the *SUN* published it—but because it was so superficial, misleading, and inaccurate.

It struck me as a pseudo-academic apologetics for a CIA supported movement reflecting many of the ideological confusions of those whose analysis is more "revolutionary" than that of real revolutionaries.

At the very moment that the UNITA faction in Angola seemed on its way to the proverbial dustbin of history, we have Mr. Boyd share his ambivalences and frustrations with us. The "informed" sector of the "Afro-American community self-exiled in Africa" and the "telex machine at the Kilimanjaro Hotel"—his two "sources" may have preferred another outcome in Angola, but, surely, one must deal with what did happen and why.

There is no lack of evidence linking South African troops, CIA financing, and mercenary killers to Mr. Savimbi's "pro-western" UNITA. Yet that evidence is

downplayed in Mr. Boyd's polemic. Instead, we have a thinly veiled attack on the MPLA riddled with ideological babble about super-powers, tribalist assumptions, and an unwillingness to discuss the strategy of U.S. imperialism or the South African racists.

The MPLA today enjoys the backing of the OAU—and represents the only legitimate government of Angola. It has been so recognized by virtually every revolutionary movement and progressive government. (No governments, incidentally, ever recognized the rump "government" proclaimed by the discredited and militarily defeated UNITA-FNLA movements.)

Now that Africa has recognized the victory of the MPLA, will Mr. Boyd and the Michigan *SUN* do likewise.

Daniel Schechter
News/WBCN, Boston, Mass.

Herbert Boyd replies:
Though my initial impulse is to ignore

comments that point toward irreconcilable differences, out of common courtesy,

again realizing the variance in our ideological perspectives, I will reply to your remarks.

From the top, Mr. Schechter, the story should have never been entitled an "eye-witness account." No where in the story is such an impression intended. Obviously, to have had only an ear to the door or an eye to the keyhole does not constitute an "on-the-spot" report.

However, the other "misleading" and "superficial" aspects you cite become a matter of debate, reference, and how one sums up history. And if you expect two thousand words to represent a definitive statement on the many contradictions that exist in Angola, then your "ex-status" with the Africa Research Group is quite understandable!

The overall purpose of the article was to show just one person's experience in attempting to reach a principled position on a very complicated situation. Your strong feelings for the MPLA would, of course, disallow any real ap-

preciation for this kind of groping. Being an MPLA advocate (and that's not "thinly veiled"!) it would be impossible for you to view this movement as a minority organization that destroyed the transitional government in the fall of '75, which would have brought about the democratic elections for the possible political expression of all the people of Angola! While this may not be a crucial issue for you, for me, Mr. Schechter, it is fundamental. It is this act that is central if you are to understand the subsequent civil war. But then, as mentioned above, your MPLA bias would never permit you to accept this fact in your poor assessment of the Angolan struggle.

And, of the ambivalence you mentioned, well, it grows out of a concern for the cessation of brother killing brother—a condition that has hardly disturbed the dogmatic sector of the international left one bit! It is truly sad that they (you) are calling for the blood of the majority Ovimbundo people, instead of the more practical and humane coalition government.

Less I dignify your response beyond courtesy, let me say in conclusion that if you think the "tribalist assumptions" are unreal, then you know nothing about the African experience, and it would be my privilege to see you caught in the middle of the violent antagonisms that sometimes exist between certain African tribes.

Like the African Research Group itself, Mr. Schechter, your best work appears to be behind you—and the struggle in Angola is far from over!

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DuBois *cont. from page 25*

sabotage the campaign?
DuBois: Yes, a great deal of evidence. Most strikingly, immediately prior to the election, police raided a Party office where campaign records were kept. The pretext, as usual, was a search for an individual on whom there was a warrant. Police broke in, arrested everyone there, and seized the campaign records. The next day, there were false reports in the press that guns had been found in the office. The police supplied photographs to the press, which we can demonstrate were taken several

years earlier, solely to disrupt Bobby Seale's election campaign. Of course, no charges were filed, everyone was released, but the records were never returned. Also, throughout the campaign, the FBI and IRS harrassed our contributors.
SUN: *You lived in Africa for thirteen years, from 1960 to '72. Could you share your perspective on African liberation and on the U.S. role in Africa?*
DuBois: Primarily I was a journalist, based in Cairo, but I traveled throughout Africa. Most national liberation organizations in the then still-colonialized areas had offices in Cairo. I enjoyed close relation-

ships with many of their key leaders, several of whom are now heads of state or officials in the independent nations. I was also involved in the creation of the Organization of African Unity.

