

# REBELLION AT THE NEWS - P.3



## Bobby Bland

Caught in the act at Phelps Lounge, the bluesman tells his story. [p. 9]



## South Africa

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Lisa Nowak's Harbinger, Detroit's premier modern dance troupe. [p. 13]



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Kulchur Editor John Sinclair checks out the Prestige catalog, including Dolphy, Bird, Miles, Coltrane, and more. [p. 11]

### IN THE VORTEX

Joe Tex  
Pharoah Sanders  
Laura Nyro  
Steve Miller  
Parlia-Funkadelic

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# URBAN REDLINING

By Nadine Brown

Armed with the added impetus of a new federal law, the Home Mortgage Disclosure Act of 1975, city officials and state legislators are zeroing in on the practice of "redlining", hopefully to end the menace once and for all.

Redlining is a method used by banks, savings and loan associations, and mortgage companies—aided by some insurance firms—to systematically deny mortgages, home repair loans, and home insurance to residents in black and poor minority neighborhoods, and to steer potential home buyers away from what they have labelled "poor risk" areas.

For many years, Detroit has been beset with growing neighborhood decay and property devaluation as a result of redlining. And now, as evidenced by the Congressional mandate, it is a well-publicized fact that redlining is widely practiced in many

cities throughout the nation

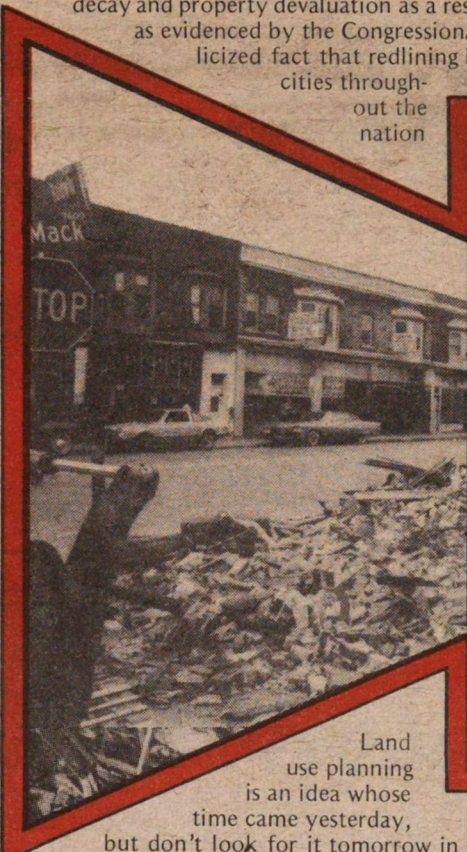
—and the effect is devastating.

Lending institutions and insurance firms have been aided in their redlining practices by some real estate agencies and appraisers, black and white, who found the market lucrative. But blacks in the real estate field later learned that the market became more and more restricted, and many black realtors were not accepted in suburbia.

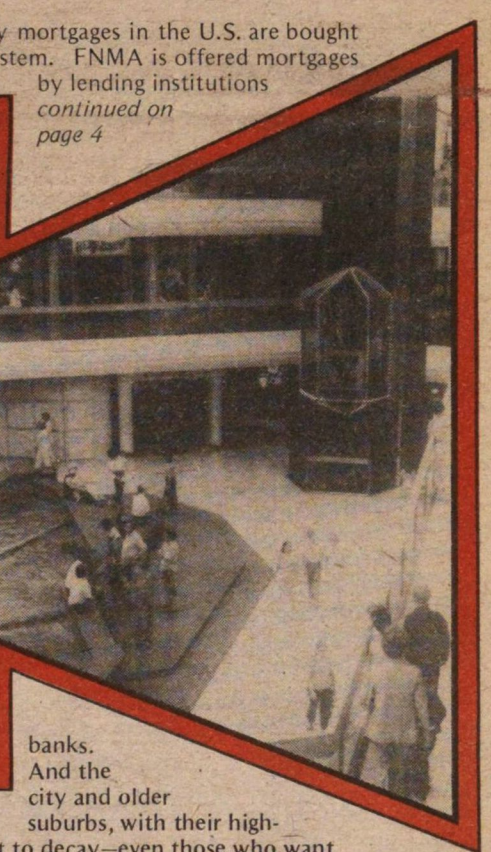
One of the major culprits in the redlining practice is the Federal National Mortgage Association (FNMA), which is supposed to be regulated by the U.S. Department of Housing and Urban Development. But, from all indications, FNMA—popularly known as "Fannie Mae"—is in the "boss" role.

Most of the single-family mortgages in the U.S. are bought through the free market system. FNMA is offered mortgages by lending institutions

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# WHERE'S THE MONEY ?



By Hugh Grambau

Land use planning is an idea whose time came yesterday, but don't look for it tomorrow in Michigan, because powerful interests are lined up against it.

After years of study, public hearings, and legislative debate, a mild bill which would have made the first tentative steps toward identifying Michigan's land use problems failed to get out of the House Appropriations Committee this April for the third time in three years.

The bill, which enjoyed wide bipartisan support and the hearty endorsement of Governor Milliken, was once again bottled up in committee through the efforts of the Michigan Association of Home Builders, a lobby representing over 2,000 builders in the state; a handful of northern Michigan legislators, led by Senator Joseph S. Mack (D-Ironwood); and some large corporations—including Chrysler—from the heart of Detroit.

In the meantime, in the absence of any comprehensive land use law, unrestrained developers continue to gobble up valuable farm land further and further out from urban centers—necessitating new sewers, roads, schools, and other services and attracting mortgage money from Detroit

banks. And the city and older suburbs, with their highly developed services, are left to decay—even those who want to hang in there can't get any loan money in such a "risky" area.

Parents who wanted to raise their kids in the wholesome clean air of the suburbs have ended up imprisoning them in a cultural desert called suburban sprawl—homogenous in race and class, if not always in ethnic background or religion.

And since the Detroit region hasn't had a decent transportation system serving even the near suburbs like Dearborn—let alone Farmington or Wyandotte—hundreds of thousands of kids have grown up and graduated from suburban high schools without once setting foot in the Institute of Arts, Greektown, Ford Auditorium, or Tiger Stadium. Many seldom see, let alone speak to, a black person.

While the kids have been missing out on America, their parents—alone with city, township, and county governments—have been paying the price for poorly planned and unplanned development in areas lacking adequate

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# SUBURBAN SPRAWL





Some of you youngsters out there in the audience may not remember it, but time was when the **Fourth of July** wasn't much more than an extra day off, a family picnic, and maybe some fireworks to top it off. Well, it's not that simple any more.

It just so happens that when the stuffed shirts who run this country decided everybody was gonna have to celebrate the U.S.' 200th *their* way—which is to say, with more than the usual patriotic hoopla and hot air—the population, for the most part, felt a bit squeamish about going along. Most of them, it seems, have read the Constitution at some point or another in their lives, and due to certain conspicuous transpirings in recent years, were having difficulty seeing what it had to do with what was going on right in front of them.

A bunch of these citizens, in fact, have had the effrontery to suggest that the occasion might be better used to ask, "What does it all *mean*?" and make a start at straightening things out. A few hundred thousand of them decided to stage their own celebrations in **Washington** and **Philadelphia**, right alongside the official red-white-and-blue goofiness.

Well, the powers that be lost no time in explaining what patriotism means to *them*—the government came out with a fancy report accusing the more vocal citizenry with trying to "steal the **Bicentennial**," **Clarence Kelley** invented a radical conspiracy to "turn the **Washington Monument** into a Roman candle," and **Frank "Ratso" Rizzo**, the current chief executive in the "City of Brotherly Love," put in for an army of federal troops.

It's anybody's guess what's going to happen, but here's hoping cool heads prevail, or else we might end up handing them the chance to celebrate number 200 by tearing up the documents they started with back in 1776!

We'd also like to offer a humble suggestion that, instead of thinking up ways to turn their conscientious citizens into "terrorists," our leaders might spend a little more time going after some *real* gangsters—the kind that hang out in board rooms, the **Pentagon**, and **Rancho La Costa**. Maybe they could take a hint from the folks at the **People's Bicentennial Commission**, who are about to pay a reward of 25 G's for information leading to the disclosure of a scheme, it says here, by "top executives of **Mobil Oil Corp.** in a far-reaching ten-year conspiracy to prop up white minority rule in **Rhodesia**."

Right here in **Detroit**, besides, we'd be less concerned with citizens exercising their supposed right of free speech than with the lunkheads who run the **Detroit Police Officers' Association**. In case you haven't heard, they're so upset about their people getting laid off to save the city money that they're talking about some kind of "work slowdown", starting with the city's big fireworks show on the **Fourth**. Just who do these guys "protect and serve," anyway? It ain't us.

**HARD-HITTING JOURNALISM DEPT.:** Took note the other day of a big cover story in the **News**, all about "previously undisclosed testimony" in the great **PBB** fiasco. The **News** evinced great shock at discovering that **Michigan Farm Bureau Services** had not only dumped the poison into animal feed and sold it, but after they got the stuff back, diluted it and sold it again. Well, we hate to burst their bubble, but the **Grand Rapids Press** printed that fact two months ago, and in fact, so did the **SUN**—in our May 20 issue. Well, at least they're trying.

Then there's the great **Richard Austin** expose in the **Free Press**, which contained not one documented instance of "pressure" by Michigan's **Secretary of State** and candidate for **U.S. Senate** to make his branch managers kick into his political fund, let alone an actual threat of dismissal for not contributing. In fact, **Austin's** people have been told that they can get their money back if they felt "pressured"—but so far, nobody's asked. The word in **Lansing** is that **Austin** is being picked on because he's the only announced black candidate and a good bet to be continued on page 21

# The Long, Hot Summer

The summer of 1976, when we're supposed to be celebrating this country's 200th birthday, is going to be a tough one for Detroiters.

Unemployment is sky high in the inner city. Heroin is running rampant in our streets. Roving gangs of confused, directionless youth are ripping off hundreds of citizens and are talking about warring with each other.

At the same time, the City of Detroit is so hard up for money that it has had to lay off thousands of its own workers, cut back vital services to the bone, and even take police and firefighters off the payroll.

**The next couple of weeks will be an especially trying time, when the layoffs will go the deepest. Many police officers, firefighters, and Emergency Medical Service workers will be on the sidelines until—and if—the City can bring them back with CETA funds.**

The thugs, junkies, ripoff artists, and arsonists know that we're vulnerable right now, and they'll be out to make the most of the city's distress.

People are going to have to be extra careful and alert to get through this long, hot summer. Nobody is going to come down from a cloud and redeem the situation for us. It's up to us to get organized to deal with the mess.

It's time for us to overcome the fear, isolation, and fragmentation that has divided us from each other for too long. We have to make a start somewhere, and if we can't get together now to cope with this crisis, when will we?

Get to know your neighbors and get their telephone numbers. Keep an eye on each other's houses and on the street. Organize citizens' patrols to cruise the streets in your neighborhood after dark. Take the obvious precautions and let the thugs know they won't get away with anything in your part of the city. If we don't start helping each other out, we're going to get picked off one by one.

Parents can start showing more interest in their kids, providing more direction for them. If you know somebody that's going down the wrong road, it's your responsibility to set them straight.

There are a lot of pressures to go the wrong way—the lack of money, the lack of jobs, the plentifulness of dope, peer pressure and intimidation.

We have to commit ourselves to changing the conditions that breed gangsters and junkies. But in the meantime, we can't let them take over our streets, ruin our neighborhoods, and drive us out of the city.

**Some people blame the Young administration for the way things are in Detroit these days. Certainly, the Mayor has had to order the layoffs, cut the services. But we can't lose sight of the fact that Mayor Young has inherited the mess that his white**

predecessors made of this city, and is up against it trying to straighten things out.

The suburbs were created by white people and their corporations long before Coleman Young was elected. This left the city without a tax base, with neighborhoods cut up by the freeways and left to rot by negligence. It left the city without jobs and without the means to attack its problems effectively.

The Mayor, as a result, has had to spend much of his time pleading for money from the state and the federal government just to strike a precarious balance in the city budget—let alone begin the massive job of renewal.

Getting what money has come so far has invariably entailed making even more sacrifices in order to "prove" to the powers that be that Detroit hasn't spent itself into the hole it now finds itself in.

Now the cutbacks and layoffs have reached the point where the physical safety and security of the city's residents is in danger.

The federal government isn't helping when its bureaucrats insist the City must stop using CETA funds to rehire laid-off employees. Let them come up with another way to keep the city staffed.

The white-dominated police and firefighters' unions aren't helping when they try to cover for those who have tried to circumvent the city's residency rule. They've known for a long time that the city intended to enforce the rule; they know who the violators are; and they know that a police officer or firefighter with roots in the community does a better job than one who keeps his family in the suburbs.

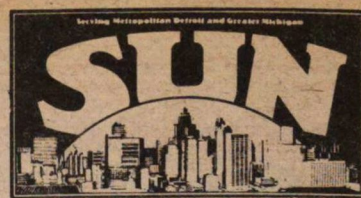
**The daily papers aren't helping when they sensationalize crime in Detroit, especially when the victims are white, without offering any solutions or any explanation of why it goes on.**

We don't need to have more fear and racism spread around Detroit, more people driven out of the city, more callousness and resentment built up in the suburbs.

We do need to begin building understanding, cooperation, and unity, starting with our own block and our own neighborhood and going all the way up to the state legislature and Washington, to begin to deal with the problems of the city and to save it from going down the tubes.

As Governor Milliken recently affirmed (having been educated, no doubt, by Mayor Young in the process of getting state help for Detroit), the survival of Detroit is absolutely crucial to the survival of the suburbs and to the entire state.

But we, after all, *are* the city, and its survival begins with ourselves. If we can't get together and help each other deal with the situation, it's going to be a very long, hot summer indeed.



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## Lower P.B.B. Levels!

(Mailgram)

Sen. John Hertel/Michigan Senate

Sen. Bobby Crim/Michigan House of Representatives, Lansing

We urge the legislature to act immediately on House Bill 6144, in accordance with the recommendations of the Governor's Task Force, to lower the permissible levels of PBB in Michigan foodstuffs.

The Governor's panel has provided expert and impartial substantiation of the risk to the health and livelihoods of Michigan farmers and consumers posed by the presence of levels of PBB considerably above the lowest reliably measurable level of .005 parts per million.

We have confidence in the recommendations of the Task Force, but we see no reason to trust the Michigan Farm Bureau Services, which has recently engaged in an extensive statewide campaign to convince

farmers that it is somehow in their interest to maintain the currently permissible levels.

It should be obvious that the current standards are in the interests of no one but Farm Bureau Services, which bears the primary responsibility for the current dangerous situation.

We also urge the Legislature to reconsider House Bill 6115, or similar legislation, to allow the State to compensate farmers who have suffered losses because of PBB poisoning, and also allows the State to recover compensation from the responsible parties.

Derek VanPelt  
Editor  
and The Sun staff



## Editor Urges More "Sex, Comedy, and Tragedy"

# News Reporters Rebel Against Sensationalism

By Derek VanPelt

"We're not going to give up. We're still trying to drag them into the 20th century before we get to the 21st."

—Willard Hatch, administrative officer  
Local 22, Newspaper Guild

The Detroit News may face a libel suit by the Newspaper Guild's Local 22, the union which represents its reporters and most of its editorial personnel, if management refuses to retract an unprecedented internal memorandum from News Editor Mike McCormick to his six copy editors directing them to increase emphasis on "sex, comedy, and tragedy" on the front page of the News.

McCormick ordered his staff on June 8 to come up with "at least one, preferably two or three, stories on 1A that will jolt, shock, or at least wake up our readers." As examples, he cited three recent front-page items

of the press.

"Bumps we can survive," he concluded. "Walls built of front page horror stories will defeat us all."

The News responded on its front page the next day with a defense of McCormick's directive by Editor Martin Hayden, characterizing it as a "continuing search for a single Page-One story or picture each day which would attract and grip readers because of its dramatic value."

Hayden denied that the memo constituted a policy statement, said McCormick was not a policy maker, and pointed out that ten other editors are involved in page one makeup.

He also charged the Guild with attempting to use the memo to extort concessions from management. "The Newspaper Guild," he maintained, "procured a copy and held it for several days, while it sought concessions from the News on other matters in which union officers were interested."

"When this ploy failed," the Editor asserted, "they released it to the mayor and to other press media."

The Guild's version, however, is quite different. They bear no special ill will toward McCormick himself, a "nice guy" who had been made News Editor only weeks before—without any public announcement, strangely enough—and who they consider "a flunkie of management."

Guild leaders fear that the memo does represent a dangerous trend at the News, if not an official policy. They point to the paper's frantic efforts to head off the *Free Press* in the current neck-and-neck circulation war, and to management's targeting of suburban Oakland County as prime expansion territory.

The News, which jumped out in front of its morning rival in 1960 after buying out the old Detroit Times, has seen its lead eaten away year by year until, at this point, it's anybody's guess who sells more papers.

The quality of the paper, and the morale of its staff, has been declining at a steep rate since 1973, when the News cut back on its reporting staff, reduced its spending, and stopped keeping pace with wage increases at the *Free Press*.

On the McCormick memo's evident endorsement of a sensational approach to selling newspapers, one veteran media watcher commented, "They seem to be grasping at straws."

Editor Hayden is retiring next spring, and News management has been flying in prospective replacements from all over the country in recent months. According to close observers,

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### FROM THE DESK OF MIKE MCCORMICK DETROIT NEWS

When you have occasion to layout or revise 1A, please bear the following in mind:

We are aiming our product at the people who make more than \$18,000 a year and are in the 28-40 age group.

Keep a lookout for and then play -- well -- the stories city desk develops and aims at this group. They should be obvious; they won't have a damn thing to do with Detroit and its internal problems. A fine example is Waldmeir's column on the bottom of 1A Monday. I think it should have been on the top of 1A.

While it dealt with Detroit and its horrors, it went beyond that. It was an example of just the horrors that are discussed at suburban cocktail parties. Notice I said suburban -- that's the \$18,000 plus and 28-40 group.

What to do when city desk doesn't come across? Go to the wires. I want at least one, preferably two or three, stories on 1A that will jolt, shock or at least wake up our readers.

Go through the last few weeks of the Early Edition and you'll see what I want: "Nun charged with killing her baby"; Prison horrors revealed; "They chummed together -- and died together".

Sure, we've got to cover hard news -- but you've got the whole rest of the paper of all but the very hardest of hard news. Look for sex, comedy and tragedy. These are things readers will talk about the next day -- and that's what I want. I want 'em to talk about the News. I don't care if we step on toes or piss people off or make them laugh or cry. If we get them talking about our product I think our circulation will pop. Up!

That's what it's all about. Any questions, ideas or anything for that matter, come and talk to me. In the meantime, use this as your guide.

Mike

The above is the text, word for word, of the memo from News Editor Mike McCormick sent to copy editors at the Detroit News on June 8.

## Prison Officials Unimpressed

# 19 Inmate Scholars Earn Degrees From Wayne

By Dorothy Saunders

In spite of the dreary, rainy evening, there was a beehive of activity inside the massive, dull red building with tall, narrow slits for windows. The atmosphere was warm and friendly, and people chatted in groups in the vestibule.

It was a college graduation, a memorable occasion for friends and relatives—but somewhat less so for the graduates themselves.

For after all the pomp and circumstance, congratulations and picture-taking, the 19 men who received their degrees from Wayne State University last Thursday night would have to return to their respective cell blocks.

