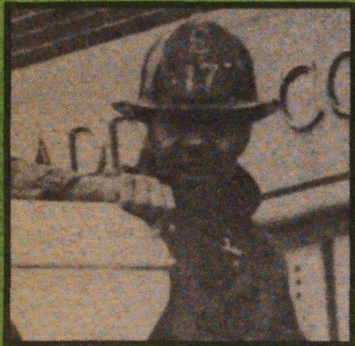




The Spinners

Kulchur Editor John Sinclair reviews the Spinners' EMU concert and follows the music around—in the Vortex. [p. 16-17]



Phoenix

Black Detroit firefighters talk about life inside a racist Fire Dept. [p. 4]



Carole King

Diana Ross, Bette Midler, Joan Baez and others are featured in "The Ladies." [p. 11]



Marcus Belgrave

Passes the talent along at his Jazz Development Workshop. [p. 9]



A2 Elections

If Jamie Kenworthy loses his Council seat, Ann Arbor could go Republican again. [p. 2]

NW Activities Center
 "The Ladies"
IN THE VORTEX:
 Patti Smith
 "Swept Away"
 Dr. Feelgood
 Arista/Freedom LPs
« KULCHUR »
 The Coat Puller
 Hutton: "Armistice"
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Volume 4, No. 6

Published Every Two Weeks

April 8, 1976

Putting the Poor on the Street IF DETROIT GENERAL CLOSES, WHERE WILL PEOPLE GO?

By David Weiss

Detroit General Hospital (DGH), which has been suffering for a long time from the city's developing fiscal crisis, is now facing a serious challenge to its very existence. If that challenge is successful, the first to feel it will be the people who depend on DGH for their health care needs—namely, Detroit's poor and disadvantaged.

The current economic strain has been met in the nation's urban centers by increased taxation and cutbacks of needed services. Though one would hope that government would not make people sacrifice their health in the name of fiscal austerity, that is what the situation amounts to in the cities.

Municipal hospitals nationwide are succumbing to the dollar crunch. Four hospitals were forced to close in New York City alone; nine California hospitals have also followed suit; Philadelphia Mayor Frank Rizzo recently closed his city's only municipal hospital—the only hospital that many working people could afford.

The financial problems of Highland Park General Hospital have been well documented. Since city funding could not prevent the deterioration of services there, the city has sought to turn the reins over to a private investment company before its targeted closing date in a few weeks.

Their most recent attempt to lease the facility was foiled when the proposed investor was found to be arraigned on bribery charges in Alabama.

Why the already burdened cities should have to hustle and scheme to provide health services to their people is a puzzling and tragic question.

THIRD PARTY PAYERS

Detroit General Hospital was established in 1915 as a charity hospital, intended for use by the city's dispossessed. The City Charter states expressly in its Declaration of Rights that "the city shall provide for the public peace and health and for the safety of persons and property in the city."

What has happened since the drafting of this charter? Why is the city



Photo: David Johnson

now forced to cut back on health services necessary to the prolonging of life (not to mention the corresponding slashes in city police and fire department budgets)?

The answer is a familiar one. The post-World War II flight of white people to the suburbs—along with their businesses and professional services—have left the central cities with a difficult problem: survival. The city can't afford to serve its people adequately without a firm tax base.

Specifically, the problems of DGH are the result of having to rely on the vicissitudes of the third-party payers—i.e., the federal and state governments through Medicare and Medicaid, and the big health insurance concerns like Blue Cross. Any cutbacks in aid to individuals from the government must be made up for with city dollars. The inability of poor and middle-income people to afford the ever-increasing costs of health insurance must also be met the same way.

High unemployment in the central city also means that fewer people are receiving worker's compensation or other employer-subsidized health-care programs.

All of this adds up to the city's decreased ability to operate DGH up to humane standards. Thus, when a group of seventy-five hospital

workers asked the neutral Joint Commission on Accreditation of Hospitals (JCAH) to investigate DGH in August of 1975, accreditation was denied.

MATTERS OF LIFE AND DEATH

Denial of accreditation does not quite mean that a hospital must immediately close its doors. The hospital is given time to make reparations to bring its facilities up to code. The real danger is that the third-party payers will refuse to subsidize patient care in these hospitals. Lack of accreditation will also force Wayne State Uni-

versity to withdraw their personnel from the hospital; DGH is their primary teaching facility.

The Commission did not have to look very far before a list of 43 operating deficiencies were noted. These deficiencies, all but ten of which have been withheld from hospital personnel by the administration, serve

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SPRINGTIME IN DETROIT



Postcard of Belle Isle Casino and Park, circa 1914

- The Rebirth of Belle Isle, p. 3
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- Food Co-ops in Michigan, p. 3
- Star ★ Trackin' (People's Astrology), p. 25



THE INSIDE DOPE

BY IFFY THE DOPESTER

It's time to celebrate **New Year's** again—the real **New Year's**, as our house astrologer would put it, the one that begins with **Spring!** And celebrate we will, even though several of our staffers crossed paths with the dreaded flu strain sweeping Detroit these days in the process of producing the paper you now hold in your hands. Even ol' **Iffy**, hardened as he is to the vicissitudes of **Motor City** weather, still has a bit of the croup even as he composes this fort-nightly epistle.

Take heart, though—we made sure none of it got in the printer's ink, and we all hope to be fully recovered, scrubbed and smiling by March 31 for the grand drawing to determine the winner of the **Win a Pound of Colombian Contest**. And by the way, for those who might not know, **April Fool's Day** is a traditional time for a special kind of festival on the **U of M Diag** in **Ann Arbor**—the **Hash Bash!**

While we're on the subject of dangerous drugs, we have one award to present at this time. So without further ado, the **Iffy Abuser of the Week** honors go to **Mr. Theodore Vernier**, esteemed high pundit of the **Drug Enforcement Agency** here in **Detroit**, for his spectacular drunk-driving arrest of last week. **Mr. Vernier** reportedly failed to recite the alphabet correctly when asked to do so by curious officers. Is there a dope smoker in the audience that can match that for sheer incoherence?

While the criminal wrongheadedness of state and federal officials is forcing dollar-starved **Detroit** to close its **Historical Museum** soon, in the midst of **Bicentennial** preparations, the federal and state **Bicentennial Commissions** have given cities and townships all over **Michigan** a total of more than half a million dollars, mostly for restoration projects—their own historical museums, you might say. While **Northville** got \$7,000 to fix up a fish hatchery and a mill race, **Detroit** came up with only \$10,000 for the restoration of **Fort Wayne** and the **Ethnic Festivals**.

DOIN' THE MEDIA SHUFFLE: Detroit **UPI** Bureau Chief **Bill Bell**, one of our hardest-working and hardest-drinking journalists, is going back to foreign correspondence as **Western Europe** Bureau Chief for the **New York Daily News**. His replacement is **Paul Varian**, formerly of the **UPI Lansing** Bureau. And congratulations to **Joanna Firestone**, only female member of the **Lansing** press corps, who is the new **UPI** Chief there... Special to the editors of the **Freep**: When are you gonna let your man in **Lansing**, **Hugh McDiarmid**, write about politicians the way he really knows how? We've seen some rip-roaring copy from **Hugh** before he came to **Michigan**. That piece of folksy fluff on **Rep. Bill Ryan** could have been much better.

Scoop Jackson has opened up a goofy-looking **Michigan** campaign headquarters near Eight Mile and Woodward in **Ferndale**. State Attorney General **Frank Kelley** is lending his name as coordinator of the primary **Jackson** enterprise. State Rep. **Phil Mastin** of **Hazel Park**, somewhat unusual among suburban legislators for his liberal outlook on many social issues, is currently the target of a recall campaign by a group which claims his support of **Rep. Ryan's** metro government bill can only lead—horrors!—to metropolitan busing. That's one of the few reasons we could think of that anyone would want to support the bill at all. Turncoat liberal **Dana Wilson**, an Oakland County Commissioner, is leading the hue and cry against **Mastin**.

Former **U of M** All-American back **Billy Taylor** has been transferred from federal prison in **Oxford, Wisconsin** to **Milan**, from whence he stands some chance of an early release, and will at least be able to attend school again. **Billy** is doing an eight-year stretch for an **Ohio** bank robbery. Word has it there may be a coaching job or two he can fill upon his release.

Finally, an **Iffy** apology to the **Freep's** **Christie Bradford** and the County Consumer Affairs Dept.'s **Sue Hoover** for inferring that they might enjoy a little of **Nepal's** finest (hash) in their upcoming jaunt to **Katmandu**. Sorry, ladies, we wuz only kidding—where's yer sense of humor? Anyway, there's always a first time.

Stop the Republicans in Ann Arbor

The City of Ann Arbor is at a critical crossroads. Once known as a quaint, cosmopolitan, and attractive university and cultural center, the last five years have seen phenomenal urban sprawl replacing the character that once defined the city of trees.

While the continued growth of the Ann Arbor area, indeed of the entire southeastern Michigan urban center, is inevitable, the character of that growth could proceed in a variety of ways, depending on the political infrastructure which controls it. This is the crucial issue facing Ann Arbor's electorate on Tuesday, April 5.

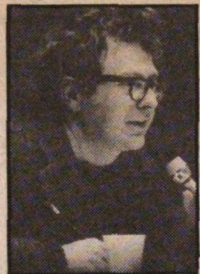


Photo: Dennis Ledbetter

Jamie Kenworthy

While the spectacle of Presidential aspirants winning primaries by purposefully *not* taking positions on issues is cementing voter cynicism toward the electoral process as a whole, there is still reason to be involved. Ann Arbor's Republicans, wet-dreaming of additional Briarwoods and cold, reflective office towers (and the resultant money in Republican banks) can be expected to get

out the vote in force on election day. They know how much they have to gain. For on April 5 the Republican party of Ann Arbor could handily regain their majority vote on City Council by simply winning the 4th ward, away from Democrat Jamie Kenworthy, in addition to their predictable victories in wards 3 and 5.

Such a victory for them would leave a relatively progressive black Mayor with a hostile Council. It would throw open the doors to more strip developments, McDonald's (no matter how carefully camouflaged), and neo-fascist, post-Orwellian development. It would reverse whatever progress has been made in making the city government of Ann Arbor look after the needs of its middle- and lower-income population. It would mean absolutely no possibility of any effective leash around the necks of Ann Arbor's legendary profiteering landlords. There could never again be even hope of a blues and jazz festival revival. And on and on.

There's a great deal at stake. We urge Ann Arbor residents to vote on Tuesday, and not to be waylaid by the disintegrated "Socialist Human Rights Party" from holding the Republicans at bay.

The Right to Health: Conspiracy Against the Poor

Even for those of us not accustomed to conspiratorial thinking, certain events of recent months must make one wonder if there is not some kind of carefully-orchestrated plan afoot to deprive poor people of their health, and possibly their lives.

The threatened closing of Detroit General Hospital, which would join its fate with that of numerous other city hospitals across the country, is only the latest in a related series of moves which have the collective effect of making health care an even more elite privilege than it already has been.

Because of federal spending cuts, the state has stopped paying for welfare clients' hearing aids, eyeglasses, dentures, and other essentials for people who may be nearly helpless without them. There is a move that, if successful, could make it difficult for most of the state's abortion clinics to operate. Many neighborhood clinics are having problems now that federal Model Cities funds have dried up.

Locally and nationally, the twin scapegoats of "welfare cheats" and "food stamp abusers" represent two of the great phony political issues of the decade. The amount of actual fraud in both programs is much lower than commonly believed, but that doesn't stop politicians from making food more expensive for hungry families while upping their stock with self-righteous middle-class voters.

Meanwhile, as the medical insurance outfits continue to get away with murder, malpractice costs are driving private physicians' rates, already out of reach of much of the population,

ever higher. And Blue Cross/Blue Shield of Michigan is expected to get another 30 per cent increase in its rates soon.

What this all means, for many poor people, is that in the future, they had better not get sick. If they do, they may not be able to afford to get well.

Most of these people are in the cities. The city administrations, certainly in the case of Detroit, would like to help, but health care is no different from any of their other problems—they no longer have the resources to run the cities and to provide essential services, and no one seems much interested in giving those resources to them.

In the case of denying health care to those who need it, this neglect begins to assume the visage of genocide.

As we near America's Bicentennial, there is serious question of its survival as a democracy. Its cities are failing, and at least one, New York, has been taken over by a committee of bankers, corporate executives, and state officials. Politicians who look and sound liberal are, on closer examination, moving us to the right. Vaunted "reforms" in the intelligence arena actually further concentrate and insulate the incredible power of these agencies. There is an outcry against "big government"—which really means, "Don't expect us to serve your needs."

The price of acquiescence in this subtle scenario may be very high. When fascism comes to America, as the saying goes, we may never know what hit us.

COMING IN THE SUN:

Who's responsible for ugly, dangerous structures like this one all over Detroit's central city? The SUN wants to find out. We will be contacting owners of abandoned properties in the city, checking tax records, and inquiring into future plans for the buildings. And we'll be talking about why so many of these houses, storefronts, and factories were left to rot—and who profited from it all.



GETTING US TOO SLOW?

The majority of *Sun* subscribers currently receive their paper via Second Class Mail, the standard class of mail for publications in this country. Unfortunately, the U.S. Postal Service handles most Second, Third, and Fourth Class Mail on a low-priority basis. This means that you often get your copy of *The Sun* seven to fourteen days after it's printed—and that can be a disappointment to people in southern Michigan who want to make the best use of our calendar information.

Although there is nothing we can do to speed the movement of Second Class Mail, we have initiated a new First Class subscription service which enables subscribers to get their paper one to four days after publication. If you have subscribed at the Second Class rate but would like to switch to First Class service, call us (or write) and we will change your mail service. Because of the extra cost of First Class Mail, your subscription will expire sooner, of course, but you will be notified when it does expire.



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SPRINGTIME IN DETROIT

"Farm-a-Lot"

Detroiters Turn Vacant Lots Into Gardens

By C.D. Bearre

With spring fast approaching, Ms. Ann Beser, Director of Mayor Coleman Young's Farm-A-Lot program, hopes to turn 1,000 vacant city lots into green, productive, money-saving gardens. Approximately 200 lots have already been taken this year, most of them in the Jefferson-Chalmers and Wayne State areas. Farming of the lots starts April 1 and will continue to October 1.

"We take something nonproductive and make it productive," says Beser. Green lots, she adds, enhance a neighborhood, while barren vacant lots hurt the appearance of the neighborhood and may present the city with maintenance and health problems.

The first thing an interested resident must do is select a vacant lot they think is city-owned. Then, he or she must call the Property Management Division of The Community and Economic Development Department (CED) to find out if the lot does belong to the city. If it does, permits are sent immediately to the applicant. If the lot does not belong to the city, CED will assist the prospective farmer in finding one. There is no red tape.

The telephone numbers are: 224-2564, 2677, 2413 and 2699. Because this year's program will utilize only 1,000 lots, Beser urges those interested to pick a lot and call CED as soon as possible.

"The Farm-A-Lot program is an outdoor activity you can do without any money," Beser says. "And you see results in a minimum amount of time."

All Farm-A-Lot participants are sent newsletters and gardening information and are eligible for free seeds and fertilizer. The seed and fertilizer is distributed from the city's thirteen Neighborhood City Halls. Seeds available this year include carrots, beans, cucumbers, onions, corn, lettuce, radishes, collard greens, squash, rutabaga, okra, turnips, and some flowers. The flowers, Beser says, are given so the farmers can border their gardens with them. The seeds have a high yield per foot, grow well without a great deal of care, and are suited for Detroit's clay-filled soil.

"We try to tie in nutrition with the farming program by offering classes at the neighborhood city halls," Beser says. The classes show how to can, pickle, and freeze food without destroying its nutritional value.

The J.L. Hudson Company and the Sears Roebuck Company have each donated six pressure canning units to the city. The canning units are available at the neighborhood city halls and can be borrowed for a 48-hour period by any Detroit resident.

Last year, 525 lots were farmed by individuals, block clubs, church groups and



postcard, circa 1908



Photo: Leni Sinclair

The Rebirth of Belle Isle

By Joel Greer

While city administrators struggle with Detroit's growing fiscal crisis downtown, construction workers are continuing the remodeling of what was once Detroit's prize possession some three miles away.

Belle Isle, the nation's only island park, is currently undergoing a \$10 million facelift—a project accountable to both Mayor Coleman Young's personal fondness for the island and his administration's desire to rebuild downtown Detroit.

Leon Atchison, the City's Parks and Recreation Director, remembers how the island looked when Young's team took office 27 months ago: "When we came in, we found a very lovely park that had been allowed to deteriorate to the point where people had stopped using it," recalls Atchison. "It had developed a reputation of being a place *not* to be, rather than a place *to* be."

Broken picnic benches, uncontrolled litter, and weathered buildings—not to mention a polluted river—did not exactly sit well with Detroiters who were already looking to the suburbs for employment, housing and recreation.

Mayor Young, who spent a great deal of his childhood on the island, knew that Belle Isle was once one of Detroit's major attractions—for residents and tourists alike. Young was also aware that Detroit's necessary convention business needed a boost, and that "matching" state and federal funds are more accessible for an island park like Belle Isle than for neighborhood parks like Palmer, Chandler, and Rouge.

Taking this into consideration, it is obvious why Young was so confident of the Belle Isle project's ultimate success that he used it as a campaign promise in 1973.

And once he was elected, Young convinced Common Council to support the project when some \$2.6 million in state funds and \$600,000 in federal funds were added to the \$6.5 million of city monies needed for the renovation. Additionally, the Junior Leagues of Birmingham and Detroit and the Friends of Belle Isle hoped to raise another \$300,000.

BRINGING THE PEOPLE BACK

The first concern of the project's planners was to take care of the island's lack of proper maintenance. "We've increased the maintenance staff by one-third," says Atchison, who guarantees that the 1000-acre park will be sparkling clean by noon Monday, no matter how heavy the usage on a given Sunday.

Curbing the maintenance problem also began bringing people back to the island

continued on page 26

Boy Scouts. Thirty-nine per cent of the 3,000 city farmers were unemployed. "Farm-A-Lot was more than just recreational gardening for many Detroiters," observes Beser.

A study of the 1975 Farm-A-Lot program also indicated that the average garden was farmed by approximately six people, who put in fourteen hours of work on their lot each week; the average garden produced \$139 worth of vegetables.

The Farm-A-Lot program was expected to help fight food price inflation and to contribute to the "greening of Detroit," but one unexpected aspect that developed was the cooperation and unity developed by many of the program's participants. Beser is reminded of World War II, when so many people had Victory Gardens. Detroit's urban farmers realize

they, too, are facing a common enemy—rising food prices and inner-city blight.

Another unexpected plus came at the end of last October, when many of the people bought the lots they had farmed during the summer.

Beser praised Mayor Young for his strong support of the program. "It is the Mayor's hip-pocket project," she said. "The Mayor loves this program."

Last year, Mayor Young was pleased when five urban farmers won blue ribbons for their produce at the State Fair.

The Farm-A-Lot program receives no federal funds, and therefore relies heavily on donations. The J.L. Hudson Company gave a \$5,000 grant to the Farm-A-Lot program this week. Beser says any other donations, either in money or goods, will be greatly appreciated.

Food Co-ops in Michigan

Cheaper & Better Eating Thru Self-Help

By Pat Williams

It's Saturday morning, and a cluster of bleary-eyed adults huddle in the Eastern Market parking lot before dawn, preparing to buy produce for perhaps 100 families.

A few miles away and a few hours later, another group in a church basement divides up crates of fresh oranges and pungent rounds of cheese for some 20 families.

On Litchfield Street in Detroit, a woman asks her neighbors if anyone can use an extra watermelon for \$1.25.

If you haven't already guessed, Saturday is co-op day in Detroit and many other cities.

It's hardly news that the food dollar is shrinking as fast as the consumer's choices on the grocer's shelves. It's the consumer action movement that's stealing the spotlight. Consumers, who have organized themselves to buy cheaper, more nutritious foods are taking a larger chunk of food retail sales in Michigan. Out of the \$5.1 billion in retail food sales in the state, an estimated 5 per cent is handled through food cooperatives, according to Edward Deeb, Executive Director of the Associated Food Dealers of Michigan.

The Michigan Federation of Food Cooperatives estimates that at least two new co-ops per month apply for membership in the federation. Some food cooperatives have waiting lists.

Food cooperatives aren't a new phenomenon. Their roots in the United States go back to the last century.

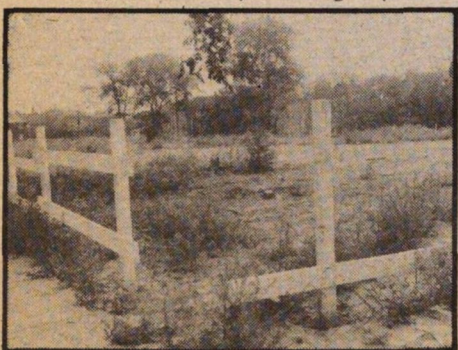
The idea is simple. Groups of consumers pool their time and resources to purchase food at the bulk price savings. A co-op might divide a bushel of potatoes and sell them for \$.08 per pound, while the same bushel would sell for \$.19 per pound at the retail grocer. Monterey Jack, \$1.80 per pound at the supermarket, is sold for \$1.04 per pound at one large cooperative.

Generally the co-op asks members to pay a flat membership fee, volunteer their time, or both. Some large co-ops sell shares like stock to raise capital for operating expenses. Membership loans are also used for purchasing scales or hand trucks, or for paying rent to open a storefront.

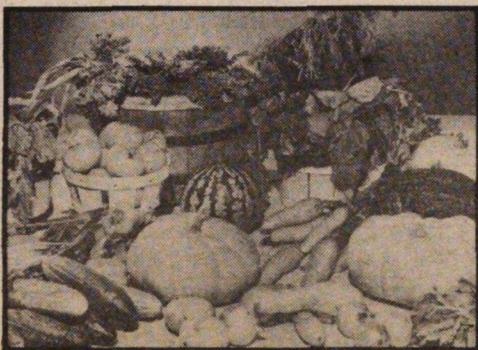
The cooperative makes its own decisions on what to buy and from whom. The dealer who sells Teamster lettuce or the farmer who uses chemical sprays may find some consumers boycotting his business. Co-ops buy from wholesalers, distributors, farmers, factories, or other cooperatives. Members do most of the legwork: shopping, transporting, dividing, and packaging the goods.