From these experiences, I can say that the movement toward socialism is the dominant political movement, that the idea of a United States of Africa is also important, and that monopoly capitalist interests in the U.S. and Europe are extremely threatened by these two elements.

I believe there is a grave danger of the emergence of a Vietnam-style situation on the continent of Africa. More than a grave danger, I feel that U.S. military intervention in Africa is inevitable.

The propaganda distributed to the American people clearly indicates a campaign to justify American military involvement in Angola. Already American and European mercenaries are being recruited to fight the Marxist MPLA. In Congress there is a frantic effort to dispatch sophisticated war materiel to Angola. Then, as in the case of Vietnam, we will have to send "civilian technicians" to teach the use of this equipment, and after some of these people get killed, we will send troops on the pretext of protecting American lives. The CIA is supplying weapons to the FNLA and UNITA through Zaire, whose President Mobutu the CIA helped install.

The American people know nothing of Africa except what the media tells them. 99 per cent of that information is false, and 100 per cent of it is geared toward convincing the American people of the need to fight communism in Africa.

SUN: *Are you saying that Angola will be the African Vietnam?*

DuBois: There is every reason to believe it will be, but beyond a certain point I would not venture a prediction. Rhodesia and South Africa are equally likely places. Suffice it to say that I believe American military intervention in Africa is inevitable.*

SUN: *What are your thoughts on the trend toward black mayors in major cities?*

DuBois: Black and Third World political leadership in cities is an inevitability which the power structure—the banks and giant corporations—have long understood. But the power structure is not as concerned about political leadership as it is about economic control, and it is moving to tighten its economic grip on the great urban areas. The power structure has contributed to the situation where cities are no longer economically viable—white residents and power structure-controlled industries have fled the cities and caused situations where city administrations, particularly black administrations, cannot manage city affairs.

At this point, the power structure moves to turn over economic control to corporate committees to cement its control of revenues and spending. Then the political leadership, whatever its color, has no real say. These committees may have black and brown people on them, but their perspective would have to be a power structure

perspective. This is what is happening in New York, and I believe Detroit is earmarked for this process also.

SUN: *Given the problems the Black Panther Party has had with police, what is your perspective on attempts to recruit black police officers?*

DuBois: The Black Panther Party emerged as a self-defense force to counter unbelievable police brutality in the Black community. Its first major activity focused on patrolling police to oppose their routine violation of black people's Constitutional rights. At that time there were two Black officers on the Oakland force.

To this day 70 per cent of Oakland police live outside of Oakland—70 per cent. But today, there are 87 black police on the force, and there is a Black Police Officers' Association which is working in coalition with the Black Panther Party, churches, and black professional organizations to rid the police department of its racism toward black officers and to improve police relations with the black community. This is not to argue that every individual black officer would identify with the objectives of the Black Panther Party. But it suggests a greater potential for progressive community work if the police reflect the ethnic composition of the community they serve. If police come from the community in which they work, there is a decreased chance of the power structure using the police against the community.

SUN: *Two bits of information have surfaced in the media which touch on the Party: the announcement that Bobby Seale is no longer a member, and the return of Eldridge Cleaver. Do you have any comments about these two people?*

DuBois: We have minimal concern about the return of Eldridge Cleaver. He was expelled from the Party four years ago, and we have had no contact with him since. We do hope he receives justice, but we are doubtful that this is possible in the courts of this land.

Bobby Seale has not been a member of the Party for over a year. We have no contact with him. We no longer discuss intra-Party affairs publicly, because in the past, our statements about individuals in the Party have been used by the power structure to disrupt our work. We understand that Bobby Seale is in Los Angeles, attempting to pursue an acting career.

In the final analysis, the Party's success is not dependent on the presence or absence of any individual member, but on its work in the community.