They were inmates at Jackson Prison, the first to complete their Bachelor of General Studies inside the walls through Wayne's College of Lifelong Learning, Jackson Module. They face anywhere from a few months to a lifetime of incarceration.

The prisoner-graduates had hoped to

join the 4,300 Wayne students who received their diplomas last week at Cobo Hall, but although several guards volunteered their time for the trip and an anonymous benefactor offered to foot the expenses, prison officials said no.

And despite the obviously heroic effort required to complete a college degree under such circumstances, the graduates will receive no new privileges or reduction of sentence for their trouble—only a one-line notation on their records.

Still, the inmate scholars were not without hope or appreciation. "We had a choice of being slaves and working in a factory," as one put it, "or working to benefit ourselves in school."

Graduate Terry Morrow expressed hope that his degree would "help to open some doors that otherwise may be closed to an ex-convict in a free society." He had studied for three years before coming to Jackson, and has another year and a half of time

to serve before he is eligible for release.

Graduate Ron Irwin added that he took the program "to help offset the psychology that society has about us, and to help myself after I get out."

Until 1974, the only higher education available to Jackson inmates was an associate degree program from Jackson Community College. But then, with the help of a few professors at Wayne's College of Lifelong Learning, including Gloria House, Charles Thornton, Jim Bray, Andre Furtado, and others, prisoners finally gained access to a third and fourth-year program. A special state educational grant was arranged to allow some inmates to take advantage of the course offerings, and others were able to use the Veterans' Educational Bill.

Although this first graduating class was small indeed, some classes at the Prison have 75 to 100 students. But Wayne is still able to reach only a small fraction of the

thousands of inmates at Jackson—for this program, only those who already have two years of college credit.

Not surprisingly, the frustrations of studying in the regimented and repressive atmosphere of a prison are many. One inmate, Harvey Towlen, wrote his graduation thesis on "The Impossibility of Doing a Paper in Prison." Terry Morrow regrets that there are no mechanisms for graduate inmates to pass on their knowledge to others.

Both speakers at last week's graduation, Morrow and J.C. Jones—chosen by their colleagues to represent the Class of '76—made pleas for increased understanding and consideration from the society outside the walls. "We are not animals," they insisted, pointing out that regardless of the social stigma attached to ex-cons, they remain people with feelings, hopes, dreams, dignity—and, obviously, the courage to carry on in

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# How Can Redlining Be Stopped?

*continued from the cover*

at a given price, based on various bids—according to the going interest rate. FNMA decides what portion of bids to accept, and apparently selects those which offer acceptable yields.

FNMA buys mortgages from primary lenders and reportedly gets them below market rate, since it must operate on a profitable basis.

City Council President Carl Levin severely criticized FNMA in a letter earlier this year to the Michigan Congressional delegation and asked for a Congressional investigation of FNMA's practices.

He pointed out that "It is clear to me from reliable sources that FNMA generally limits its purchase of conventional mortgages to areas where there is little FHA activity. In other words, it makes relatively few purchases in large areas of the city. That is also a form of redlining."

Levin also cited in his letter FNMA's Form 1004 (a Residential Appraisal Report) which contains "subjective questions" such as those about the "quality of the schools," the answers to which "can easily mask negative attitudes about the city, instead of requesting objective information determining the fate of a loan application."

Levin also referred to FNMA official Gordon Nelson's testimony at a public hearing last January, when he admitted, under questioning by Levin, that there are areas where, in someone's judgment in FNMA, the risks are too high to grant loans. Yet, Nelson refused to identify those areas on a map, as Levin requested.

The redlining practice was conducted on a more subtle basis until integration began creeping into the more affluent white neighborhoods. Even though the blacks who moved in the better all-white areas were so-called "upper middle class," their intrusion was resented. Stories of cross-burning and other harassments that took place are documented.

But the influx of other blacks and poor minorities from inner-city areas, where urban renewal had taken its toll, brought on a situation of panic, and the redlining practices became more identifiable. The real jolt came when whites who preferred to remain in Detroit soon discovered that they could not get mortgages and improvement loans.

It was under Councilwoman Erma L. Henderson's leadership that the redlining issue was dramatized last year by the Women's Conference of Concerns, which she founded and serves as Director.

The battle was launched at the Women's Conference on Land Use in April 1975, when a delegation of women who had been selected to look into the redlining situation in Chicago reported what they had learned to the Conference.

Besides citizen activities there, they found that city legislation had been enacted to make public information concerning which banks perpetuate redlining. Moreover, they reported that the law also dictates that the city will not deposit city funds in banks which are guilty of redlining.

That Land Use session was followed by public meetings, including a public hearing, called by the Detroit City Council, where scores of mostly white middle-class citizens testified that they were told by banks and other lending institutions that they would not issue loans anywhere in the inner city. Many other glaring examples of loan denials were reported.

These and other facets of the redlining issue were reported in the Feb. 5 edition of the *SUN*.

(Mrs. Henderson's organization of women—and some men—has won acclaim for stirring the bureaucracy into action regarding the people's rights. Last week, the Women's Conference Proclamation on Human Rights and Dignity was entered into the State of Michi-

gan Archives, during a special ceremony in the office of Speaker of the House Bobby Crim.) The new federal Home Mortgage Disclosure Act, sponsored by Sen. William Proxmire, became effective June 30, 180 days after it was enacted by Congress last December.

The act falls far short of what opponents of redlining had hoped to achieve. One glaring example is that while it mandates disclosure of the number and dollar amount of each mortgage and home improvement loan made by lending institutions, it does not order disclosure of the loans they deny. Nor does it regulate, in any way, FNMA's activities.

However, the section on Findings and Purposes acknowledges that the problem of redlining exists. It states as follows:

"The Congress finds that some depository institutions have sometimes contributed to the decline of certain geographic areas by their failure, pursuant to their chartering responsibilities, to provide adequate home financing to qualified applicants on reasonable terms and conditions.

"The purpose of this title is to provide the citizens and public officials of the United States with sufficient information to enable them to determine whether depository institutions are filling their obligations to serve the housing needs of the communities and neighborhoods in which they are located, and to assist public officials in their determination of the distribution of public sector investments in a manner designed to improve the private investment environment.

"Nothing in this title is intended to, nor shall it be construed to, encourage unsound lending practices or the allocation of credit."

The measure mandates that each lending institution which has a home office or branch office located within a standard metropolitan statistical area, as defined by the Office of Management and Budget, shall compile and make available to the public for inspection, the total number and dollar amount of each mortgage loan.

The new law states that: "This title does not annul, alter, or affect, or exempt any state chartered depository institution subject to the provisions of this title from complying with the laws of any State or subdivision thereof with respect to public disclosure and recordkeeping by depositor institution."

Several bills have been introduced in Michigan by State Representatives George Cushingberry, Jr., Perry Bullard, and Dennis Hertel. Two, which deal with insurance, would

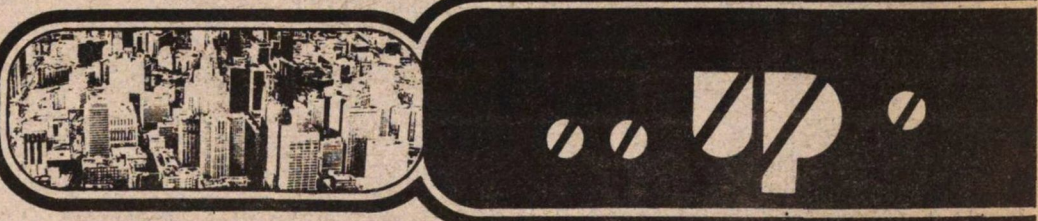
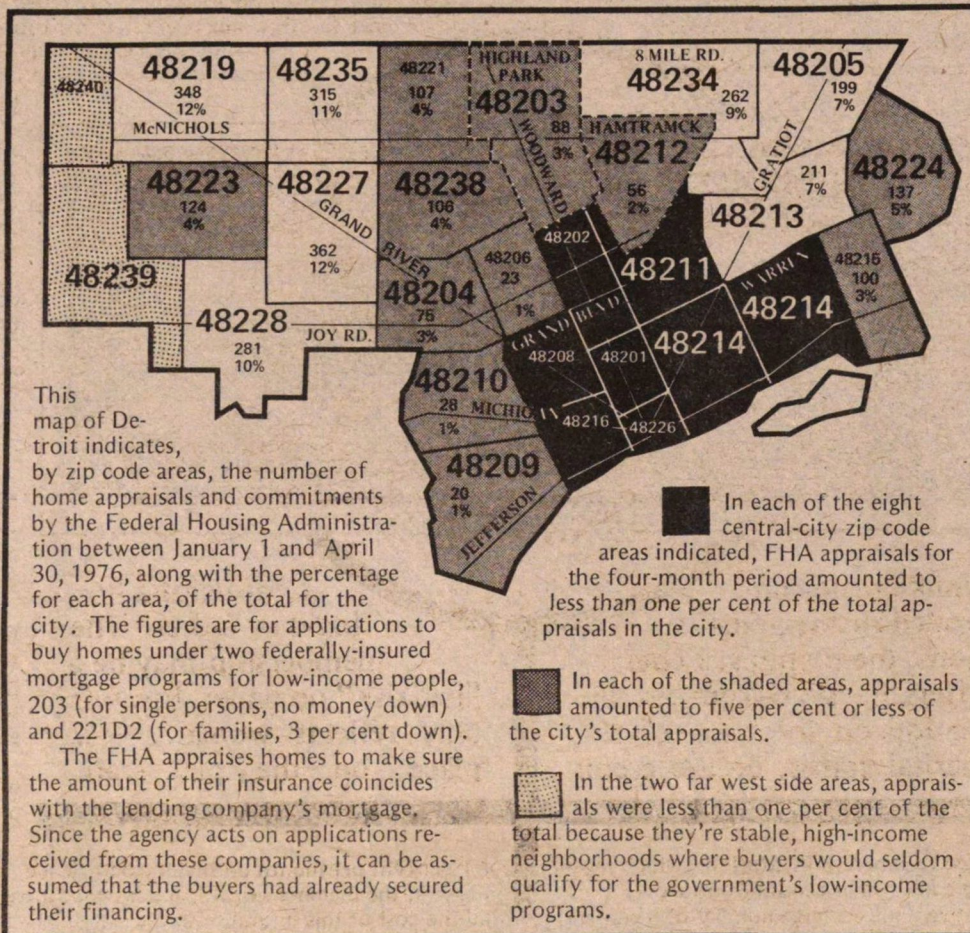
prohibit, as an unfair trade practice, using the location of an insured's residence to determine the rate for a policy issued or offered, and require the Insurance Commissioner to revoke certificates of authority of an insurer who redlines when making or denying mortgage loan applications.

Other bills, in a group of six, would make the same demands and penalties applicable to credit unions and other lending institutions, require disclosure to applicants of the reason for denial of a loan, as well as the name of the lending officer and name of the persons reviewing the applicant. The bills would also allow for an appeal process for the applicant, and would impose penalties on lending institutions which participate in redlining practices.

The penalty for a violation, which would be a felony, would be up to a \$50,000 fine, and the lending institution could be prohibited from doing business in Michigan.

While the City Council is in support of the proposed House bills, and has a local ordinance now in the hands of its legal staff in preparation for adoption, several Council members told

*continued on page 21*



Kenneth Cockrel

## MADELINE FLETCHER IS FREE

Flint policewoman Madeline Fletcher (*SUN*, June 3) was found not guilty on Saturday, June 19 of assault charges. A Genesee County Circuit Court jury consisting of eight whites and four blacks returned the verdict after six and a half hours of deliberation.

It was announced June 22 that Walter Kalberer, the other Flint police officer initially involved in the dispute with Fletcher, would not be charged in the shootout behind the Flint police headquarters last December 27. Genesee County Prosecutor Robert F. Leonard said justice would not be served by prosecuting Kalberer and that such a prosecution would "further polarize the community."

In other words, it's all right to polarize the community by putting a black female on trial whose only crime was trying to defend herself from a sexist 220-pound ex-Marine who grabbed her and sought to "eject her from the driver's seat" of a patrol car, but it's not all right to prosecute that attacker and risk "polarizing"

Leonard's constituents, who happen to be mostly white.

Defense attorney Kenneth V. Cockrel has begun moves to reinstate Fletcher in the Police Department, but senior department officials have indicated that they'll fight it, saying that a Police Department Board of Inquiry is different than a court trial.

Meanwhile, Flint Councilman Woody Etherly is pushing for an investigation by the Council to determine the causes of the sexist and racist attitudes in the FPD and to see if anything can be done to correct them. Prosecutor Leonard has said that he believes sexism and racism do exist in the department, and that de-

partment policies should require officers to treat each other with respect and equality. Leonard believes the city administration should take action to correct the "institutionalized sexism and racism" that permeates the department.

The reactions to Fletcher's acquittal were immediate and joyous in the crowded courtroom. Cockrel jubilantly hugged Fletcher over and over, and the crowd shouted its approval. Former Flint Mayor and current Genesee County Registrar of Deeds Floyd McCree said it was a good verdict and a fair one, based on the evidence presented. Cockrel said

the only really fair thing would have been to have no trial at all.

There is deep resentment in Flint's white community, or at least in segments of it, that Fletcher wasn't convicted. One 40-year-old factory worker remarked that the reason the mostly white jury acquitted Fletcher was because they were afraid if they convicted her, "their houses would have been bombed."

Walter Kalberer's reaction to the verdict? "How about that."

—Doug Cunningham

## VIETNAMESE "ORPHAN" RETURNED TO MOTHER

Vietnamese "orphan" Duong



# Fed Up With Banks? Consider Credit Unions

By Anne Sinila

As women continue to take the reins of control in their own lives, their need for control over their own finances becomes more and more evident. To make self-determination a reality, awareness of who you are and where you are going must be accompanied by control over your own resources—in concrete terms, enough money to get you where you want to go and enable you to do what you want to do.

The Feminist Federal Credit Union (FFCU), founded on August 26, 1973, the anniversary of Women's Suffrage, is the oldest women's financial organization—"women's" in that it is run for and by women. Its basic goal is to see that women have a place where they can get credit.

A credit union is defined by the Federal Credit Union Act as "a cooperative association . . . for the purpose of promoting thrift among its members and creating a source of credit for provident or productive purposes." As Roy Bergengren, a pioneer in the credit union movement, put it, "The credit union demonstrates the practicality of the brotherhood of man." The Feminist Federal applies this principle to the sisterhood of woman.

The mark of a credit union is its organization around a group with a strong common bond. It may be religious affiliation, place or type of employment, or ideology.

In any case, the credit union separates itself from commercial institutions by one very major difference: banks are in business to make money, while credit unions are in the business of helping people. It's the difference between personal and impersonal, sympathetic and indifferent.

The members of a credit union are its "owners"—the money is theirs collectively. Members buy "shares" in the organization. This money is the source for loans. The interest paid on these loans is the "dividend" for the group—it provides the funds to pay interest on members' savings accounts.

Frequently, poor people fall prey to loan sharks and usurers. They may spend years repaying a loan many times over in interest and still not touch the principal. A credit union can provide low-cost loans and convenient repayment terms that can be adjusted to suit individual members' needs. Since only members are eligible to apply for a loan, there is a togetherness about this kind of transaction not found in dealings with established commercial institutions, which regard people more as objects than as people—despite any bank's claims to the contrary.

The management of a credit union is representative. Since a large number of members can't manage an organization, a board of directors is elected from the membership. This board is responsible to the members. From the board is elected a president, one or more vice-presidents, a secretary and a treasurer. The management set-up can vary from one credit union to another, depending on the specific needs of the organization. If a group gets big enough, it will want to hire a manager and additional paid staff to better take care of business.

The American credit union movement blossomed during the early 20th century. In those days, a credit union could make the difference between dollars squandered in a bar room and dollars providing a better standard of living. In 1909 Massachusetts enacted the nation's first statute authorizing credit unions.

The movement really got off the ground when it gained a champion, in the person of Roy Bergengren. During the '20's, this attorney's whole-hearted efforts gave teeth to the credit union idea by putting legislation on the book, defining and authorizing credit unions. Without this type of official sanction, no amount of hard work and good intentions would have done much good.

It is only appropriate that the credit union movement, aiming at financial self-determina-

tion, should combine with the women's movement to form a women's credit union.

The Feminist Federal Credit Union, originally located on W. 8 Mile near Woodward, has recently relocated at 23647 Woodward, between 9 and 10 Mile, in Pleasant Ridge.

The Feminist Federal, co-founded by Valerie Angers and Joanne Parrent, now has assets of over \$1 million. Unlike male-controlled banking and loan institutions, the FFCU offers freedom from discrimination on the basis of sex, marital status, or the credit rating of a husband or father.

Only other women review a woman's loan application and her reasons; a woman can be honest about her needs. Whether it's a conventional car or home loan, money for a divorce or an abortion, or funding for almost any move toward self-fulfillment, it makes no difference to this woman-centered institution.

Becoming a member requires only signing a membership application, paying the \$2 membership fee, and opening a shares account with \$5 or more. All members of the National Organization of Women (NOW) and the Women's Liberation Coalition of Michigan are eligible to join the Credit Union. NOW has members of both sexes, and so does the FFCU—but the membership, of course, is predominantly female.

All savings at the Feminist Federal are insured to \$40,000 by the National Credit Union Administration. Dividend rates are set by the board of directors annually, semi-annually, or quarterly, up to a maximum of 7 per cent—with no minimum balance or time requirements. The amount of dividend is based on the ratio of earnings to expenses.

The Credit Union pays for Share Life Insurance: in case of death, the member's beneficiary will receive an amount equal to the member's share account. The maximum amount of insurable shares is \$2,000.

All members, and only members, are eligible for loans. The criterion include character and the ability to pay back the loan. Frequently, banks' idea of "character" is limited to earning power, job stability, and length of employment at one place. This type of thinking penalizes a lot of people who are certainly as needing and deserving as those with more stable financial situations.

The annual loan interest rate is 12 per cent, or 1 per cent per month on the unpaid balance. Loan protection insurance covers the loan in case of the member's death, and is paid for by the FFCU. Most other lending institutions add the cost of this insurance to the cost of the loan. Disability insurance is optional to the member.

Money orders are available at 25 cents each in amounts up to \$250. "Share drafts," which can serve the purpose of personal checks, make the Feminist Federal quite a full-service institution.

In the words of Joanne Parrent, "We don't want to be an alternative. We want to take over, of course."

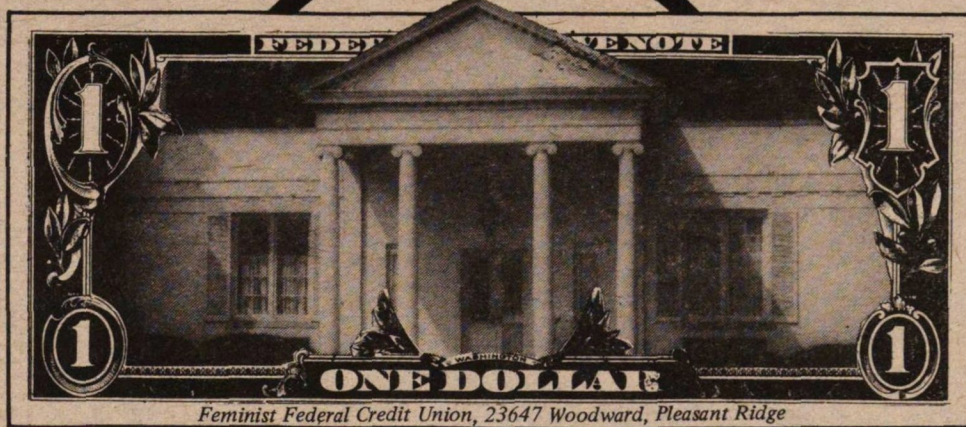
How did the whole thing get started? Joanne Parrent talks about the beginning of the FFCU: "We got the idea to start the Credit Union about three years ago at this time. Valerie Angers and myself were, and had been, involved in the feminist movement in a lot of different areas, and we were very interested in the self-help movement and the women in California that started health centers. We visited them out in California, and we were really inspired by what they were doing, in terms of getting together a service that women controlled.