The Detroit-Lansing-Ann Arbor area has some 50 food cooperatives. Many of

continued on page 28



Detroit's Farm-a-Lot Program will turn this . . . into these



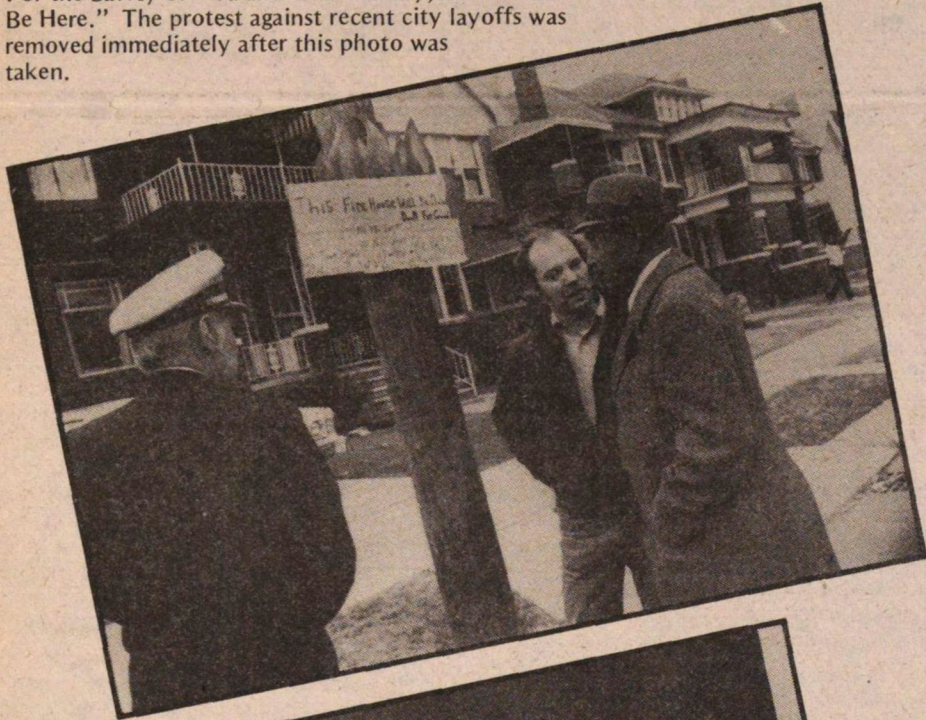
Pat Williams



3 For 3 Food Co-op, Highland Park

Detroit's Black Firefighters:

A resident talks with a Detroit firefighter about a sign posted near the engine house. It reads: "This Firehouse Will Be Closed Down For Good on March 23. Warning: For the Safety of You and Your Family, Do Not Have A Fire. We Will Not Be Here." The protest against recent city layoffs was removed immediately after this photo was taken.



A typical firehouse crew mugs for the SUN.

By Derek VanPelt/Part 1

Detroit's firefighters have been the focus of controversy since January 21, when the City and the Fire Department issued an "affirmative action" order promoting 36 minority firefighters to officers' positions. To compensate for years of hiring discrimination, resulting in there being only three minority officers out of over 400 in the Department, the black and Latino firefighters were promoted ahead of a large number of white officers who otherwise would have qualified through the Department's strict seniority system. 114 other whites received promotions as expected.

Six days later, the white-dominated Detroit Fire Fighters' Association, led by Earl J. Berry, filed suit in federal court charging the promotions constituted "reverse discrimination" against whites and a threat to the seniority system. Tom Turner, President of Detroit AFL-CIO, threw his support behind the white firefighters. And on February 10, U.S. District Judge James P. Churchill agreed, dissolving the promotions of the minority officers.

The City immediately announced its intention to appeal the surprising decision, which, if allowed to stand, could constitute a threat to other affirmative action programs in Detroit and elsewhere—whose purpose has become more urgent as Detroit has become a black majority city.

The most active and effective force in pushing for speedy promotion of more blacks to officers' positions in the Fire Department has been the little-known Phoenix, the black firefighters' organization. Last week SUN Editor Derek Van Pelt talked with some 15 members of Phoenix, including President Napoleon Howard and Joseph Burrell, now the only black officer in the Detroit Fire Department, before a Phoenix board meeting at Howard's home. Several of the firefighters present had had their promotions taken back, and some had been recently laid off due to the city's budget crisis.

They talked not only about affirmative action and seniority, but about historically widespread white racism in the Fire Department intensifying to a dangerous degree. They told of snubs and disrespect in the engine houses and at fires, of the union's leadership in encouraging whites to ignore the promotions. They talked of dogs trained to be hostile to blacks kept by whites at engine houses, of "out of order" signs suddenly appearing on engine-house toilets when black citizens asked to use them.

The Phoenix members painted a disturbing picture of the white firefighter: a 10 or 15-year veteran, perhaps an officer, possibly living outside the city in violation of the residency rule, typically a southern emigre without a high school education, his racist attitudes encouraged and exploited by union leadership. Many of these firefighters, they charge, have little stake in putting out fires or saving lives in the inner city.

Their characterization of the firefighters' union, Local 344, was no less upsetting: a white-run organization operated for the benefit of its older members, obsessed with money and unconcerned with service, an organization which refused to spend federal funds for minority training and refused to support black political candidates, even those who had supported the firefighters. The union may even be encouraging a work slowdown in retaliation for recent layoffs.

Facing harassment and scorn daily on an already pressure-laden and hazardous job, the black firefighter may feel he can turn neither to the union nor the courts for redress of his grievances. The white firefighter refuses to bend, and feels encouraged by the Churchill decision to continue his racist behavior.

It all adds up, in the words of Phoenix

Putting the Poor on IF DETROIT GENERAL CLOSES,

ees who staff the service, is unknown. WHERE WILL PEOPLE GO?

The new Detroit General Hospital is under construction now in the Medical Center corridor and is slated for completion in 1978. It will specialize in emergency and trauma medicine only. The rest of the old hospital's service load will be absorbed by the other Medical Center hospitals.

However, residents at DGH express their fear that the city's poor will find a

that a misplacement of records is the cause of this difficulty, and that it will soon be rectified.)

Various critics of the quality of care at DGH are suggesting that a "private benefit corporation" (PBC) is the only answer to its woes. A PBC would disassociate the hospital from city control—both budgetary and administrative—and give over those duties to a semi-autonomous, non-profit corporation.

Bud Brooks of New Detroit told the SUN that "there needs to be a strong movement towards extrication of the hospital from the city bureaucracy, giving it the flexibility to apply its judgment and first-hand knowledge." Brooks said that a PBC would enable hospital experts—not city administrators—to run DGH.

The main impediments to DGH's smooth functioning are the problems of budgeting and purchasing. "To acquire funds for needed supplies, the hospital administration must deal with five or six different city departments, all who have a limited knowledge of the situation," Brooks said. The same difficulties arise in hospital maintenance.

Another advantage of the PBC, according to Brooks, is that it wouldn't subject the hospital to mid-year budget freezes. The loss of ambulance service and city demands for personnel cuts are a few recent examples of that problem.

Brooks also pointed out that the incomes of other departments are controlled

Hospital staffers fear that services will be allowed to decline to the breaking point . . .

their own blood tests. The net result is, again, the diminished ability to serve patients' needs.

Further budget cuts ordered by the city have forced DGH to shut down its free ambulance service. The ambulances are the only way to and from the hospital for thousands of people with no other means of travel. On the average, 50 to 90 people a day had used the service for outpatient appointments and emergency care. Their future, and that of the 20 employ-

less-than-welcome atmosphere when they invade the hallowed halls of private institutions like Harper, Hutzel, Ford, or Children's Hospital.

In fact, after the closing of DGH's pediatrics clinic, the promised absorption of their caseload by Children's Hospital is hardly a reality. A staff member in DGH told us that children in need of health care—but lacking resources to pay—are being turned away from an already crowded Children's Hospital. (The hospital says

continued from the cover to point up

the shortcomings of health care in the municipal hospitals.

The SUN has secured a copy of the elusive JCAH report, in which the following problems are a few of those listed: general supply and linen shortage; failure to provide adequate nursing coverage; lack of a back-up power generator; medical records deficiencies; and an inadequate preventative maintenance program.

Other inefficiencies were divulged by a group of residents and nurses within DGH called the Detroit Commission for Better Health Care. According to one resident, conditions are so strained at DGH that doctors must make choices that can mean life or death to a patient. In a hospital with only five beds in the intensive care unit (ICU), decisions must be made concerning who "deserves" that priority—and the elderly or chronically ill are sometimes denied.

Our own visit to the hospital revealed patients on life-support systems like

Interview: Phoenix

Sitting on a Powder Keg

member Terry Barker, to a "powder keg" that could soon explode in open physical confrontation between white and black firefighters.

In the February issue of *Detroit Fire Fighters*, the union magazine, which was devoted mainly to the Churchill decision and praise of it (no criticism was printed), 4th Battalion Director Leo Stevens wrote, "We are engaged in a War where all stops must be pulled if necessary."

SUN: *Some of you were promoted under "affirmative action," but then had to give up your positions when the court overturned the promotions. How were you treated in the interim?*

Richard Martin: At the point where I was made Sergeant, this is where a lot of hostilities started to brew. In my own engine house, for example, an engine operator, at this point, just stopped talking to me period. He had given his views, and those of a lot of the other white firefighters, that this was a bad thing—that white firefighters were going to stop fighting fires, they were not going to cooperate with the recently promoted black firefighter sergeants and other officers.

As a sergeant, I got no cooperation whatsoever. It is an unwritten policy where other firefighters help the officers with their bookwork and associated tasks. Well, I got no cooperation whatsoever, I had to do everything on my own. My title was never recognized by the members in the engine house. I was never called "Sergeant."

Clarence Tobias: The fact is that it's a universal attitude throughout the Fire

Department. See, the problem is that, through the years, the Police Departments and the Fire Departments have traditionally bullied the City administration.

Through negotiation, the City has bargained away all of its control over the firefighters, so they're operating from a stranglehold position.

Secondly, supervision is generally synonymous with management. Once you become a supervisor of men, you generally transfer to the management side, since that is the side whose views you should be representing. In the Fire Department, the supervisors are actually a part of the same labor union as the guys who they are sup-

posedly supervising. And once they obtain the rank of officer, they still have another stranglehold, in that the City cannot ask them to retire, more or less, until they have 25 years.

"The whites are rallying not only against the City administration, but against the black firefighters. It is a dangerous situation today to be in the fire station."

posedly supervising. And once they obtain the rank of officer, they still have another stranglehold, in that the City cannot ask them to retire, more or less, until they have 25 years.

So if a fireman has a complaint against his supervisor, he has no recourse but to go to the union, in which the supervisor has been a member of much longer standing than himself. They call him and say, "What are you complaining against Captain So-and-So? Here you got three years

on the job and he's got 25, he's been paying dues 25 years and you've been paying dues three years." Now, whose views are they going to represent?

Traditionally, they have always dumped the young guys in this Department. The older guys chose to take the pay raise and accept the layoffs and now it seems inconceivable to them that they can continue to lay off men, you understand, because it's impairing fire fighting abilities. But you can't have it both ways—they want the money and the men, when they clearly had a choice.

So while they're saying that the black firefighters are doing things to hurt their

paradox, in that the Fire Department's union cannot justify any position that they have other than the position of greed.

They say it's totally unfair to the membership for a guy to take position, out of seniority. Well, it's only unfair to the white guys, who have all the jobs anyways—and they're not even concerned with what's fair, because they don't represent the interest of the blacks. So the shabby treatment that the black officers received could not be placed on one individual, or two individuals, but the whole Department, who reacted in the same way. And that was one of total disrespect.

Jim Brown: I was on duty the night the order came out: it was to take effect the following day. I'll tell you what happened, and you can see how it was a planned conspiracy by the union on how the blacks were going to be treated.

Okay, there were three of us on duty, we were sitting there and having a nice conversation. So the union director came to the engine house. He walked in, first thing he did, kicked the chair over. So right then, we said, "He's hostile about

Continued on page 30

the Street

WHERE WILL PEOPLE GO?

by the city itself —while the hospital's income is subject to the financial constraint of the third party payers. And while the Mayor and City Council alone judge the efficiency of other city ventures, DGH is evaluated by yet another standard—the Joint Committee on Accreditation.

"Furthermore, all other departments are staffed by city employees alone. The physicians in the hospital cannot be directed to do this or that," Brooks said.

A DEAFENING SILENCE

Despite these administrative advantages, fears have been expressed about a PBC by concerned groups within the hospital. Their primary worry is that poor people, to whom DGH is a last refuge, will have nowhere at all to turn for health care. The PBC's possible incorporation in the Medical Center complex is no insurance against abuses of the indigent. Experience has certainly borne that out, with the closing of the pediatrics and gynecology departments of DGH.

The Medical Center complex is viewed by critics as an attractive nexus for research and investment. While the university and the individual hospitals would benefit therefrom, the patient would be—as is usually the case—the last priority.

One resident in the hospital also is concerned that civil service staffers now employed by the city will lose their job security and pensions.

"Where do you go for a job when you're sixty years old?" he asked.

Others say that civil service workers could use a jolt to their complacent working attitudes in the hospital. "All they have to do is to show up every day to hold

their jobs," a DGH volunteer told us.

New Detroit has said that all of these problems can be handled if the switch to the PBC is made. But Hospital staffers remain skeptical. They are curious about the silence from the hospital administration and University officials. They fear that services will be allowed to decline to the breaking point—when the PBC will be seen as the only remaining option for DGH.

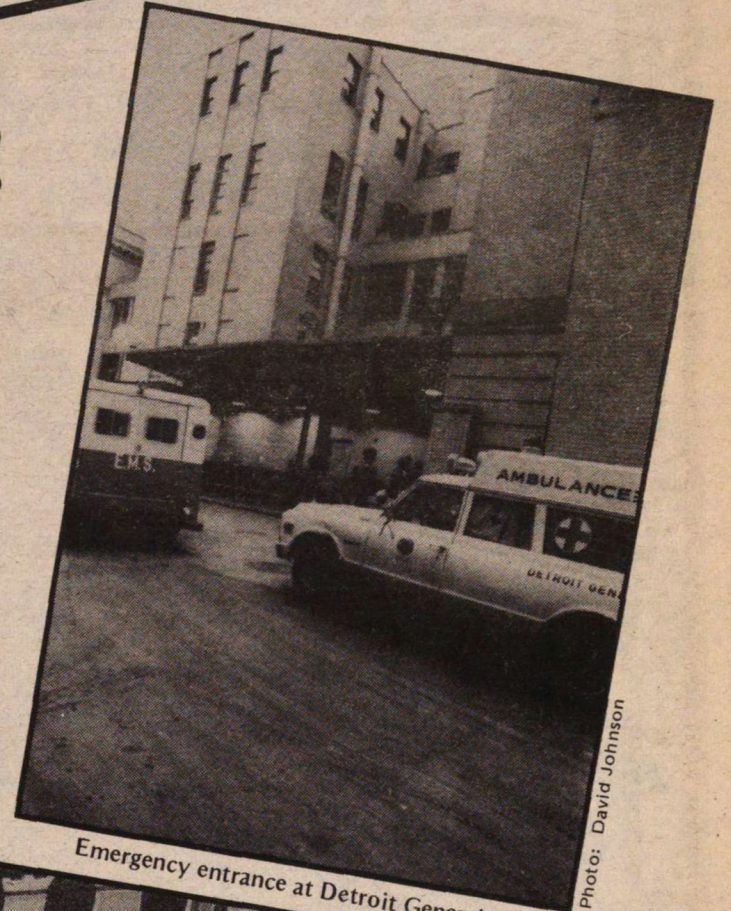
The Mayor is designated by the City Charter to have the final word on the future of Detroit General. However, the Common Council is clamoring for a voice as well. They will soon decide whether to place a Charter amendment on the ballot that will empower them to have an equal voice in the decision. As it stands now, they can only ratify the Mayor's decision, or override his veto.

Public hearings will be held in the near future on the DGH issue. Early indications seem to show a distrust of the PBC from both the mayor and the council. "The PBC is not a magic wand that would solve all of the hospital's problems," Councilman Clyde Cleveland said at a recent jurisdiction hearing.

Even if New Detroit—or anyone else—comes up with a way to keep the doors open at DGH, there has still been no guarantee that patients without insurance or funds would continue to be accepted, or that other hospitals would take up the slack. The result could be that thousands of Detroiters will just have to stay sick or hurt—denied their health because the city has been denied the resources with which to care for them. And though the quality of that care at DGH may be below par, few would disagree that some health care is better than none at all.

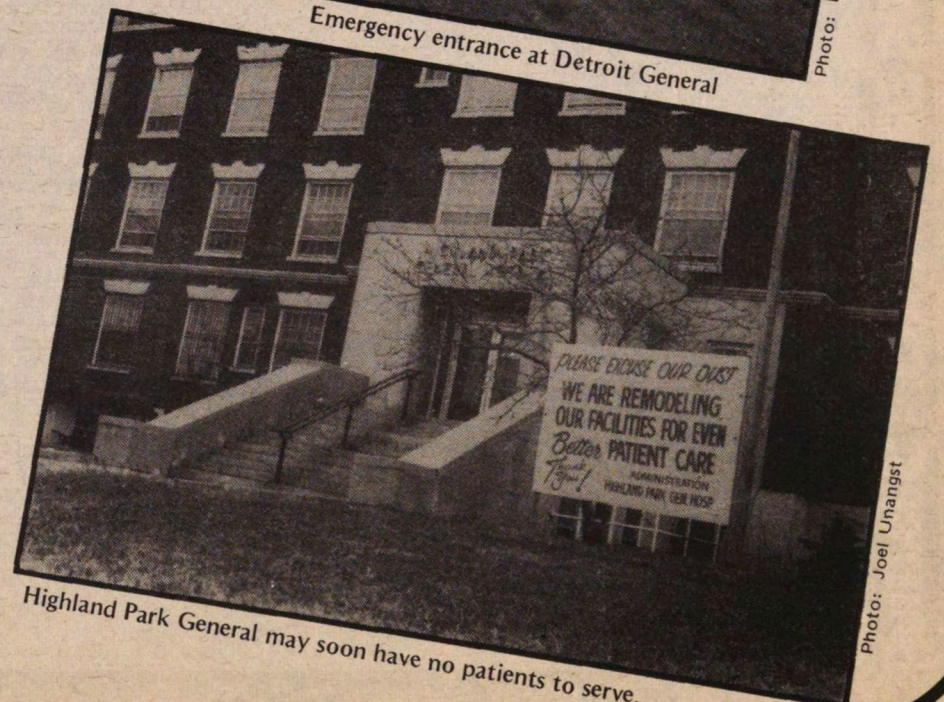
David Weiss is the SUN's staff writer.

union brothers by accepting these positions which they say we don't deserve, they continue to hurt the younger brothers by voting them out of a job and are willing to further their own selfish gains by taking the money. But yet they're complaining now because their workload is increasing, and the City, being strapped, has to continue to lay off men. So it's just a



Emergency entrance at Detroit General

Photo: David Johnson



Highland Park General may soon have no patients to serve.

Photo: Joel Unangst

White Minority Rule in Rhodesia: Its Days Are Numbered

Sources.... Informed Sources.... Informed Sources.... Informed Sources.... Informed Sources.... Informed Sources.... Informed Sources.... In



Prime Minister Ian Smith reviews Rhodesian troops

Callaghan is looking to other African nations to hold back 16,000 guerrillas while he attempts to hurry a settlement with Smith that would end minority rule in less than a year.

By Herbert Boyd

As the liberation struggle in southern Africa shifts from Angola to Zimbabwe (Rhodesia), the classic "domino" stance—if one reactionary and racist regime is toppled, the others will tumble in rapid succession—appears to have regained at least some limited validity. Many close observers of the African scene have long concluded that if the Portuguese colonies of Angola and Mozambique were liberated, it would only be a matter of time before the remaining buffer zones enclosing South Africa—Namibia (South West Africa) and Zimbabwe—would also fall under the inexorable sweep of history and struggle.

Though the above scenario of change in southern Africa is widely shared, I am sure few expected things to intensify so quickly in Zimbabwe. If anything, Namibia, because of its proximity to the Angolan conflict, would have appeared to be the next area of bloody contention. But, as we have all come to know, the scenario, as well as the timetable, of independence is unpredictable. For even such an optimistic commentator as Kenneth Grundy (in his book, *Guerilla Struggle in Africa*) was convinced that transition in Zimbabwe could not be expected until 1983.

With the smokescreen of "detente" and "dialogue" all but blown away, the question now is whether the white racist minority regime of Ian Smith is prepared to capitulate to the idea of majority rule (blacks outnumber whites 20-to-1), or deal with the awesome consequences of armed struggle, led by ZANLA (Zimbabwe African National Liberation Army)—the mili-

tary arm of ZANU (Zimbabwe African National Union). The continuing presence of Joshua Nkomo, leader of ZAPU (Zimbabwe African People's Union), along with the ominous shadows of U.S. and British imperialism, are additional contradictions at the base of this social and political dilemma.

Of further consideration, there is the political-economic outlook of landlocked Zimbabwe, which has always been integrally tied to the surrounding countries—the 700 to 800-mile border shared with Mozambique being the most recent flashpoint. The importance of Tanzania, Zambia and Botswana is equally evident, especially for British Foreign Secretary James Callaghan—who is looking to these countries to hold back the nearly 16,000 guerrillas. Meanwhile, he is attempting to hurry a negotiated settlement with Mr. Smith that would bring about majority rule in less than a year.

For the time being, however, Zimbabwe remains a firmly entrenched white-supremacist country. In much the same way as European colonialism imposed itself upon the Americas, whites since the 17th century have been a devastating political force in southern Africa. Under the brutal leadership of Cecil Rhodes, the so-called "founder," the white Rhodesians pushed north into the rich territory that was the desire of many South African colonialists.

By 1953 "Rhodesia" (then called Southern Rhodesia) and two neighboring territories—Northern Rhodesia (now Zambia) and Nyasaland (now Malawi) federated and became a member of the British Commonwealth. However, the federation was short-lived and was dissolved in 1964.

In the following year, the white minority government of Prime Minister Ian Smith unilaterally declared the country independent—a move that angered just about all the world, with the obvious exceptions of South Africa and Portugal. The sanctions levied against Rhodesia were hardly effective, and economic solvency continued almost without interruption. (It should come as no surprise to discover that the U.S. was the chief violator of the U.N. blockade in 1971, when a Congressional vote to allow the importation of Rhodesian chrome was cleverly concocted with complete silence from the Nixon White House. This process was continued through the machinations of the Byrd Amendment, which saw the need of chrome for defense purposes as essential.)

The rise of the liberation movements in Zimbabwe occurred about the same time as armed struggle was developing in the Portuguese colonies. After ZAPU was banned in December of 1962, two organizations emerged to carry on the open struggle against British colonial rule: The People's Caretaker Council, a front for the underground ZAPU; and ZANU, a faction of ZAPU which split off after the banning to form a national organization. It wasn't long before ZANU, too, was banned.

Between 1963 and 1967, both organizations were relatively ineffective at the military level inside of Zimbabwe. At this time, most of the leadership was outside the country, where their respective headquarters were located, and many others were being held in detention by the racist regime. Both Presidents, Sithole and Nkomo, were also detained.

In 1967-8, a joint military command, consisting of ZAPU and ANC (African National Council) was launched. Having little success against the strong Rhodesian forces, ZAPU went into a state of decline. During this period of setbacks, the front group, FROLIZI (Front for the Liberation of Zimbabwe) was formed, but has done very little to enhance the military situation.

In the early years of Chimurenga—the national liberation struggle—the ideological disagreements between the various factions were seldom manifested. Both ZANU and ZAPU, if we listen to certain leaders, appeared committed to the principles of Marxism-Leninism. On this point, Edison Zvogbo, a ZANU leader, explained, "you cannot expect the whites to legislate themselves out of power. We desire a socialist government. We do not want to just replace white faces with black faces."