**(Note: Since this interview was conducted, of course, the Popular Movement for the Liberation of Angola (MPLA), with Russian and Cuban support, has defeated the two factions aided by the U.S., Western Europe, and South Africa, and has been recognized as the legitimate government of Angola by the Organization of African Unity and numerous other governments, including many in Western Europe.)*

Michael Castleman is a Contributing Editor to the SUN.

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CLASSIFIEDS

APARTMENT WANTED

Artist is looking for a place to call home near Wayne State University or downtown. I'm into yoga, mostly vegetarian, anti-cigarettes, financially responsible, friendly and easy to live with. I'm also looking for a good used VW bug or squareback for under \$800. Call Gary 961-3555.

EVENTS

ANANDA MARGA—a non-profit spiritual organization, is hosting a vegetarian feast and yogi seminar in Detroit, Saturday, March 13. Call and make reservations. Elliot, 665-2276. Enlightenment through self-illumination. Free child care provided.

HELP WANTED

Needed: Medical secretary, 40 hour week, flexible hours, some knowledge of medical terminology necessary. Must be able to take dictation, must be able to type a minimum of 60 wpm, excellent fringe benefits. New Center area. Send resumes to the SUN, Box 21.

ARTIST FIGURE MODEL, female, part time weekdays, Birmingham area. Send phone number and returnable photo if possible. Box 1223, Northland Station, Southfield, Mich. 48075.

The SUN, Detroit's hottest newspaper, has an opening for an aggressive, self-motivating person in advertising sales. Experience preferred but not necessary. High commission rates with guaranteed salary, lucrative territory. Send resume to Ad Manager, Box 1898, Detroit, Mich. 48231.

DISTRIBUTION WORKERS NEEDED: Route Workers, responsible persons with vehicles needed to deliver Sun newspapers in tricounty area every Thursday. Free distribution: responsible persons needed to distribute complimentary copies of the Sun at Detroit campuses and shopping areas during the day. Call 961-3555 or apply at the SUN, Suite 202, Leland House Hotel, Cass & Bagley, Detroit.

THE SUN is looking for volunteers interested in learning production skills: layout, keylining, press typing, dark room work, proofreading, etc. We also need free-lance artists and photographers. Call Leni Sinclair 961-3555.

The SUN is looking for fast typists (65 wpm or better) to transcribe tapes of interviews on part-time basis. Call Leni Sinclair at 961-3555 for appointment.

Fast and accurate typesetters with experience on IBM Selectric Composer needed. Call Leni Sinclair 961-3555.

You can find it, buy it, sell it and say it with SUN classifieds.

EDITORIAL HELP 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 1898, Detroit, MI 48231. 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.

If you've been to the **MARDI GRAS** and took photographs (preferably black and white), please contact Leni Sinclair, 961-3555 immediately.

PENNED PALS

Disabled veteran needs someone to love who needs someone to love. Please be sincere. Hopkins, 59 Monroe, No. 306, Pontiac 48053.

Contact with people on the outside can help make a prisoner's stint more bearable. Listed are names of some of those who seek this communication:

Prince Moses Collins
No. 89175
P.O. Box 779
Marquette, MI 49855

Virgil Brazelton
No. 93409
P.O. Box E 49204
Jackson, MI 49204

David Williams
No. 130-366
P.O. Box 787
Lucasville, OH 45648

Maurice A. Givens
No. B-128234
P.O. Box 779
Marquette, MI 49855

Theodor R. Williams
No. 136214
Lock Box 500
Ionia, MI 48846

Tommy Jordan
No. 135522
P.O. Box 69
London, OH 43140

John Neeley
No. 137580
Lock Box 492
Ionia, MI 48846

T. Sheridan
No. 129638
P.O. Box E
Jackson, MI 49204

PERSONALS

To respond to a box number please address your envelope to Box No. , c/o The SUN, The Leland House Hotel, Suite 202, 400 Bagley, Detroit, Mi. 48226.

GAY FEMALES over 190 pounds. Join exclusive swinging club for overweight. I'm sick of seeing ads that say, "no fatties!", aren't you? Membership \$5. Send address, photo, phone to K. Smith, P.O. Box 89, Detroit, 48231, for exciting details. Unique dating service.