"The whole concept of self-help in the health field is that our own experience with our bodies is really relevant, and that we should be sharing this knowledge with each other and passing it on," Parrent continues. "We thought about what other areas women should be controlling in their own institutions, and providing services in."

The answer, obviously, was money. This was fired by Valerie Angers' personal experience in trying to establish her own credit after a divorce.

Why a women's credit union instead of a bank? The bank is not feasible, because you

*continued on page 21*



Feminist Federal Credit Union, 23647 Woodward, Pleasant Ridge

Unlike male-controlled financial institutions, the Feminist Federal offers freedom from discrimination on the basis of sex, marital status, or the credit

rating of a husband or father. The membership may be a "bad risk" on paper, but this only reflects woman's low place on the pay scale.

## date...



Quoc Tuan (*SUN*, July 1) was returned to his natural mother, Duong Bich Van, by Oakland County Circuit Court Judge Richard Kuhn on June 25.

Tuan, one of 2,000 Vietnamese children evacuated by the U.S. government during "Operation Babylift," in the final days of the Saigon regime in April 1975, was the center of a custody battle between his natural mother and his American foster parents, Mr. and Mrs. David Pederson of Royal Oak.

Kuhn, in ruling that the rights of the natural mother took precedence over those of the foster parents, found that the Peder-

sons had failed to prove Mrs. Van an unfit mother. The Pedersons had attempted to prove that Mrs. Van had "abandoned" Tuan when she left him in a Saigon orphanage to insure his safe passage to the U.S. But Henry Baskin, Mrs. Van's ACLU attorney, pointed out that she had never signed a legal release for adoption.

Judge Kuhn also took note of the fact that while Tuan was born Catholic, the Pedersons planned to raise him as a Lutheran.

"During the hearing, it became clear that the Pedersons had used stonewalling tactics to keep Tuan away from Mrs. Van," said Jess

Fill, Baskin's assistant. "They received a letter in August 1975 stating that Tuan was not available for adoption, yet they proceeded with the adoption."

Just before the "fall" of Saigon (and the rise of Ho Chi Minh City), orphanages functioned like day care centers for parents unable to care for their children, due to the ravages of war. Most parents never intended for these children to be adopted.

Tuan's case was the second recent decision returning these children to their relatives. A similar case in Iowa was also decided in favor of the natural mother.

Fill, who was present when Tuan was returned to Mrs. Van,

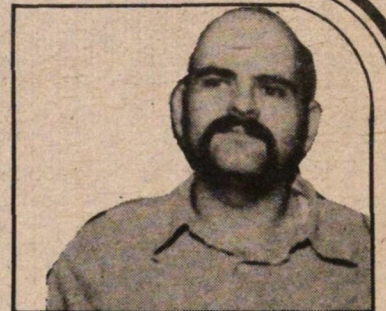
said Tuan was well-behaved and apparently not upset upon leaving the Pedersons, who do not plan to appeal the decision.

Tuan and Mrs. Van will live in Green Bay, Wisconsin, where Mrs. Van is studying nursing.

—Maryann George

### REBEL TEAMSTERS

The "rebel Teamsters" (*SUN*, May 6) don't seem to be bothered by International Teamster Union "boss" Frank Fitzsimmons coming down hard on Teamster dissenters at the recent Teamsters convention in Las Vegas. Fitzsimmons said that all Teamster reformers could "go to hell" as delegates cheered him on. Fitzsimmons also called the reformers "a bunch of prostitutes akin to communist infiltrators."



Peter Camarata

"The convention was no surprise to us," says Steve Kindred, a Cleveland volunteer organizer for Teamsters for a Decent Contract (TDC). Kindred explains that delegates to the convention were "payrollers" of the Teamsters, and not rank and file members.

*continued on page 24*











# SPRING INTO ALL THE JAZZ THAT'S ON THE HORIZON!



## DAVID LIEBMAN AND RICHARD BEIRACH Forgotten Fantasies

Two from Lookout Farm cultivate the duet form with flute, sax and piano.

## THAD JONES AND MEL LEWIS New Life

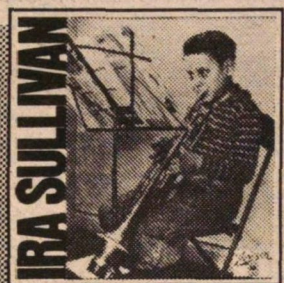
A salute to the tenth anniversary of the band and to Village Vanguard owner Max Gordon.



## Thad Jones/Mel Lewis New Life



(Dedicated to Max Gordon)

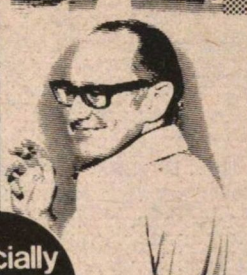
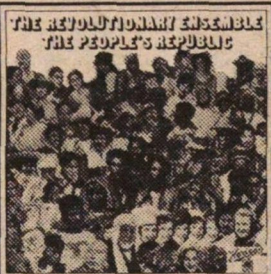


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# FOREIGN MATTER



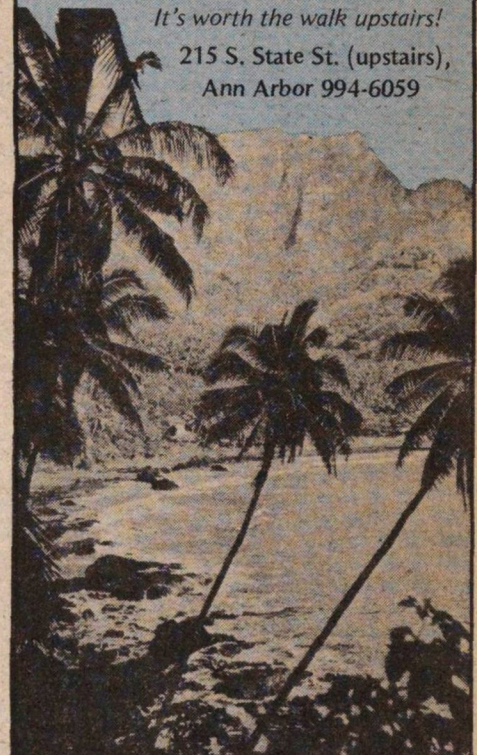
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# SUN

## « KULCHUR »

**NEW JAZZ ON HORIZON**

**JOE TEX**

**PHARAOH SANDERS**

**STEVE MILLER**

**"MAN WHO FELL TO EARTH"**

**PARLIA-FUNK**

### Interview with Bobby "Blue" Bland

## "Two Steps From The Blues"

By Edwenna Edwards and Frank Bach

Born Robert Calvin Bland in 1931 in Rosemark, Tennessee, Bobby "Blue" Bland spent his adolescent years in Memphis, a hotbed of blues activity during the 40's. Bobby hung out with the musicians, got a job as a valet for the legendary B.B. King, and worked briefly as a drummer for vocalist Roscoe Gordon ("Do The Chicken"). As a vocalist himself, Bobby joined Gordon, saxophonist Billy Duncan, B.B. King, Little Junior Parker, and piano master Johnny Ace in the historic Beale Streeters Band.

In 1954, after a stint in the Army, Bland signed with Don Robey's Texas-based Duke label, then in the process of acquiring several classic R&B artists including Little Richard and the late great Johnny Ace. Under the direction of producer Joe Scott, Bland cut an incredible series of major hit records on Duke—"Farther Up the Road," "I'll Take Care of You," "Pity the Fool," "Turn on Your Love Light," "Stormy Monday," "Two Steps from the Blues," "St. James Infirmary," "That's the Way Love Is," "Save Your Love For Me," "I Smell Trouble," "Cry, Cry, Cry," and "Call on Me," just to name a few.

In 1973 Robey sold Duke to ABC Records, and Bland has continued to record for ABC since then, with new material and a new producer, the pop-oriented Steve Barri.

Last month the SUN's Edwenna Edwards and Frank Bach caught Bobby backstage between sets at Phelps' Lounge and talked to him about his musical career, past, present, and future:

**SUN:** What was the kind of thing you were listening to when you got started singing and recording?

**BLAND:** Well, Roy Brown, Big Joe Turner, T-Bone (Walker), you know, Spoon (Jimmy Witherspoon), Wynonie Harris, all the good blues singers. I had a choice, actually a variety to listen to, you know, and I got a lot of good ideas from all of them. But B (B.B. King) was my idol, you know, when I first started. Then I began listening to Roy Brown, and then I entered the Air Force and got an ear on T-Bone and started listening to his stuff, and that's where I got "Stormy Monday" from.

**SUN:** So you wanted to be a blues man from the beginning...

**BLAND:** Not really. You know, I've always loved music, from out in the country, when I did church music all the time. And I tried a little group we had for awhile, but it didn't work. Spirituals were kind of hard to get a hit with at that time, so the best

thing to do was to get into the blues field if you wanted to get out here and get recognized. So I really didn't know, except that I wanted to sing, you know—I didn't know it was going to turn out like this! But I'm very proud that it did.

**SUN:** How did your association with Duke Records come about?

**BLAND:** Well, actually Robey had his methods... We had amateur shows on Wednesday nights there at the Palace Theatre, and I got discovered there on the Rufus and Barnes show.

**SUN:** How has your material been chosen?

**BLAND:** Well, I'll tell you what, actually, I won't do a thing that's not B.B. King-related. I did some mediocre stuff, but normally I pick my own material. I've been fortunate enough to find good writers, you know, who have that vein that I kind of relate to, and that can come up with a good lyric. You know, I like to tell a good story.

**SUN:** When the change went down, when ABC took over Duke Records, how did that affect you? Were Joe Scott and Don Robey phased out?

**BLAND:** Well, yeah, they were completely out of contract then, Scott and Robey, and it kinda left me open, so I had to marry another sound. So Steve (Barri) and I, well, he thought it was the biggest thing in the world to cut Bobby Bland, and it just so happened I was very comfortable with him as soon as we met. He was asking me everything, you know, so it really surprised me, and we work really good together.

**SUN:** You have a new album coming out?

**BLAND:** Yeah, it should be out now. We just finished it with B.B. a couple of months ago—another one together at The Grove. And we got some of the old standards in, I'm very happy about that: Louis Jordan's stuff, you know. And I think it should be really good.

**SUN:** Any solo things?

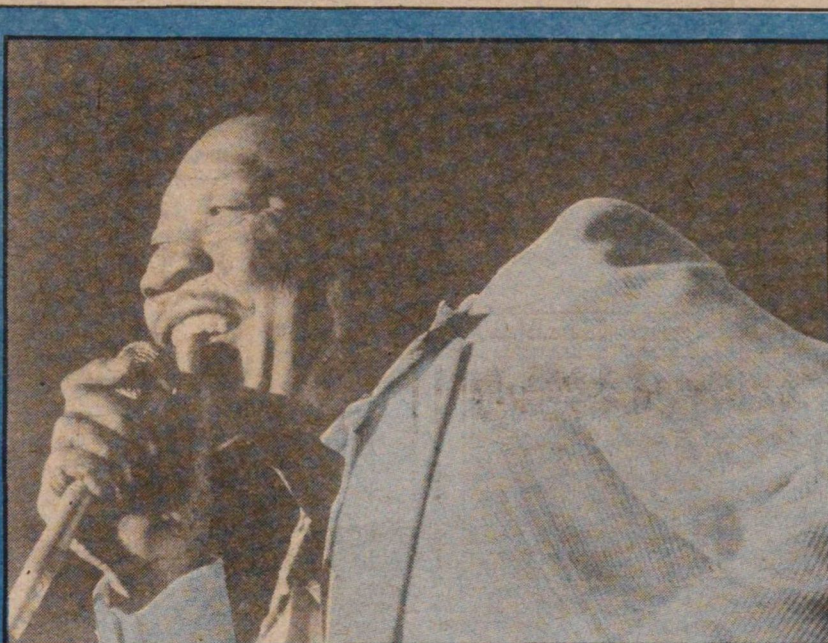
**BLAND:** Well, yeah, actually I've got a single out now called "It Ain't the Real Thing." I'll have another record out the

17th of July, an Lp, but I don't actually know what the title is going to be.

**SUN:** How is it that you're here at Phelps' just about every holiday?

**BLAND:** Oh, I'll tell you what, Eddie Phelps and I have been friends for many years from Paris, Tennessee before he went into business and what have you. So, it's kinda

*continued on page 16*



Dirk Barker

## Performance

At Phelps Lounge, June 6 & 7

Just about every time a holiday rolls around nowadays, Bobby "Blue" Bland can be found singing down at Phelps' Lounge, a comfortable nightclub located in an otherwise bleak section of Oakland Avenue near Holbrook. This is a wonderful arrangement for Detroiters, because Bobby Bland is an internationally-respected rhythm and blues artist who happens to be just as strong, self-confident, and polished now as he's ever been during his storied 25-year career.

The classic Bobby "Blue" Bland voice—that velvet-edged gravel that sold millions of records—is still very healthy. And Bobby Bland still has the utmost control of that voice, just as he seems to have control over almost everything else when he mounts the stage at Phelps'. He is a master of smoothness and nonchalance, carrying on an earthy dialogue with the more active members of his audience while keeping an intense fire and emotion going in his music.

Phelps' seems particularly appropriate for the music of Bobby Bland—it has a definite 1950's-type plushness that brings to mind the days of processed hair and wide pants, when "Two Steps from the

Blues" was Bland's first million-seller and he was the only blues artist ever to appear on Dick Clark's *American Bandstand*, singing "I Pity the Fool."

Bland continues to work from his long string of hits from the fifties and sixties, and with these songs—which still provide the perfect vehicles for that husky voice—he can get just about anything he wants out of an audience. We saw Bobby two nights in a row at Phelps', when he was held over after a particularly successful Memorial Day weekend, and heard powerful versions of such gems as "Saint James Infirmary," "Two Steps from the Blues," "I'll Take Care of You," "I Pity the Fool," "Ain't No Love in the Heart of the City" (his most recent hit, from 1974), "Army Blues" (the fabled original single for Duke Records, from 1952), "It's My Own Fault," and "Driftin' and Driftin'."

At 45, Bobby "Blue" Bland is a highly skilled musician, a master of timing and drama with tremendous poise and confidence that is obviously the result of wide experience and long, hard work. He's a total musical experience that shouldn't be missed—really!

—Frank Bach



The Detroit Homecoming Festival continues simultaneously to contract and expand as we enter the last two weeks before the event . . . The Detroit Free Press was proud to announce in a front-page story that the Spinners, Four Tops, and Temptations, who had been scheduled to headline the "Star-Track" concert July 21st, would not be appearing and had not even (in the case of the Spinners) been contacted about the gig. Festival Producer Walter Mason, who is attached to the staff of Bicentennial Commission Executive Director Joyce Garrett, also revealed to the Free Press that he had nothing but tentative commitments from all the artists involved. With the Commission depending on the local news media to publicize the event—in the absence of a significant advertising budget—they're going to have to give the daily media mavens something a little firmer to work with. Now if Stevie Wonder doesn't come through to save the city's ass on this one—and we certainly hope he will—there'll be no event as far as the white-oriented press is concerned, since all the other music featured is just so much jungle noise to them . . . Stevie toured with the Rolling Stones once, though, so he's one nigger they can live with (and isn't Billy Preston another?) . . . For our little money the Homecoming Festival can't help but be an artistic smash, and that's what music lovers have to look out for, but the sad part about the financial gloom surrounding the event is that big losses make future artistic successes unable to happen. That's already the case with the Ann Arbor Blues & Jazz Festival, sad to say, and a financial disaster at Homecoming would doubtless douse what should and could be a continuing musical and economic success—every summer . . . So let's make the most of this one, dear friends, while it's about to happen—it'll probably be the only chance we'll have for some time. There shouldn't be any problem getting tickets, since there's been no visible attempt to sell any tickets to the public through advertising and promotion, and almost every night between July 16 and 24 has something hot and tasty to offer. Full details are available in our Motown Rundown Calendar farther back in this issue, but we must pull your coat to a few choice morsels, to wit: the Midnight Jam at Orchestra Hall, Friday the 16th; the Detroit Jazz Reunion show at Masonic, July 17; a religious music program, "The Power and the Glory," at Masonic, July 18; Yusef Lateef and the Detroit Symphony Orchestra performing Lateef's "Detroit Suite" at Ford Auditorium, July 20, with The Piano Concert at Masonic the same night (Barry Harris, Tommy Flanagan, Roland Hanna, Dorothy Ashby, Johnny Griffith, Harold McKinney); the "What Color Is The Blues?" show at Masonic, July 19, with Kim Weston, Bobo Jenkins, Joe Williams and the Jimmy Wilkins Orchestra; Della Reese, Freda Payne, Stu Gilliam and other stars to be announced in the "Star Track" show, July 21st; and top arranger Dave Van De Pitte's "Jazz Synthesis" performed by the West Bloomfield Symphony at Ford, July 23 . . . Detroit-identified artists who are scheduled to be in town during Festival week include Gerald Wilson, Betty Carter, Ernie Wilkins (Jimmy's brother and one of America's most noted arrangers), Sonny Redd, Kenny Burrell, Billy Mitchell, Hugh Lawson, Charles McPherson, Herman Wright, Al Aarons, Kiane Zawadi, Joe Henderson, Alice McLeod Coltrane, Dr. Beans Bowles, and so many others it's ridiculous to start . . . The most shameful omission in this whole trip is the participation of more of Detroit's rich black pop music alumnae/alumni, especially the Motown notables who gained so much from our fair city . . . Of course the City didn't do much for them on any kind of official level when they were here scuffling, but things are a little different now



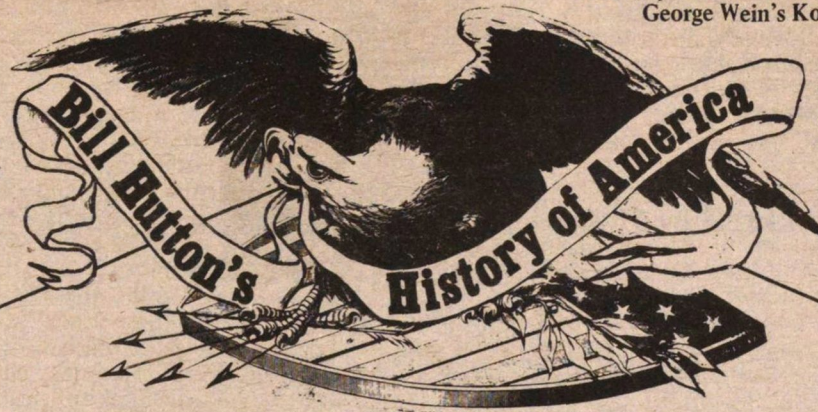
# THE COAT PULLER

counting their money and thinking only of more . . . Detroit-based musicians will donate their time and energy for a series of workshops during the week of the Festival, hoping that their visiting comrades will join them in passing on some skill and lore to the youngsters. All workshops will be held at the Northwest Activities Center, Curtis at Meyer Rd., at 10:00 a.m. the following days (all musicians/workshops tentative at presstime): Thursday, July 15: Guitar Workshop with Ron English, Earl Klugh, Kenny Burrell; Friday (16): Percussion with Roy Brooks and staff; Monday (19): Piano with Harold McKinney, James Tatum; Tuesday (20): Brass with Marcus Belgrave, Herbie Williams; Wednesday (21): Bass with Will Austin & others; and Thursday, July 22: Reeds Workshop with Ernie Rodgers, Sam Sanders & others. Interested musicians and other persons are invited to attend; a \$2.00 registration fee can be paid at the time of the Workshop you wish to attend, and you can confirm this information—and stay up to date on the Workshops in general—by calling Clifford Sykes at the Aboriginal Percussion Center, 341-3998 . . . Other Homecoming Festival information can be got from the Bicentennial Commission at (you guessed it!) 224-1776 . . . We hate to take up all this space with one event, but this is a heavy occurrence for the Motor City right now and we want to do our part to keep you informed. If you're already tired of it, you might as well skip the next couple issues, since we'll be doing a Homecoming Festival special issue next time—the official program guide to the concerts—and we'll be reviewing most of the musical and cultural events associated with the Festival in the issue after that. What this city needs, in our humble opinion, is more and more Festivals all the time—any kind of positive, organized life-action—and we're going to be right in there pitching when the opportunity calls. See you at the Midnight Jam!