Edward Ndlovu, ZAPU Deputy National Secretary, went even further on this question: "Our differences with ZANU are not ideological... The major obstruction to unity and cooperation is represented by external forces—both within and outside of Africa—which neither we nor ZANU control. But we must

go on cultivating the spirit of national brotherhood, which we are sure will lead us to genuine unity at some stage. This is necessary for the sake of the Zimbabwe people and revolution."

These conclusions have apparently superseded findings put forth by other spokesmen, who confessed that ZAPU was not only a cultural-nationalist party, but also a tribalist party, or that ZANU was in essence a cultural-

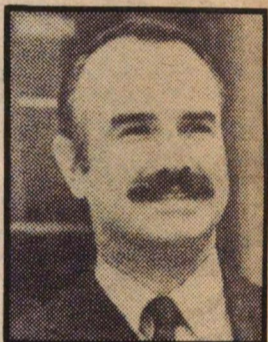
He prepared a report on the Watergate affair for the CIA just two weeks after the now-famous Washington break-in.

He acted as a secret link between Howard Hunt and Gordon Liddy. And he was Howard Hughes' official Washington rep.

Robert Bennett may well be the same Deep Throat who repeatedly met the *Washington Post's* Bob Woodward in a D.C. parking structure with the inside dope on the Nixon administration. The fascinating Mr. Bennett, son of a former Republican senator, associate of Nixon aide Charles Colson, and owner of a former CIA front employing Hunt, may also be the celebrated secret songbird, according to New York *Times* writer Tony Lukas. Woodward, no Deep Throat himself, admits Bennett was a source but won't confirm or deny his exact role...

Billion-dollar boondoggle of the week: Navy's Trident missile, being produced by the same Lockheed which has thrown Japan into an uproar, is in serious trouble, according to *Pacific News Service*. A Pentagon source says the Trident contract had financial incentives to maximize the missile's range, thus stimulating Lockheed's subcontractors to develop an extremely "hot" fuel capable of premature explosion. The Trident missile-launching submarine, planned as the U.S.'s main sea force, is the single most costly weapon in production, with the total bill estimated at \$18.5 billion.

Navy officials say they've been able to make the fickle fuel more stable, but in the process they've cut down the potential range of the Trident, eliminating the very reason it was being built! The Pentagon's plan for Trident was to increase the strike range over that of the Poseidon missile, which can travel 2,800 nautical miles. Trident was to have a range of 4,800 miles, but now it looks like Trident may have to use the same fuel as Poseidon. Some arms experts are now saying the project should be scrapped. Can you imagine what



Gordon Liddy: linked to Howard Hughes

nationalist party in the Zimbabwe national liberation struggle.

The ideological solidarity so prevalent in the past, and instrumental in the founding of the ANC, has, at least in the last five years, experienced several schisms. The ANC today is split into a "moderate" faction under Nkomo and a more militant faction headed up by Sithole in Zambia. In a sense, ZANLA, though essentially an outgrowth of ZANU, is looking more and more like a separate organization with its own "working committee."

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New Campaign Financing Law "Gutted"

You Can Still Buy Your Way Into National Office

By Alan Lenhoff

The scene is Miami Beach in August, 1968, the eve of the Republican National Convention.

At a beach at 72nd and Collins, volunteers for Nelson Rockefeller are passing out free hot dogs and Cokes to hordes of sunburned tourists. When the candidate and the television crews arrive, the crowd is large and excited.

Our cities could do with \$18.5 billion? Anyway, lest "detente" be completely forgotten, Congress has approved a plan to colonize the Mariana Islands in the Pacific, the first U.S. territorial expansion in half a century. The United Nations must still approve the scheme, under which Congress will control the Islands, and the islanders will have no power to end the arrangement. American militarists hope to use the isles for "fallback" bases if they're forced off the Asian mainland.

Bridgeport, Texas, which sits atop a natural gas field, says it will build its own solar generator to supply the total electrical needs for its 4,500 residents and its businesses. "It's the cheapest power on earth," says the Mayor . . . Colombia has legalized use and possession of grass up to 28 grams, about an ounce. A Colombian official says the government felt that dope smokers were sick, but not criminals . . . An IRS study of 1972 tax returns shows that 74 per cent of returns filed by private tax services such as H & R Block have errors; 79 per cent of the returns prepared by IRS people also had errors! . . . Sears Roebuck's New York ad agency sent letters to radio and TV stations complaining about weathercasters who suggest listeners stay home when bad weather's coming. This "does terrible damage to retail store sales," they say. . . .

The human rights group Amnesty International has released details of 22 torture-deaths of political activists by the Juan Bordaberry regime in Uruguay. The South American dictatorship now holds 6,000 political prisoners, one for every 450 citizens—the highest such ratio in the world. One of every 50 Uruguayans has been arrested on political charges within the last four years. "In spite of the extent and intensity of Uruguayan political repression, which is in some ways on a level similar to Chile, the Uru-

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A few strain to touch Rockefeller and rip a souvenir from his clothing. But most seem content to glance at Rocky over their shoulder as they push toward the mustard dispensers.

Rockefeller's beach parties, while hardly on the scale of the legendary Tammany Hall food give-aways, were part of a last-ditch campaign that he and his family funded with an estimated \$4.1 million from their personal change purses.

The strategy could hardly have been simpler: For the price of a few thousand hot dogs and drinks, Rocky found he could buy frenzied crowds all over town to serve as

backdrops for the television news coverage of his campaign.

That campaign was soon dwarfed by Richard Nixon's \$70 million 1972 blitz—buoyed by \$1,000-a-plate steak dinners—that financed such innovative campaign strategies as the Watergate burglary and cover-up.

While many Democratic members of Congress had long expressed repugnance over the situation in which some top elective offices were going to the highest bidder (perhaps because they had more trouble than Republicans in finding wealthy supporters), reform legislation was finally pushed through the Watergate-shocked Congress in 1974.

As ambiguous and compromising as the law was (Ted Kennedy called it "half a loaf"), it would have stopped a handful of fat-cats or wealthy office-seekers from floating an entire campaign. It also would have prevented Presidential candidates from spending the amount of money needed to launch a mass brainwashing of the public, via the media.

But in early February, much of that legislation was held to be unconstitutional by the conservative U.S. Supreme Court.

The result? Open wide, the candidate is passing by . . .

The court left intact the principle that those candidates who proved their viability by collecting \$5,000 in small contributions in each of 20 states should receive up to \$5 million in federal matching funds for the primaries. And if they get a major party nomination, they still qualify for a \$20-million taxpayer-funded war-chest.

That decision should aid those candidates who enjoy popular support, but who lack fat-cat friends. But the court's lengthy opinion also opened up a slew of loopholes, including:

Upholding the principle that individual Presidential campaign donations be limited to \$1,000. But the Court decided that fat cats may spend as much money as they want on behalf of a candidate, as long as the candidate is unaware and does not authorize the spending.

Striking down a limitation of \$50,000 that a candidate and his family can spend on a presidential campaign. The decision was soon mocked by the announcement that Lions owner William Clay Ford had been named as Gene McCarthy's running mate. Ford's sole qualification seemed to be his habit of writing checks for liberal presidential aspirants. Ford soon resigned from the ticket—leaving behind much speculation on how much money he slipped McCarthy during his short tenure as a candidate.

Striking down spending limits for congressional campaigns and presidential candidates who choose not to accept—or, to return—federal matching campaign funds. Thus, if a candidate thinks he can raise more than the \$10 million ceiling for primary election expenses, he could refuse federal payments and spend without limitation.



"I'll start the bidding at \$20 million..."

It is as if the Supreme Court is asking candidates to become the political equivalent of the bawdy house piano player who swears he knows nothing of what goes on upstairs.

In most cases, the law limits candidates to spending \$200,000 in each primary state. But when the race nears its end, perhaps in the key California primary in late summer, candidates may find it advantageous to return federal funds in order to legally mount a multi-million dollar blitz.

For illustration, consider what might happen if Ted Kennedy decided to run for president.

Kennedy and his wealthy family could spend unlimited amounts on his behalf. Private donors could also spend without restriction for such items as a massive television ad campaign—as long as Kennedy and his staffers were not directly planning the ads.

Assuming that his campaign staff could gain the necessary contributions for a federal subsidy, Kennedy could receive up to \$5 million in federal funds for the primaries. If he won the Democratic nomination, he could launch a \$20 million campaign, complements of the federal treasury.

And finally, if he were willing to forego the potential \$25 million subsidy, he could spend without restrictions.

But Kennedy could have his take and spend it, too, if he just made sure that whatever money he spent in excess of federal law was done "indirectly" by supporters without his approval.

The Supreme Court justified gutting the law on the basis of free speech. The Court said that making one's voice heard in a media-saturated society can be very expensive. Thus, it ruled, spending limits on indirect contributions and by candidates were an unconstitutional restraint of free speech.

But, inexplicably, the court upheld the \$1,000 contribution limit on personal funds sent directly to campaign committees. The court said such a

limitation was a necessary means of preventing large contributors from exerting too much influence on candidates.

It seems inconceivable that a candidate would not become aware that some benefactor had independently contributed perhaps \$1 million for television ads, billboards or door-to-door salesmanship. It is as if the court is asking candidates to become the political equivalent of the bawdy house piano player who swears he knows nothing of what goes on upstairs.

But while the ruling won't necessarily keep the high rollers out of federal elections, it preserved some possibility for those with less lofty friends to become more viable candidates by loading their pockets with federal dollars.

For third party candidates, however, Presidential politics will continue to be a rough road.

Democratic and Republican nominees will automatically qualify for a \$20 million general election subsidy. But third party candidates will have to scramble for federal funds, based on a formula that fluctuates in relation to the candidates' showing in the last election.

The provision was designed to prevent subsidies from flowing to dozens, or perhaps hundreds, of self-proclaimed candidates. Gene McCarthy calls it "political repression."

"It's like telling people we're going to give you freedom of religion, and then saying, you have two choices: Episcopal or Anglican," McCarthy says.

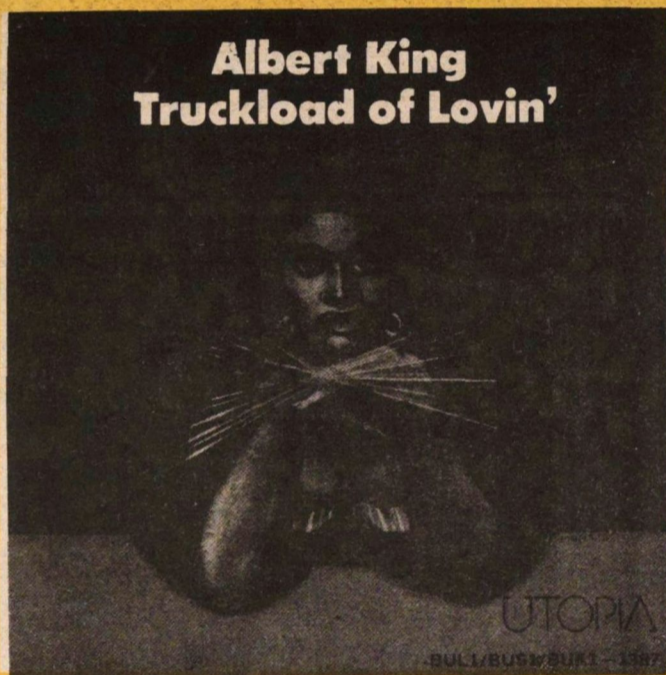
Alan Lenhoff is a former Michigan Daily editor, now working as a reporter for the Oakland Press and a freelance writer.

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Marcus Belgrave and the Jazz Development Workshop

PASSING IT ALONG

By John Sinclair and Bernadette Harris

"I've been all over the world and I've had opportunities to live in Europe, New York, Los Angeles, San Francisco, what have you—but for some reason Detroit sort of works like a magnet to me. It must have something to do with all the metal around here, but whatever it is, coming into Detroit was like walking into a house I had been away from for a long time."

We're talking with internationally acclaimed trumpet star Marcus Belgrave between lessons and rehearsals at his Jazz Development Workshop, a grass-roots Afro-American music conservatory and development center located in a funky storefront at 8425 Gratiot, and we're trying to find out what brought the young veteran of the Ray Charles, Bobby "Blue" Bland, Lloyd Price, Hank Crawford, Jerry Butler and Charles Mingus orchestras to the Motor City.

Belgrave was born June 12, 1936, in Chester, Pa., one of eight sons and two daughters of a musician father and a musical mother. His professional career began at the age of 12 or 13 with a circus band in Wilmington, Delaware—a gig undistinguished in every way except for the presence of another young trumpet player, the late great Clifford Brown. Under the informal tutelage of the rising young trumpet giant Marcus began to develop his jazz chops post haste, and he remembers Clifford writing out his first jazz solo for him—on "How High the Moon"—sometime in 1948 or 49.

A steady gig with the Charlie Robinson band out of Wilmington followed, then two and a half years in the Army (1955-57) and the call from Ray Charles, with whom Marcus played off and on until 1963. The off periods were spent in New York City, working and recording with jazz giants Charles Mingus (the legendary *Pre-Bird* sessions), Max Roach, Charlie Persip, and others. "I had plans at one time to form a group with Eric Dolphy and Roy Haynes, but I went back with Ray instead—that economic thing, you know."

"I knew all the Detroit cats in New York—Elvin Jones, Barry Harris, Paul Chambers, Doug Watkins, Donald Byrd, Roy Brooks, Sonny Red—it could go on and on. And I always wanted to come here because of all the things they had told me about the music scene in Detroit. I was through here in 1958 with Ray and had a chance to dig the Bluebird, the West End Hotel, Yusef at Klein's Showbar, the Minor Key, and all the happenings of the time, so I de-

ecided to come out here for a vacation the first chance I got, and that turned out to be 1963.

"It was a different scene by then, but the new cats were just as exciting to hear and play with—Harold McKinney, George Bohanon, Benny Maupin, Sam Sanders, Charles Moore, Cecil McBee, Kirk Lightsey, Teddy Harris, Wendell Harris—on, all the cats. Alice McLeod (Coltrane) was still here too. Also Motown was really active then, and I got into the studios there on a regular basis—I played on almost everything that Motown cut between 1963 and 1965. Then the musicians' union started agitating for them to pay union scale for their sessions—we were getting \$10 a tune or so—and it started to dry up some, so I went back out on the road with Lloyd Price's band. At one point I was switching off between Bobby "Blue" Bland, Hank Crawford and Jerry Butler, always out on the road, and I decided to quit for good in 1967. That's when I hooked up with Wendell—we played together in Hank Crawford's band—and after that it was the Metro Arts Complex, Tribe, and now the Workshop."

The Jazz Development Workshop itself is a still-shaky monument to Marcus's dedication and determination to serve his adopted community. Totally a shoe-string operation, financed solely by its members' and students' empty pockets, the Workshop is a vehicle through which Marcus intends to contribute to the development of young jazz talent in Detroit, where the Afro-American musical tradition is incredibly strong but still unrecognized by the area's arts funding institutions.

Incorporated as a Michigan non-profit organization on July 1, 1975, the JDW has attracted upwards of 35

regular members so far, drawn from former Metro Arts students, Oakland University music students, youngsters from the immediate neighborhood, and several of Marcus's associates in the Detroit jazz community. Individual lessons are combined with big-band playing—in the New Detroit Jazz Orchestra—to give the fledgling musicians a multi-faceted education, and they get business experience as well, taking responsibility for the maintenance and progress of the JDW and participating in the planning

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Photos: Leni Sinclair

Marcus Belgrave and the New Detroit Jazz Orchestra

At the Langston Hughes Theatre, March 15-16-17

By Bernadette Harris & John Sinclair

The big jazz band has been an important feature of the Music of Detroit ever since Don Redman was brought here to serve as musical director for the McKinney's Cotton Pickers orchestra in the early 20's. In recent years we have been blessed with such stellar big bands as the New McKinney's Cotton Pickers, the Jimmy Wilkins Orchestra, the Motown road and studio bands, Eddie Nucilli's Plural Circle, the Austin-Moro Band, the Sound of Detroit Orchestra organized by Strata Records for last year's Afro-American Festival, and a number of others, most being dedicated to preserving and extending the musical advances of past eras in jazz, or to reworking popular song material in a jazz vein.

With the formation of the New Detroit Jazz Orchestra, directed by trumpet star Marcus Belgrave, the Motor City now has a forward-looking big band of young players with its roots in the jazz of the 50's and 60's and 70's, and its branches stretching out into the future of the form. Featuring compositions by Freddie Hubbard ("Back Lash"), Wayne Shorter ("Tom Thumb"), Bob James ("Piece of Mind"), Thad Jones ("Little Pixie Two"), and Maurice White ("Reasons"), and arrangements and original compositions by Detroiters Sam Sanders ("Zaire"), Eddie Nucilli ("God Bless the Child"), pianist John Katalanic, and Belgrave himself ("Dedication"), this exuberant collection of young student musicians displays so much promise and dedication that it's



almost frightening—and certainly very exhilarating, to say the least.

Thirty-three musicians between the ages of 13 and 26 share the responsibilities of the Orchestra, which uses a 4-trombone, 4-trumpet, piano-bass-drums-guitar-and-percussion set-up with as many as seven saxophone players in front (eight reeds, with the addition of flutist Jodi Lent) and Marcus himself adding his masterful solos to the mix from his conductor's post. At the Langston Hughes concerts the Orchestra offered spirited (though often raggedy) readings of the complex modern charts and a number of highly promising soloists, particularly James Lockett (alto saxophone), Eddie Taylor (trumpet and flugelhorn), Charles Russell (drums), Sonebeyatta Amungo (congas and vocal on "Reasons"), and the always satisfying Belgrave.

Above and beyond everything else, though, it was the sight and sound of these eager young players coping with the arrangements, taking what were for a number of them their very first solos in public, responding to Marcus's energetic direction, and feeding off the energy of their comrades and their audience which made the concerts a very special kind of event. One couldn't help but have faith in the future of the music here while watching these exciting young performers do their thing, and the more this band gets to play for its public, the more secure that future will be. Let's hear them again soon—again and again and again!



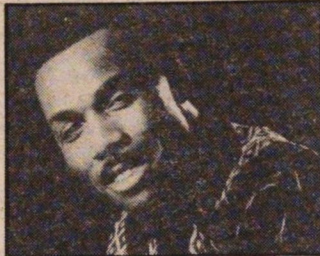
THE COAT PULLER

Spring is Sprung, people are starting to come out into the open again, and there's getting to be so much music around here that we're harder pressed than ever to be able to cover it all. In the last three weeks since your correspondent returned from a trip to **Mardi Gras in New Orleans** (and yes, you'll get a special report in our next issue) and started making "the rounds" once again, personal witness has been given to an incredible array of local and visiting talent, including **Richard "Groove" Holmes** and **Art Blakey & the Jazz Messengers** at Baker's Keyboard, the **Lyman Woodard Organization** at the **Boogie Down, Preservation Hall Jazz Band** at Masonic, the **Spinners** and **Natalie Cole** at EMU, **Count Basie** and his Orchestra at the Northwest Activities Center, **Duke Ellington Orchestra** and **Ella Fitzgerald** at Masonic, **Keith Jarrett** at Music Hall, **Little Sonny** and the great **Jimmy Scott** at Ethel's, **Kim Weston** and **Andre Moore's** band at Lowman's, **New Detroit Jazz Orchestra** at the **Langston Hughes Theatre**, **Johnny Winter** and **Little Richard** at Cobo, **Patti Smith** and **Bebop Deluxe** at Ford, **Honey Boy** at the **Roadhouse** in Ann Arbor, and **Journey/Starcastle/Dr. Feelgood** at Ford . . . We're sorry to say we missed a lot besides, like **Sam Sanders & Visions** at the **Langston Hughes**, the "Save Georgetown" Benefit at WSU with **Griot Galaxy**, cellist **Joanna de Keyser**, the **Barbara Wolf Dance Group**, **Highland Park String Quartet**, **Jenny Bottomley**, **Marta Lagos & La Palamia Theatre Group**, and the **Red Label Strugglers**, the **House Rockers** with **Jody Blair** (guitar), **Rusty Day** (vocals), and **John Sauter** (bass) at the **Red Carpet**, **Dallas Hodge's** new band at J.C.'s **Rock Saloon**, **Phil Ranelin's Jazz Heritage** concert at the **Langston Hughes** with **Kim Weston**, **Griot Galaxy**, and **Tribe**, **Oliver Sain** and the **Latimore** revue at **Henry's Lounge**, and **Laura Lee** with **Garland Green** at **Ethel's** . . . Now that's what this seasoned observer would call a *scene!* . . .

COMING UP: At the **Showcase Theatre**, **Probity Productions** promises a gala month of April, warming up with blues master **Albert King** and the debut of **Norma Bell** and **Necessity** (her new band), **March 27th** . . . The great **Sonny Rollins** returns to Detroit for the first time since his **Mr. Kelly's** appearance (with painter **Richard "Prophet" Jennings**) in 1962. With the colossal tenor saxophonist at the **Showcase** **April 11th** (and in **East Lansing** **April 9-10**, for **Showcase Jazz**) will be **Mike Wolfe** (keyboards), **James Benjamin** (bass), **Eddie Moore** (drums), and **Robert Kenyatta** (percussion). Please don't miss this important musico-cultural event . . . **April 16** (Good Friday) brings the incomparable **Ravi Shankar**, with **Alla Rakha** on tabla, to the **Showcase**, followed on **Easter Sunday** by the Los Angeles entertainer **Tom Waits** (**April 18**) . . . **People's Bicen-**

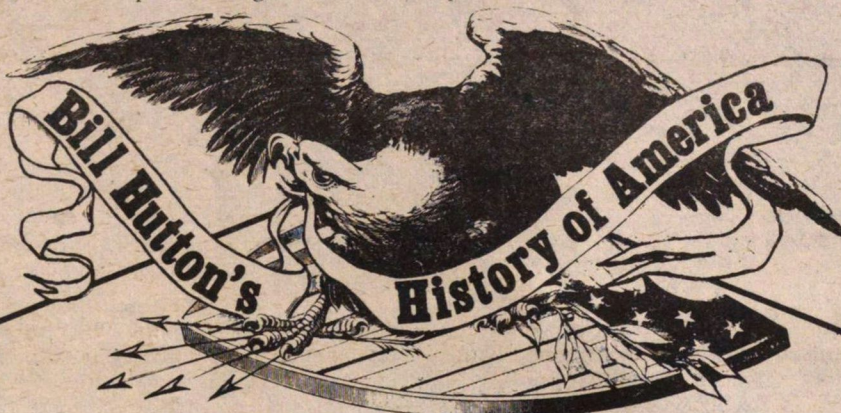


Chick Willis



Little Sonny

Florida, promises some hot new action at the Mack Avenue blues spot, exposing Detroiters to some acts heretofore unheard here—including maniac guitarist **Chick ("Stoop Down, Baby") Willis** **April 1-4**, and vocalist **Ernie ("You're Gonna Miss Me") Johnson**, shortly thereafter . . . **White** has also been very active since he hit town in pulling together a number of potent blues and soul forces (including **Little Junior Cannady**, **Jesse Williams**, **Mac Collins**, **Mister Bo**, and **Nelson Sanders**) to form a production-management-booking-promotion agency called **Star-Town Productions**. Based at **Ethel's Lounge**, 7341 Mack, **Star-Town** will be packaging and promoting personal appearances and records by Detroit blues stars for national and international exposure. We'll have a feature on this fast-breaking combine in the near future, but in the meantime be sure to check out the new **Blue Monday Disco** series at **Ethel's** every Monday night, presented by **Star-Town Productions** in conjunction with the **Sun**, and featuring your favorite Motor City blues masters . . . The turn-outs for the **Time Is Now** and **Sam Sanders/Visions** productions at the **Langston Hughes** were out of sight, according to all reports, and you've still got a chance to catch **Tribe** (**March 29-30-31**) and **Airtight** (**April 5-6-7**) before the series ends . . . **Gerald Lemmons'** play "The Natural Trial" is at the **Langston Hughes** this weekend (**25-28**), and **Ron Milner** says he's bringing his great "Season's Reasons" back into the theatre later this spring. Meanwhile, **Ed Vaughn** can use a lot of help in keeping the **Langston Hughes** open, including volunteer maintenance, production, advertising, promotion, publicity, and general assistance on a part- or full-time basis. Stop by and get into something! . . . **Weather Report**, with **Dave Leibman** and **Lookout Farm**, appear in **Ann Arbor** **April 1st** at **Hill Auditorium**, another excellent **Eclipse Jazz/UAC** presentation which should be a perfect capper for the **5th Annual Hash Bash** festivities that afternoon on the **Djag** . . . **Wayne Shorter**, **Joe Zawinul & Co.** will swing back through Detroit on the **25th** of April, sharing the bill with **John McLaughlin** at **Masonic**—a **Bamboo Production** . . . **Bamboo** will try another black-oriented show **April 11th** at **Masonic** with **Grover Washington** and the **Brecker Brothers** . . . **The Four Tops** are back in town for a benefit concert at **Masonic** **April 4th** . . . **Harold Melvin**, **Sharon Paige** & the new **Blue Notes** do three days at the **Fisher Theatre** this week-



ARMISTICE

Fenus spent Fridays making rubberball sandwiches and selling them to the Greek on the Avenue DeLater. The Greek had eskimo handlers in his tent and different feet or foot protectors. You always knew about the foot. It spent itself like crying jellyfish all over trousers like goat skins of sperm cracked against rhinestone encampment 1456 settlers back in the Dakotas of old time train track click clack home bound small band home boy cry mom dad die.