PUBLICATIONS

"Portugal Must NOT Be the Next Chile!" poster. Large photo of April 25 revolution, 2 colors. \$1 each/2 for \$1.50/3 for \$1. Also, BULLETIN newsletter on revolutionary events in Portugal, available. Portugal Information Center, 175 Fifth Ave., No. 1010, NY, NY 10010.

ROOM MATE WANTED

ROOMMATE WANTED to share two bedroom flat. Good location near local bus routes and State Fair Grounds. \$82.50 per month plus utilities. Only non-smokers and financially dependable persons need apply. Call Rachelle 893-3436.

I'm looking for two or three cheerful, highly conscious, and responsible people to help me start a household in Detroit. If you don't already have your life very together and have the slack to make a real contribution to a living situation, don't waste my time or yours. Call Derek at 924-6169 and tell me about yourself.

SERVICES

"**STOP S-1**, One Giant Goose Step for Mankind" bumperstickers \$.50 each . . . "**EAT THE RICH**," and "Boycott the BUYcentennial!" bumperstickers, too. Any message customprinted \$2; \$7/10; \$15/30; \$20/50; \$26/100. Donnelly/Colt, New Vernon, NJ 07976.

Collectable studio outtakes and live recordings. Send \$.25 for catalog to Lone Star Records, P.O. Box 10048, Columbus, Ohio 43201.

Wanted: Distribution Assistant—person to do part-time office and clerical work in Sun Distribution Dept., with possibility for advancement in this dept. in the near future. Will train to do route organization, accounting, billing, and shipping. Application information 961-3555.

Support SUN Advertisers



RATES:

Non-commercial classifieds:

Registered non-profit organizations may pay non-commercial rates.
\$3.00 per issue (minimum) for 30 words.
\$1.50 for 15 additional words. (The following count as one word: phone numbers, prices, numbers.)
\$1.50 extra for Headlines (all in caps and centered, 18 characters in 8 pt., 12 characters in 11 pt.).
\$.50 for each capitalized word in any other line.

Business classifieds:

If you charge a fee for any type of service, you are a business.
\$1.90 per line (Line is 25 characters. Letters, spaces, punctuations, etc. count as characters.)
\$3.00 per Headline (all in caps and centered, 18 characters in 8 pt., 12 characters in 11 pt.).
\$.50 for each capitalized word in any other line.

DISCOUNTS:

15% one ad inserted in 6 consecutive issues.
10% one ad inserted in 4 consecutive issues.
5% one ad inserted in 2 consecutive issues.
Contracts and larger discounts available.

PERSONALS:

No phone numbers, addresses or last names can be used in personals. U.S. Post Office boxes are acceptable. SUN Box Numbers are available for \$1.00 extra each issue the ad is published. SUN Box Mail is held for 4 weeks from the last date the ad is published. Box Mail can be picked up at The SUN, weekdays 9:30 AM to 5 PM. Mail can be forwarded upon request in a large, self-addressed, stamped envelope.

To reply to a SUN box number, address your envelope to The SUN, Classified Box _____, The Leland House Hotel, Suite 202, 400 Bagley, Detroit, Michigan 48226.

DEADLINES:

Deadlines for classified ads are every other Friday at 6 PM before the issue's Thursday publication day.
Deadline for copy changes or cancellation is noon Thursday, one week before the publication date. There is a \$1.00 service charge for cancellation.

The SUN is not responsible for ad errors beyond the first insertion without notification.

All advertising is subject to The SUN's approval as to text and character.

CATEGORIES: Please circle the category your ad is to be placed in.

Bulletin Board For Rent For Sale Gigs Help Wanted Lost & Found Penned Pals Personals
Public Service Publications Situation Wanted Services

Other: Please describe _____

TO PLACE AN AD:

Fill in the enclosed form completely.

Ads can be mailed to The SUN, P.O. Box 1898, Detroit, Michigan 48231, or dropped off at The SUN offices, The Leland House Hotel, Suite 202, 400 Bagley, Detroit, Michigan 48226, from 9:30 AM to 5 PM, Mon.-Fri.

All ads must be accompanied by payment. We do not have the facilities to bill or take phone orders.