Yusef Lateef - Detroit's Master Musician

**FAST & FURIOUS:** Speaking of Roy Brooks, the popular percussionist/teacher/bandleader will open a new music center in the heart of Greektown—somewhere in Trapper's Alley—with Eddie Jefferson and the Artistic Truth this weekend (July 2-5) and next . . . Primo guitarist Ron English debuted his new 10-piece band (Herbie Williams & Walt Szymanski, trumpets; Phil Ranelin, trombone; Eugene Mann, Mike Blanchard & Kenny Longo, reeds; Alex Rogowski, second guitar; Tom Gargano, bass; and the mighty George Davidson on drums) at Formerly Alvin's on June 27th and liked it so much he says he'll keep it together if he can get work. Clubowners, don't miss out on this one! . . . Dug the flawless Spinners at Pine Knob last weekend (June 26-27)—the sound system was far below par, a terrible thing—and noticed that the only other black pop act they have for the summer is Earth, Wind & Fire, sometime in August. George Wein's Kool "Jazz" Festival must've scared them off, because last year they had Aretha, Smokey Robinson, the Tempts, and some others. Not this summer . . . Finally, we forgot to mention in last issue's riff about the all-night lights on Belle Isle: If they're so goddamned determined to use up that electricity all night, why don't they just arrange to send it over to the Fisher Building, so they can keep the fabulous Golden Tower lit up through the night? Now that would be a fair trade . . .



## THE DECLARATION OF INDEPENDENCE

"Is life so dear or peace so sweet as to be purchased at the price of . . . slavery?—I know not what course others may take, but as for me, give me liberty, or give me death."  
—Patrick Henry

Eddie Steamshovel, Tod Damone, Bob Bob Bob and Soap Xhead spent Tuesday mornings scrubbing tobacco stains off their knees. They wrote the Declaration of Independence. Once when Eddie Steamshovel was by himself in a tavern beer cooler in Michigan he took out his Raisin Bran Detecto-code Flasher. These men were weird and had grown up with the usual pre-revolutionary superstitions like doing the Monkey and Frug would give you Anthrax.

"Tod Damone, I want you for my sweetheart," said Bob Bob Bob, as Tod Damone rolled away in a cloud of reefer smoke. Eddie and Soap Xhead were playing Canasta on the wicker table. They had tall cool drinks made from Gin and pineapples and wore white cotton suits waiting for the mail



boat to come in. This was Africa!

Bob Bob Bob was looking out the window at the unbroken countryside. He smoked some reefer and decided that the Declaration should state all men are created equal and that all men have certain rights of life liberty and the pursuit of happiness. It was good to have marijuana legal, he thought. He knew the Declaration should provide a just and fair Government. When a Government was unfair with its people it was time to plan a new one. Even Abraham Lincoln said that. Bob Bob Bob decided to include a long list of ways in which the Mother Country had been unfair and mean to the Colonies. He got the rest of the men together and they all got in the stagecoach like Eskimos and went to George Washington's house where George had a field of grass and the men got blasted and Jefferson went staggering home and wrote the mother-fucker.

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## Great Black Music Of The 1950's

# THE SOUND OF PRESTIGE

By John Sinclair

Gene Ammons: *The 78 Era* (Prestige 24058)  
 Kenny Burrell/John Coltrane: *The Cats* (Prestige 24059)  
 Wardell Gray: *Central Avenue* (Prestige 24062)  
 Oliver Nelson/Eric Dolphy: *Images* (Prestige 24060)  
 Zoot Sims: *Zootcase* (Prestige 24061)  
 John Coltrane: *Traneing In* (Prestige 24003)  
 Miles Davis: *Collector's Items* (Prestige 24022)  
 King Pleasure: *The Source* (Prestige 24017)  
 Charlie Parker: *Live Bird* (Prestige 24009)  
 Charlie Parker/Dizzy Gillespie/Bud Powell/  
 Charles Mingus/Max Roach:  
*The Greatest Jazz Concert Ever* (Prestige 24024)



Charlie Parker



Miles Davis



of successful recordings, reaching an early peak with his sides for Prestige in 1950-51, many of which featured fellow saxophone star Sonny Stitt and a small (trumpet, trombone, 2 saxophones, piano, bass & drums) but powerful ensemble in the manner of James Moody.

Ammons, Stitt and Moody were giants then, major recording and performing stars in black communities throughout Afro-America. Charlie Parker was releasing his masterful recordings with strings, voices, big band backing, "south of the border" arrangements, and other commercially potent experiments for Norman Granz at Mercury Records (now available on various MGM/Verve Records repackages); Savoy and Blue Note Records were coming up with jukebox hits on Bud Powell, Fats Navarro, Miles Davis, Thelonious Monk, Sonny Rollins, Tadd Dameron, and other "pufer" jazz artists; rhythm & blues greats like T-Bone Walker, Louis Jordan, Joe Liggins, Roy Brown, Amos Milburn, and many others competed for hits with the newly-emerging vocal groups—the Clovers, the Orioles, the Cardinals, the Ravens and any number of others—and jazz/r&b borderliners like Illinois Jacquet, Lionel Hampton, and Lynn Hope; and great popular



Current mass-media mythology to the contrary, the 1950's were one of the richest periods in all of American musical history. Not only were many major musical tendencies from the first half of the century still flourishing, but Afro-American musicians across the spectrum from blues to jazz were developing a variety of musical syntheses with which to give expression to the rapid changes in their lives and in American society as a whole during the post-World War II period. Bebop jazz, urban rhythm & blues, street-corner harmonizing to secular concerns, the birth of rock and roll—these were new and different, and the older strains of black folk and popular music were quick to adapt elements of these new musics into their own approaches, forming new syntheses and mutations on top of mutations.

Although most of the music under discussion here never reached the attention of white Americans and their mass media during the years of its currency in any term vaguely relating to "art", we have no reason today to continue to obscure the genius nature of the Great Black Music of the 50's just because our forebears were too racist and stupid to know what was going down. On hearing the evidence fifteen to twenty-five years later we can look back and completely reassess the official judgments of the period, adding literally thousands of recordings to the accepted lists of music worth hearing and vastly widening our musical horizons in the process.

Of the wealth of newly-available recordings from the 50's (and the 20's, 30's, 40's and 60's), the continuing series of more than sixty two-record sets on the Prestige label holds tremendous interest for music lovers of all stripes. Prestige Records, founded by one Bob Weinstock in New York City in the late 40's, specialized in jazz and jazz-based music, recording first for 78-rpm single release and then for 10" and finally 12" Lp release, with the occasional 45 single issued for jukebox play. (It is good to remember here that the 12" long-play album—the standard format of today—was only an exotic device at the opening of the 50's and did not become fully established until the mid-fifties.)

Weinstock hustled hard to sign and record the musicians he thought could sell records to the increasing body of modern jazz listeners on the east coast, in the midwest and on the Pacific coast. His A&R and production work was exemplary—an incredible number of important classics of the 50's were cut by Prestige—and he was skilled enough at marketing his product to keep the company viable and growing throughout the decade. Artists signed to Prestige during the 50's included Miles Davis, John Coltrane, Thelonious Monk, Sonny Rollins, the Modern Jazz Quartet, Jackie McLean, Zoot Sims, Wardell Gray, Gene Ammons, Sonny Stitt, King Pleasure, Annie Ross, James Moody, Yusef Lateef, Stan Getz, and so many others it would take the rest of our space just to list them.

One of the label's most popular artists in the early 50's was the tenor saxophonist Gene Ammons, a full-toned, hard-swinging, emotionally expressive stylist who straddled the line between jazz improvisation and rhythm and blues repetition—much to the benefit of Prestige Records, which realized a number of jukebox smashes and a steady volume of sales from its Ammons releases. Much like, say, Grover Washington today, Gene Ammons (or "Jug," as he was popularly known) backed up his recording successes with constant touring and an exciting stage presentation, keeping his fans happy and building new listeners all the time.

Unfortunately Jug's success was repeatedly undercut by his harassment at the hands of police authorities, who jailed the saxophonist several times (his last term extended to seven years) on the basis of his addiction to heroin. Like many prominent black (and white) musicians of the period, including the central figure Charlie Parker, Ammons found heroin to be an indispensable component of the jazz life and used it for many years—seeming never to diminish his creative powers thereby. While on the streets Jug enjoyed a steady stream



artists of earlier years were issuing some of their strongest work, including Basie, Hawkins, Billie Holliday, Ellington, Armstrong, and their peers from jazz's first 50 years.

Muddy Waters, Howlin' Wolf, Little Walter, John Lee Hooker, Elmore James, Sonny Boy Williamson, and other urban blues giants were just making their first electric-backed sides for Chess and Modern and related companies; Elvis Presley,



Carl Perkins, Jerry Lee Lewis and their friends in Nashville and Memphis were just stepping out of their trucks and into Sam Phillips' Sun Records office to talk about cutting some sides; Hank Williams, Ernest Tubbs, Bob Wills & the Texas Playboys, and dozens of country and western music greats were selling lots of records across the south and midwest; gospel groups like the Swan Silvertones, Five Blind Boys, Pilgrim

Travellers, and the like were being recorded and released by labels like Peacock and Specialty and Savoy alongside their blues and R&B and jazz artists.

Although all of this music was being composed, performed, recorded, released and marketed in the same time and place—America at the turn of mid-century—the common approach has been to regard each strain of the music as a separate and wholly distinct musical discipline, existing in a world of its own definition and unrelated to anything but other music of the same ilk. However comfortable this outlook may be for those of academic or commercial bent, the reality is that these musics blended together in the streets of Afro-America, and in the minds and bodies of the people who populated those streets, to form a veritable rainbow of sound, emotion, poetry, and general intelligence which has permeated the widest reaches of the American mass consciousness in the years since—either directly or, more to the point, through the popularizers and imitators of the original musical creators.

But it is the originals we must study, if only because their work is usually far superior to that of their followers, and always because that is simply *where it started*. Going back to the mood of the turn of the 50's, one could scarcely do better than to audition the second of two live dates by the Charlie Parker Quintet to be included on the Prestige *Charlie Parker* set (24009), a set recorded at a dance in the St. Nicholas Arena, Harlem, New York City, February 18, 1950, and originally issued by bassist Charles Mingus on his own Debut Records label (the recording appears on Prestige through a lease arrangement between Debut and Fantasy Records of Berkeley, California, which company now owns the Prestige label and its masters as well as the old Riverside Records catalog).

Here we have *Bird* in his natural habitat, leading a hot quintet (Red Rodney, Al Haig, Tommy Potter, Roy Haynes) through a program of bebop originals, standards, and blues to the delight of the dancers and diggers at St. Nick's. The other record in this set, originally issued as *Bird on 52nd Street* and dating back to 1947-48, takes the Miles Davis-Duke Jordan-Tommy Potter-Max Roach band through a similar set of material but in a nightclub—rather than a dance—setting, where the intricacies rather than the broad outlines of the music are paramount and the improvisation is just a little bit hotter. The sound quality should take you back, too—the wire recorders available for home and casual use were "low-fi" in the extreme, and their shortcomings can be heard at great length on these Parker sides.

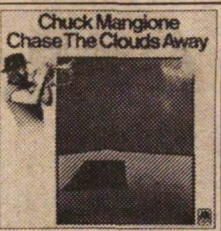
Happily the studio technology of the period was at a considerably higher level, and the 1949-1950 recordings by tenor saxophone great Wardell Gray are marked by the richness and depth of their sound almost as much as by the music contained in the grooves. *Central Avenue* contains the Nov. 11, 1949 date that produced the very famous "Twisted" (vocal versions by Annie Ross, Lambert Hendricks & Ross, Joni Mitchell, and Bette Midler), "Easy Living," "Southside," and "Sweet Lorraine"; a live session recorded at the Hula Hut, Los Angeles, in August of 1950 with Clark Terry, Sonny Criss, and Dexter Gordon; four tunes recorded in Detroit (April 25, 1950) with the local rhythm section of Phil Hill, Beans Richardson, and Art Madigan (see our Elvin Jones interview, *Sun*, Vol. 4 No. 5); and a pair of L.A. dates from 1952 and '53 with (among others) Art Farmer, Hampton Hawes, Teddy Charles, and Sonny Clark.

continued on page 16



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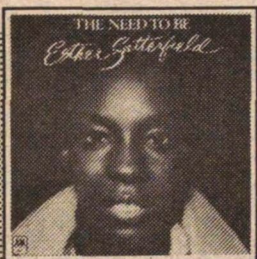


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# HARBINGER DANCE COMPANY

By Frank Bach and Leslie Hankey

Contemporary dance has firmly taken root in the Motor City since 1971, the year The Harbinger Dance Company was formed at the Detroit Community Music School as the area's first modern dance troupe. Today there are more than a dozen dance companies active in metropolitan Detroit, many internationally-famous companies stop here regularly, and several Detroiters (including the highly-respected Clifford Fears and Rod Rodgers) have achieved wide recognition for their dancing and choreographic talents—making this one of the hottest dance scenes in the country.

True to its name, Harbinger (which means "forerunner," "precursor," or "first") is still one of the most active and visible members of the Detroit dance community. Currently the only modern dance company operating here on a fully-professional basis, Harbinger will be the featured company at the 1976 Dance Festival presented by the National Association for Regional Ballet in Des Moines, performing an original piece dedicated to Detroit and titled "Belle Isle Days." Besides celebrating its fifth birthday (see inset), this season Harbinger debuted its very successful children's play "Ebenezer Is a Geezer," another unique, original work that got rave reviews in its pre-Christmas run at the Detroit Institute of Arts.

A youthful, bright-eyed Lisa Nowak is founder, director, and choreographer for the Harbinger Company. A native Detroiter, Ms. Nowak studied dance under Jose Limon and Valerie Bellows at New York's Julliard School of Music and graduated from Adelphi University on Long Island. After performing with New York's Dancers' Theatre she travelled to Europe, teaching dance at the Warsaw Ballet School and creating several original works for Polish television and for concerts.

She describes what Detroit dance was like when she returned to the city in 1966:

"I couldn't make my living in dance when I first came back. I worked as a secretary for a couple of years . . . put aside my career completely. There really wasn't anything happening here in dance at the time. There was Wayne State University and a lot of interest in dance, but really nothing like what's happening now.

"The music school (The Detroit Community Music School) did not have a dance department—they had a voice teacher who wanted someone to teach dance to her students, and that was me. I took the job and taught the class once a week for a couple of years, and then I decided I would like to do a summer workshop, but they didn't have the facilities. I meant renting facilities and so on and I did, and that's really how the dance department got started, with that one summer workshop.

"The following year I did another one and then we finally started a department, which was in the fall of '69. The dance company came out of the department in the fall of '70."

The Harbinger Company first practiced and performed on the concrete stage at Wayne's Deroy lecture hall. Since then they've been able to move to a more suitable rehearsal facility (at the new, expanded music school) and performing center (at the comfortable Detroit Institute of Arts Auditorium).

Slowly, recognition of the company and the



Dance enthusiasts, music lovers, theatre-goers, and loyal Detroiters of all ages were treated to a special set of performances by the Harbinger Dance Company at the Institute of Arts Auditorium May 26 and 27. Besides being the company's bi-centennial salute to the city of Detroit and its people, the Gala Spring Concerts celebrated the fifth year of Harbinger's hard work and dedication as a Detroit-based resident dance troupe.

The troupe opened the evening with a short but expressive piece set to music by J.S. Bach entitled "Three in G." Written by Harbinger's Theresa Kowall, it featured Theresa along with Lynn Crimando and Harbinger's assistant director Mitzi Carol in a well-timed and impressive warmup for the large production to follow.

Featuring a majority of the ten-member troupe, "Ancient Mysteries" was choreographed by visiting master Patrick Crommet as a depiction of ancient life and death rituals. Ms.

Kowall was at her peak as *The Ancestress of the Cult*. Sensuous, slithering, her body commanded *The Chosen*—Drucilla Cagnoni and Russ Cataldo—to perform her every desire.

Lisa Nowak, director and founder of Harbinger, displayed her choreographic talents in "Quadrant," a dance which the

usefulness of modern dance has grown. Partially aided by a grant from the Michigan Council for the Arts, Harbinger has played extensively throughout Michigan and Ohio. The reaction to modern dance in places like Albion, Port Huron, Flint, Cadillac, Algonac? Lisa explains:

"I was surprised when we first started touring several years ago. We went to Cadillac, which is a resort town—I have the feeling it's also a retirement community, very conservative—and the audience, I would say fifty per cent of the audience were of retirement age. And we did works like "Quadrant" and a couple of serious abstract pieces which I thought they would have a great deal of trouble with—and they were a very warm and receptive audience, and very enthusiastic. "Every place we go . . . I'm amazed at the response we have from people who have never seen dance."

Harbinger's most important trip to date will be to Des Moines, Iowa June 5, 1976, when their "Belle Isle Days" will close this year's dance festival of the National Association for Regional Ballet.

"I felt for a long time that we needed an affirmative statement," Ms. Nowak told us, explaining why "Belle Isle Days" was conceived and presented as Harbinger's bi-centennial gift to the city of Detroit and its people. "I have a real problem with media in this town. I'm very upset about the fact that when you turn on the television, the first three stories are about murders. It's bad enough that it's happening, but do we have to dwell on it, and make it sell newspapers, and sell our city? And that's the way our city is sold.

"I just happen to love Belle Isle and I've got a whole feeling for it. My husband (attorney Dennis James) and my son and I were out there last June, and when we came back from the park I decided I'd like to do a work that kind of epitomizes the feeling I have about Belle Isle as an urban oasis. And it is very much a part of the scene, it's an urban park but it's still an oasis and it's the only one a lot of people have.

"I really believe we need an affirmative statement and I don't mean, I could never celebrate the bi-centennial by putting a bunch of dancers in red, white, and blue-striped outfits. We have to celebrate it as what we are because the bi-centennial doesn't mean the past, it means the present and the future. So I wouldn't do a square dance, you know, or a cowboy dance . . ."

As far as Harbinger's future is concerned, Ms. Nowak explained that the success of their "Christmas Carol" adaptation—"Ebenezer is a Geezer"—has inspired a whole new project.