Here in the United States church bells rang. Police and fire sirens screamed through the air. Men sang blindly from orange crates with sad old pictures and car horns honked and factory whistle blew.

Armistice! The war was over! Young girls with pink skin masturbate in silver pool of light. Everyone was happy. Five-hundred hare-lips went on joyous amphetamine talking jags at once. The war was over and our boys were coming home. Pink girls waited in silver ponds. Brass bands and train stations. Armistice Day at last . . . and he is pulling his chair to the table and his family is looking with big eyes at **Tim Reynolds** home from the War.

"It's good to have you back," weeps Mother.

"Son, I knew you could do it," says father. "We're proud of you."

"I missed you, Tim," says Sis, looking down.

"Did you kill the Kaiser's men?" chirps **Baby Brother**, and the family laughs good natured and **Tim** tussles boy's head.

"Well, it was something over there I'll tell you that," says **Tim**.

Noise of silverware on plates and people chewing food. "It seems different when you're over there than it does when you read about it in the papers over here. It's a great feeling knowing you're fighting for people's freedom; knowing you're helping those people out."

"How do you know you're helping them out?" asks **War Critic** just pop his head above window.

"Hey what?" ask the entire **Reynolds** family.

"You killed men over there. Isn't there a more sensible solution? Do you have to kill each other?"

"Well, I mean it's for the cause of freedom," say **Tim**.

"For domestic tranquility," say **Mother**.

"Business needs the boost of war!" say **Father**.

"I missed you, Tim," say **Sis**.

"Kill the Kaiser!" say **Baby Brother**.

"What you people say is typical of the brainwashing been done to you by our leaders," said **War Critic** in a bent stove-pipe hat and heavy beard. "But listen to the idea of men out on battlefield suddenly drop arms and run out there to embrace each other? Right out there and kiss that man on the lips with warmth and love!"

"You're a queer!" says **Tim**.

"Pinko!" say **Mother**.

"Red!" say **Father**.

"Why we don't all go over there in a big boat, dump the guns in the sea & rush the beaches naked and weeping for all the lost love in this world & tortured soils made sick by attitudes and take those people in our arms and fuck and laugh for joy."

"We've run into this kind before," say **Tim**.

"A draft dodger it's evident," say **Father**.

"Dissenter!" say **Mother**.

"Oh, Tim," say the pink girl masturbating.

"Augh!!!" says the little boy crushing kitten to death.

"You people are sick!" say **War Critic** at last.

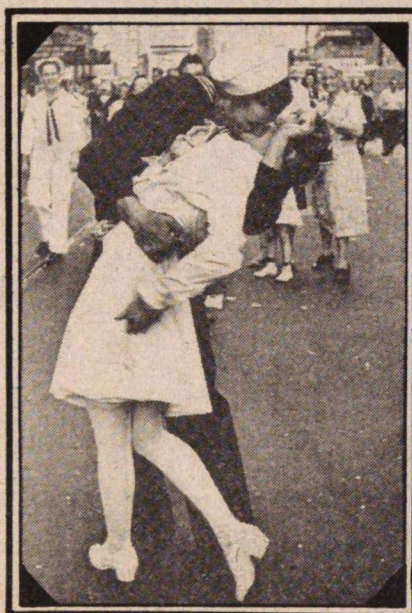
"We're Americans, buddy, and don't you forget it. We fought for what we have. You don't know what it was like from over here."

"Look at his hair and his clothes!"

"Fifty-two forty or fight!"

"Oh, Tim, T-i-m!!!"

The war critic disappear and **Mr. Reynolds** drink his coffee and read the financial page and **Mrs. Reynolds** is trying to get him to talk and **Tim** has head buried between sisters thighs and baby brother is eating dead cat.



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學 Kulchur
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The Ladies

By Derek VanPelt

- Joan Baez, *From Every Stage* (A & M)
- Janis Ian, *Aftertones* (Columbia)
- Carole King, *Thoroughbred* (Ode)
- Laura Lee, *I Can't Make It Alone* (Invictus)
- Gloria Lynne, *I Don't Know How to Love Him* (ABC/Impulse)
- Bette Midler, *Songs for the New Depression* (Atlantic)
- Stephanie Mills, *For the First Time* (Motown)
- Laura Nyro, *Smile* (Columbia)
- Diana Ross, *Diana Ross* (Motown)
- Buffy Sainte-Marie, *Sweet America* (ABC)
- Phoebe Snow, *Second Childhood* (Columbia)

Looking at these recent releases by female singers, one is often struck by the presence of two distinct traditions in American popular music, present in varying degrees on these sides. The black tradition, which has given rise to blues, jazz, rock and roll and the whole "rhythm and blues/soul" continuum, has rhythm as its strongest element, broadly speaking, and aims primarily to create excitement, to affect the body and the feelings. The white tradition, on the other hand, rooted in European music, is based on the Western discovery of harmony and appeals to the Western notion of "intellect."

What this means, in terms of some of the music considered here, is that black artists—or white artists steeped in the black tradition—tend to communicate the intimacy, immediacy, and spontaneity that make for strong links between artist and audience. White musicians, as well as blacks placed in a white musical context, tend to work at a greater distance from their audience, caring less for communication than for "pure art."

Put another way, the black singer comes from a communal culture and creates and performs in that context; the white singer comes from a fragmented, individualistic culture and brings all of the consequences of that to his or her work.

Janis Ian, for example, in spite of her young years, has absorbed an amazing amount of the cultural baggage of Western alienation and self-consciousness. One need only compare the most famous child prodigy of contemporary black culture, Stevie Wonder, to understand the message. Ian's songs remind one of Simon and Garfunkel's morose reflections, circa 1966; cynicism and irony predominate as Ian shows that she can imitate a dozen different white musical styles, liberally copping from famous white poets and novelists in her lyrics.

In all fairness, we must admit that Ian's singing has developed quite a bit, and a couple of her songs actually indicate a sense of humor attempting to emerge. Generally, however, she seems to be living her life backwards, having somehow become a hardened cynic at a very young age. Sounds like a case of too many existentialist novels to me.

Diana Ross' latest offering, on the other hand, is a shining example of how good black "pop" music can be these days. With one or two exceptions, the album cooks from start to finish, the production is strong, and the choice of material is superb. Evidently, Diana has survived her many appearances before white audiences in places like Las Vegas with her particularly delicate kind of "soul" quite intact.

Especially outstanding here are "Love Hangover," which tails off into a super-tight instrumental groove James Brown himself might envy; "You're Good My Child"; and "One Love in a Lifetime," as well as the exquisite "Theme from Mahogany" (the high point in an otherwise embarrassing film). We were even reminded once or twice of some of the late, great Supremes hits. Diana doesn't have a very powerful voice, but she makes the most of it, and it is surrounded here by fine musicians (unfortunately, none are named) and given a great selection of material to work with.

Laura Nyro is one white singer whose compositions reflect a heavy debt to black music, previously acknowledged on her album with Labelle, *Gonna Take a Miracle*. She first gained notice as the writer of many hits for the Fifth Dimension before beginning to perform on her own; *Smile* marks her return to recording after some three years off, and a welcome return it is.

Many people evidently find Nyro's voice rather shrill and flat; others, this writer included, feel it's more than made up for by her songwriting genius, her ability to create atmosphere, and her deeply-felt lyrics. She is the kind of artist who rewards repeated listening with full attention.

Nyro has a reputation as a perfectionist in recording sessions, working for hours to get the textures and tone colors that are so important to her material. It works best here on "Money" (featuring a Joe Farrell sax solo), "I Am the Blues" (with Randy Brecker on trumpet), and the title song, which concludes with a trio including Richard Davis, bass, and two Japanese kotoists.

Carole King, who has written

dozens of great tunes for black artists, for me has always lacked the ability to perform her own works with power. She is still writing good songs, every one a potential better-than-average hit on top-forty or M.O.R., but her voice and piano playing lack the expres-

sive qualities to make them catch fire. *Thoroughbred*, as a matter of fact, is even more "laid back" than some of her previous efforts; to give you an idea, she uses James Taylor, David Crosby, and Graham Nash as accompanying vocalists.

For someone so obviously well-versed in the meaning of "soul," it mystifies me that King can produce such homogeneous pop pablum.

It's stranger still that the likes of Laura Lee and Gloria Lynne, two soulful black women whose vocal abilities are long since proven, should be guided, in their latest releases, into the vacuous realms of white pop. Lee, known for her anthem of a few years ago, "Women's Love Rights," has gone the other way with a set of tunes based on the "don't leave me" theme, including some faintly disguised fugitives from the world of "country music." Side two comes off a little better, as Lee gets a chance to show what she's learned from Gladys Knight on two or three straight-ahead cuts. Let's have more of that next time out!

Producer Esmond Edwards and arranger Johnny Pate can be blamed for the paleness of Lynne's effort, smothering her talents in mediocre material and slushy scorings throughout most of the LP. When Lynne does get a chance to show what she can do, such as on "Out of the World," "Visions" (a fine version of the Stevie Wonder tune, currently receiving some airplay), and the title cut, the results are fairly inspiring. This lady has too much talent to reduce her to Muzak.

We also expected more from Phoebe Snow, whose first release last year promised an important new songwriter and vocal interpreter. Snow's unique voice, with its smokey tone and distinctive quaver, her intelligently crafted songs, and her subtle humor still make *Second Childhood* a most pleasant experience, but not an essential one. All the tunes are catchy, and George and Ira Gershwin's "There's a Boat Leaving for New York" works well for Snow, but somehow one feels her holding back, carefully controlling her voice, commenting from a distance. I think she has more energy, flexibility and dynamic range than she shows here, although fans of her first LP will no doubt want this one in their collections.

Surprisingly, I was actually more taken by Stephanie Mills' first release, even though it is unabashed pop through and through, consisting as it does of nine new songs and one old one by Burt Bacharach and Hal David. It would be fruitless to compare Mills, the star of the Broadway play *The Wiz*, with Bacharach/David's earlier vehicle, Dionne Warwick, but she makes several of these work quite well. I happen to enjoy Bacharach/David's unusual and lively melodies, and their arranging and production here push Mills especially well on "If You Can Learn How to Cry" and "This Empty Place." A refreshing chance of pace.

Bette Midler, another singer best described as a total entertainer, always seems to lose something on record. One can readily appreciate the humor of her disco version of "Strangers in the Night," the Fleetwoods' ancient "Tragedy," or her straight-faced cop of Patti Page's "Old Cape Cod,"

but somehow it seems they would work better in a stage act. Midler fans won't be disappointed in this one, though, and the singer, with the help of producer Moogy Klingman, manages to sound convincing in any of a dozen different musical idioms.

Moving from the satirical to the serious, one of the more pleasant surprises in this group of releases is Joan Baez' live two-record set. Baez' voice has gradually taken on more expressiveness, losing its former angelic purity, and the excellence of the recording makes this a

continued on page 23



Photo: Joel Siegel

Carole King, Diana Ross and Joan Baez

Photo: Barbara Weinberg

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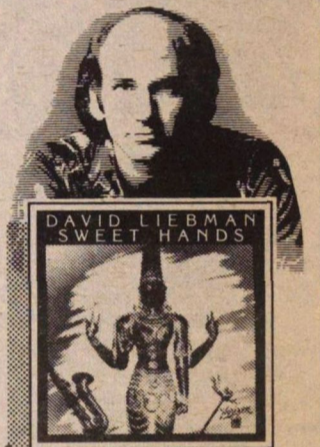
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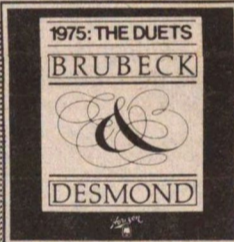


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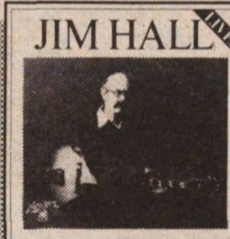


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NORTHWEST ACTIVITIES CENTER

Left to right: Bill Schultz, Assistant Director; Harvey Brookins, Director; Wadean Parker, Vice President of CUJCC; Herb Williams, President of CUJCC

By Edwenna Edwards and John Sinclair

Every once in a while a sweet taste turns up among the bitter fruits of white racism in America. Neighborhoods deserted by whites occasionally have enough life left in them to provide decent living circumstances for their black inheritors; remarkable buildings and serviceable institutions sometimes become, through the medium of abandonment, the almost-exclusive property of black citizens, who then have the opportunity to try to raise enough money to keep them going in a community which suffers from massive (33 to 60%) unemployment, forced economic underdevelopment, and a lack of access to large capital with which to create and build its own self-styled institutions.

One of the few such treats black Detroiters have been granted lately—aside from Belle Isle, the city's most glorious possession—is a large, well-kept, beautifully-equipped recreation center located in the heart of the (now predominantly black) Northwest side. Built as recently as 1959, the former Jewish Community Center—now the Northwest Activities Center—was left behind when the local Jewish community made its exodus to the greener (and almost all-white) pastures of suburban Oakland County. While a new Jewish Community Center goes up on Maple Road in West Bloomfield, safe from the immediate encroachment of blacks, the Northwest Activities Center is being fully retrofitted to suit the needs of its new constituency, and it's already beginning to emerge as the finest facility of its kind in the city to which black people have full and complete access.

The transformation of the 150,000-square foot Center into a city-owned recreation complex was made possible by the purchase of the building by the City of Detroit for some \$3.5 million last summer, but it was a community group—the Committee for Community Utilization of the Jewish Community Center (CUJCC)—which brought about the City's involvement in the project. The CUJCC group was formed in 1971 to help neighborhood residents gain access to and make use of the Center for recreational and educational purposes, and when CUJCC President Herbert Williams heard that the building was up for sale in 1973, he led the organization into action to secure the necessary funds.

Originally rejected by former mayor Roman Gribbs, the CUJCC received a warm reception from the Coleman Young administration, which agreed with Williams' belief that the Center could be a particularly valuable resource for the people of the Northwest side and the city as a whole. After a great deal of preparation and study,

the City authorized the purchase of the Jewish Community Center and allocated some \$300,000 for renovation and initial operating costs, coming up in the process with a plan to make the Center work as a self-sustaining facility supported by the people who use it.

The idea is that the gymnasium and spa-type services, including the Olympic-sized swimming pool, can generate revenue through paid memberships in the Cosmopolitan Club, "a complete facility for healthful enjoyment," which in turn will enable the Center to offer open access, on a limited but generous basis, to community persons who can't afford memberships. With the basic operating costs of the facility covered by health club memberships, the Center can then afford to offer a wide range of classes, programs, theatre and concert presentations, and other services on a cost basis, and the community can maximize its use of the Center on many levels without having to seek non-existent funds from the city's aching treasury.

To effect this resourceful plan the City set up a non-profit corporation, Northwest Community Programs Inc., with a Board of Directors comprising six City department heads and three CUJCC representatives, including Herbert Williams. Northwest Community Programs leases the facility from the City of Detroit for \$1 a year, and after the initial City grants (\$200,000 for re-equipping the facility, \$106,000 for seed money to begin operations) the non-profit group is expected to generate operating revenues from its own operations.

Harvey Brookins, a Columbia University graduate who operated four successful recreational centers in the "planned community" of Columbia, Maryland, was brought in as Executive Director of the Center, and he quickly assembled a staff including Bill Schultz (Cosmopolitan Club Director), Eugene Johnson (Theatre Manager), Alice Graves (Business Manager), John Perryman (Building & Grounds Supervisor), and Walter Jones (Restaurant Manager). The Frank Seymour agency was contracted to handle promotions and public relations, and an entire program of "leisure time classes in continuing education" was quickly organized by the Center's

educational component. An ambitious cultural program was immediately put into effect, featuring concerts by the orchestras of Duke Ellington and Count Basie and theatre presentations by the Peddy Players (*Great White Hope*), La Vice Theatre Company, The Group Theatre (Lorraine Hansberry's *The Sign in Sidney Brustein's Window*), the Paul Robeson Players (*The Idea of Ancestry*), and the Writhm Dance Company. An open house for the entire Center was organized for March 14th, attracting more than 3000 people to tour the facility, and a wave of media publicity was launched to get the Center off the ground. By April 1st everything will be in full sail, and the city will have one more reason to be proud of its cultural and recreational riches.

Membership in the Cosmopolitan Club, which includes access to the Center's handball courts, game rooms, swimming pool, sun deck, two gymnasiums, squash and racketball courts, sauna, steam room, dance studio, theatre, 500-seat auditorium, restaurant, classrooms, and cabaret room, starts at \$240.00 yearly for a single adult, \$395.00 for an entire family. A "swim and gym" family membership is available for \$100.00 (\$45.00 for an individual), and there are a number of flexible combinations which can be arranged to suit particular needs. At present the Club is accepting only lump-sum payments (there is a quarterly payment plan which adds greatly to the total fare), but hopefully an installment plan will be offered as soon as a sizable amount of operating capital is raised from sales of charter memberships. Free community access is also in effect at certain hours of certain days; call the Center at 224-7590 for specific information.

The Northwest Activities Center is located at 18100 Meyers (corner of Curtis); the general telephone number is 224-7595; and the facilities are sitting there waiting for you to check them out. As Mayor Young said in his dedicatory address at the Open House March 14th, "This center is a challenge, a sign that we are not going down. The city must invest in the people where we can't get others to do it, and we will progress as long as we have faith in each other." There's been a lot of faith invested in the Northwest Activities Center already, and a lot of people in this community stand to reap the rewards for a long time to come.



Al Grey

First organized for a gig at the Reno Club in Kansas City in the middle 30's, the Basie Orchestra has been steaming along for more than forty years with its unique blend of top instrumentalists, perfect arrangements, an amazing sense of dynamics, and a simple, straight-forward swing which just does not stop. Back in Detroit for the second time in a month to play in the Northwest Activities Center's classic jazz series (Dizzy Gillespie is coming April 14th), Basie and the band turned the capacity audience inside out with their superb music and stellar array of soloists.



Count Basie & His Orchestra

At the Northwest Activities Center, March 17th

Jimmy Forrest, the legendary tenor saxophone giant, shone throughout, but his masterful solo on his own classic composition "Night Train" summed up the power and the importance of this band as a living encyclopedia of jazz and popular music. Carefully and majestically unfolding the melody into a series of stately commentaries on the main theme, Forrest re-enacted his pioneering role in creating the sound of the modern rhythm & blues tenor saxophone. One could hear almost all the musical ideas developed by players like Arnett Cobb, Illinois Jacquet, Clifford Scott, Lee Allen, Lynn Hope, Willis "Gator" Jackson, David "Fathead" Newman, Herb Hardesty, Sam "The Man" Taylor, Red Prysock, Sil Austin, King Curtis, and hundreds of others, sketched out or implied in that one solo of Forrest's, as well as many elements central to the playing of major jazz improvisors such as Gene Am-



Jimmy Forrest

mons, Sonny Stitt (on tenor), Sonny Rollins, Archie Shepp, and Yuself Lateef. But that's the kind of band Basie has always maintained—he started with Lester Young, Herschel Evans, and Buster ("Prof") Smith in his saxophone section, after all—and the current Orchestra is his most exciting in some years. Detroit's own Al Grey is responsible for a lot of it on his own, with his plunger-muted trombone solos standing out in the music scene of today like a beacon in the night. Al's open horn is dynamite too, and his playing in section is a joy to behold. Pete Minger, on trumpet, has also evolved into a soloist of great interest during his tenure with the band, as his hot bebop outing on Motor City arranger Jeff Steinberg's "Left-Handed Funk" clearly demonstrated.

Basie on piano, stalwart Freddie Greene on rhythm guitar, and another local Basie draftee, drummer Butch Miles, kept the rhythm section pushing like a Cadillac 8, with Basie's juicy fills giving full meaning to the concept of "taste" in music. Vocalist Bill Caffey, a young man thoroughly steeped in the classic big-band vocal tradition (Jimmy Rushing, Joe Williams, Billy Eckstine), added some welcome spice to the mix with his full-chested readings of "I Hate You Baby" (Al Grey featured on plunger-mute *obbligati*), "Bye Bye Baby," and "Sweet Little Angel." And behind, around, and on top of everything else there was the Orchestra itself, purring smoothly or shouting like a preacher, kicking out the music that's made America famous all over the world.

The Count Basie Orchestra is one of America's most valuable public resources—a musical institution which has continued to grow and develop while clinging firmly to its powerful roots, and which continues to bring joy and enlightenment to millions of people of all ages. Heard and seen in a perfect setting, like the Northwest Activities Center's concert hall, this band provides an experience no music lover should miss.