PLEASE TYPE OR PRINT NEATLY

Illegible ads will result in surreal classifieds.

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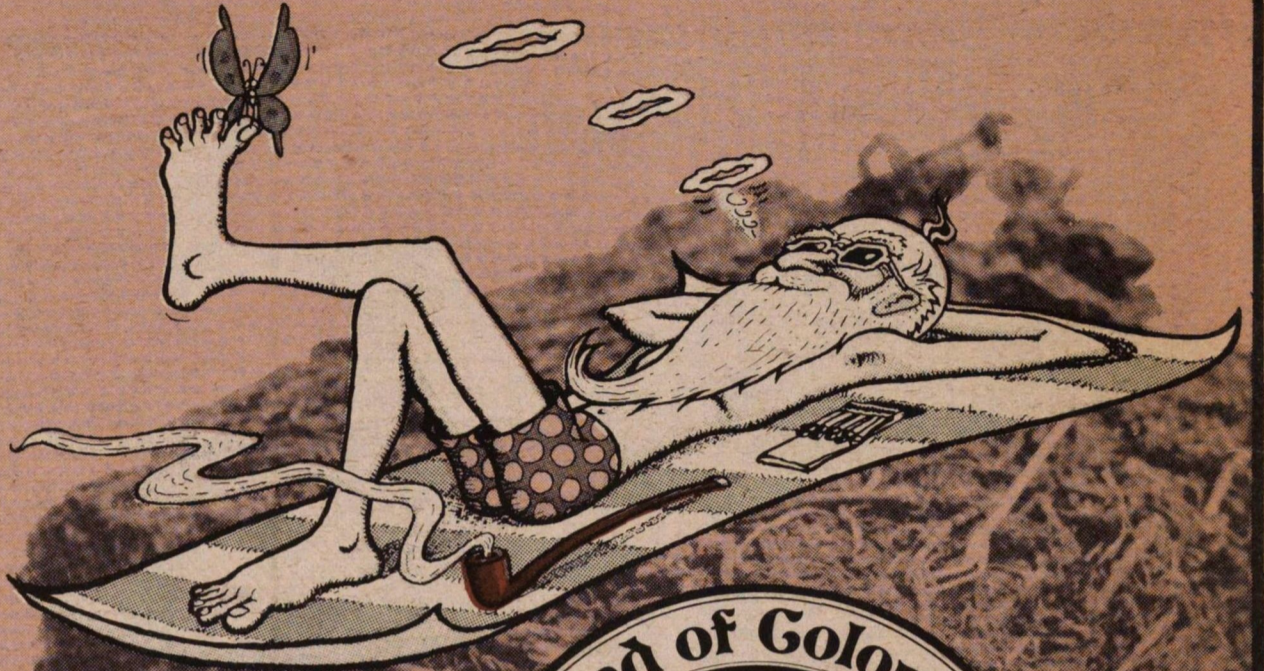
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NB

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7. One 4-foot bong from Tobacco Rd.
8. One pair of Kalso Earth Shoes.
9. One African kalimba from Music, Strings, and Things.
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Official "Win a Pound of Colombian!" Entry Blank

Please check one or more:

- Yes! Enter my name in the Second Annual "Win a Pound of Colombian" contest!
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NOTE: Contest limited to residents of the continental United States.

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Tri-Daly Drugs, Ford, Dearborn Hghts.
Arbor Drugs of Inkster, Cherry Hill, Inkster
Cunningham Drug, Cherry Hill, Inkster
Zacks Drug, Warren, Dearborn
Lighthouse Drugs, Middlebelt, Westland
7-11, Middlebelt, Garden City
7-11, Cherry Hill, Dearborn Hghts.
Dandy Drug, Ann Arbor Trail, Livonia
Cunningham Drug, Ann Arbor Trail, Westland
7-11, Joy, Livonia
Quik Pik, Ann Arbor Trail, Livonia
7-11, Ann Arbor Trail, Westland
Quik Pik, Joy, Dearborn Hghts.
Garden City Pharmacy, Ford, Garden City
Key Drugs, Ford Rd., Garden City
Book Nook, Ford, Garden City
Dash Discount Pat. Mde., Ford, Garden City
Bi-Lo Drug, Ford, Westland
Ghannams Drug, Middlebelt, Garden City
Burke Drugs, Ford, Garden City
Cunningham Drug, Warren, Westland
D'Angelo Party Store, Ford, Garden City