"I would like to do it again," she said. "I think the show has real challenge for us. It really wasn't dance, it was theatre. Children's theatre is a whole field in itself—it's different.

"It did motivate a lot of youngsters I know personally who went to see it, to get interested in dance and study it—it really was effective.

That was the point of it, one of my big arguments for doing it . . . the whole idea of the thing was to present children with a live theatre experience that would stimulate them.

"We want to tour with it . . . we're trying to figure out what to do with

*continued on page 16*

## Performance

Fifth Anniversary Performance At the Detroit Institute of Arts

By Leslie Hankey

program described as "inspired by Jean-Paul Sartre's vision of hell as a living nightmare with no exit—even from awareness." The music, "Tibetan Bells," gave off an eerie, echoing effect and the dancers played a remarkably hypnotic number that literally placed one in a dream-like state of mind, broken only when the curtain fell.

Next came a lively, whimsical crowd pleaser, "The Closer She Gets." Its three sections were each swiftly executed with mime-inspired movements and an interesting use of props: shopping carts. All three segments, depicting three aspects of the All-American lifestyle, were danced to the music of none other than Herb Alpert and the Tijuana Brass.

Part one, called "Cruising," comically interpreted the great American pastime of "cruising the streets," checking out the scene. Part two, "Deli Plaza," dealt with the stereotyped "ideal mate" selection process in which one is so influenced by the incessant commercialism of TV and other modern media. Part three was titled "Freeway," and the troupe successfully created the air of confusion experienced during rush hour traffic, complete with the frustrations and "freeway games" played by all of us from time to time.

*continued on page 16*





# PERFORMANCE



## Parliament-Funkadelic/ Brass Construction

At Masonic Temple, June 20

Superprofunkastikayshun wuz merely a dream at the recent Parliament/Funkadelic concert—more like Chocolate City squirmed for a final death gasp.

This writer wuz severely depressed with the hoodlum/jitterbug element haunting Masonic Temple on the eve of this "Black Rock Festival." After a twenty-minute see-saw hassle to enter the auditorium, due to frenzied thugs going on the wild at the entrance, I finally ventured inside & hurried to my seat, having missed the entire Bootsie Collins set. Bootsie, of course, is known



## Joe Tex

At Ethel's Lounge, June 17-20

The Joe Tex Revue rolled through Detroit last month, much to the delight of the crowds that filled Ethel's Lounge four nights in a row to catch this master of soul music in what turned out to be a perfect setting for his fast-paced blend of show biz and rhythm & blues. After having several hits in the late 60's/early 70's, Tex temporarily retired from performing so he could pursue the study and ministrations of the Muslim faith (Joe X?) on a full-time basis. Now back on the musical set, he is confident, experienced, and (as always) ready to entertain an audience by almost any means necessary.

As was obvious from Joe Tex's single "Skinny Legs and All," he has a corny, giddy, but pleasant sense of humor that he doesn't hesitate to use throughout his performance. He tells jokes, does skits and mimicry, etc., as well as dancing and singing in that famous raspy, James Brownish voice. His revue also has the tight supporting energy of The Second Resurrection backup band and some creditable vocals by a woman member of the Revue named Beverly (I didn't get her last name). MC Gip Roberts also provided several laughs with his between-sets commentary.

The meat of the matter, of course, is Joe's solid soul material, which he interpreted with as much guts and gusto as I've ever seen. Opening with a hot version of the Smokey Robinson-Temptations smash "My Girl," Tex did a laid-back original called "I Love You," followed with "The Love You Save (May Be Your Own)," Brook Benton's "Rainy Night in Georgia," then the big hits: "Skinny Legs," "Hold On To What You Got," the 1972 two-million seller "I Got a Feeling," and a slow version of the same song off Joe's upcoming album, "Your Body's Here But Your Mind Is Somewhere Else." As an encore Tex did an energetic Midnight Special routine in which he mimics the voices of Wolfman Jack, Chuck Berry, Little Richard, Jimmy Reed, Elvis Presley and James Brown.

Joe Tex is (as they say) an entertainer in every sense of the word. Highly recommended if you truly need to unwind, Joe is back at Ethel's this weekend (June 25-27) on a Soul Double-header with Laura Lee. Don't miss this bad brother.

—Frank Bach

Starring  
The Theatre Company  
of Ann Arbor  
Schorling Auditorium, Ann Arbor  
June 19

"Nothing that's sexist, nothing that's racist, nothing that's ageist, some energy tonight!" With this high-energy opening theme, the Theatre Company of Ann Arbor took its audience through a kaleidoscope of women in American institutions to show the damaging effects of sex role stereotyping. Sometimes extremely humorous and sometimes angry, the play dealt with the oppression of women from childhood to the grave in terms that struck home.

"Rubyfruit Jungle," written by Rita Mae Brown, showed Molly (played superbly by Stephanie Ozer) fighting her mother's attempts to "make her a lady," which meant staying in the house learning how to cook and clean and being more like Shirley Spideglass, the insipid "lady" in her grade school class who always had curly hair, a clean dress, and a "yes, ma'am." The scene culminates in a hilarious school Christmas pageant with Joseph (Shirley) dumping Mary (Molly) on her keister.

"A Tribute to Women in the Working Force," based in part on writings by Studs Terkel, Kathy Kahn (Hillbilly Women) and others, examined the struggle of women fighting sexism in the work force—waitresses fending off horny bosses, seamstresses reorganizing the International Ladies Garment Workers Union, housewives being recognized for their efforts, and black writers struggling to publish.

Perhaps the most powerful scene dealt with "Women in the Medical Institution." Showing

for his *Lp Stretching Out in a Rubber Band*, but the same "stretching out" could be applied to the decadence that erupted throughout the remainder of the performances. The "disco mania" were really shitty in contrast to the thousands who came to enjoy the show.

Brass Construction preceded the outrageous P. Funk, & they got down—or at least they sincerely wanted to. Their repertoire was very tight, powerful & funkafying; it included "Dance" & "Talkin'" both taken from their first United Artists album, and the



## "Bitch You Crazy"

drugs and chauvinism as ways of depriving women of knowledge and control of their own bodies, the scene culminates in a dramatic retelling of how a normal childbirth resulted in a damaged infant because of the doctors' sinister interest and heavy use of uppers and downers on the mother. This scene also included a humorous spoof of excessive machismo, "The Seven Warning Signs of Testosterone Poisoning." "Talk To Me About Women's Lib" discussed the special role of black women in the struggle against racism and sexism among supposedly "liberated" black men. Elisa Bryant and Anttarie

Sims carried this scene forcefully, closing with "There will be no black revolution without its black women!" "Don't Just Get Married" dealt with the problems of marriage and included an hysterically funny spoof of dating game T.V. shows called "Catch Him and You Keep Him." At all times the acting, pacing and choreography (arranged by Stella Mifsud) were superb. The audience was entertained and educated. The play closed with the entire company singing a revised version of "I Shall Be Released." The audience responded with a standing ovation as the cast applauded the audience. It was a beautiful moment. Go see this play!

—Maryanne George

halfway thru "Movin'," their hit single, when a swarm of "diskettes" invaded the stage & promptly began doing the *whirlpool* in front of the band, obstructing everyone else's view. During this prank an unknown object, either a bottle or a lit cigarette, wuz hurled at one of B.C.'s horn men & that automatically pissed the whole band off. The drummer threw his sticks on the floor & the entire band left the stage in total disgust.

Parliament-Funkadelic arrived unawares & delivered a pulsating funk number from their gold Casablanca album, *Motherhip Connection*. As "unusual," the group wuz attired as if ready to invade another planet: members had painted faces, half-nude, pants torn around the crotch & other funkadistik costumes. Lead singer & "maggot overlord" George Clinton strutted on-stage decked out in an ermine-white garment, cluttered with large white rabbit tails extending from branch-like attachments. Wow, he even wore an absolutely freaky headgear to match. Stunning.

Not taking anything away from their costumes, but the muzik wuz sho 'nuff extra-terrestrial. Parlia-Funk blasted out with "I Betcha," drawing the "disco mania" to the stage again, and bringing out the security personnel. Minutes crept by until the Parlia-Funk erupted again, this time with the lites slightly dimmed. George ordered the rowdies to be cool while the band broke out with "Standing on the Verge of Getting It On," a truly compelling jam. Even so, the stage wuz repeatedly invaded by mindless hoods, who became much more sickening by the moment; firecrackers exploded, spectators were ripped off & assaulted, & it seemed a stone riot would break loose.

Satisfaction returned briefly as the band soared on "P. Funk," "Tear the Roof Off the Sucker" (which almost occurred) & the climactic "Get Off Your Ass & Jam." Otherwise there wuz a mismatch between the P. Funk & the "disco dogz," who found the allure of the stage quite tempting for their stupid antics. Credit must be given to Parlia-Funk for keeping the faith as long as they did.

While this concert wuz thoroughly exciting, it wuz also thoroughly pathetic. Parlia-Funk are surely "maggot brains" in some political/sci-fi dream, but the real "maggots" were in the auditorium.

—Mick Murton

## Pharoah Sanders

At Baker's Keyboard Lounge

Pharoah Sanders stands out as one of the hardest-blowing, most powerful and at the same time lyrical tenor saxophone players in modern jazz. He can alternate easily between deep, fascinating, polyrhythmic waves

of melody and some of the most intense, turn-your-head-inside-out playing available to the jazz lover today.

Pharoah introduced his young new quartet to Detroit last week at Baker's Keyboard Lounge, and a splendid time was had by all. Pharoah seemed to be in exceptionally-high spirits, playing harder and with more relish than we've heard in some time, and his new band cooked right along with him. Steve Neil was particularly commanding on bass, especially during his extended solos; Cedric Lawson functioned well in a largely supportive role on piano; and Idris Mohammed kept the percussion rolling rapid-fire, revealing a welcome respect for the work of Elvin Jones.

But Pharoah stole the show. One of his solos in particular evidenced a new style for him, a very ethereal kind of play-

mercial jazz deluge, it's a treat to get a full load of the real, unadulterated emotional thing.

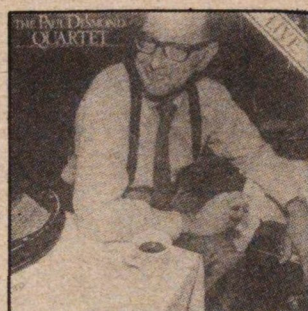
—David Fenton



## 'SIDES

Records by Jim Dulzo

DAVID LIEBMAN/RICHARD BEIRACH: *Forgotten Fantasies*  
IRA SULLIVAN: *Ira Sullivan*  
THE REVOLUTIONARY ENSEMBLE: *The People's Republic*  
THAD JONES/MEL LEWIS: *New Life*  
THE PAUL DESMOND QUARTET: *Live!*



This second release by A&M Records' new jazz label, *Horizon*, has converted my initial skepticism into undisguised glee: someone at Herb Alpert's old record company has decided that John and Mary Doe are ready for something a tad hotter than *Tijuana Taxi!*

Maybe it's just my purist roots showing, but I find the bare, intimate sound of the new Liebman/Beirach collaboration a refreshing change from the last *Lookout Farm* effort, *Sweet Hand*. It's just acoustic piano and saxophone or flute, with a touch of live electric effect. Liebman and Beirach trade very free but basically melodic lines over the space of six tunes, and like the tasteful album cover, the jams seem oriental in their respect for silence as a form of music. Refreshing, with the current spate of electrified dis-

co-hash that's sweeping the jazz scene under the rug. I'd never heard of Ira Sullivan until this new Lp bearing his name showed up. According to the liner notes he's a semi-retired (but not old) horn player from Chicago's late fifties boogie scene. Sullivan played occasional gigs with Charlie Parker and has an amazing range of instrumental talents, including all sizes of sax, flute, and trumpet. This is new material with his current Miami-based quintet. They play very free, light, and pretty stuff. They sound like they've been together a long while, gliding effortlessly through an astonishing range of styles... but it doesn't sound patchy. There is a real flow here that is part of a trend towards sixties-type freedom of phrase and color, but somehow more understandable. A much better groove—er more interesting than Jarrett's latest, if you're into comparison.

I was really gratified to see the release of new music from the Revolutionary Ensemble, and with thorough national distribution,



to that somewhat amazing guarantee in every way. The sound is gorgeous—twenty crack horn players from New York wailing out some very big-sounding charts. And a triple fold-out cover chocked full of everything you could ask for: stereo spread charts, orchestra parts, individual bios on all the players... whew! A lot of stuff for the fan. And great music, if you're a big band sucker like me. I'd like to be able to report that Paul Desmond has come up with a new lick or two for the martini set that digs his extra dry cocktail jazz, but I'm sorry... just that same old shit... two discs of it, live in cosmopolitan Toronto. Sorry, Paul, even the liner notes aren't as funny as they were in sixty three... Nice stuff for quiet parties, though.

All in all, more great hot wax from Herb. If A&M backs this up with some carefully placed advertising bread in college and black markets, they'll do just fine. And so will you, if you pick up on a few of these new discs. I do believe there is even more jazz on the horizon.

## Steve Miller

At Masonic Temple, June 19

June the 19 was the date for Stevie "Guitar" Miller's first Motor City appearance in almost two years. Thus it was no surprise to find Masonic Temple packed to the rafters with a rowdy and highly vocal throng of typical Detroit rock and roll fanatics, chafing at the bit for a Friday night blowout. And, I'm pleased to report, Stevie didn't fail us.

For those of us who were getting our ears opened by *Children of the Future* and *Sailor* back in '69, it's especially gratifying to see this durable veteran of the San Francisco ballroom era finally turning out some hit singles and making millions of new friends. Steve is no longer quite the pioneer he was then, but in this era of pallid and plodding "heavy metal," his catchy tunes and sparkling solos are still a welcome breath of fresh air.

By the time we had emerged from the fevered crush of last-minute ticket buyers and settled in our seats, the latest version of the Steve Miller Band—with drummer Gary Mallaber, and Steve's old companion Lonnie Turner on bass, at its nucleus—was already well into its opening set, during which Steve himself lays back on Ovation rhythm guitar, loosens up, and gets comfortable with the audience. But this irrepressible Motor City crowd was already plenty loose, howling and stomping their approval as the band laid out the tunes they wanted to hear—among them the sweet "Seasons," a driving rendition of the old blues, "Come On In My Kitchen," a romping "Goin' to the Country," old partner Boz Scaggs' "Goin' to Mexico," and finally the redoubtable "Joker," which finally put Steve Miller on the map for today's highschool set.

All that was pleasant enough, but we were more than ready when Stevie broke out his electric for the second set and launched into a long, strong series of solid rockers, most prominently those from his recent release, *Fly Like An Eagle*. He wasted no time in setting out a typically compelling and immaculately constructed lead on the title tune, demonstrating that he still has no peer in the rock and roll realm in his imaginative and ever so tasteful manipulation of the many sounds of the electric guitar.

The introspective mood continued with the beautiful "Window," also from the current LP, and on into a masterfully constructed blues segment, beginning with K.C. Douglas' "Mercury Blues" and ending with the virtuoso performance of the Little Walter evergreen "Blues With a Feeling." This boy sure can play, and every note fell right where it should.

Then it was off into the Miller mythology, populated by all the characters and clowns Stevie has created through the years—the "Gangster of Love," the "Space Cowboy," and of course, "Livin' in the U.S.A.," all as clever and comically endearing as ever, right down to the final "Somebody Give Me a Cheeseburger!"

—Derek VanPelt

## Laura Nyro

At Pine Knob, June 9

Laura Nyro ended a self-imposed three-year exile from the music business last fall when she recorded her new album, *Smile* (The Sun, Vol. 4, No. 6), and started touring again. Nyro finally played before a jubilant audience at Pine Knob June 9, marking her return to the Detroit area after an absence of several years.

is a great performer—he knows how to pace a set and how to make an audience feel like they're in his living room.

Keep on rockin' me, Stevie!

—Derek VanPelt



The music on Nyro's new album and everything she plays on stage uses many obvious jazz elements to great effect. Along with her new stuff, she and her band have given jazz arrangements to many of her earlier songs—which were heavily influenced by black R & B in the first place—and the hungry, young, white, suburban audience ate up every bit of it.

Nyro's band is an impressive group of male and female musicians with a primary commitment to jazz and R & B. It includes guitarist John Tropea; bassist Richard Davis; former Sly Stone drummer Andy Newmark; and three former members of the all-woman band Isis: Liberty Mata on percussion, Jeanie Fineberg on sax and flute, and Lauren Draper on trumpet and french horn. Laura accompanies herself on piano and occasional acoustic guitar, and two men (sax and vibes), whose names we unfortunately didn't catch, complete the expanded ensemble.

Nyro's voice sounds lower and deeper since we last heard her in Detroit—she seems to have more control, clearer inflection, and her presence on-stage is more self-assured, commanding more power. Old material that sounds even stronger now included "When I Die," given somewhat of a funk-jazz treatment, and "Sweet Blindness," which has Tropea strumming in the background as the only accompaniment. Women blowing blues and jazz through all kinds of horns is not a common musical sight, and it caused intense excitement at Pine Knob—especially from the women in the audience, who obviously were refreshed by the fact that members of their own sex were getting it on, and being respected, as proficient, competent musicians. An energetic, compelling Lauren Draper drew applause and shouts of recognition during her trumpet solo in "I Am The Blues," and flautist Jeanie Fineberg was heard to blow a mean saxophone, another instrument rare to women.

Let's hope that Nyro and her fine band can return to Detroit again real soon—but this time somewhere in the city, where the rest of us can get our ears on her.

—Sheri Terelbo

## "The Man Who Fell To Earth"



Starring David Bowie, directed by Nicholas Roeg

Director Nicholas Roeg, the great former cinematographer, composes shots like awkwardly-cut pieces of a puzzle, which is how they fit together in one's mind. This method of cataloging visual sensations—of [approximating] visual trauma—is perfectly suited to the story of Roeg's film *The Man Who Fell to Earth*.

The film centers on the sensory overload experienced by an alien (played by David Bowie) who comes to earth in search of resources to save his doomed planet. In his disguise as Briton Thomas Jerome Newton, the alien becomes an electronics magnate,

but his noble aspirations get trounced by a corrupt society and its powerful corporate structure. Finally this innocent being, who took such strange pleasure from his first taste of water, winds up being slowly pickled by glasses and glasses of gin.

The film, photographed by Anthony Richmond, features as ingenious a visual technique as *A Clockwork Orange*—perhaps more so. Through Roeg's peculiar use of imagery we seem to use our eyesight more than usual. Roeg relies solely on the

emphasis he's able to make visually, as the sound effects often leave a lot to be desired.

Unlike, say, Bertolucci, Roeg doesn't give his images any particular or uniform symbolic meaning: their dynamics are the primary thing. The ideas in one scene are not followed through by the next, resulting in a fragmented rush of assorted images. This is appropriate, even brilliant, in the first half of the film, while we're dealing with novices like the alien. The complexity of information—not just visual information, but the characterizations as well—gets very intriguing, but it doesn't carry the rest of the movie. It lacks a pattern of meaning, depriving us of any deep feelings about the images.