—John Sinclair



THE COAT PULLER

continued from page 10

end (26-27-28) . . . Hard-hitting LaVerna Mason now at Little David's over on Livernois on the weekends . . . Paul Stanley, the Lansing promoter responsible for the sound system fiasco at the Billy Cobham/George Duke show at the Showcase last month, is now spreading into the suburbs with a series of concerts at the Royal Oak Theatre, starting April 2nd with Maria Muldaur and Martin Mull, and George Carlin April 9th . . . Dick "Night Train" Lane and the Police Athletic League (PAL), which he heads, are staging the Midwest premier of "Sparkle," a new flick about three soul singers ("Sister & the Sisters") who rose from the ghetto to stardom—music by Curtis Mayfield, sung by Aretha Franklin—at the Norwest Theatre (Grand River near Southfield) April 6th. Call 224-4080 for details . . . Detroit's Bobby Franklin, formerly of Bobby Franklin's Insanity, looks like a hit with his first CBS single "Mutha's Love" . . . The Beale Street Blues Boy, Mr. B.B. King, breezes into King's Row out on W. Chicago for six big nights, April 1-6, but it takes a sawbuck to get you through the door . . . Joe Simon at Henry's this weekend, and he'll probably be held over . . . The Dramatics at manager Ben Crosby's Hi-Chapparral March 26th . . . The Paddy Players take their production of "Great White Hope" back into the North-west Activities Center April 1-2-3—call 224-7595 for details . . . Joe Cocker will be sporting an

all-star soul band, including guitarists Eric Gale and Cornell Dupree and drummer Pretty Purdie, when he pops into Cobo April 11th with Hot Chocolate ("You Sexy Thing") and KGB, a mid-range rock "supergroup" formed by Ray Kennedy, Barry Goldberg, Mike Bloomfield, Rick Grech and Carmine Appice. Bloomfield has already left the band, though—he confessed to an interviewer that KGB "sucks" and was immediately relieved of all duties—and Detroit's own James McCarty (Detroit Wheels, Cactus, the Rockets) got the call to replace the prominent Jewish guitarist. McCarty decided to stay with his pals Johnny Bee, John Fraga, and new guitarist Dennis Rollins in their latest incarnation, Honey Boy . . . The Honeyboys tore down the walls at the Grand Opening of the new Roadhouse nightspot outside of Ann Arbor (US-23 and N. Territorial Road) March 19th, charging the joint with the correct vibes to insure its success. Friends Roadshow this weekend, Dallas Hodge's new band (April 2-3), and the Mojo Boogie Band (April 9-10) promise to keep the place jumpin', and the Lyman Woodard Organization is set for soon after that . . . Detroiters Jerry Brooks, Clarence Douglas and Leroy Moore of 14th Floor Productions have sold their recording of "America Here It Comes—Freedom Train" to the American Freedom Train Foundation, who will use it to promote appearances of the Train all over the country . . . WDET-FM raised some \$47,000 in its Transmitter Marathon, insuring that the new equipment will be installed soon. Congratulations to the station's listeners for displaying such exquisite taste . . . Steve Palid and his pals at the Trinity Methodist Church in Highland Park are unveiling a new Friday night coffeehouse series April 2nd with a benefit concert featuring Ron English & Bud Spangler (jazz), the Sunnysiders (bluegrass),

Bobo Jenkins and his band (blues), and the Aging Children, a folk-song combo. Sam Sanders & Visions are featured April 9th, with Satori set for April 23 and Dede Palazolla plus the Oakland Mime Troupe April 30th. Call Steve at 893-0942 for details . . . Guitarist Earl Klugh



From left: Leroy Moore, Clarence Douglas, Freedom Train Foundation Director J.J. MacDonald, and Jerry P. Brooks

has a new LP due out April 5th—look for it where you copy your records . . . "Michigan Survey" at the Cranbrook Academy of Art Museum sets out 49 works by 28 Michigan artists, including Robert Sites, Patricia Quinlan, Gerard Huber, Lester Johnson, Brenda Goodman, Lucille Nawara, Glen Davis, Tom Fitzgerald, and Nancy Bonior, from March 30 to April 18 . . . The Michigan Chamber Orchestra, directed by Virginia

Catanese, has two concerts set for April, the first (4/3) featuring conductor Eve Queler (Music Director of the Opera Orchestra of New York) and soprano Pauline Domanski in works by Mozart, Berlioz, Rossini, and Yardumian, and the second (4/9) bringing the great Sarah Caldwell in to conduct the MCO and the Kenneth Jewell Chorale in Bach's "St. John's Passion" at St. Paul's Cathedral (4800 Woodward). The April 9 show sold out immediately with the mention of Ms. Caldwell's hallowed name, and two more dates (April 10-11) were added to accommodate the crowds. The Eve Queler evening will grace the Rackham Memorial Building on Woodward just south of the Institute of Art, and you can call 832-7400 for more information . . . A George Wein production called the Kool "Jazz" Festival is set for the Ponnet Stadium August 6-7, but there's no "jazz" scheduled at all. Wein's R&B Festival will offer Marvin Gaye, Smokey Robinson, Harold Melvin & the Blue Notes, the Staple Singers, Donald Byrd, the Stylistics, Al Green, Ray Charles, B.B. King, the Crusaders, and some others . . . Point Blank Records reports that its Ron Shaul Shakedown LP, Makin' Ya Feel Good, is now available all over Detroit via the Motor City's Inter-Soul Distributors—check it out . . . Former Ann Arborites Commander Cody & His Lost Planet Airmen have finally thrown in the towel, missing a scheduled Sun "After Midnight" concert at Ann Arbor's Michigan Theatre by just two weeks . . . The Detroit Repertory Theatre, on Woodrow Wilson near Davison, opens its new comedy The Adding Machine, by Elmer Rice, on March 18. Running Thursdays thru Sundays until May 9th, The Adding Machine stars Charles Roseborough, Robert Williams, Yolanda Williams, Barbara Busby, and veteran DRT mainstay William Boswell. Call 868-1347 for ticket information . . . Strutter's Ball (Lorna Richards, Peter Ostle, Damon Hyde, Brian Golden, and Steve Hillebrand) copped a steady gig at the new Hyatt Regency in Dearborn and will open for Lou Rawls, among others, at d.b.'s Lounge there . . . The Music Hall proudly presents the second concert in its "Music of the Black Church" series, produced by Perry Moore and Woody Miller, with Odetta and the Brazeal Denard Chorale focusing on "The Spiritual" on April 11th, 6:30 p.m. . . . Woody Miller, who served Music Hall as its Director of Audience Development for two years, has opened his own agency, Midtown Associates, with offices in the popular Belcrest Hotel on the WSU campus. Word has it there may be a hookup between Midtown and the people at Probita Productions for some tasty shows at the Showcase soon. Let's hope so! . . . Ex-Detroit and Ann Arborite Lisa Gottlieb, the force behind the hip music policies at the Savoy Room in the Shelby Hotel and the late, lamented King Pleasure's in AA, was back in the area to cover the Ann Arbor Film Festival last weekend, and will file her report with the Sun from her current home in Chicago. Righteous Bob Rudnick, another present Chicagoan, followed her into Michigan for a rare visit—his new radio show "Howlin' at the Moon," heard on Chicago's WNIB-FM weekly, keeps his nose to the turntable these days—but his "Howlin'" partner John Petrie (another former Detroit) had to remain in the Windy City, where he's doubling as regional promotion man for Chicago-based Mercury Records . . . And speaking of the radio, it seems that the latest ratings have shaken a few people up locally, starting with Paul Christy, who was canned as WWW's Program Director when the numbers revealed that WABX has begun to regain the audience John Detz deserted. Christy found a home at WNIC, where his tight-format approach should fit in nicely, and W4 now has the golden opportunity to promote Jerry Lubin or Danny Carlisle to the PD spot, a move which is long overdue . . . WIZZ lost some ground, and may we suggest once again that eliminating the MOR-"jazzy" approach might bring in some dramatic results? . . . Finally, Jim Dulzo got his break at WIOB-FM in Ann Arbor, where his "Night Train" show can be heard throughout the week starting at midnight on 102.9 FM. Isn't it great to have a happy ending?

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By TOOTIE

"Outspokenly anti-establishment, Paul Robeson's voice rose above American racism. Unable to ignore his protests, Robeson's achievements of merit were either neglected or distorted. Ultimately they attempted to shut him up, and submerged his contributions altogether."

—Dr. Charles Wright

Born in April, 1898 in Princeton, New Jersey, Paul Robeson was the son of a minister who had fled slavery and the south in 1860. Studying hard and exercising tight discipline as a youth, young Robeson entered Princeton University on a scholarship, where he was awarded both the Phi Beta Kappa key and a position on the Walter Camp All-American football team. Turning from a professional career, Robeson embraced the stage and the life of an actor and singer, pioneering the exposure of black American music to concert audiences. He made history in 1925 when, accompanied by pianist Lawrence Brown, Robeson gave a concert consisting solely of black spirituals.

His artistic crest mounting, Robeson laid bare his compassionate soul before stage and movie audiences, landing featured roles in Eugene

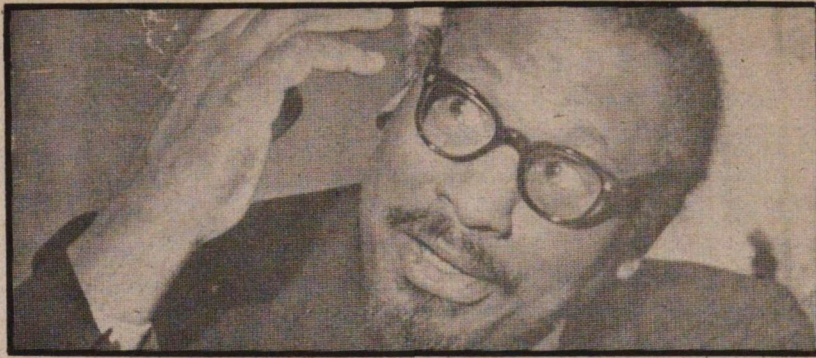
O'Neill's *All God's Chillun Got Wings* and *Emperor Jones*, as the Moor in Shakespeare's *Othello*, as a singing actor in the musical *Showboat*, and in such films as *Body and Soul*, *Borderline*, *King Solomon's Mines*, *Proud Valley*, and *Song of Freedom*, which was chosen by the government of Ghana for screening at the second anniversary celebration of its independence. First gaining critical acclaim at London's Savoy Theatre in 1930, Robeson went on to make a record-breaking run of 296 performances on Broadway in 1943-45.

Robeson's outstretched limbs also covered extensive political ground. As an internationally-known figure, Robeson lent strong support to the Republican effort in the Spanish Civil War, to labor unions in England, Scotland, and Wales, and particularly to the newly-emerging struggles in Africa. "Foremost among American anti-colonial groups between 1937 and 1950 was the Council on African Affairs, and it was closest to Robeson's heart," according to Dr. Wright. "As Co-Chairman of the Council, with W.E.B. DuBois, Robeson published a newspaper, maintained diplomatic relations with colonial Africa, and enjoyed direct contact with emerging leaders of the calibre of Kwame Nkrumah and Jomo Kenyatta.

"Centered in New York," Dr. Wright continued, "they made countless fund-raising efforts, gathering material and food for the push toward an independent Africa. But in the 50's they were listed by the Attorney General as a subversive organization, and after considerable pressure from the House Un-American Activities Committee they were forced to disband in 1955. It was during that period that President Truman withdrew Robeson's passport, keeping him from maximizing his great influence around the world."

Dr. Wright, who has chronicled the work of Paul Robeson for some thirty years and who is the author of the recently-published *Robeson: Labor's Forgotten Champion*, turned next to the domestic

PAUL ROBESON



front. "Leading a delegation against Baseball Commissioner Landis when pro sports was lily-white, Robeson and a group of black sports writers made a strong point of the fact that blacks were capable of playing in the big leagues," he explained. "Of course it was not until a year or so later that Branch Rickey opened the door for Jackie Robinson (the first black major-league player), but it was felt that Robeson's delegation was a vital factor in that struggle.

"But it was the National Negro Labor Council, in my opinion, which represented Robeson's most creative effort in labor activity. It was an organization that was created out of nothing—nothing like it existed before, and it filled a vacuum that was left when the militant wing of the organized labor movement was expelled from the unions. That was in 1947, and the NNLC lasted only until 1953, when HUAC ambushed its work.

"By the way," Wright chuckled, "the headquarters of the NNLC were located on East Warren between Brush and Beau-bien, and two of its chief leaders were Detroiters William Hood and Coleman Young—now the mayor of our city."

By the late 1940's America had clamped down hard on Paul Robeson. Robbing the great singer and performer of the

means of making a living, the nation locked its concert-hall doors, took him off the airwaves, and cancelled his recording contracts. His earnings plummeted, and the cancellation of his passport kept him from continuing to perform in Europe, where he was an exceptionally popular figure.

While in Europe, according to Dr. Wright, "a group of students solicited Robeson's participation in the 1949 Paris Peace Conference called to discourage the prospects of a new World War. At the conference Robeson got up and said, 'It's unthinkable that blacks would fight in support of nations that had suppressed them—and against nations made up mostly of minorities.' Alarmed by this diplomatic jolt, America unleashed a raving band of Robeson detractors, with the Urban League, the NAACP, A. Philip Randolph and even Jackie Robinson coming out loudly against the man's statements."

Paul Robeson had a hard time recovering from the effects of McCarthyism and the Great Red Scare of the 50's. He retired to Philadelphia in the 60's and died there earlier this year, on January 31st, at the age of 77, a terribly maligned and then neglected man. He left his imprint on more than a few facets of our lives, and time will only increase the profundity of his contributions.



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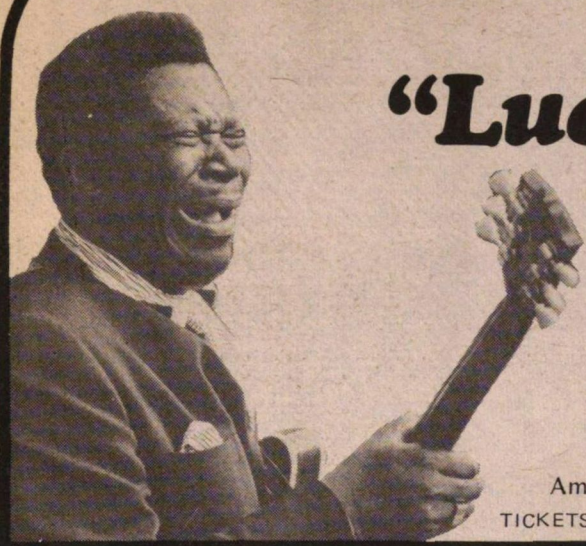
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March 31-April 4

Cloudburst

April 5

After Hours



April 6-10

Sky King

April 11

Masquerade

April 12

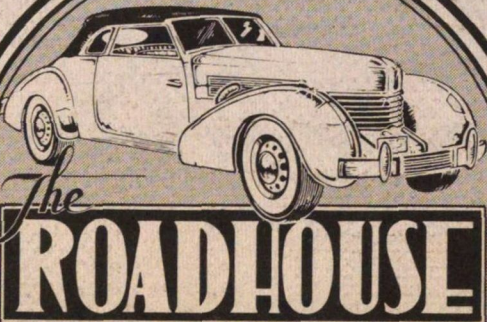
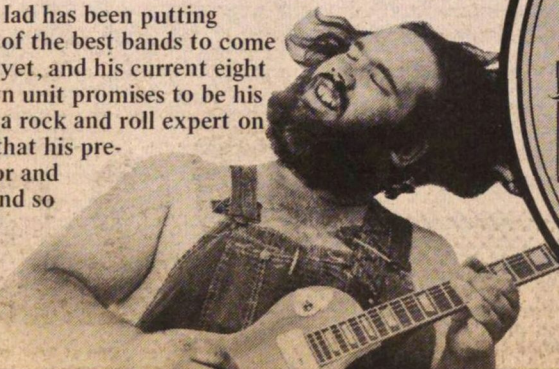
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April 2 & 3

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Mojo Boogie Band

April 9 & 10



The local favorites and they deserve the title. They're starting to do some stepping out folks and this Roadhouse appearance will be their last until late May. Between the Roadhouse and May they will be stopping in North and South Dakota, Minneapolis, St. Paul, Madison, Wis., Chicago and then home.

CALENDAR

THE MUSIC SCENE

Detroit & Suburbs



Lorna Richards of Strutters' Ball at the Hyatt Regency, check listings.

- The A Train**, 48705 Grand River, Novi, 348-2820: Thru March 27, **Cabbage Creek**.
- Backyard Lounge**, Ford Rd. at Middlebelt, 522-5660: **Van Coot**.
- Baker's Keyboard Lounge**, 20510 Livernois, 864-1200: Thru March 28, **Art Blakey & The Jazz Messengers**; March 30-April 4, **Sonny Fortune Quintet**.
- Belanger House**, Main at 12 Mile Rd., Royal Oak, 548-8700: Thru March 28, **Harvest**; March 30-April 4, **Tango**; April 6-18, **Shades of Gray**; April 20-May 2, **The Sounds of Detroit**. Monday nights—**Disco**.
- 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 (bet. Chicago and Plymouth), 835-5811: **Robert Lowe Quintet** featuring vocalist **Bonita Woods**.
- Brendan's Irish Pub**, 34505 Grand River, Farmington, 477-5090: Fri. & Sat., **Jack Daniels**.
- The Cabaret**, 5830 Connor (1/2 blk. E. of I-94), DR2-5020: Thru April 4, **Mirage**.
- Clamdiggers**, 30555 Grand River, Farmington Hills, 478-3800: Mon.-Sat., **Bob Sealey** and **Bob Milne**.
- Compared to What**, Trinity Methodist Church, 13100 Woodward. Opening benefit featuring bluegrass, folk, blues & jazz; 4/9, **Sam Sanders & Visions**; 4/16, **Sippie Wallace**, **Michael & Barbara Smith**.
- 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.
- Golden Coach**, 30450 Van Dyke, Warren, 573-7850: Thru 3-28, **The Gaylords**; April 13-25, **Johnny Desmond**.
- Henry's Cocktail Lounge**, 7645 Fenkell, 341-9444: March 24-April 7, **Joe Simon**.
- Holiday Inn Lounge**, Woodward in Highland Park, 883-4550: **The Dave Hamilton Trio**.
- Hyatt Regency**, Fairlane Town Center, Dearborn, 593-1234: March 29-April 3, **The Arbors, Strutters' Ball**; April 4-10, **Lou**

- Rawls, Strutters' Ball**.
- 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**; starting 4-6, **Lorio**.
- Jazz West**, 8418 Fenkell, 341-7118: **Disco** nightly.
- J.C.'s Rock Saloon**, 1405 Gratiot, (bet. 6 & 7 Mile Rds.), 526-3445: Thru 3-28, **Dallas Hodge and His All New Disco Revue**.
- Kings Row Showcase Lounge**, W. Chicago at Meyers, 341-1260: April 1-6, **B.B. King**, \$10.00/person.
- Library**, 37235 Groesbeck, Mt. Clemens, 465-6579: Thru 3-28, **Great Lakes Express**; Thru April, **Riot**.
- Lowman's Westside Club**, 14355 Livernois at Ewald, 933-5346: Please call for information.
- Murphy's Cocktail Lounge**, 7419 Puritan, 864-8340: **Disco** with **Arthur Baby**.
- Music Man Lounge**, 15624 W. 6 Mile Rd., nr. Greenfield, BR3-0433: **Disco** with **Tyrone Davis**.
- Ocie's Paradise Lounge**, 8202 Fenkell at Roselawn, 861-1511: **Disco** with **D.J. Rappin' Rino**.
- 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: **The New Medium**.
- Poison Apple**, 38418 Ford Rd., Westland, 326-3500: Coming, **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: Thru 3-28, **Raun Mackinnon**.
- 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: **The Quickest Way Out**.
- Twenty Grand Driftwood Lounge**, 5025 14th St. at Warren, TY7-6445: **Disco** with **Jim Ingram**.

Ann Arbor

- The Ark Coffeehouse**, 1421 Hill St., 761-1451: 3/26-28, **Martin Bogan & the Armstrongs**, \$3.00; 4/2-4, **John Roberts & Tony Barrand**; 4/8, **'Madcat' Ruth** (Ann Arbor's own); 4/9-11, **Michael Cooney**; Every Wed. is **Hoot Nite** (open mike).
- The Blind Pig**, 208 S. First St., 994-9797: 3/25, **Street Fiction**; 3/26, **Aldebaran**; 3/30, **II IV I Orchestra** (12 pc. be-bop band); 4/2-3, **Silvertones**; Every Monday—**Blue Monday** with **Boogie Woogie Red**; 4/7, **Synergy**; 4/9-10, **Wendell Harrison Quartet**.
- Chances Are**, 516 E. Liberty, 994-5350: 3/23-28, **Shooter**; 3/29, **The Honey Boys**; 3/30, **The Friends Roadshow**; 3/31-4/4, **Cloudburst**; 4/5, **After Hours**; 4/6-10, **Sky King**. Cover weekdays \$1 students/\$1.50 others; weekends \$1.50 students/\$2.00 others.
- Del Rio**, 310 Maynard, 994-6500: Every Monday lunch, guitarist **Corey Sea**, 12-1:30 pm; Every Sunday afternoon, live jazz—free.



Wendell Harrison with his quartet at the Blind Pig, 4/9-10.

- Golden Falcon**, 314 Fourth Ave., 761-3548: Every Monday night, **Silvertones**; Every Thurs.-Sat. nights, **Melodioso**; Tues.—Greek night; Wed. & Sun., soul nite w/DJ. Cover \$1 Mon. & Thurs.-Sat.
- Mr. Flood's Party**, 120 W. Liberty, 994-9824: Every Thurs., **Mike Smith & His Country Volunteers**; 3/26-27, **Silvertones**, \$1.00; 3/28, **Grievous Angels**, \$.75; 3/29 & 4/6, **Catfish Miller**; 3/30, **Gemini**; 3/31, **All Directions**, \$.75; 4/2-3, **Grievous Angels**; 4/4, **Fred Small**; 4/5, **Aging Children**; 4/7, 9-10, **Stoney Creek**, \$.75-4/7; \$1-4/9-10.
- 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 & Fri. & Sat. 9-1, **JB & Company**; Every Sunday 5:30-8:30, various live jazz groups. 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 Monday, **The American Express**. No cover.
- The Roadhouse**, North Territorial at US-23, 4 miles N. of Ann Arbor: 3/26-27, **The Friends Roadshow**; 4/2 & 3, **Dallas Hodge**. Cover \$2.00, Students \$1.00, 9 pm-2 am. 4/9-10, **Mojo Boogie Band**.
- Rubaiyat**, 102 S. First St., 663-2401: Every Fri. & Sat. nite, **Open Road**. No cover.

The SUN Presents BLUE MONDAY DISCO at ETHEL'S LOUNGE



"Mr. Bo" Collins—March 29



Little Junior Cannady—April 5

The SUN is proud to announce the inception of a regular BLUE MONDAY DISCO PARTY at Ethel's Cocktail Lounge, 7341 Mack just east of East Grand Blvd. Presented in association with Star-Town Productions, the series will feature top Detroit blues musicians, dancing to live music, and the warm, friendly atmosphere of the east side blues palace. Monday, March 29, will bring guitarist Louis "Mr. Bo" Collins and Baby Pepper and his band to Ethel's stage, followed by Little Junior Cannady and the Midnight Special band, with special guest vocalist Ms. Carey Minor, on April 5th. Little Mack Collins and his band, with vocalist Nelson Sanders, headline the April 12th show. Admission is \$2.50, the doors open at 9:00 p.m., there's a well-lit, patrolled parking lot next door, and everybody's welcome to join in the fun—every Monday night at Ethel's.