7-11, Ford, Garden City
Short Stop, Newberg, Westland
Star Stop, Ford, Plymouth
7-11, Lilley, Canton Twp.
7-11, Wildwood, Westland
Big B's Book Store, Warren, Dearborn
Marshall Pharmacy, Warren, Dearborn
Checker Drugs, Telegraph, Dearborn
Quick Food Market, Ann Arbor Trail, Dearborn
Meinschein Drug, Joy, Dearborn
Big Z Book Mart, Plymouth, Redford
Fiesta Party Store, Plymouth, Redford
II G's Book Center, Warren, Dearborn
River Oaks Pharmacy, Ann Arbor Trail, Dearborn
Cuda's Bookstore, Michigan, Dearborn
Little Professor Books, Michigan, Dearborn
Rosal Newsstand, Michigan, Dearborn
Cunningham Drugs, Schaefer, Dearborn
Signer Smoke Shop, Auto Club Drive, Dearborn
Andy's Party Store, Greenfield, Dearborn
Civic Drug, Michigan, Dearborn
Dearborn Inn Newsstand, Oakwood, Dearborn
McLay Confectionary, Monroe, Dearborn
Heritage House, Michigan, Dearborn
Dearborn Pharmacy, Michigan, Dearborn

Cunningham Drug, Michigan, Dearborn
Village Plaza Tobacco Shop, Village Plaza, Dearborn
Greco's Pharmacy, Telegraph, Dearborn
Savon Drugs, Telegraph, Dearborn Hghts.
Sutton Pharmacy, Outer Drive, Dearborn
Jason's Pharmacy, Cherry Hill, Dearborn
7-11, Oxford, Dearborn
Oxford Pharmacy, Telegraph, Dearborn
South-Tel Drugs, Telegraph, Dearborn
Seward Drug, Van Born, Dearborn
Hamlin Drugs, Outer Drive, Dearborn
Plaza Drug, Monroe, Dearborn
7-11, Pelham, Dearborn
Van Born Pharmacy, Van Born, Dearborn
Monroe Pharmacy, Monroe, Dearborn
Melady's Pharmacy, Beech Daly, Inkster
Inkster Pharmacy, Michigan, Inkster
Niagara Grocery, Michigan, Wayne
Drug Mart, Venoy, Wayne
Greyhound News, Michigan, Wayne
Richardson Pharmacy, Glenwood, Westland
Wayne Medical Mart, Wayne, Wayne
Venoy Drugs, Cherry Hill, Garden City
Vince's Market, Middlebelt
Stephens Pharmacy, Wayne, Wayne
Herot Drug, Warren, Dearborn
7-11, Tireman, Dearborn

Asidu-Party Store, Schaefer, Dearborn
Cunningham Drug, Grand River, Redford
Cunningham Drug, 7 Mile, Livonia
Cunningham Drug, Plymouth, Livonia
7-11, Merriman, Livonia
Dunn's Pharmacy, Plymouth, Livonia
Little Professor Books, Plymouth, Livonia
Cunningham Drug, Plymouth, Livonia
7-11, Wayne, Livonia
Quik Pik, Lilley, Plymouth
Super X Drug, Main, Plymouth
Open Book, Plymouth, Livonia
Beyer Drug, Ann Arbor, Plymouth
7-11, Main, Plymouth
Bonnie-Lo Drug, Ann Arbor Trail, Plymouth
Sav-On Drug, Ann Arbor, Plymouth
Little Professor Books, Sheldon, Plymouth
Hamlet Market, Novi, Northville
Perry Drug, Six Mile, Livonia
Fairlane Drug, Five Mile, Livonia
Paper Tiger Book Center, 7 Mile, Livonia
Sav-On Drugs, 7 Mile, Livonia
Base Line Drugs, 8 Mile, Livonia
Quik-Pik, Five Mile, Northville
Cap-N-Cork Party Store, Five Mile, Plymouth
Party Pantry, Ford, Plymouth
Harvard Book, Sheldon, Plymouth