*The Man Who Fell to Earth* isn't really a good film, but it's a work of intelligence and supreme craft. Nicholas Roeg has a daring, original gift as a director that he can't yet fully control; if, ever, he gets that control, one will be able to call it style. Roeg doesn't have the discipline to make full use of detail, yet he does have an uncanny sense for the comic juxtaposition of contrasting elements and off-beat ideas which distinguishes him from the outlandish but empty Ken Russell and which makes him, possibly, the Magritte of filmmakers. There are also comic gems in the script by Paul Mayersberg and in the performances of Candy Clark (with her flattened-out Tuesday Weld voice) as the alien's lover and Rip Torn as the horny professor who joins his organization. A cult smash, perhaps, but Roeg deserves an audience with enough discretion to reject his bad ideas, demand that he polish his many fine ones, and make the great movies he seems capable of. —Armond White

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## Bobby "Blue" Bland

continued from page 9

like we were pulling for one another as you get up the ladder, and so he made a promise. He said, "I'll own a club one of these days," and so I said, "I'll play for you every holiday." Just like that, you know, that's all, no contract or anything like that. But I love playing here. Phelps and I were real good friends.

SUN: Well, Detroit is all the better for it, believe me.

BLAND: Detroit has been very, very lovely to me since '59. I was fresh blues then at The 20 Grand when it first opened up.

SUN: Where's your home?

BLAND: Tennessee. I stay here in Detroit, but my wife and I are trying to cross over to Memphis. I live there out on Dungeontown Road and my wife don't like the country, you know, and I've headed her out there several times. It's just gotta grow

into her. We'll go, I hope so anyway.

SUN: Does ABC plan to re-issue any of your older material?

BLAND: Well, I would imagine so—after you get a big hit they'd normally go back to some of the things that really didn't get the proper play. Take for instance the Lp *Dreamer*, which I thought was a heavy Lp. It didn't get the proper attention, you know, because ABC was doing some switching and some dealing and "what have you's" so it kind of got caught in the middle of all that. So I would think if I got a good one to go, some of that stuff would be reissued, and some of the stuff I did several years back, say in the '60's.

SUN: Are you fond of that material?

BLAND: Nowadays, I would say so. It has a better story, and it tells the real everyday thing of a black man's life... whatever his surroundings are. I would say there were better lyrics then, better meaning. Because everyone's writing lyrics now and it doesn't take anyone to go into the men's room and come out with a song,

you know, a tune. The stuff I was doing then had a better story. But, you know, after being in the business so long and things don't really break for you... it kind of takes something out of you.

SUN: How long have you actually been in the music business?

BLAND: About 25 years, something like that. It kind of takes a lot out of you, because you know you're qualified, but something happens down through the traveling and stuff... it didn't mature. But everything has its time and perhaps, maybe a lot of the things I look back on now, I wouldn't have been able to do if I had been pushed so fast. But now I'm seasoned enough to be president! (Laughter.) So, I think it's about time—I'm ready now. And I'm glad that the opportunity for wider exposure is still alive.

SUN: Do you enjoy the work, the traveling...

BLAND: Well, I'll tell you, I love it all because this is my whole life, really. I wouldn't want to do anything else.

## Performance

continued from page 13

The grand finale of the evening's performance was "Belle Isle Days," another artistic product of Lisa Nowak. Premiering at this birthday concert, the dance depicted several scenes typical to the beautiful park, all done to the music of pianist-composer Keith Jarrett. (It would be even more interesting to see this kind of thing done with music by Detroit composers, such as Yusef Lateef's "Belle Isle" or Lyman Woodard's "Belle Isle Daze.")

"Sunday" showed us a lazy afternoon of lounging in the sun, generally giving the feeling of serenity and peace of mind that belongs especially to Belle Isle. "That Red Dress" had a brief, amusing storyline in which Russ Cataldo displayed his acting talent as well as his strength and stamina as a dancer. "The Last Time" told the story of two lovers bidding farewell on the island where they originally had met and featured the very fine Margaret Cirocco and Christopher Barron. Finally, in "Beach Party," the entire troupe gathered onstage to create visions of summer get-togethers which jam the island every weekend.

The show provided a first-class finish for Harbinger's current season, as well as one of the finest exhibitions of the entire dance season in Detroit. It was this reviewer's first encounter with The Harbinger Dance Company—but I'm certain it won't be my last.

## HARBINGER

continued from page 13

it but we need a lot of money. We need \$5,000 for a new set, for example—the original set was built very cheaply and it can't be put up again anywhere but at the Art Institute, because it was built for that space only.

"We have a grant application in and we could, if we get the grant, very easily tour with "Ebenezer," but we still need the money for the set, because they will not fund what they consider 'capital expenditures.'"

Like almost everything else in Detroit, Harbinger has been threatened by the economic depression we're still going through here. Ms. Nowak frankly explained, "The music school is desperately hurting for money, and if they don't pull themselves out of this financial stress, we get axed.

"We've been operating under that threat for some time and it's serious, first of all, because we're at a crucial point in our development. We need more money... the dancers are being paid too little, they can't continue earning \$42.50 a week—that's what's left when they take the taxes out of \$50 a week. They all have part-time jobs doing other things.

"So we are in trouble, we don't know what's going to happen next. We need to get a 'Friends of Harbinger' set up, and this is what we're hoping to do shortly; they would serve as an adjunct of our

Board of Directors here at the school, help raise money for the company and help generate interest in activities and such. Detroit has never had a publicly-supported professional dance troupe.

"I really feel we can pull through somehow, though. I've watched the company from year to year and I've been involved in its growth, and we have very high standards for ourselves. We really work at what we do, it's not the kind of thing that we take for granted... the discipline is tight and we work very hard at maintaining that discipline.

"I think we're finally making the switch over to a professional company in terms of attitude, and that doesn't happen automatically. People have to really decide to do this, they really have to be committed.

"You have to want it very badly and you have to understand, especially with a company like this, that we are in such a life and death struggle all the time—and there are many things that inconvenience everybody in the company. You have to be ready and willing to accept that, be patient and ready to deal with it."

### UPDATE

The Detroit Community Music School has withdrawn its support from the Harbinger Dance Company due to the lack of funds. As of July 1st, they are desperately in need of financial support. Anyone wishing to support this important dance troupe can make contributions to the Detroit Community Music School, c/o Harbinger Dance Company or call 831-2870.

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## PRESTIGE

continued from page 11

Wardell Gray grew up in the Detroit of the 20's and 30's; he left town in 1943 with the Earl Hines Orchestra, joining Charlie Parker in the saxophone section and later recording with Bird for Ross Russell's Dial Records label. Settling in Los Angeles in 1945, Wardell gained national attention in 1948-49 when he was a featured soloist with Benny Goodman's bebop band. The

Prestige recordings, his most famous, followed, and his career was brought to a brutally abrupt end in December, 1955 when his body—the neck broken—was found in the desert outside Las Vegas, where he had joined the Benny Carter band for the grand opening of the Moulin Rouge club.

Gray's playing—along with that of Parker, Ammons, Stitt, Moody and tenorist Dexter Gordon—was among the most influential of the period, inspiring a whole school of post-war saxophonists and considerably shaping the attack of the young John Coltrane, who was serving his apprenticeship with the bands of Dizzy Gillespie, Bull Moose Jackson, and Earl Bostic at that time. A disciple of the great Lester Young, whose fluent, cooking recordings of the same period can be heard on the recent Blue Note Masters release, *Lester Young: The Aladdin Sessions*, Wardell Gray had a sort of counterpart in the young white tenorman of the time, Jack "Zoot" Sims, who is heard at some length on the current Prestige reissue, *Zootcase*.

Zoot, still active as an improvising musician based in New York City, was one of the large crop of young white musicians who staffed the Woody Herman and Stan Kenton big bands of the late forties and early fifties; possessed of a firm, round

tone, a fertile imagination and a relentless sense of swing, Zoot pursued the Lestorian mode without pause throughout the 50's, cutting most impressively for Prestige. Hence the Lp under discussion here, which has the added historical interest of containing "the very first Prestige session involving records made for long-play release, rather than just as three-minute singles!"

Zoot's "extended play" date was cut August 14, 1951; a month and a half later, on October 5th, Miles Davis took a group including the 21-year-old Sonny Rollins and the 19-year-old Jackie McLean into the Prestige studios to cut a session specifically for Lp release. The bulk of the session was issued as *Dig* (Prestige 7012), but two cuts ("Conception" and "My Old Flame") can be found, along with some additional Miles Davis ephemera, on the Prestige two-fer *Collector's Items*.

The other three sessions represented here include the legendary "Serpent's Tooth"—"Compulsion"—"Round About Midnight" date with Sonny Rollins and Charlie Parker ("Charlie Chan" for contractual reasons on the original issue) of Jan. 20, 1953; the equally legendary Miles-Mingus-Teddy Charles-Britt Woodman-Elvin Jones collaboration of July 8, 1955 ("Nature Boy," "Easy Living," "Alone

continued on page 18

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# CALENDAR

## THE MUSIC SCENE

### Detroit & Suburbs



Spanky Wilson at the Playboy Club thru 7/24.

**A-Train**, 48075 Grand River, Novi, 348-2820. Mon. & Tues., **Sequoya**; Wed.-Sat., **The Didalies**.

**Baker's Keyboard Lounge**, 20510 Livernois, 864-1200: Thru July 4, **Lonnie Liston Smith**; July 9-18, **Kenny Burrell**; July 22-Aug. 1, **Yusef Lateef**.

**Ben's Hi-Chapparral**, 6683 Gratiot, 923-0601: **The Powder Puff Revue**—female impersonators.

**Bijou**, Southfield & 13 Mile Rd., Southfield, 644-5522: Tues.-Sat., **Jim Jewhurst**.

**Bilanni's Pub**, E. Warren and Alter Rd., 885-2724: **Moment** on Fri. & Sat.

**Bob & Rob's**, 28167 John R, Madison Heights, 541-9213: **Lenore Paxton** sings alone on Mon. & Tues., with band and **Don Fagenson** on bass, Wed.-Sat., no cover.

**Bobbies Lounge**, 15414 Telegraph, Redford, 531-0189: **Skip Van Winkle**.

**Bonfire Bar-B-Que**, 20070 W. 8 Mile (just west of Evergreen) 355-0077: Music from midnite to 4 am, Wed.-Sat. with the **Bill Heid Group** and now serving ribs, Shish-ka-bobs and steaks from 5 pm-5 am every nite but Sun.

**Brendan's Irish Pub**, 34505 Grand River, Farmington, 477-5090: Fri. & Sat., **Jack Daniels**.

**Clamdiggers**, 30555 Grand River, Farmington Hills, 478-3800: Mon.-Sat., **Bob Sealey** and **Bob Milne**.

**Compared To What!**, Trinity Methodist Church, 13100 Woodward in Highland Park, 865-3440, 893-0942: July 9, **Bob White**; July 12—**Special Benefit Party** with **Mike & Barb Smith**; July 16, **Doc Holiday**, **Ron English**, and **George Davidson**; July 23, **Claudia Schmidt**; July 30, **Aging Children**.

**Delta Lady**, Woodward south of 9 Mile Rd., Ferndale, 545-5483: Mon. & Tues., **Impact**; Wed.-Sat., July 7-10 & 14-17, **Satorie**; July 21-24 & 28-31, **Big Baby Joe**.

**Dirty Helen's**, 1703 Cass at Bagley, 962-2300: **Jim Freeman**.

**Driftwood Lounge**, Grand River at Inkster, KE5-6700: Tues. & Wed., **Rock's Gang**.

**Ethels Cocktail Lounge**, E. Mack, east of Grand Blvd., 922-9443: Please call for info.

**Francesco's**, 22302 Michigan Ave. (betw. Outer Dr. & Southfield), Dearborn, 561-1655: **Fancy Music** through July 10.

**Gnu Joint**, Cass at Palmer, 871-9623: Sun.-Tues., blues with **Bobo Jenkins**; Thurs.-Sat., **Copeland Blues Band**.

**Henry's Cocktail Lounge**, 7645 Fenkell, 341-9444: Thru July 4, **The Manhattans**.

**Holiday Inn Lounge**, Woodward in Highland Park, 883-4550: **Dave Hamilton Trio**.

**Inn Between**, 3270 W. Huron, Waterford, 682-5690: Mon. & Tues., **Shar**; Wed.-Sat., **Travis** thru the 17th, then **Judy Roberts**.

**Interlude Lounge**, 5491 E. 12 Mile Rd., Warren, 751-4340: **The Bob Schneider Group**.

**J.B.'s**, Hyatt Regency, Dearborn, 593-1234: July 1-3, **Margaret Whiting**; 8-10, **New Kingston Trio**; 15-17, **Billy Daniels**; 22-24, **Soupy Sales**; 29-31, **Inkspots**.

**Old Mills Attic**, 5838 Dixie Hwy., Waterford, 623-9300: **Joanie Allen**.

**Perfect Blend**, 24901 Northwestern Hwy., Southfield, 353-4070: **Cordova**.

**Peppermill Lounge**, 8 Mile Rd., east of Groesbeck, 526-4502: Sun.-Tues., **Tom Powers**; Wed.-Sat., **Peter Demian**.

**Playboy Club**, 20231 James Couzens, So. of 8 Mile Rd., 863-8855: **Spanky Wilson** thru July 24.

**Rapa House Concert Cafe**, 96 E. Fisher Fwy., 961-9846: **After hours jams** with **Ernie Rodgers** and jam sessions, Sat. 2-6 am.

**Raven Gallery**, 29101 Greenfield, Southfield, 566-2622: July 1-4, **Chuck Mitchell**; 6-11, **Pat Paulson**; 13-18, **Chad Mitchell**; 20-25, **Corky Siegel**; 27-31, **Prof. Irwin Corey**.

**Roman Terrace**, 27822 Orchard Lake Rd., at 12 Mile Rd., Farmington, 851-4094: **Gary Primo** and **Ray Craig**.

**Roostertail**, 100 Marquette at the River, 823-2000: Thru July 11, **Bob Anderson Show**; July 13-18, **Della Reese**; July 20-Aug. 5, **Paul Lochricio & Jubilation**.

**Sandpiper**, 1512 E. Warren, 884-5900: Every Fri. & Sat. nite, the **Detroit Blues Band**.

**Shorecrest Lounge**, 23117 Harper, St. Clair Shores, 776-6300: **The Riveras**.

**Squires Lounge**, Metro Airport Ramada Inn, 729-6300: **Gentlemen and their Ladies**.

**Tipperary Pub**, 8287 Southfield, 271-5870: **Jim Perkins** and **Dominic Murray**.

**Trio** at Franklin Place, Northwestern Hwy., at 12 Mile Rd., 358-1860: Starting July 6, **The Bobby Laurel Trio**, Tues.-Sat.

**Watts Club Mozambique**, Fenkell at Northlawn, 864-0240: Starting July 3, **Grant Green**; opening July 16, **Grady Tate**.

**Union St. One**, 15016 Mack, Grosse Pointe Park, 331-0018 and **Union St. Too**, 4145 Woodward; please call for listing.

### Ann Arbor

**The Apartment**, 2200 Fuller Rd. (in Huron Towers), 769-4060: Every Mon.-Sat., **JB & Company**.

**The Blind Pig**, 208 S. First St., 994-9797: 7/2-3, **Suitcase** (Delta/Country blues); 7/5 & 12, **Boogie Woogie Red**; 7/7 & 14, **Straight Street** (Larry Manderville & Friends); 7/9-10, **Robert Jr. Lockwood**; 7/16 & 17, **The Silvertones**. Cover \$1 downstairs only Mon. & Wed., \$1 up & down weekends.

**Del Rio**, 122 W. Washington, 761-2530: Every Monday lunch, guitarist, **Corey Sea**, 12-1:30; every Sunday afternoon, free jazz.

**Golden Falcon**, 314 Fourth Ave., 761-3548: 7/1-3, **Locoweed** (\$.75 Thurs., \$1.50 Fri.-Sat.); 7/4, **Madcat**; 7/5-6, **Eric Glatz**; 7/7-10, **Kessler's Friends** (\$.75 Thurs., \$1.50 Fri. & Sat.); 7/11, **Tim Carr**; 7/12, **Catfish Miller**; 7/13, **Gemini**; 7/14-15, **Longhorn** (\$.75); 7/16-17, **Jawbone** (\$1.50).

**Heidelberg**, 215 N. Main, 663-7758: Every Fri. & Sat. 9-1, **Mustard's Retreat** in the Rathskeller.

**Page One**, Arborland Shopping Center, 971-6877: Disco every Mon.-Sat.

**Pretzel Bell**, 120 E. Liberty, 761-1470: Every Thurs.-Sat. nite, **The RFD Boys**.

**Ramada Inn**, 2800 Jackson Rd., 769-0700: Disco every night except Monday.



Shotgun at Second Chance, 7/16-17.

**The Roadhouse**, North Territorial Rd. at U.S. 23, 4 miles N. of Ann Arbor: Summer hours 9 pm-2 am Wed., Fri. & Sat. 7/2-3, **Silvertones**; 7/7, 9 & 10, **Carolyn Crawford**; 7/14-17, **Radio King & His Court of Rhythm**.

**Rubaiyat**, 102 S. First St., 663-2401: Every Fri. & Sat. nite, **Open Road**, no cover.

**Second Chance**, 516 E. Liberty St., 994-5350: 7/1-4, **The Dennison Stars**; 7/5, **After Hours**; 7/6, **Mojo Boogie Band**; 7/7-11, **Radio King & His Court of Rhythm**; 7/12, **Rockets**; 7/13, **Lightnin'**; 7/14-15, **Dr. Bop & the Headliners**; 7/16-17, **Shotgun**. Cover weekdays \$1 students/\$1.50 others; weekends \$1.50 students/\$2 others.

**Win Schuler's**, 3600 Plymouth Rd., 769-9400: Every Mon.-Thurs., 8-12, **Mustard's Retreat**; every Fri. & Sat., **Caravan**, in the **Black Jack Tavern**.

### Ypsilanti

**Casa Nova Restaurant**, 11 W. Michigan Ave., 483-3027: Every Wed.-Sat., **Fiddlesticks**, no cover.

**Huron Hotel & Lounge**, 124 Peral St., 483-1771: Disco every night.

**The Pub**, 205 W. Michigan Ave., 485-2573: Every Wed.-Sat., **Sue Michaels** on piano with percussionist **Denny Brown**.

**Spaghetti Bender**, 23 N. Washington, 485-2750: Every Fri. & Sat., 9-12, classical guitarist, **Pete Miller**; every Sunday, 9-11, **Stoney Creek**, no cover, no minimum. Food served till midnight.

**The Sure Thing**, 327 E. Michigan Ave., 482-7130: Live rock bands nightly.

**The Suds Factory**, 737 N. Huron, 485-4470: Disco music, carry out beer, pizza & subs.

**T.C.'s Speakeasy**, 207 W. Washington, 483-4470: Every Sunday, **John Jockues**; every Mon. & Tues., **Mike Lebert**; every Wed. & Thurs., **Ty Cool**; every Fri. & Sat., **Ty Cool & Mark Hurst**. No cover.

### E. Lansing

**Lizard's Underground**, 224 Abbott Rd., East Lansing, (517) 351-2285: Thru July 4, **All Directions**; 5-8, **Tony Brown Band**; 9 & 10, **Mojo Boogie Band**; 11, **Bembadi**; 12-17, **Long Shot**; 18-19, **Mickey's Pulsating Unit**; 20-24, **Home**; 26-31, **Paddlefoot**.