Ypsilanti

- Spaghetti Bender**, 23 N. Washington, 485-2750: Sundays 9-11 pm, **All Directions**, funky jazz. No cover. Food served till midnight.
- The Sure Thing**, 327 E. Michigan Ave., 482-7130: Every Fri. & Sat. night, **Tobey Red**.
- The Suds Factory**, 737 N. Huron, 485-0240: **Disco** music, carry out beer, pizza & subs.
- T.C.'s Speakeasy**, 207 W. Washington, 483-4470: Every Sun., **John Jocks**; Every Mon. & Tues., **Frederick Johns**; Every Wed. & Thurs., **Ty Cool**; Every Fri. & Sat., **Ty Cool & Mark Hurst**.

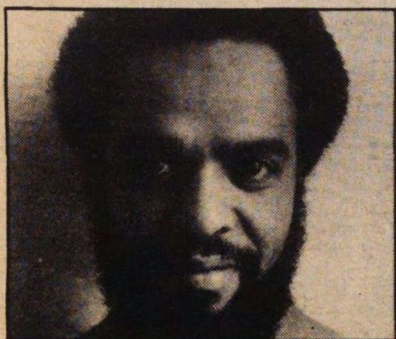
E. Lansing

- Hobie's**, 930 Trowbridge Rd., (517) 351-3800: 3-26, **Mark Sewell**; 3-27, **Pete Wittig**; 3-31, **Bob Burner**.
- Old World Cafe**, 211 M.A.C. Ave., (517) 351-3535: 3-26, **Bruce Goutner**; 3-27, **Bob Burner**; 3-30, **Barb Bailey**; 3-31, **Joel Mabus**.

CONCERTS

DETROIT

- March 26: **Robin Trower** at Cobo Arena.
- March 26: **Arthur Rubenstein** at Ford, 8:30 pm, \$50-\$25.
- March 27: **Albert King** at the Showcase Theatre, 925-9292.



Grover Washington at Masonic, 4/11.

- March 27: **Aretha Franklin** at Masonic, 8:00 & 10:30, \$10, 6.50, 5.50, 4.50.
- March 28: **Jimmy Wilkins Orchestra**, Dearborn Jazz Band, at UM Dearborn, Recreation Organization Center, 7:00 pm, \$3.00.
- March 28: **The World's Greatest Gospel Show** at Cobo, 4:00 pm, \$6.50, 5.50, 4.00, 2.00.
- March 29, 30, 31: **Tribe** at the Langston Hughes Theatre, Livernois at Davison, 8:15 & 10:15, \$2.00.
- April 2: **Maria Muldaur and Martin Mull** at the Royal Oak Theatre, Fourth and Main, 8 pm & 11 pm, \$6.50, 5.50.
- April 3: **Jazz Development Workshop Cabaret** at Federation of Musicians Hall, Schaefer at Seven Mile, \$3.50.
- April 4: **Four Tops** at Masonic, 7:30.
- April 5, 6, 7: **Airtight** at the Langston Hughes Theatre, 8:15 and 10:15, \$2.00.
- April 9: **George Carlin**, Travis Shook and Club Now at the Royal Oak Theatre, Fourth and Main, 8 pm & 11 pm, \$7.50, 6.50.
- April 11: **Grover Washington** at Masonic, \$7.50, 6.50, 5.50.
- April 11: **Sonny Rollins** at the Showcase Theatre, 8:00 pm, \$5.50, 4.50, 3.50.
- April 11: **Joe Cocker** at Cobo, 8:00 pm, \$6.50, 5.50.
- April 11: **Maruga-Brubeck-Robinson** at UM Dearborn, Recreation Organization Center, 8:30 pm, \$3.00.
- April 13: **Status Quo and Heart** at Ford, \$3.50, \$2.50.
- April 14: **Dizzy Gillespie** at the Northwest Activities Center, 224-7595.
- April 14: **Lynyrd Skynyrd** at Masonic, \$6.50, 5.50, 4.50. April 16: **Ravi Shankar** at the Showcase, 8:30 pm, \$6.00, 5.00, 4.00.
- April 16: **Ravi Shankar** at the Showcase, 8:30 pm, \$6.00, 5.00, 4.00.
- April 17: **America** at Masonic, \$7.50, 6.50, 5.50.
- April 18: **Tom Waits** at the Showcase, 8:00 pm, \$6.00, 5.00, 4.00.
- April 18: **Les McCann, The Crusaders** at Masonic.
- April 19: **Santana** at Cobo, 8:00 pm, \$7.50, 6.50 mail order only.
- April 20: **Genesis** at Ford Aud., \$6.50, 5.50, 4.50.
- April 30: **John Denver** at Olympia Stadium.
- ANN ARBOR**
- March 25: **Arlo Guthrie and Shenandoah**. 8pm at Michigan Theater. Advance tickets \$5.50 at U-M Student Center & Hudsons. \$6.50 at door. Proceeds go to the Fred Harris for President campaign.



The Four Tops at Masonic, 4/4.

**Baker's
Keyboard Lounge**

presents

March 30 - April 4

**Sonny
Fortune
Quintet**

April 6 - 11

**Gabor
Szabo
Quintet**

3 Shows Nightly 9:30, 11:15, 1 a.m.
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BIG BAND CONCERT

**Jimmy
Wilkins
Orchestra**



**Dearborn
Jazz Band**

Vocalist: Dennis Rowland

Sunday, March 28, 7:00 pm

U of M, Dearborn
Recreation Organization Center
4901 Evergreen, Dearborn, Mich.
271-2300 ext. 586 or 584

Tickets: \$3.00 At the door

Sponsored by Just Jazz

a rare
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MSU POP ENTERTAINMENT PRESENTS

**BRUCE
SPRINGSTEEN**

**Sunday,
April 4th**

MSU Auditorium at 8 pm

Tickets \$5.50, \$6.50

Available at Ann Arbor Music Mart, MSU Union,
Lansing Recordlands, Marshall Music and
at the door.



CALENDAR

MOVIES

DETROIT



Charlie Chaplin in "The Great Dictator" at Detroit Film Theatre.

Detroit Film Theatre, 5200 Woodward, 832-2730: 3-26, "Alice In The Cities," (Germany 1974, Wim Wenders); 3-27, "The Great Dictator" (U.S., 1940, Charles Chaplin); 4-2, "Milestones," (U.S., 1975, Robert Kramer/John Douglas); 4-3, "Rashomon" (Japan, 1950, Akina Kurosawa); 4-4, "Basic Training" (7:00 pm) (1971, Wiseman); 4-9, "Distant Thunder," (India, 1973, Satyajit Ray); 4-10, "My Night at Maud's" (France, 1969, Eric Rohmer).

UM-Dearborn-Film Series, Room 179, Engineering Lab Bldg., 7:00 and 9:30 pm, \$1.00 at door: 3-24, 26, 27, "2001"; 3-31, 4-2, 3, "The Producers"; 4-7, 9, 10, "Blazing Saddles"; 4-14, 16, 17, "O Lucky Man."

"Taxi Driver"—Americana, Eastland, Fairlane, Kingswood, Showcase-Sterling Hghts., Southgate.

"The Story of Adele H."—Northland.
"Barry Lyndon"—Americana, Dearborn, Woods.
"Gable and Lombard"—Americana, Beacon East, Mai Kai, Showcase-Pontiac, Showcase-Sterling Hghts., Southgate.

"Adios Amigos"—Palms, Mercury.
"One Flew Over The Cuckoo's Nest"—Abbey, Eastland, La Parisien, Macomb Mall, Pontiac Mall, Southland, Towne.

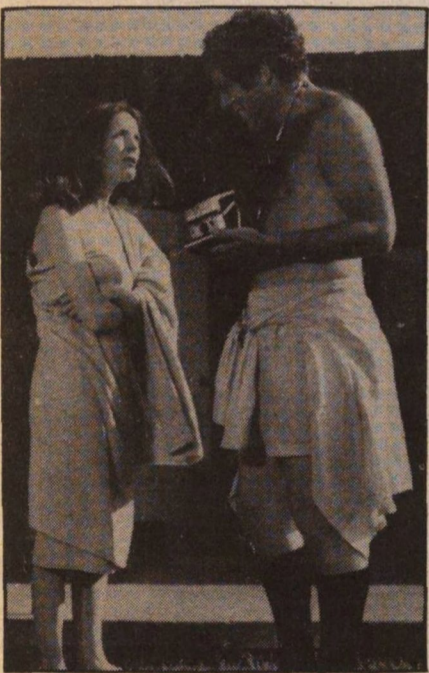
"Swept Away"—Somerset.
"The Man Who Would Be King"—Birmingham, Huron-Pontiac, Westborn, Woods.

"Sherlock Holmes' Smarter Brother"—Esquire, Farmington 4, Movies at Lakeside, Northcrest, Playhouse, Taylor Cinema.

"Dog Day Afternoon"—Beacon East, Quo Vadis, Tel-Ex Cinemas.

"Winterhawk"—Abbey, Dearborn, Hampton, Livonia Mall, Parkway, Pontiac Mall, Quo Vadis, Royal Oak, Showcase, Southland, Tel-Ex, Vogue.

"I Will, I Will... For Now"—Americana, Macomb Mall, Old Orchard, Showcase, Somerset Inn, Southgate, Terrace, Warren.



Diane Keaton & Elliot Gould in "I Will, I Will... For Now", check listings.

ANN ARBOR

Ann Arbor Film Co-op, Aud. A-Angell Hall or Modern Languages Bldg., U of M, 769-7787: Showtimes 7 & 9 pm, Adm. \$1.25. 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; 3/30, "The Gentleman Tramp"—the life & times of Charlie Chaplin, 7, 8:45 & 10:30—Ann Arbor Premiere; 3/31, "A Brief Vacation" (Italian, 1975, Vittorio de Sica);

4/1, "Roma" (1972, Federico Fellini) 7 only, "The Burmese Harp" (Japanese, 1956, Kon Ichikawa); 4/2, "Bananas" (1971, Woody Allen) MLB 4, "Love and Death" (1975, Woody Allen) MLB 3; 4/6, "Satyricon" (1970, Federico Fellini); 4/7, "Hearts And Minds" (1974, Peter Davis) 7 & 9:30; 4/8, "Lawrence of Arabia" (1962, David Lean) 7:30 only; 4/9, "Who's Afraid of Virginia Woolf?" (1966, Mike Nichols) MLB 3, "Love And Anarchy" (1973, Lina Wertmuller) MLB 4.

Cinema Guild, Old Architecture Aud. (Tappan & Monroe) U of M, 662-8871: Showtimes 7 & 9:05, Adm. \$1.25. 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); 3/30, "Jazz Singer" (1928, Alan Crossland) 7 only, "Gilda" (1946, Charles Vidor); 3/31, "Jazz Singer", 7 only, "Blonde Venus" (1932, Joseph Von Sternberg); 4/1, "Notorious" (1946, Alfred Hitchcock); 4/2, "Treasure of Sierra Madre" (1948, John Huston); 4/3, "Black Orpheus" (Portuguese, 1959, Marcel Camus); 4/4, "Partner" (Italian, 1968, Bernardo Bertolucci); 4/6, "Open City" (Italian, 1945, Robert Rossellini) 7 only, "Force of Evil" (1948, Abraham Polonsky); 4/7, "The Scarlet Empress" (1934, Joseph Von Sternberg); 4/8, "Cover Girl" (1944, Charles Vidor); 4/9, "The Bank Dick" (1940, Edward Cline); 4/10, "She Done Him Wrong" (1933, Lowell Sherman).



James Dean in "Rebel Without A Cause", P.B.C. Film Series.

Cinema II, Aud. A-Angell Hall, U of M, 764-1817: Showtimes 7 & 9 (or 9:30), Adm. \$1-\$1.25. 3/26, "The Idiot" (1951, Akira Kurosawa); 3/27, "Lacombe, Lucien" (1974, Louis Malle); 3/28, "Gertrude" (1964, Carl Dreyer); 4/2, "The Hustler" (1961, Robert Rossen); 4/3, "The Big Sleep" (1946, Howard Hawks); 4/4, "The Missiles of October"—reenactment of the Cuban missile crisis; 4/9, "Monty Python and The Holy Grail" (1975, Terry Gilliam & Terry Jones); 4/10, "The Gambler" (1974, Karel Reisz).

Matrix Theatre, 605 E. William, 994-0627: Showtimes 7 & 9:30, Adm. \$1.25. 3/24-30, "Emmanuelle" (x); 3/27, Magic Show Matinee w/ Hank Moorehouse, 2 pm; 3/31-4/6, "And Now For Something Completely Different", Monty Python; 4/7-13, "Firesign Theatre Film Follies."

New World Film Co-op, Natural Science Aud. or Modern Languages Bldg.—U of M, 994-0617. Showtimes vary, Adm. \$1.25. 3/25, "The Harder They Come" (Perry Hencell) starring Jimmy Cliff; 3/27, "Behind the Green Door" (x), 7, 8:30 & 10, Adm. \$2.50; 4/1, "Stepenwolf" (Fred Haines); 4/3, "Skidoo" (1968, Otto Preminger); 4/8, "Phantom of the Paradise" (Brian de Palma); 4/10, "Les Violons Du Bal" (Michael Drack).

UAC/Mediatrics, Natural Science Aud.—U of M, 763-1107: Showtimes 7:30 & 9:30, Adm. \$1.00. 3/26-27, "The Great Waldo Pepper" (1975, George Roy Hill); 4/2-3, "Shampoo" (1975, Hal Ashby).

People's Bicentennial Commission Sunday Film Series, Natural Science Aud.—U of M. Showtimes 7 & 9, Adm. \$1.25. 3/28, "If" starring Malcolm McDowell; 4/4, George Orwell's "1984" & "Rebel Without A Cause" with James Dean.

Women's Studies Film Series, Modern Languages Bldg.—Lecture Rm. 2, U of M, 763-2047: Showtime 7 pm. No charge. 3/25, Arts: "Antonia" & "Full Circle: The Work of Doris Chase"; 4/1, Literature: "Virginia Woolf: The Moment Whole" & "Gertrude Stein: When This You See Remember Me"; 4/8, Portraits: "This Is The Home of Mrs. Levant Graham" & "Janie's Janie."

Ann Arbor Sufi Center presents "Sunseed" with Swami Satchidanada, Baba Ram Das, March 31, Nat. Sci. Aud., 7 and 9 pm, \$1.50. 769-7397.



Showcase Jazz Presents

SONNY ROLLINS

April 8, 9, 10



at McDonel Kiva
2 Shows Nightly
8-10:30

\$2.50 MSU Students in Advance
\$3.00 at the door, Ann Arbor Music Mart, MSU Union Ticket Office, or by mail to: Showcase Jazz, Union Activities Board, Student Entertainment, Union Building, Michigan State University, East Lansing Michigan. 48824



U.A.C. Concert Co-op Presents

JESSE COLIN YOUNG MARIA MULDAUR



Saturday-April 3, 1976

8:00 Pm at Hill Auditorium

Tickets: 4.50-5.00-5.50 -Reserved Seating Only

TICKETS AVAILABLE AT: U of M UNION, MISTER MUSIC IN BRIARWOOD MALL, AND HUCKLEBERRYS PARTY STORE IN YPSILANTI. FOR INFORMATION CALL 763-2071 NO PERSONAL CHECKS.

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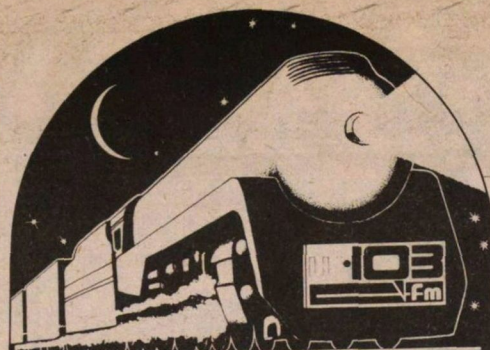
FEATURING

WILLIAM LEACH
GUEST ARTIST-IN-RESIDENCE

APRIL 7-11

Advance sales through PTP Ticket Office
located in lobby of Mendelsohn Theatre
Building. Mon.-Fri. 10 a.m.-1 p.m., 2-5 p.m.
Professional Theatre Program Ticket Office
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Great Jazz Every Night

with
Jim Dulzo!
12³⁰ to 6AM

UAC/Eclipse Jazz Presents

Weather Report



Thursday, April 1

Hill Auditorium

At 8pm in Ann Arbor

with special guest

Dave Liebman & Lookout Farm

Tickets: \$5., \$4.50, \$3.50

At Michigan Union Box Office and both
Discount Record Stores.



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DISCO PRO JACK BARNES
MONDAY—TUESDAY DRINKS
HALF PRICE
2 FOR 1 HAPPY HOUR
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ELEGANT DINING—GRACIOUS SERVICE
OPEN MONDAY—SATURDAY
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CALENDAR

EVENTS

DETROIT

March 26: "Women in China—A Feminist Analysis and Eyewitness Report", 6404 Woodward (2 blks. south of Grand Blvd.), 8:00 pm, \$1.00
 March 27: Youththeatre \$10 Minuteman Matinee Series, "Young Tom Edison" at 11 am and 2 pm at the Institute of Arts.
 April 3: Eve Aueler will conduct the Michigan Chamber Orchestra with lyric soprano Pauline Domanski at 8:30 pm, Rackham Aud. 832-7400.
 April 9, 10, 11: Sarah Caldwell will conduct the Michigan Chamber Orchestra and Kenneth Jewell Chorale in Bach's "St. John's Passion" at the Cathedral Church of St. Paul (4800 Woodward at Hancock) 4-9 & 10 at 8:30, 4-11 at 4:00. 832-7400.
 April 9-May 1: Sergil Di Gusti sculpture show at Detroit Artists Market, 1452 Randolph.
 April 19: "Fashions For Freedom" fashion show at the Northwest Activities Center, 224-7595.
 Green Thumb Mondays, at Belle Isle Casino on a variety of gardening and planting topics: March 29—House Plants and a tour of the

Recreation Dept. Greenhouse; April 5—Annals and Perennials; April 12—Roses; April 19—Lawns; April 26—Shrubs & Evergreens. Classes are at 10:30 am, 331-0414.

ANN ARBOR

March 27: Lesbian Women's Dance at Corn Tree Co-op, 1910 Hill St., 9:30pm-1:30am. Adm. \$1.00. Sponsored by the Amazon Union. Proceeds go to help fund a Lesbian Center in Ann Arbor.
 March 31st: The Association of Black Social Work Students of U of M present their annual 1-Day Conference with guest speakers Erma Henderson, M.S.W. Councilwoman & Kenneth Cockrel, Attorney-at-Law on "Strategies for Change: Social Political, Economic", 1:30-5:00 pm in Rackham Bldg.
 April 1: Local Radical Politics Past and Present — Community Organizing. Speakers: Pun Plamondon, former member Rainbow People's Party; Bob Alexander, active in the Human Rights Party; and George DePue, member of the Michigan Free Press collective. Rm. 126, E. Quad, 7:30pm.
 April 1st: 5th Annual Ann Arbor HASH BASH on the diag of U of M beginning at noon.
 April 5th: The Inmate Project of Project Community presents Rachel Kamel, associate

editor of the Mich. Free Press & a member of the Michigan Alliance of the Campaign for Democratic Foreign Policy, Speaking on Criminal Justice & Prison Struggles in the Third World. 7:30 pm in Aud C-Angell Hall —U of M. No charge.

April 6th: Julian Bond, Georgia State Senator, will speak on "Future Roles of Blacks in the Political System" 3-5 pm in Hill Auditorium. \$1.00 admission.
 April 6, 7, 8: U.M. International Women's Year Sex and Sexuality Conference at the Michigan Union, 764-9287.
 April 8: Local Radical Politics Past and Present — Third World Activism. Speakers: Ling Mendiola, Chicano advocate U-M; Maryelle Norris, active in Black community and a feminist; Steve Crowe, member Native American community; Madison Foster, active in the Black Action Movement. Rm. 126, E. Quad, 7:30pm.
 April 7-11: Black Extravaganza '76 sponsored by Minority Affairs Comm., in the Sports Coliseum. 763-1107 for more information.
 Lamaze Childbirth Preparation classes begin April 2 at 7 pm and April 24 at noon. Meet once a week for four weeks at St. Joseph Mercy Hospital, \$12/series. Information and registration—761-4402.

Marcus Belgrave

continued from page 9

and production of the Orchestra's recent concert series at the Langston Hughes Theatre.

"Right now we're trying to recruit a regular business administrator, people who know how to write grant applications, and additional legal help, so we can raise enough money to keep us going. We're open to many more students and other participants as well, and we need all the support we can get. There is an amazing amount of young talent in this area, and they're literally dying from the lack of opportunities to study and create music. If we can keep the Workshop together, I know we can make a really positive contribution to the city—and it needs us as bad as we need it."

There's no question about that in these quarters, Marcus, no question at all. We hope you stick around here forever.

The Ladies

continued from page 11

truly intimate concert experience, allowing Baez' exceptional consciousness, humanity, and commitment to be felt as well as heard. The material, half done solo and half with her band, ranges from her early classics of the "folkie" period to the gripping "Ballad of Sacco and Vanzetti" to a cappella gospel.

Another evolving ex-"folkie," Native American Buffy Sainte-Marie, owes her current direction more to her record company's decision to try to make her a rock and roll star than to her actual talents. Sainte-Marie can be righteous, lyrical, compelling, and eerie when left to her own devices, but what there is of such interest here is crowded out by clumsy attempts to force a conventional "hit" out of her. At any rate, Buffy's weird voice is an acquired taste.

With the possible exceptions of Laura Nyro, who draws so extensively from black music, and Joan Baez, who has a long-standing political commitment to black people, the recordings by white artists we have considered really do little to excite the sensibilities or advance the development of popular music. This, one suspects, is partially due to economic conditions in the music industry that discourage experimentation, and partly due to the dried-up cultural heritage from which most white artists continue to draw.

The easy access of white music to the record market, coupled with the unwillingness to accept black music on the same terms, also leads many black artists into dull Caucasian territory for the sake of commercial survival. Diana Ross, of course, can now afford to record anything she wants, but few share her privilege. And so it will probably remain, unless those who control the music business realize the full potential of the current renaissance in black music.

THEATRE

DETROIT

Hilberry Theatre, Cass and Hancock, 577-2960: March 25 (8:30), April 8 (2:30 pm), 9, 10 (8:30), "The Miser"; March 26, 27, April 7 (2:30), 8 (8:30), "As You Like It."
 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, call for reservations.
 Fisher Theatre, Grand Blvd. at Second, 873-9400: Begin March 31: "Same Time, Next Year" with Joyce Van Patton and Conrad Janis.
 Detroit Repertory Theatre, 13103 Woodrow Wilson Ave., 868-1347: Elmer Rice's "The Adding Machine", \$5.00, 4.00, 3.00.

ANN ARBOR

P.T.P.'s Black Theatre Program, Mendelssohn Theatre, 764-0450: March 28 at 8 pm, "Feelin' Good" in Trueblood Aud., Frieze Bldg., U of M.
 A² Civic Theatre, 201 Mulholland, 662-7282: March 23-27, Lillian Hellman's "The Little Foxes" at 8 pm in Mendelssohn Theatre. Tickets \$2.50-3.00.



Theatre Co. of Ann Arbor, see below.

Theatre Co. of Ann Arbor: March 26-28 at 8 pm, "Bitch, You Crazy"—a kaleidoscope, a statement about women today. At Schorling Aud., Sch. of Educ.—U of M (610 E. University).
 University Showcase Productions, Mendelssohn Theatre Lobby, 764-0450: March 24-27 at 8 pm, Euripides' "Trojan Women".
 UAC, Musket, 2nd floor Michigan Union, 763-1107: March 25-27 at 8 pm & March 27 at

2 pm, "Hello Dolly" in the Power Center. Tickets \$3-\$4.50.
 U of M School of Music presents "Carmen" by Georges Bizet, April 1-4 at 8 pm in Lydia Mendelssohn Theatre. Tickets \$4.50, info 764-8350.
 Dinner Theatre of Campus Inn, E. Huron & State, 769-2200: M.M. Productions present "Dames at Sea", April 10-11, 15-17, 22-24 in the Regency Ballroom. \$12 Thurs., \$12.50 Fri.-Sun., Cocktail Show \$3.00.
 Pioneer High Music Dept. presents A²Bicentennial musical "Ye Bloody Rebels" April 1-3, at 8 pm in Pioneer High Aud. All seats reserved \$2.50 at Pioneer High Box Office or by mail to: Pioneer High Music Dept., 601 W. Stadium, A², Mich. 48103.
 Tangerine Acting Co.—Community High presents the original musical "The Six Bunny Wunnies Meet the Abominable Snowman" April 2-4 at Community High Aud., 401 N. Division, 994-2021.
 April 7-11: Tennessee Williams' "Camino Real" at the Power Center, 764-0450.

YPSILANTI

Spaghetti Bender Dinner Theater, 23 N. Washington, Ypsilanti, 485-2750. March 25, 30, 31, April 1, 6, 7, 8. El Grandede Coca-Cola. A Roadside Attraction. Dinner at 7pm, show 8pm. Italian wedding, buffet and show — \$8.50. \$3.50 — show only.

SPORTS

DETROIT

March 24: Either the Detroit Pistons or the Kansas City Kings will qualify for the playoffs in the National Basketball Association's Midwest Division. The two teams square off tonight in what could be Detroit Coach Herb Brown's most important game of his short, but hectic, career. Cobo Arena, 7:30 pm, \$7-\$3, 962-2628.
 March 24: Out of the playoffs for the sixth straight season, it's just a matter of playing out the string for our lowly Detroit Red Wings. They'll meet the struggling Washington Capitals in a National Hockey League game at Olympia. 7:30 pm, 895-7000.
 March 27: Bill Walton leads the Portland Trailblazers into a showdown with the Pistons at Cobo Arena (8 pm, 962-2628) while the Red Wings host the Atlanta Flames at Olympia. 7:30 pm, 895-7000.

March 31: The Chicago Bulls invade Cobo Arena for a game with the Pistons (7:30 pm, 962-2628); and the Red Wings face off with the Toronto Maple Leafs at Olympia, 7:30 pm, 895-7000.
 April 2: Pistol Pete Maravich and the New Orleans Jazz will try to douse the Pistons' playoff hopes at Cobo Arena, 8 pm, 962-2628.
 April 4: Both the Philadelphia 76ers and the Detroit Pistons must win tonight if either has ideas of post-season action. Unfortunately, only one of them will. Cobo Arena, 7:30 pm, 962-2628.
 April 4: The season finally comes to a close for the Red Wings who battle the playoff-bound Pittsburgh Penguins at Olympia, 7 pm, 895-7000.
 April 7: The Milwaukee Bucks might clinch the Midwest Division title tonight with a victory over the Pistons at Cobo Arena, 7:30 pm, 962-2628.
 April 9: It's the Pistons' final home game and the Atlanta Hawks provide the opposition. Cobo Arena, 7:30 pm, 962-2628.
 Coming April 13: The weather might not cooperate, but the Detroit Tigers are scheduled

to open the home portion of their 76th American League season with a single game against the Milwaukee Brewers. Tiger Stadium, 1:30 pm, \$4.50-\$1.50, 963-9944.

ANN ARBOR

March 27: The 51st annual Michigan High School Athletic Association's State Basketball Tournament concludes today with the championship games in each of four classes. Crisler Arena.
 HORSE RACING
 Thoroughbred Racing: Hazel Park, 3:30 pm Monday thru Friday, 2:30 pm, Saturday. \$2.00, thru July 18. 398-1000.
 Harness Racing: Windsor Raceway, 8 pm, Tuesday thru Saturday, 1:30 pm, Sunday. \$2.00, thru April 18. 961-9545.
 Harness Racing: Northville Downs, 8 pm Monday thru Saturday, \$3-\$2, thru April 6. 349-1000.
 Harness Racing: Wolverine Raceway (Detroit Race Course), Coming April 12, Monday thru Saturday, 8 pm, \$3-\$2. 421-7170.

TV

March 25: Academy Award Special, Film excerpts from the Academy Award Nomination. 7:30 pm, Ch. 4.
 March 26: Midnight Special, 1:00 am, Ch. 4.
 March 27: The Gino Washington Show, 6:00, Ch. 62.
 March 27: Rolling Funk, 6:30, Ch. 62.
 March 27: Rock Concert with Gladys Knight, The Crusaders, Undisputed Truth, a film with Aretha Franklin, Otis Redding, The Doors, The Beatles. 11 am, Ch. 50.
 March 28: Lou Gordon Program, "Is the Unification Church guilty of brainwashing the Young?" The Reverend Neil Salomen is guest. Also, Robin Lloyd, author of "For Money or Love," gives an investigative expose of Boy Prostitution in America. Guest host is Dave Diles, 10:00 pm, Ch. 50.
 March 28: Nova—What Time is Your Body?, 8:00, Ch. 56.
 March 29: 48th Annual Academy Awards, 10:00 pm, Ch. 7.
 March 30: The Battle of Algiers, 12:30, Ch. 62.
 April 2-10: Great TV Auction, 2:00 pm-midnight, Ch. 56.
 April 3: Lou Gordon Program, 10:00, Ch. 50.
 April 4: Lou Gordon Program, 10:00, Ch. 50.
 April 10: Rock Concert with Chuck Berry, Ruby Starr, Grey Ghost.
 Mon.-Sat.: The Scene, 5:00, Ch. 62.

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 Tickets: \$3.00
 Available at UM Dearborn, Office of Student Life, Hudson's Northland & Westland, Dearborn Music.

Inez Garcia

continued from page 17

likely to be reported, but it also, undeniably, means that rape is almost commonplace in urban American culture."

Yet the conviction record of rape offenders is depressingly dismal. According to the FBI's annual report for 1972 on crime in America, "Arrests were made in only 57% of the forcible rapes reported; of these only 73% of adults were prosecuted, and of these only 32% were found guilty."

Given these unfortunate statistics it's no wonder that, as Wood explains, "If a woman was raped she may be avenged. In the past, this avenging was done by the husband or father, and the man was generally regarded as virtuous, a person of honor. But in Inez's case the unwritten law has been taken one step further. The victim herself has avenged her honor."

Jim Wood vividly chronicles the development of the legal proceedings and introduces an array of individuals with conflicting viewpoints on social justice. Even though the radical elements have eked out a limited victory in Ms. Garcia's case, the ultimate disposition is not yet in. As the words of Inez Garcia echo throughout America and we begin to heed them, maybe they can help stop more rapes.

—TOOTIE

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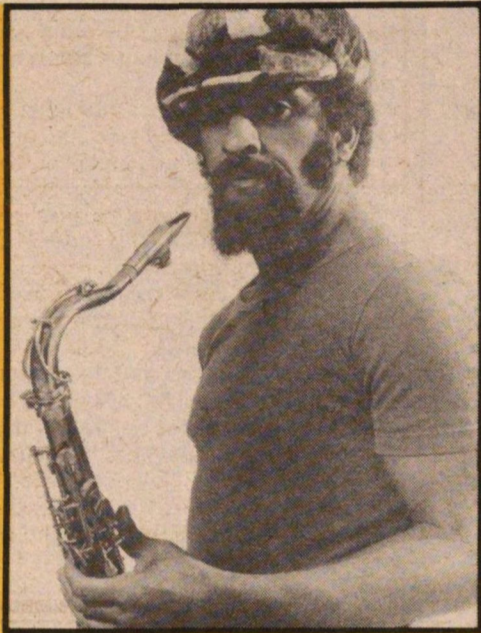
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By Genie Parker

We in the Northern Hemisphere have come through the long winter again, and the rain, thunder, and lightning—and occasional wafts of warm air—are signalling the recharging of our part of the planet. Early Saturday, March 20, the Sun moved into the Zodiac sign Aries—officially the First Day of Spring! This time has been worshipped since prehistoric eras as the awakening/rebirth after the sleep/death of winter.

Aries is the beginning sign of the Zodiac. It is the initial Spring energy that charges and starts the real New Year. It is a fire sign (all signs are either fire, earth, air, or water) and is related to the planet Mars—the planet of pure energy, unfortunately known by a name relating it to the strong, negative energy of violence usually connected with Mars, the Greek god of war. All that energy can be manifested in many ways: as many ways as there are people. People who already have a tendency to be headstrong and jump head first into things (the symbol for Aries is a ram) should take extra care to be thoughtful and plan what you're doing. People who are ordinarily timid or unsure of how to get started to get things done should take advantage of the energy available now to move ahead and get involved.

Most of us will get Spring fever as the fire of Aries stirs our hearts and minds and bodies and everything around us to awaken—and that will manifest itself in as many different ways also. Tempers can flare, hearts will burn, our bodies may feel like exploding, while thoughts will have the

tendency to expand, and if they're not checked, they can scatter or plunge into anything in front of us without control.

Truly it is on time that, as this country enters its Bicentennial year, the planet as a whole has moved into one of its most intense periods of development. "Winter In America," as Gil Scott-Heron so aptly put it, is nearing its end, and the Spring of a new cooperative life system is pushing its way through the surface dirt most of us live in now.

With the movements of the slow moving planets Uranus into the sign Scorpio, and Pluto into Libra, we can see a clear reflection of the general state of affairs. Uranus is the planet most related to big changes, to revolution, to eccentricity, electricity, inventions, and discoveries. And Scorpio is the sign of added intensity to whatever planets pass through its spheres. Scorpio is life, death, and resurrection. It is deep and secretive, as well as intensely outflowing. It promotes relentless investigation into the very foundations of whatever is relating through it.

The planet Pluto is thought by many astrologers (or cosmobiologists—a term becoming more popular in Europe and the Soviet countries) to rule the sign Scorpio. Pluto in Greek mythology was the god of the underworld. Like Scorpio, it delves deep into the mysteries of life, destroys the secretive nature, and brings things to the surface. On a personal level, it rules our deepest feelings and sensitivities.

Pluto has moved into Libra, the sign seeking justice and harmony, always trying to balance life and put things into their proper perspective and relationships. All over the planet you can see the manifestations of these things so clearly reflected in the sky. People want to know the very basis of what's happening around them, whether in a personal relationship or in business, societies and governments—local, national, and multi-national.

Taking imaginative control of our lives again has to start on a personal level, which is really a social level after all. Studying the movements of the stars and planets is one means of reading the possibilities open

to us. They accurately, precisely reflect the energy movements that we react to on our planet.

We can make our own decisions daily as to how we will react to what is happening around us, despite the constant sensory overload of information from advertising media that would have us buy an American Way of Life. The concept of personal and community control over our lives cannot be developed in isolation, though. We start with understanding ourselves and our relationship to our immediate surroundings and lives—but we are all parts of a whole life that is happening, and people everywhere have many of the same reactions to similar experiences. When we can understand our relationship to each other, and to the life forms developing on this planet, and can work as a mass to make our lives comfortable, then we will get somewhere.

In the meantime, study your own possibilities and take advantage of the opportunities constantly forming. Learn the negative sides of your nature so you can get on top and develop the positive sides that are available, if you can recognize them. When reading the following suggestions for the various signs during this time (March 25-April 8), read your birth sign, as well as your rising sign and moon sign—they are each as important to you as the other (you can have a basic natal horoscope charted for \$3.00 in many places; find an astrologer you like to do it). The intensity of the times will be building for several years now, and all possibilities will come forward to be claimed by those who will grasp the situation.



ARIES (March 20-April 18)—Spring fever is very familiar to you. This year it could be a time for especially deep thinking and expanded conclusions.

Your urge to be flighty and headstrong is ever present, your temper and impatience

can get out of hand, but you will be less impetuous if you try and take advantage of your rising and moon signs to channel your energy. The urge to travel and scatter your thoughts will be very strong until near the end of the month; satisfy your desires in a way that helps more than just yourself, in a well-thought-out way.



TAURUS (April 19-May 19)—This can be an especially bright and prosperous time for you. Develop your capacity for consistency and practicality, and believe that your most positive thoughts are useful and badly needed in the every day existence of everyone in your life, mostly in your own. You can be a very helpful and stabilizing influence if you try hard enough now.



GEMINI (May 20-June 20)—You must make a strong effort to pull yourself together and get things done. Your capacity for getting involved in a variety of projects is broad, and that is good—but don't get so lost in the detail and full expositions of your thoughts that you don't make those thoughts useful. Use your imagination to develop new ways to organize yourself so you aren't overwhelmed by the energy you feel so strongly.



CANCER (June 21-July 21)—The fire around you is immense—you may feel like boiling over. Impatience and setbacks could set in; your moodiness and deep feelings are volatile. If you concentrate on relaxing and nourishing the good in and around you, the results could be exceptionally satisfactory; but you must work at it.



LEO (July 22-August 21)—The fire can get out of hand with you at times. You can be much more friendly and helpful than you may think you are, if your courage and pride will let you. Self-centeredness could be disastrous at this point. Couple your steaming imagination with your capacity for creativity, especially now, with the burst of spring energy, when you can really be effective.



VIRGO (August 22-September 21)—Your abilities to analyze and criticize come quickly now. Things can seem out of hand, but you can enjoy helping an awful lot of people around you if you are conscious of your ability and are determined to do something practical. You won't be as irritated and get so lost in detail and negative criticism if you concentrate on the positive possibilities to change the situation around you for the good.



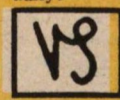
LIBRA (September 22-October 22)—Your own sensitivities, as well as your social awareness, are strong. Be sure that your demands for justice on the social level and for balanced relationships on the personal level are communicated in concrete, easily usable terms. Take well-thought-out steps, and be patient for the results that come when you put forth an effort.



SCORPIO (October 23-November 20)—These times are extremely intense for you. Things happen fast and everything is changing around you, as well as inside you. You can easily lose control and react with a stinging intensity or an icy detachment that neither you nor anyone else likes. But this can also be a time for expanding your deepest thoughts beyond your normal boundaries. Let only your highest most positive thoughts be your guide at every moment, and results can be rewarding proportionately.



SAGITTARIUS (November 21-December 20)—The fire in you is strong. Your urge to travel and experience life may be frustrating sometimes, and show itself in impatience to reach the goals you set up for yourself and those around you. This could be an unexpectedly prosperous and healthy time for you if you are in control of your practical thoughts. Use your will to be concrete and work towards your goals gradually.



CAPRICORN (December 21-January 20)—You especially have tried to be practical in your thoughts and deeds. The limitations you've been running into are only there to make you stronger as you figure how to proceed. Your domestic and love life may be especially trying, but don't give up your goals. Use the energy available to get involved in a wider variety of activities, and the obstacles will not seem as important.



AQUARIUS (January 21-February 18)—The expansion of consciousness and the changes taking place in your life go even deeper now. Communicating may be easier, but your sensitivities are strong and unless you take hold of the situation and get something done, you may get lost in your daydreams. Your awareness of other people's needs can be a source of stability and fulfillment now.



PISCES (February 19-March 19)—Your desire to help those around you sometimes overshadows your own needs and leaves you hard pressed to do

anything. You set high goals and may not be able to do all that you want to, so you relapse into brooding over your problems. Be determined to think things through to a useful end, and take advantage of the added urge for more experiences, without allowing yourself to float aimlessly with no results.

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continued from page 3
from the distant suburbs. "We're getting a much different racial mix now," says Atchison, who figures attendance on the island is now some 50 per cent white, compared to a nearly all-black ratio when the neglected island could attract only those within a few miles of the park.

Others, in the past, began using neighborhood parks, while those with transportation flocked away from the city to the Huron-Clinton Metropolitan Authority's several regional parks.

"Neither the Gribbs administration nor the previous Cavanaugh team would allocate the necessary funds to keep Belle Isle prosperous. Detroit Council President Carl Levin says it was a case of priorities. "The last two administrations also worked under deficit budgets," assessed the six-year Council veteran. "It's had to take from Peter to pay Paul."

In other words, Detroit was in a financial mess. Downtown Detroit began losing business to the ever-expanding suburbs, political power began to shift outside the city, and funds for vital city services—let alone recreation centers like Belle Isle—began to dry up.

THE BIG PICTURE

However, the suburbs could not take from Detroit its beautiful waterfront, Belle Isle's topography, or the convention business which is potentially the city's savior. Sure, Troy, Southfield, and Dearborn can offer luxurious hotels and shopping centers, but none has a convention structure like Cobo Hall.

The Detroit Convention Bureau currently ranks the city seventh in the nation, "and we're not that far away from fourth," says Atchison, who sees the restoration of Belle Isle as a definite help in the effort to attract conventioners.

With Renaissance Center's completion not far away, a strong effort is now being made to make downtown Detroit's Central Business District a prosperous residential and business community as well—to further compete with such suburban centers as Dearborn's Fairlane and Southfield's Northland.

Additional high-income housing is being planned for an area just west of Cobo Hall, and a bicycle trail along the riverfront, stretching from the Ambassador Bridge to Water Works Park at the Belle Isle entrance, is on the drawing boards. In addition to the housing west of Cobo Hall, a possibility still exists for the construction of a major league baseball stadium—something desperately needed, since the Lions moved to Pontiac and Tiger Stadium doesn't have much of a future.

To complete the waterfront's landscape, Civic Center Plaza, a 10-acre park between the Veterans Building and Ford Auditor-



Bridge at Belle Isle, Detroit, Mich.

Postcard, circa 1908

The Rebirth of Belle Isle

ium, is under construction.

BRINGING BACK THE FISH

Realizing the importance of Belle Isle to this civic rejuvenation effort, the Young administration has embarked on several ambitious programs there.

The athletic complex, where many of Detroit's amateur softball teams play their games, is a \$1 million project by itself, and the state is generously picking up 80 per cent of the bill there.

A new Nature Interpretive Center is being constructed at the east end of the island, along with trails through Belle Isle's almost undisturbed forests. Again, Michigan is spending \$1 million in that project, while the state is also matching city funds for the construction of two fishing piers on the south end of the island.

A massive fish planting program around the island has already been completed, something which would not have been done if the river had not been allowed to clean itself up over the last few years.

The federal government, on the other hand, is picking up the tab on \$80,000 worth of bicycle trails, half of the final fishing pier on the island's north side, handball courts in the athletic complex, and an ice- and roller-skating rink.

"ILE DE COCHONS"

When everything is completed, the island will hardly resemble "wah-na-ba-see" (The White Swan), which it was called by the native Indians in the 1700s. The first white villagers of the island—it was presented to Detroiters by none other than the city's founder, Antoine de la Mothe Cadillac—confined hogs and cattle upon the island as a safety precaution against the dangers of wild beasts and Indians. "No doubt," reads a city brochure, "the island received its French name, Ile de

Cochons (Island of the Hogs), from the animals placed upon it."

In 1760, the island came into the possession of the British. It was sold to Lieut. George McDougall in 1768 by the Indians for eight barrels of rum, three rolls of tobacco, six pounds of red paint, and a belt of wampum. After passing through a number of hands, during which it was renamed "Belle Isle" after Miss Isabelle Cass (daughter of Governor Cass) in 1845, it was eventually sold to the city of Detroit in 1879 for \$200,000. Shortly thereafter, internationally famous landscape architect Frederick Law Olmstead designed a plan for the island as a park in 1883.

Many of his original plans still exist today, such as Central Avenue, the canals, and the undisturbed forest where the Nature Interpretive Center is being built.

THE TIVOLI CONCEPT

City funds are paying for a completely new road system, as well as all new lights for the island, including the fishing piers. "We want someone to get off of work at midnight, drive over to the island, and cast his fishing rod in comfort," says Atchison, who certainly has the customer in mind.

The tourist and conventioner has also been accounted for. More than \$900,000 is being spent on the children's zoo, which will eventually feature a "walk-through safari," a porpoise show like California's Marineland, and expanded elephant and horse rides.

Nearly \$350,000 is being spent on the Casino's exterior renovation, while another \$92,000 is being spent on Scott Fountain, originally built in 1936.

Already found on the island, of course, are the often-visited aquarium, floral conservatory, orchestra shell, and golf course and driving range.

The island's only private enterprises are the Detroit Boat and Yacht Clubs, which are both located on the northern side. The clubs do not bring any revenue directly to the city, since they both pay but \$1 per year to lease the property. Each club was also able to secure 99-year leases, and neither will expire until the neighborhood of 2025.

With such a large burden on the taxpayer, the city is hoping to add some revenue to the island in the future. An immediate concern is the opening of a first-class restaurant in the casino. Conventioneers and tourists would benefit most if a good meal could be had without leaving the island.

The city is currently negotiating with several local establishments, but as yet, no final decision has been made.

The restaurant would be the first step toward the creation of a "Tivoli" concept around the Casino.

Tivoli is a highly concentrated area of restaurants, entertainment, and gambling located in Copenhagen, Denmark. The city would like to implement this concept on a much smaller scale than the original. Gambling, however, is still illegal in Michigan.

"One thing about doing a Tivoli concept on the island," says Atchison, "is that it may generate more of a crowd than we want. We have to play this thing very carefully if we decide to go that way."

The Tivoli concept is one of many ideas contained in a master plan for the island, being prepared by the design firm of Kiley, Tyndall and Walker.

The master plan, which was expected to be presented to the city by December, now will not be forthcoming until mid-April.

Besides the Tivoli concept, the major feature of the plan would be the banning of the automobile. A ferry service would then be initiated from downtown to the island, and Belle Isle would soon resemble northern Michigan's Mackinac Island.

Any part of the plan, when finally submitted, would need Common Council's approval, both for theory and, eventually, funding. The banning of cars would not exactly mesh well with the current project, since all-new roads are today in the process of installation.

The city is trying to reestablish Belle Isle's romantic atmosphere by correcting the canoe course through the canal and improving the general appearance of the island. Banning the automobile would be a direct contradiction to that premise, since it is commonly known that the island provides some of the city's most romantic "parking" places.