## DISCOS

**Boogie Down Lounge**, 9933 Greenfield (betw. Chicago and Plymouth) 835-5811. Open every night.

**Coral Gables**, 2245 N. Woodward, Berkley, 398-7333, Tues.-Sun., "Terra-Nova".

**Cravat Lounge**, 10630 Grand River, WE3-9000, Thurs.-Sun., "Ken Watts & the Beaty Players."

**Diamond Lounge**, 15350 Fenkell (1 blk. east of Greenfield), 493-9635, Thur.-Sun., D.J. Sweet Jerry.

**Elephant Disco**, Livernois & Long Lake Rd., Troy, 879-6810, Disco every night.

**Golden Coach**, 30450 Van Dyke, Warren, 573-7850: Open every night except Sunday.

**Green's Playroom Lounge**, 8121 Linwood, 896-4530, D.J.—The Rag Man on Mon. and Thur.-Sun.

**Jazz West**, 8418 Fenkell, 341-7118, disco every night.

**The Landing**, 25060 Southfield Rd. at 10 Mile, Southfield, 557-5035, open seven nites, cover charge of \$5.00, includes 2 drinks, dining upstairs.

**Murphy's Cocktail Lounge**, 7419 Puritan, 864-8340, D.J. Rappin' Roge every night.

**New Alpine Disco Lounge**, 7030 West 7 Mile Rd. at Livernois: every Tuesday night starting June 15, Disco Dancing from 9 pm til 4 am with music by **Sweet Gee** and **Mr. Mezmo**.

**Ocies Paradise Lounge**, 8202 Fenkell, 861-5111, open everynite with D.J. Rappin' Rino.

**Oliver's**, 16360 Harper, nr. Whittier exit off I-94, 881-7230: Disco dancing to: **Circus**.

**Poison Apple**, 38418 Ford Rd., Westland, D.J. John, everynight.

**Rose Room**, Michigan Ave. at 24th, 894-1860, Wed.-Sun. with Arthur "Baby" Hughes.

**Sindrome**, Telegraph at Ford Rd., Dearborn Hghts., Disco all week, instructions on Mon.

**Subway Disco**, 525 W. Lafayette, 964-7938, live disco bands and D.J.'s **Bob Grant** and **Brent Hudson**.

**Uncle Sam's**, 14060 Telegraph at Schoolcraft, Redford, 638-1645, dancing seven nights a week with D.J. **Jim Tupper**.



## CONCERTS

### DETROIT

July 1 & 2: **Rich Little** at Pine Knob.

July 2: **Oscar Peterson** at Meadowbrook.

July 3: **Jeff Beck** at Masonic, 7:30 & 10:30.

July 4: **The Show** at Pontiac Stadium with **Labelle**, **Ohio Players**, **Rufus**, **War**, **Brecker Bros.**, 6:30 pm, \$15, \$10.

July 5 & 6: **The Band** at Pine Knob.

July 7: **George Carlin** at Pine Knob.

**Maynard Ferguson** at P'Jazz.

**Virgil Fox & His Heavy Organ** at the **Royal Oak Theatre**.

July 8: **Burt Bacharach & Anthony Newley** at Pine Knob through 7-11.

**Gentle Giant**, **Felix Papalardi & Natural Gas** at Ford Aud.

July 9: **Chuck Mangione** at Meadowbrook.

**Austin-Moro Band** at P'Jazz.

July 10: **Elton John** at Pontiac Stadium.

**Dionne Warwick & Isaac Hayes** at Masonic 8 pm & 11 pm.

**Steve Martin Mull** at the **Royal Oak Theatre**, 8 pm & 11 pm.

July 11: **Theodore Bikel** at Meadowbrook.

July 12-14: **Beach Boys** at Pine Knob.

July 14: **Trinidad Steele Band** at P'Jazz.

July 15-18: **Harry Belafonte** at Pine Knob.

July 15: **Donavan** at the **Royal Oak Theatre**, 7:30 pm & 10:30 pm.

July 16: **Cleo Laine** with **John Dankworth** at **Meadowbrook**.

**Brookside Jazz** at P'Jazz.

July 19: **Gordon Lightfoot** at Pine Knob.

July 20: **Sha-Na-Na** at Pine Knob.

**Eagles** at Olympia.

July 21: **James Taylor** at Pine Knob thru 22.

**Austin-Moro** at P'Jazz.

July 23: **Johnny Mathis** at Pine Knob thru 25.

**Maynard Ferguson** at Meadowbrook.

**New McKinney Cotton Pickers** at P'Jazz.

July 25: **Jethro Tull** at Pontiac Stadium with **Robin Trower**.

**Ragtime Ensemble** at Meadowbrook.

July 28: **Doobie Bros.** at Pine Knob thru 29.

**Brookside Jazz** at P'Jazz.

July 29: **Carlos Montoya** at **Royal Oak Theatre**.

July 30: **Jimmy Wilkins Band** at P'Jazz.

**Tony Bennett & Woody Herman** at Meadowbrook.

**Pavlov's Dog** at Masonic.

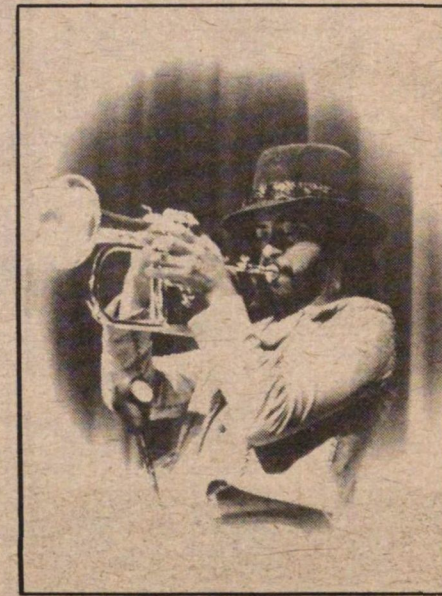
Coming: **Judy Collins**, **Ravi Shankar**, **Average White Band**, **Kool Jazz Festival**, **America**, **Yes**, **Chicago**, **Winter Bros.**, **Linda Ronstadt**

### ANN ARBOR

July 1: **Jazz Concert with Grab Bag** at the **Rubaiyat**, corner of First & Huron. 9 pm. Donation \$2.50. A **Westside Neighborhood Benefit**.



Jeff Beck at Masonic, 7/3.



Chuck Mangione at Meadowbrook, 7/9.



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**HAROLD MELVIN & THE BLUE NOTES**  
**DONALD BYRD & THE BLACKBYRDS**



SATURDAY, AUG. 7—7:30 PM  
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**AL GREEN**  
**RAY CHARLES & HIS ORCHESTRA**  
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# SPORTS

## MAJOR LEAGUE BASEBALL

July 3-4: Baltimore's Reggie Jackson leads the Orioles into Tiger Stadium for a two-game holiday series with our Tigers. Saturday's affair begins at 8 pm while Sunday's is slated to begin at 1:30 pm. \$4.50-\$1.50. 963-9944.

July 9-10-11: The hard-hitting Kansas City Royals, paced by George Brett and Detroit's John Mayberry meet the Tigers in a three-game weekend series. Game times are 8 pm, 2:15 pm and 1:30 pm, respectively.

July 15-16-17-18: Following the All-Star break, the Tigers return home to meet the Oakland A's. The first three games of the four-game series begin at 8 pm while the final game Sunday starts at 1:30 pm.

## 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: Wolverine Raceway, 8 pm Monday thru Saturday, \$3-\$2 thru July 17. 421-7170.

# PRESTIGE

continued from page 16

Together" and "There's No You"), originally on Debut as *Blue Moods*; and the apocryphal Miles-Sonny Rollins-Tommy Flanagan-Paul Chambers-Art Taylor session of March 16, 1956, which produced the classics "Vierd Blues," "No Line," and "In Your Own Sweet Way."

Anyone who listens to the Miles Davis of the past ten years owes it to himself to go back and check out his landmark work of the 50's, of which the music contained in this album is some of the finest. Prestige also has two double sets by the Miles Davis Quintet (John Coltrane-Red Garland-Paul Chambers-Philly Joe Jones) which offer some of the finest improvisational music ever recorded in the history of the human race.

I can't say enough about the great King Pleasure album, *The Source*. King Pleasure (born Clarence Beeks) and the inestimable Eddie Jefferson pioneered the vocalese approach to the jazz vocal, composing original lyrics shaped to fit the improvisations of such jazz masters as Bird, Lester Young, Moody, Wardell Gray, and others. King's great work was done for Prestige in 1952 ("I'm in the Mood for Love" or "Moody's Mood For Love"), 1953 ("Red Top," "Jumpin' with Symphony Sid," "This Is Always," "Sometimes I'm Happy," "Parker's Mood" and "What Can I Say, Dear?"), and 1954 ("I'm Gone," "Don't Get Scared"). Incidentally, one should compare King's version of "Parker's Mood" (which Bird detested more than anything else in life) with Eddie Jefferson's equally compelling—if less specifically personal—vocal rendition of the same blues by Bird.

Also included with King Pleasure's historic Prestige material is the whole of an album cut for the HiFiJazz label in April of 1960, most of which is markedly inferior to the earlier work. The liner notes by Jon Hendricks, King's most illustrious pupil, are an extra groove, as are the annotations for almost every record in the set.

The real prize in the entire Prestige catalog is the Charlie Parker-Dizzy Gillespie-Bud Powell-Charlie Mingus-Max Roach collaboration of May, 1953, which has been issued under the modest title, *The Greatest Jazz Concert Ever*. Another Debut special, the concert was recorded at Toronto's Massey Hall by Mingus, who had made the arrangements for the show

with the Toronto New Jazz Society. They had wanted the best of the bebop players, and what they got were the masters of their instruments, playing their mature asses off, blowing each other all over the Canadian stage. Bird is characteristically brilliant, witty, fluid and precise; Diz matches Bird step for step; Bud Powell is the greatest, and he gets a whole two sides to himself, with Mingus and Roach doing it to death as usual. "Salt Peanuts," "A Night in Tunisia," "Wee," "Hot House," "Perdido" and "All the Things You Are" make up the evening's program, and there's no way you can go wrong in investing an hour of your life in this beautiful improvisational music. Why not try it today?

The other three records are from the mid-50's—the two Coltrane sets—and the end of the decade, which takes us through Oliver Nelson and Eric Dolphy, two prematurely deceased saxophonists who had a lot to do with the creative improvisational music which emerged in the 60's. The Coltrane Quartet sides, originally out as *Traneing In* (1957) and *Soultrane* (1958), present the giant saxophonist during his Miles Davis Quintet/Thelonious Monk Quartet period, with Red Garland, Paul Chambers and Arthur Taylor backing him up, and a better exposition of Trane's 1957-58 work is not to be found.

The *Kenny Burrell/John Coltrane* set is really a Detroit reunion with Trane as a special guest. Pianist Tommy Flanagan, who is scheduled to be in town for the Homecoming Festival, put the band and the music together basically for two sessions in 1957 and 58, but the effect is not so overwhelming as one might hope. Interesting music in the mid-50's Prestige "blowing session" mold (see the Jackie McLean section in A.B. Spellman's great book, *Four Lives in the Bebop Business*, for a finer picture of the period), but not up to the rest of this stuff.

Finally, the Oliver Nelson/Eric Dolphy sets—originally known as *Screamin' the Blues* and *Straight Ahead*—are two of the prettiest, juiciest, musically most satisfying records you could possibly want. Words will not do to describe the beauty and depth of these performances; as Dolphy said late in his life (he passed unexpectedly in the summer of 1964): "Once you hear music, it's gone, in the air—you can never capture it again." These records give the lie to that adage, and wonderfully so. Please make use of them in your lives. That's what they're for, after all!



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## MOVIES



"Logan's Run" check listings for local theaters.

### DETROIT

"The Man Who Fell To Earth" with David Bowie at the Towne.  
 "That's Entertainment, Part 2" at the Eastland, Gateway, Movies at Lakeside and Prudential Center, Playhouse, Southland, Terrace and Westborn.  
 "The Omen" at the Abbey, Americana, Fairlane, Old Orchard, Plaza, Pontiac Mall, Showcase, Southgate, Vogue.  
 "The Sailor Who Fell From Grace With The Sea" at the Farmington, Parkway, Quo Vadis, Taylor, Tel-Ex, Village.  
 "The Big Bus" at the Abbey, Dearborn, Eastland, Gateway, Kingswood, Livonia Mall, Parkway, Southland, Towne.  
 "The Bad News Bears" at the Berkley, Farmington 4, Hampton, Macomb Mall, Punch & Judy, Roseville, Showboat, Tel-Ex and Wayne.  
 "Mother, Jugs & Speed" at the Madison, Fairlane, Showcase.  
 "Logan's Run" at the Beacon East, Dearborn, Northland.  
 "Murder By Death" at the Americana, Beacon East, La Parisien, Movies, Showcase, Somerset Mall, Southgate.  
 "The House of Exorcism" at the Adams, Northwest, Camelot, Quo Vadis, Woods, Wyandotte, and drive-ins: Bel-Air, Jolly Roger, Blue Sky, Jolly Roger, Mt. Clemens, Wayne, West Side.  
 "Hawmps" at the Allen Park, Livonia Mall, Macomb Mall, Main, Movies, Old Orchard, Somerset Mall, Pontiac Mall, Warren and Fort George drive-in.  
 "Eat My Dust" at the Alger, Calvin, Carousel, Farmington 4, Macomb, Playhouse, Quo Vadis, Radio City, Shores Madrid, Shelby, Showboat, Stage Door, Taylor, Tel-Ex, Terrace, Warren Cinema, Wyandotte, Algiers, Galaxy, Grand River, Gratiot, Holiday, Michigan, Pontiac, Troy, Walake.



"The Harder They Come," W.S.U., 7/6.

Summer Outdoor Film Series at OCC, Orchard Ridge, shown at dusk in the amphitheatre: July 9, "Chinatown" with Jack Nicholson and Faye Dunaway; July 16, "Sterile Cuckoo" with Liza Minelli; July 23, "Dirty Mary, Crazy Larry" with Peter Fonda and Susan George; July 30, "Sounder" with Cicely Tyson, Paul Winfield, and Kevin Hooks.

Coming to the Cabaret Cinema in Southfield: "Woodstock," "Putney Swope," "Amos & Andy."

The Ninth Annual Cinema Canada film program is scheduled for 2 and 8 pm on July 2 at Ford Aud., no admission charge.

2nd Annual Black Film Festival, shows free films every Saturday starting July 10 through August. Special Premiere Benefit July 6, "The Harder They Come." Community Arts Auditorium, W.S.U. campus at 6:00 pm.



"Five Easy Pieces," A<sup>2</sup> Film Co-op, 7/14.

### ANN ARBOR

Ann Arbor Film Co-op, Aud. A-Angell Hall or Modern Languages Bldg., U of M, 769-7787: Showtimes 7 & 9, adm. \$1.25. 7/1, "Gunga Din" (1939, George Stevens) 7 only; "Kid Blue" (1973, William Frawley) 9 only; 7/2, "Investigation of a Citizen Above Suspicion" (Italian, 1970, Elio Petri) MLB 3-7 only; "The Working Class Goes To Heaven" (Italian, 1972, Elio Petri) MLB 3-9 only; "The Wild Child" (French, 1970, Francois Truffaut) MLB 4; 7/6, "Death In Venice" (1972, Luchino Visconti); 7/7, "Billion Dollar Brain" (1967, Ken Russell) 7 only; "From Russia With Love" (1964, Terrence Young) 9 only; 7/8, "Jimi Hendrix" (1973, Gary Weiss); 7/9, "King of Hearts" (1967, Philippe de Broca) MLB 3, Buster Keaton Night: "Cops" (1922, Buster Keaton & Eddie Kline), "Sherlock, Jr." (1924, Keaton), "College" (1927, James W. Horne) MLB 4-7 only; "Reefer Madness" (1933, Leo Gasnier) MLB 4-9:30 only; 7/13, "Images" (1972, Robert Altman); 7/14, "The Discreet Charm of the Bourgeoisie" (French, 1972, Luis Bunuel); "Five Easy Pieces" (1970, Bob Rafelson) Aud A-7 & 10:30; "Psych-Out" (1967, Richard Rush) 8:45 only; 7/16, "The Wild One" (1954, Laslo Benedek) MLB 3-7:15 only; "On The Waterfront" (1954, Elia Kazan) MLB 3-9 only; "Alice in Wonderland" (1951, Walt Disney) MLB 4-7, 8:45 & 10:30.  
 Cinema Guild, Old Architecture Aud. (Tappan & Monroe), 662-8871: Showtimes 7:30 & 9:30, adm. \$1.25. 7/2, "The Maltese Falcon" (1941, John Huston); 7/3, "Start The Revolution Without Me" (1958, Bud Yorkin); 7/9, "Performance" (1970, Nicholas Roeg); 7/10, "Firesign Funnies" (Gilmore); 7/11, "Trouble In Paradise" (Ernst Lubitsch) 8 pm—free; 7/16-17, "McCabe And Mrs. Miller" (Robert Altman); 7/18, "Foolish Wives" (Eric Von Stroheim) 8 pm—free.



"Performance," Cinema Guild, 7/9.

Cinema II, Aud. A-Angell Hall, U of M, 769-7787: Showtimes 7:30 & 9:30, adm. \$1.25. 7/2, "The Adventures of Sherlock Holmes" (1939, Alfred Werker); 7/3, "Beach Blanket Bingo" (1965, William Asher) 7:30; "The 5000 Fingers of Dr. T." (1953, Roy Rowland) 9:15; 7/9 & 10, "Mean Streets" (1973, Martin Scorsese); 7/16, "The Magician" (Swedish, 1958, Ingmar Bergman); 7/17, "Murmur Of The Heart" (1971, Louis Malle).

Summer Film Showcase, Modern Languages Bldg.—Aud. 3, Showtime 7:30 pm, no admission charge. 7/5, Potpourri: "Samadhi," "Sailing," "Conquest of Light," "Wings of the Wind," "Dove," "No. 1," "Crystallization," "Horse Latitudes"; 7/6, Native Americans: "Cree Hunters of Mistassini," "Broken Treaty at Battle Mountain"; 7/7, Children's Films: "Chick, Chick, Chick," "Cow on the Moon," "Ben and Me," "Rookie of the Year"; 7/8, Death & Dying: "Echoes," "Dying"; 7/12, Wiseman Documentary: "Juvenile Court"; 7/13, Women's Studies: "Young Women in Sports," "Rape Culture," "Single Parent," "Yudi"; 7/14, Animal Behavior: "Whales, Dolphins and Men"; "First Signs of Washoe"; 7/15, Preservation and Growth: "La Vita," "Future for the Past," "Miles to Go Before I Sleep." Presented by the U of M Audio-Visual Education Center.



"Reefer Madness," A<sup>2</sup> Film Co-op, 7/9.

## THEATRE

### DETROIT

"Raisin" held over at the Fisher Theatre. 873-4400.  
 "The Fantasticks" dinner theatre at Kresge Court in the Art Institute, candlelight supper at 7:30 pm and performance 45 minutes later. Two seatings on Sat. at 6:00 and 9:30 pm. 832-3730.  
 "Apple Tree" at the Will-O-Way Theatre in Bloomfield Hills, 644-4418.  
 "Third Century" by Hank Malone and William Gorman at the McGregor Memorial Library in Highland Park on July 9.  
 "Sacramento Fifty Miles" at the Hillberry Theatre, for children, based on the fairy tale "The Bremen Town Musicians". 577-2972.  
 "Company" at the Hillberry Theatre starting July 8. Written by Stephen Sondheim, a Broadway Musical hit and winner of both Tony and NY Drama Critics Circle Awards. 577-2972.  
 "Black Girl" and "The Owl Killer" at the Studio Theatre, downstairs at the Hillberry. Opens July 7 with the WSU Black Theatre Co.  
 "Seascape" opens July 28 at the Studio.  
 "The Good Doctor" opens July 30 at Hillberry.  
 July 10 & 11, "Prime Time," one act play by the Kimathi Players. At McGregor Library, 12244 Woodward in Highland Park. 3 pm. Benefit for the Detroit Free School.