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



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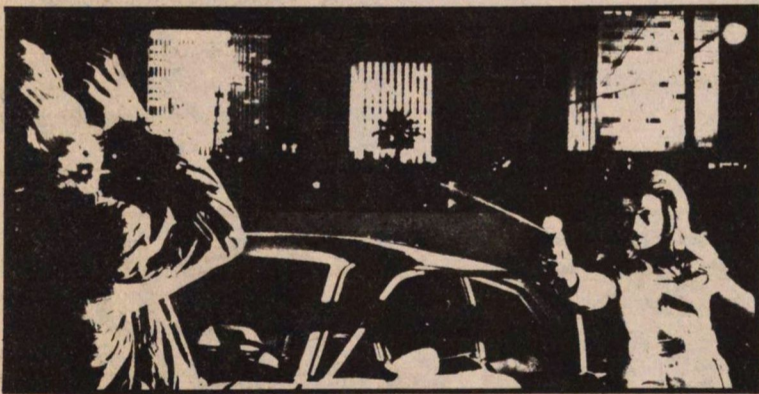
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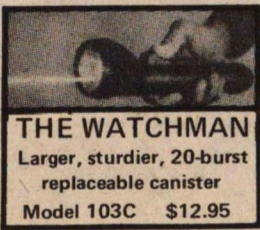
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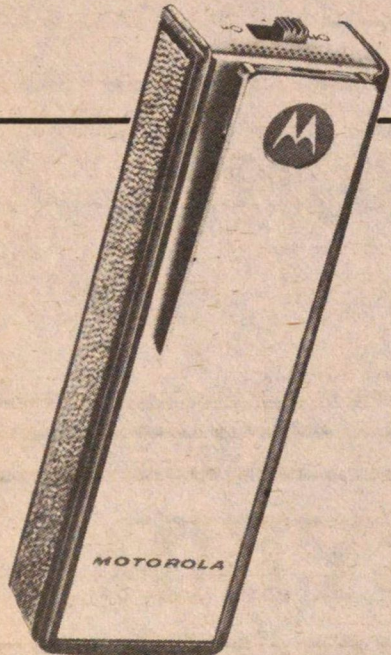
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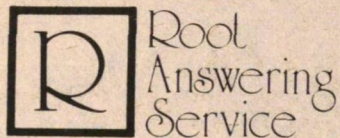
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Food Co-ops

continued from page 3

these are large-scale operations that have membership in the larger buying unit, the Michigan Federation of Food Cooperatives. Others are small buying clubs serving a few families or individuals in a community. Many specialize in the common interests of the group: cheese, produce, dairy products, even wine.

The Franklin Settlement Dairy Co-op in Detroit offers members milk, cottage cheese, and eggs at prices more attractive than those at neighboring stores. The co-op serves many senior citizens, who can walk to the pick-up spot (located right in the Settlement building).

Family Food Co-op, serving 30 families in the Detroit area, has a \$2-per-year, open membership. Once every six weeks, members shop for produce, cheese, eggs, and frozen juice concentrate. The food is divided and bagged at Plymouth Congregational Church, not far from the market. For \$7.50, members receive three bags of a wide variety of produce.

Indian Village Food Co-op authorizes one member to take orders and shop at Three-For-Three, a larger store-front cooperative.

While the larger co-ops vary in structure, political outlook, or philosophy of eating, there are similarities. Very often, co-ops begin as small buying clubs, increase their membership, raise funds to locate in a favorable spot in the community, and join with a larger group—like Michigan Federation of Food Cooperatives—to increase their buying power. Some cooperatives seek outside funding.

VISTA funds allowed three workers to establish a community food cooperative in the Cass-Trumbull area, which was expected to become self-sufficient.

Operation Get Down Food Co-op on Gratiot Avenue and its West Side offshoot, Detroit Food Program, received some federal funding to get started. The two co-ops draw 500 to 800 Detroiters on a weekly basis, according to coordinator Martha Norman. On Fridays and Saturdays they offer fresh produce, plus a variety of dried beans, peas, and grains.

Coordinator Norman, known for her buying savvy, says the benefits are obvious: the prices and quality of produce beat what the supermarket has to offer. "The A & P buyer might buy by looks, but we buy by taste," she says. She admits that some people don't like the variety. "It's a grab-bag—you get what you get." Membership, \$1 at Get Down and \$.25 at Detroit Food Program, involves putting in a few hours of work each month. New members join, others quit when they can't meet the work commitment.

Statewide food cooperative organiza-

tions promote the community cooperative movement, which has evolved within the past five years. The Michigan Federation of Food Cooperatives (MFOFC) provides education in consumer issues, nutrition, and the American food business. The Federation, which acts for the member co-ops, operates a warehouse in Ann Arbor and deals collectively with like federations in Wisconsin, Illinois, Minnesota, and Ohio.

MFOFC buys from local farmers, small producers, and cheese factories and sells to members at an 8 per cent markup to cover operating costs, employees' wages, and transportation. "Wherehouse" worker Felicity comments on the working aspect: "Politically, we're not in tune with the multi-national corporations. At a supermarket the labor of the worker is stolen by the owners. The Federation Wherehouse," she says, "operates with no bosses, no positions of subservience. We're dedicated to organizing people to take care of their own needs, rather than having stores dictating what people eat."

Through the Federation, member co-ops can order flour milled at the warehouse, dried fruit, nuts and seeds, beans, grains, nearly 30 varieties of cheese, pasta, oils, sweeteners, nut butters, soaps and shampoos.

Despite signs that food cooperatives are growing in number, critics say they are doomed to failure because the volunteer work system eventually breaks down and consumers turn to the retail store for greater convenience.

The most outspoken opponents are the retail merchants themselves, who stand to lose if co-ops make further inroads into their business. "We're watching the food cooperatives very carefully," said the Associated Food Dealers' Deeb. "With state and federal governments lending money and know-how, it won't be long before retail grocers demand financing too," he said.

It is that "know-how" that many consumers are finding as beneficial as the savings in dollars. Where else would a neophyte take on the economic system and the commodity futures market, learn how to operate a cash register, keep books, bank, recycle, and cook left-over rutabaga twenty different ways?

If you're thinking of getting on the food co-op bandwagon, two books may pave the way: *Food Co-ops For Small Groups* by Tony Vellela (Workman Publishing Company) and *The Food Co-op Handbook*, by the Cooperative Handbook Collective (Houghton Mifflin). To learn the name of the co-op nearest you, contact the Michigan Federation of Food Cooperatives at (313) 761-4642.

Pat Williams is a Detroit-based free-lance writer and a coordinator of the Three-For-Three Food Co-op in Highland Park.

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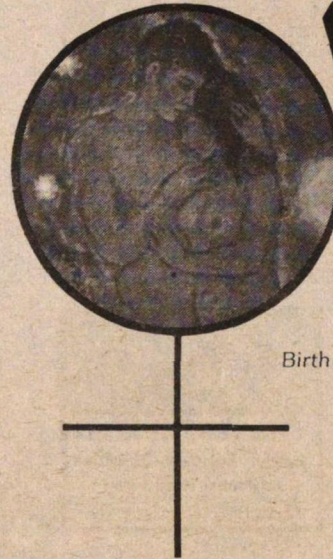
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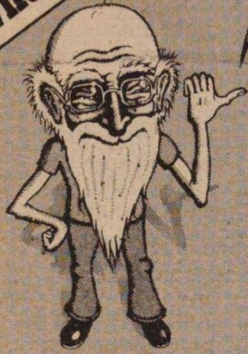
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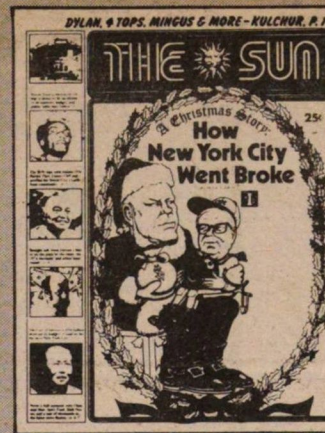
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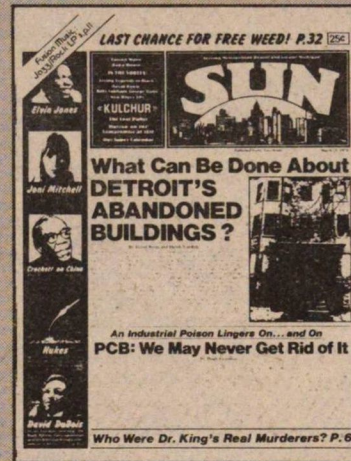
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Rhodesia

continued from page 6

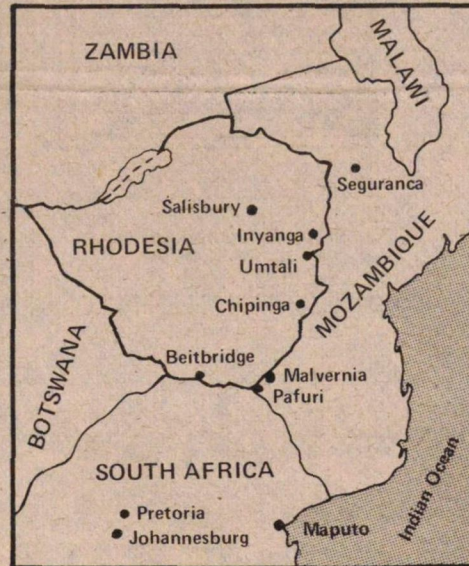
There is general agreement among the more informed observers that ZANLA's position of continuing the armed struggle is consistent with the political realities of Southern Africa. The successful struggles in Mozambique, Guinea-Bissau and Angola, despite the present conditions, have been decisive in promulgating this strategy. And realizing that the white-settler minority will not accede without a struggle makes such a strategy all the more necessary.

As a result of the Soviet-Cuban success in Angola, the issue has naturally been raised of the possible involvement of Africa's "new liberators" in Zimbabwe. There are those who contend that the Soviet-Cuban involvement may occur, but will have a different expression, as it adjusts to the political situation in Zimbabwe. Unlike Angola, there is no great need of troops; ZANLA appears quite capable afoot; it is in the air that the Rhodesians are most formidable. Nevertheless, the Zimbabweans are determined to be their "own liberators."

Ironically enough, the Rhodesian troops, as well as the police, are mostly blacks from the tough Karanga tribe. It is to be seen if they will remain loyal to their white masters in the same way as the Africans who fought in Mozambique against Frelimo.

The escalation of the armed struggle in Zimbabwe is expected to bring in its wake increasingly harsh reprisals against the people of Zimbabwe. Already Ian Smith has activated a resettlement scheme, in hopes of curtailing the liberation movement. The establishment of ten "protected villages" (recall the "strategic hamlets"

of Vietnam!) in Madziwa tribal trust land is a clear indication of Mr. Smith's containment process. Comrade Ndabaningi Sithole, who has assumed the dual role as President of ZANU and Commander-in-Chief of ZANLA, also expects a big propaganda campaign from the imperialist and social-imperialist press in support of Nkomo's neo-colonialist program. For Sithole, Nkomo's neo-colonial plan is "an



attempt to split off support for the armed struggle from people both inside and outside the country."

Mr. Sithole then elaborated on geopolitical factors and the expected reaction of the superpowers. "The U.S., Britain, the Soviet Union, and South Africa are all expected to support this [Nkomo's] deal. Large, interest-free loans are being offered by the Rhodesian and South African governments to any country which will support this deal in the OAU and the U.N."

(ZANU has historically been aligned with the Chinese.)

That the British have been adamantly opposed to Rhodesia since the declaration of independence from Britain in 1965, and that sub-imperialist South Africa is prepared to sacrifice Rhodesia in order to prolong its own oppressive apartheid system, does not obviate concern—and possible hard-line conservative support—from both these countries. It is difficult to believe that these reactionaries will stand passively on the sidelines while their "kin-folks" are being slaughtered.

As for the U.S. policy in southern Africa, there is little reason to expect any significant change, despite the blunders in Angola. The U.S. will do all it can to secure the stranglehold it has on the raw resources of these mineral-rich countries.

You would think that the U.S. policy in Africa would have gained from past errors, but apparently the World Bank, International Monetary Fund (IMF), and the too-many multinationals have composed an unavoidable fate for U.S. imperialism. And it is a doomed policy. A victory for the liberation forces in Zimbabwe must be viewed in its widest political context, and that would include a victory for the working class in this country, especially for the dockworkers of New Orleans—who so courageously confronted U.S. imperialism by refusing to unload illegal Rhodesian chrome.

The regimes of Vorster and Smith are in serious trouble, and the day can't come too soon when we can observe these fossilized social systems of southern Africa upon the dung heap of history.

Herbert Boyd teaches in the Black Studies Department at Wayne State University and edits the Newsletter of the Detroit Committee for the Liberation of Africa.

guayan political situation has failed to awaken even a modest level of world attention," says the group. Wake up, everybody! Known murders include that of an agricultural worker killed in June, 1972 by being staked to the ground and torn apart by dogs. A.I. hopes world criticism will help a growing Uruguayan movement pressuring Bordaberry to hold democratic elections later this year.

Shoppers take note: the United Farm Workers has called another boycott, this

Hot Spots

continued from page 6

time against the Sunmaid Raisin Corp. and the Diamond Sunsweet Co. Sunmaid controls a third of the U.S. raisin market; Sunsweet is the largest producer of prunes, prune juice and walnuts. "This boycott is serious," says UFW Vice President Mack Lyons. "The law of the jungle has returned to California again, and the only way to

get elections started again is to boycott the hell out of them." The two firms launched a massive lobbying campaign resulting in withdrawal of funding for the state agency supervising California farm elections. As of February, when election funding stopped, the UFW had won 205 elections to represent 30,000 workers, while the rival Teamsters Union had won 102 elections, representing less than 9,000.

—Dennis Rosenblum

Phoenix

Continued from page 5

something." And so he walked in the kitchen, he grabbed a cup and he slammed the cup down on the floor, busted the cup. So then he came back in, then he related to us that the City had stabbed the union in the back. So everybody wants to know how.

So then he produced a promotion list and on this list, he had a red check by every black that was promoted. And so he related to us what had happened. And he said, "Well they are officers, and you're supposed to give them all due respect," and kicked the chair again.

So it was like he was subtly telling them, "Hey, we don't want this," but not officially, so you cannot come back and say, "Well, the union said, 'Do not respect these men.'" Underhandedly, the union did project this type of image to the members. And they gratefully accepted it. I believe there's a lot of guys that would have went along with it if not encouraged by the union to do otherwise. I believe this problem is just the union.

SUN: Especially the union leadership.

Jim Brown: The higher echelon. Because there was a lot of talk about getting Berry out of there; there was a lot of unrest within the union about other matters, other than just race relations. So this is like a chance for him to take total control over the union again, and use these issues to

the hilt.

Clarence Tobias: He's rallying the membership behind him by polarizing the races. He's telling them that it's unfair for the blacks to have these jobs. The image that he's creating through the magazine, a negative image for black fire fighters, cannot be rebutted in the magazine, so now the membership is going along with him.

So what he's done is in effect rally the white forces behind him and they're all rallying, not only against the City administration, but against the black firefighters—which has caused a tremendously explosive situation today. I mean it is a dangerous situation for anybody to be in the fire station. There have been guys that call, that are ready to take the ax to the guy because they were being intimidated at a fire.

What we're trying to avoid here is a confrontation where, sooner or later, a black guy is going to be in a position where he is going to retaliate physically. He'd be outnumbered, and would stand a good chance of being injured himself. But it's going to be some white fire fighters going to be injured, too, further polarizing the races.

They'll be fighting in the streets. But they can't seem to see that. And, of course, the white guys don't seem to think that this is as dangerous a situation for them, since they outnumber the blacks say, 1500 to 200. So quite naturally, I'd be ready to line up in a fight with 1500 guys when we only got 200 guys to fight, you know, because chances are that I'm going to come

out unscathed and somebody else is going to get hurt.

It's a 24-hour deal where you're in a situation of trying to control your temper.

SUN: Is there usually only one black in an engine house?

Terry Barker: If you're in single company, you might have one black out of three men. If you're in a double company, normally you would have, say seven men, and you still might be the only black. Some of us are lucky and we will have two men in an engine house.

But to sum it all up, we as minorities do not have any outlet when it comes to going to a superior officer to justify a case, to look at it without being biased on either side. We don't have this opportunity in the Fire Department because we have no black officers that we can go and say, "Hey, will you look at this?" All the officers that we go to, like it was stated before, they're in the union. We might be, have a complaint against another firefighter, but he's a buddy of an officer. They might bowl together, they might go hunting together. I don't have anything to do with the man, so therefore, you're just lost. We need officers. It's a powder keg, and it's bound to explode.

In Part II of this interview, Phoenix members attempt a composite profile of the average white fire fighter, his background and attitudes. There is also discussion of the white-run union's lack of consideration for blacks and of the effects of city budget austerity on firefighting.

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Ionia, MI 48846

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To respond to a box number in any section of the SUN Classifieds, please address your envelope to Classified Box No. , The Leland House Hotel, Suite 202, 400 Bagley, Detroit 48202.

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Can you get into bondage? Interesting position available for female slave, room and board. Please send resume and photo. The SUN, Classified Box 23.

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Smokers, tokers and crazies ... come one, come all to the Hash Bash April 1st. Ann Arbor Diag.

PUBLICATIONS

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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.

Strictly confidential but must be included for your ad to run.

NAME _____ ADDRESS _____
CITY _____ STATE _____ ZIP _____ PHONE _____

No. of issues to run: _____
If late, publish in the following issue: _____yes _____no

AMOUNT DUE FOR AD:

	Non-Commercial	Business	Total
Lines	30 words for \$3.00	\$1.90 per line	\$
Extra Lines	15 additional words \$1.50	(Min. total cost \$3)	\$
Headlines	1 line at \$1.50	\$3.00 per headline	\$
Cap. words	\$.50	\$.50	\$
Box Number	\$1.00	\$0	\$

Total Payable in Advance for Number of Issues to Run \$ _____

Mail to or stop by The SUN, The Leland House Hotel, Suite 202, 400 Bagley, Detroit, Michigan 48226.

HISTORIC Indian Village

E. Jefferson area offering security and convenience. Locations near shopping, parks, and major bus routes. Minutes from downtown Detroit. Off street parking, recreational complex. and no lease.

Units from 90 to 400 dollars, references required.

Higgins Management Company

9149 E. Jefferson
Detroit, Mich. 48214
313-824-8010

Detroit has a great deal to offer you and we have a great deal to offer Detroiters.



Jean Moore

COUGAR • COMET • CAPIR • BOBCAT
LINCOLN CONTINENTAL • MERCURY
MONARCH

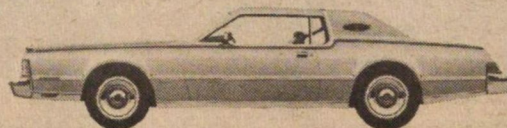


Bill Scott

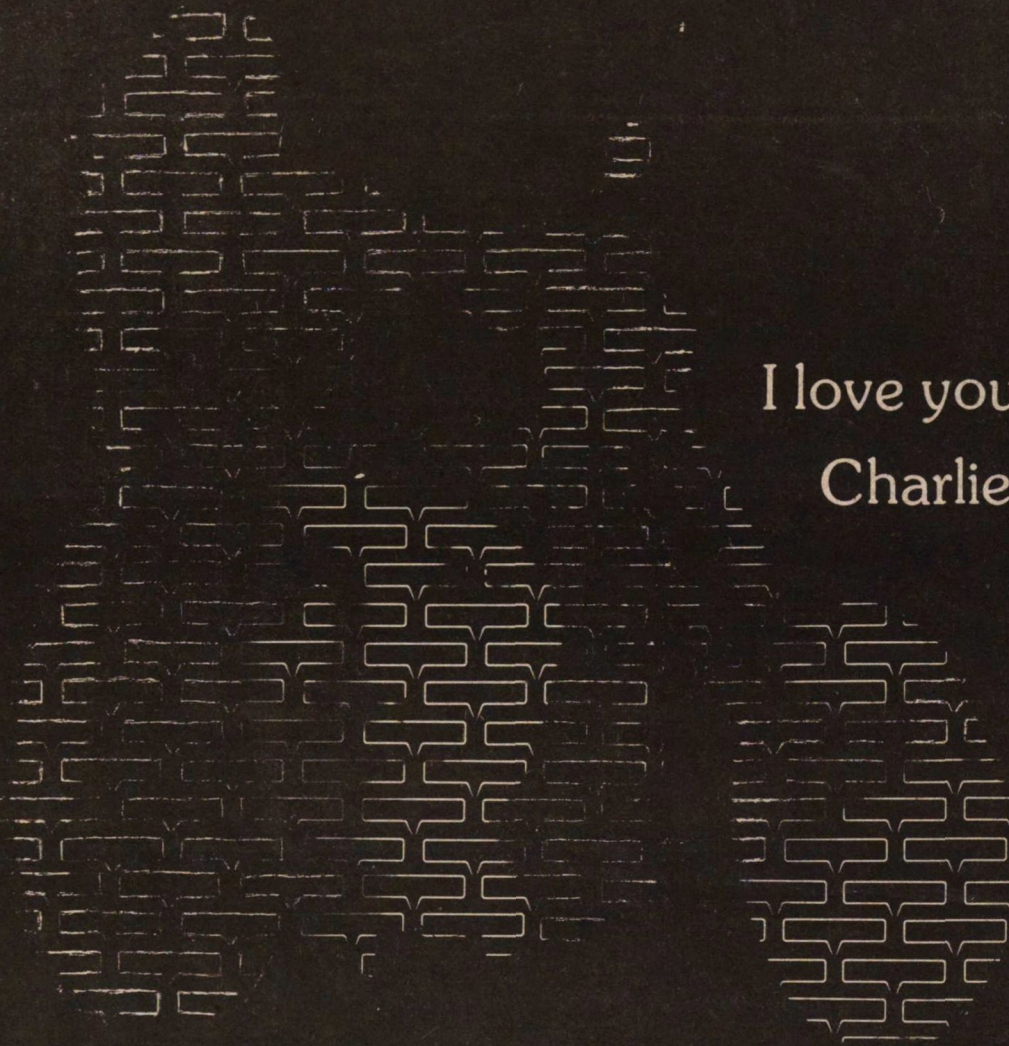
BOB MAXEY

Lincoln-Mercury

12740
Gratiot Ave.



Phone
923-2978



I love you,
Charlie.

**There was this dude who thought he was pretty hip.
Cruisin' down the highway, he never let a chance slip
to be lookin' around but never at
thinking the world eyebald him as an aware cat.**

**He never saw the pavement running just beneath his feet,
never saw the hills, the hawks or waving fields of wheat.
Bought himself a sound box and 'twas pretty much the same:
just hopin' to be seen was the name of his game.**

**But then there was Charlie. This guy never missed a thing,
the blat of a sheep or a bird on the wing.**

Audioland hi fi was his earfull, 'cause he got a head full

audioland

**of light and color, extension, dimension, comprehension.
The flick of a switch, a push of a button,
Charlie was on the road . . . aware . . . of everything.**



North Woodward: 4725 Woodward at 14 Mile, 576-1770
Port Huron: 314 Huron St., downtown, 985-7191
Eastside: 36633 Gratiot south of 16 Mile, 791-1400
Northwest: 8 Mile Rd. at Grand River, 478-6230
Livonia: 33919 Plymouth Rd., 525-6600
(west of Farmington Rd.)
Ann Arbor: Briarwood Mall, 761-6150