### ANN ARBOR

"The Caretaker" by Harold Pinter's at Schorling Aud., School of Education, July 16, 17, 22-24. 994-1292.  
 "Jesus Christ Superstar," by Andrew Lloyd & Tim Rice, July 5-10 in the Power Center for the Performing Arts, 763-3333.  
 "Miss Julie," by August Strindberg, July 1-3 at the Ann Arbor Civic Theatre Bldg., 201 Mulholland Dr. \$1 donation.

## EVENTS

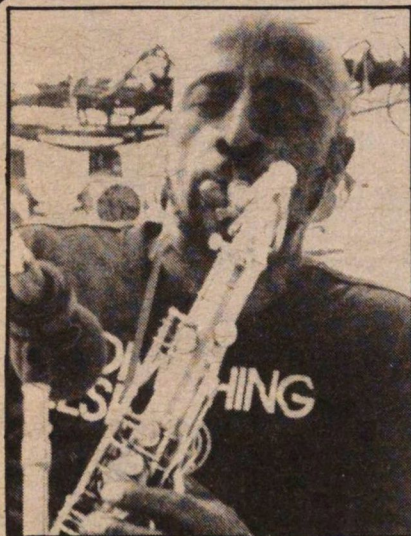
### DETROIT

July 2-4: Greektown/American Ethnic Festivals.  
 July 9-11: Captive Nations Ethnic Festival on the Riverfront.  
 July 16-18: Afro-American Ethnic Festival on the Riverfront.  
 July 23-25: Armenian Ethnic Festival on the Riverfront.  
 July 30-Aug. 1: Ukranian Ethnic Festival on the Riverfront.  
 The Children's Zoo, Conservatory and Aquarium on Belle Isle open weekdays and weekends.  
 Edgewater Park open 12:30-9 pm, Sat. and Sun., at 7 Mile near Telegraph.  
 Concerts in the Park every Saturday at Palmer Park, bring your own instruments.  
 Buffet and Entertainment every Friday nite at the Feminist Women's City Club, 5-7 pm.  
 Summer Concerts at OCC, Orchard Ridge, in the amphitheatre, or inside in case of rain, July 7, First Prize at 8:30; July 14, Austin-Moro; July 21, Final Decisions and July 25, Jack Brokensha.  
 Hogarth to Hockney, Three Centures of English Graphic Art at the Art Institute, Main Bldg., ground floor.  
 Youththeatre—"The Emperor's New Clothes", Wed. at 10 am and Sun. at 1 pm, beginning July 7.  
 Boat cruises to Bob-Lo from Detroit and Wyandotte, call 496-1044.  
 Local Artist Jazz Series at the Unitarian Church at Forest and Cass every Tuesday, 7:30-10:30.

### ANN ARBOR

Poetry in the Park every Sat. this summer at West Park Bandshell. Scheduled readings 2-2:30 pm, audience participation 3:30-4:30. 769-1633 or 663-4633 to schedule a reading.  
 Westside Neighborhood Benefit featuring a Jazz Concert with Grab Bag, a Talent Show, and Dancing with Rabbits, Thurs., July 1st, 9 pm at the Rubaiyat, corner of First & Huron. Donation \$2.50.

## DETROIT HOMECOMING



Yusef Lateef, Ford Aud., 7/20.

### JULY 16

The Stars Salute Detroit at 8:30 with Billy Eckstine, Nicholas Bros., Guy Marks, Marilyn Michaels, Gilda Radner, Marlana Shaw, Jimmy Wilkins and the Homecoming Dancers, \$25, \$5.

Midnight Jams at Orchestra Hall at midnight with Roy Brooks, Virginia Capers & "Raisin" cast, Billy Eckstine, Billy Daniels, Ron English, Barry Harris, Terry Pollard, Ursula Walker, Wayne Wright, Beans Bowles and Marcus Belgrave. \$5.00.

### JULY 17

Detroit Lives!—A Jazz Reunion at 8:30 at Masonic with Marcus Belgrave, Jack Brokensha, Kenny Burrell, Ron Carter, Ron English, Major Holly, Oliver Jackson, Ed Locke, Harold McKinney, McKinney Cotton Pickers, Billy Mitchell, Sonny Redd. \$8.50, 7.50, 6.50.

### JULY 18

The Power and the Glory at Masonic at 3:30 pm with Vera Embree, Eugene Hancock, Tessie Hill, Lloyd Richards, Schola Cantorium, Don Shirley and James Tatum Trio. \$5.00.  
 Metropolitan Magic (The Detroit Mets) at the Orchestra Hall at 8:30 pm with Shirley Love and George Shirley. \$5.00.

Riverboat Rhythms on the Detroit River with McKinney Cotton Pickers at 10:30 am for \$6.50; Tom Sanders Dixie Land Band at 1:00 pm for \$7.50 and Tribe at 3:00 pm for \$7.50.

### JULY 19

What Color is the Blues? at the Scottish Rite Cathedral at 8:30 pm with Bobo Jenkins, Kim Weston—A Tribute to Dinah Washington, Blues Ballet, Joe Williams and the Jimmy Wilkins Orch. \$8.50.

Superstar Benefit at Masonic at 8:30—to be announced. \$25.00.

### JULY 20

A Touch of Class at Ford Auditorium at 8:30 pm with Yusef Lateef & Quartet, Ruth Meckler Laredo, James Frazier, Jr., conductor, Michael Tolan and Leigh Taylor-Young.  
 Keyboard Harmony at the Scottish Rite Cathedral at 8:30 pm with Dorothy Ashby, Tommy Flanagan, Johnny Griffith, Roland Hanna, Barry Harris, Major Holly, and Harold McKinney. \$8.50.

### JULY 21

Star Track at Masonic with the Four Tops, Stu Gilliam, Freda Payne, Della Reese, The Spinners, The Temptations and the Homecoming Dancers. \$8.50, 7.50, 6.50.

### JULY 22

Superstar Benefit Performance at Masonic—to be announced.

July 21: Ground-breaking ceremonies for the \$10 million Bicentennial Towers at Woodward & Alexandrine, including the sealing of a time capsule. 10:00 am.

July 23: Fine Arts Reception at the Institute of Arts, 12 noon.

July 19-23: Jazz Workshops all week featuring: guitar & bass—Ron English; reeds—George Benson, Larry Nozoro, Fred Bolt, Sam Sanders; brass—Marcus Belgrave, Herb Williams; percussion—Roy Brooks. For further info., 224-7561.

### JULY 23

West Bloomfield Symphony Concert at Ford Aud. with Felix Resnick, conductor, featuring Dave Van DePitte's composition "Jazz Synthesis". \$25.00 per couple; \$5.00 per person.

### JULY 24

Cadillac's Landing will be re-enacted by the French Festival of Detroit with some sixty participants posing as fur trappers, French Marines, Indians and priests, it all starts about 10:15 am.



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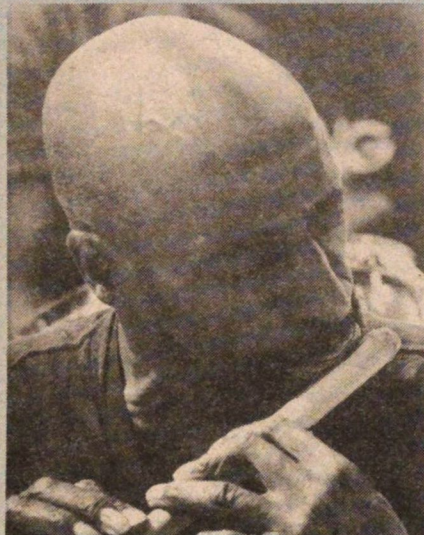
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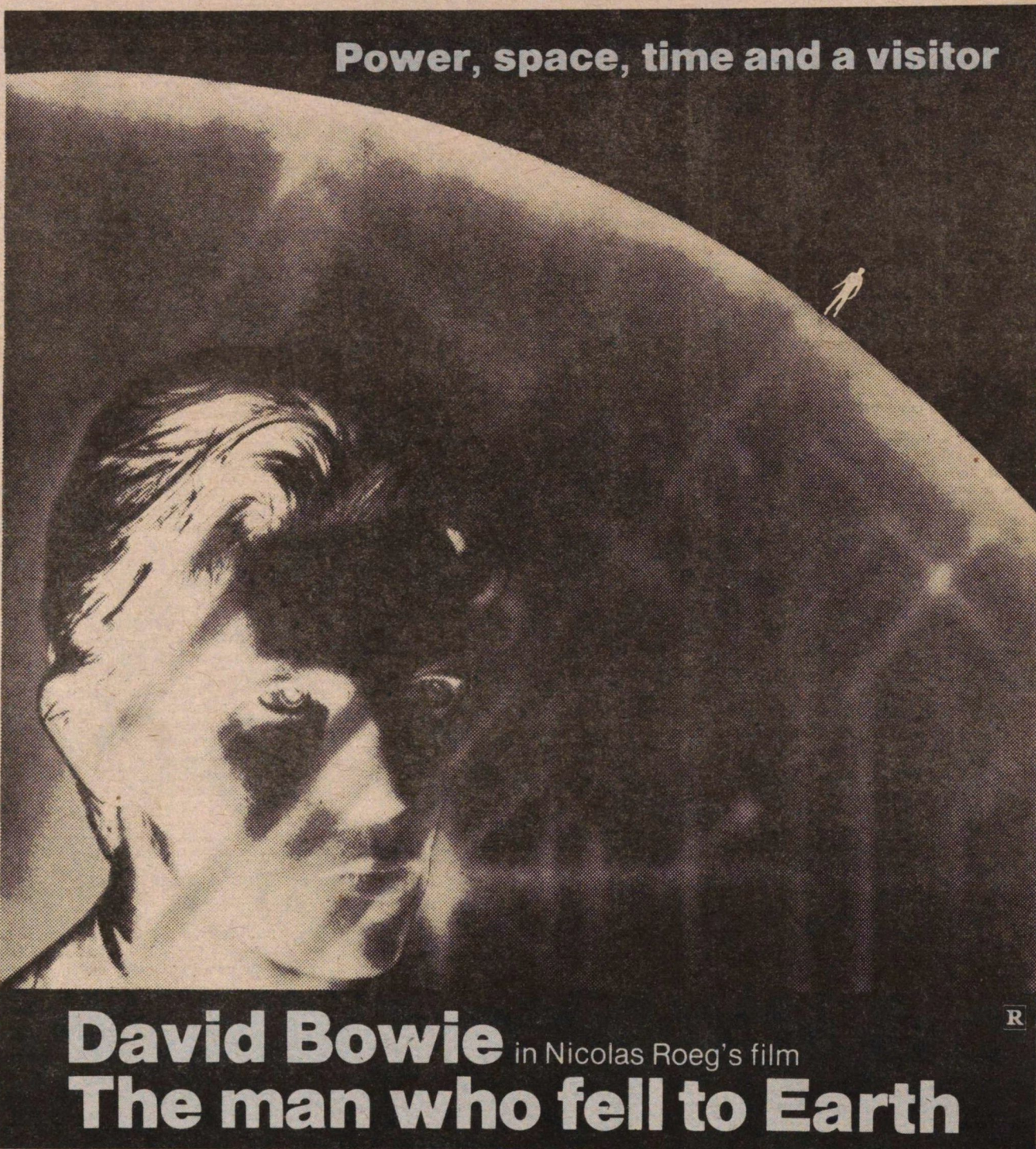
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# Urban Redlining

continued from page 4

the *SUN* that they want the Governor to issue an executive order outlawing redlining, such as the one issued in California.

Council President Levin and Councilwoman Henderson have already been interviewed by Gov. Milliken's Task Force on Redlining and have stressed the need for him to take action.

"The California legislature's Act requires disclosure," Levin said, "but it doesn't regulate. Governor Brown's Executive Order has some teeth in it. Gov. Milliken can do more than anybody with just a stroke of his pen. He has the power to initiate regulation without litigation or legislation."

While Mrs. Henderson agrees that there should be an executive order, she feels state legislation and a city ordinance "won't hurt a bit." "Every little bit helps," she says.

On the Senate side of the Michigan Legislature, a resolution (S. 511) establishing a special Senate committee to investigate the practice of redlining has been adopted. The measure, which was introduced by Sen. Earl Nelson of Lansing, gives full authority and subpoena power to the Committee.

Nelson is chairman of the special committee, and members include Senators William Faust of Westland; David S. Holmes of Detroit; Gary Byker of Hudsonville; and Richard Allen of Alma.

Several cities suffering the problems of redlining have reportedly made progress because great numbers of people became fully involved.

One example, according to reports coming in, is Grand Rapids, where citizens mobilized without any federal or state funding. They formed an organization called The East-Town Community Association of Grand Rapids, and began compiling documentation on redlining practices in the southeast section of that city.

According to a spokesperson for the group, a sample of four census tract areas within the same ZIP code area was established. Two of the census tract areas were in working-class, lower-income neighborhoods. The other two were in middle-class, higher-income areas.

They obtained from the 1969-1975 editions of the Kent County *Legal News* the names of the homebuyers, the legal description of the homes and lots, and who financed the homes.

Through simple tabulation of the number and dollar amount of the mortgages in the test areas, the group came to the conclusion that redlining does occur and that banks do, indeed, invest in the newer parts of the city. The group found that in the higher-income area, banks had invested nearly \$9 million, as opposed to \$3 million in the working-class area. Because the test areas were in the same ZIP code area, the group came to the conclusion that tabulating the amount of mortgages by ZIP code areas was ineffective, compared to tabulations by census tracts.

According to L.S. Moore, President of the Detroit Chapter of the National Association of Real Estate Brokers, many cases which people believe to be redlining are not redlining cases at all. He explained during a *SUN* interview that in many instances there are problems of bad credit ratings—or no credit rating—which could be overcome by having a co-signer to a mortgage.

Moore called for the gathering of data and statistics which would prove that many areas are safe investments for lending institutions. He said this would be "a solution without funneling attacks on the banks." He said banks have to balance on a thin line of risk and servicing their customers. "They do have logical reasons for the things that they do."

Some 17 Detroit lending institutions have responded affirmatively to a letter from Council President Levin, on behalf of the Council, asking them to sign a pledge against redlining. Four did not reply.

Following responses to the Council letter, the NAACP announced that it would "greenline" any banks who fail to change their redlining practices, meaning that they would ask people to withdraw their funds.

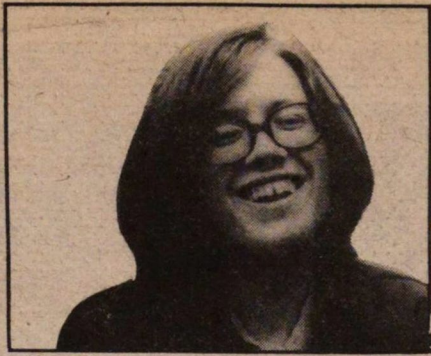
Last week, Joseph Madison, Detroit NAACP executive secretary, told the *SUN* that two banks, the National Bank of Detroit and Bank of the Commonwealth, would be publicly named by the organization as "the least guilty" of redlining, and that those who do not comply will be greenlined.

He was not certain how many other banks are in the category of the above two. But he said, explaining the NAACP action, "Bank of the Commonwealth set up an ombudsman office to investigate all charges of redlining."

Citing NBD as the largest bank in the State and about 15th in the nation, Madison added, "NBD has enough money, has contributed to community projects, and doesn't overtly practice redlining as much as others do."

"This is not a racial thing, it's bi-racial," Madison said. "Whites are trapped in the city, and now they can't get mortgages or improvement loans. This opens it up for land speculators who buy up the land at the people's expense. People have a right to go into a bank and ask how much money they have for loans by census tract, not by ZIP code."

It all boils down to one thing—that people can make things happen, as evidenced by the people involvement in the Women's Conference of Concerns, and the Grand Rapids group. There is nothing greater than the power of people.



Joanne Parrent, FFCU Co-Founder

## Credit Unions

continued from page 4

need big money from shareholders. Many fewer women than men are in the position, by themselves, to put up the large sums necessary for a bank. But many women working together can achieve the same effect.

Ms. Parrent notes that the membership of the Credit Union is as diverse as the population of

Detroit—as are the memberships in Ann Arbor, Lansing, Bay City, and Flint.

There are some wealthy members, but the profile of a typical Feminist Federal shareholder is a "bad risk", according to conventional standards. Generally, there is a consistently lower wage level and little concrete collateral, in the forms of homes, cars, or real estate.

This only indicates that women, as wage earners, are still getting far less than their piece of the pie. The membership may be a "bad risk" on paper, but in reality this only reflects women's low place on the pay scale. Someone may not earn a high wage or own valuable assets, but this does not necessarily mean that they will not faithfully repay a loan. The standards that dictate this type of thinking are male, high-wage standards that operate against low-income folks—and women are certainly part of this group.

Not only does the Feminist Federal offer women a source of credit—it also provides a very positive self-image for its members. As Ms. Parrent says, "All of a sudden, here's an institution that controls \$1 million—and controlled by women. Psychologically, I think that does something."

Anne Sinila is a freelance writer who lives in Detroit.

## Inmate Scholars

continued from page 3

a positive way under the most adverse circumstances.

Nevertheless, prison officials gave no explanation for their refusal to allow the graduates to travel to Detroit for the regular Wayne Commencement—even after eight guards volunteered their services and the anonymous citizen offered to pay not only for the guards' time and transportation, but for a reception.

And many inmates achieved little more than personal satisfaction from their degrees. Prison officials have offered no "good time," no extended privileges, no greater access to the canteen, no additional time outside the cells when not in class.

Many college graduates on the outside are frustrated because they can't find work, or if they can, it is work outside their major field. These are minuscule obstacles compared to those faced by the Jackson graduates, who must wait upon the whims of the powers that be, from the Warden to the courts and the Governor, before

they can re-enter society and try to resume a normal life.

Dr. James Metzen, Director of Treatment at Marquette Prison, has reported good results with "positive reinforcement of constructive behavior", as opposed to punishment for negative behavior. Metzen was talking about hard-core criminals, incorrigibles, not college graduates.

If a college degree counts for so much on the outside, doesn't an inmate who earns one deserve more "positive reinforcement" than a one-line entry on his record?

If our leaders in government and in the community are as sincere as they say they are about wanting to "rehabilitate" prisoners, then surely the responsible, productive, and disciplined efforts of these 19 inmate scholars demand a more equitable response from them.

Dorothy Saunders is a free-lance writer who lives in Detroit.

People interested in the Jackson inmate scholars may write the Wayne State University College of Lifelong Learning, Jackson Module, in care of Gloria House, Second Floor, 2978 West Grand Blvd., Detroit, MI 48202.

## News Rebellion

continued from page 3

In the meantime, the *News* has launched an out-state morning edition to try to compete directly with the rise of the *Free Press*. In addition, *News* editors have copied many successful *Free Press* features and attempted to hire away numerous reporters from the morning paper.

The *News*, like its competitor, has of course focused its circulation drive on the populous and affluent white suburbs, the target of McCormick's "sex, comedy, and tragedy" stories. Guild sources speculate that the *News* Editor consulted with Managing Editor Burt Stoddard and the all-important circulation department before firing off his ill-fated missive. And some say that Stoddard intervened to keep Publisher Peter B. Clark from firing McCormick.

According to the *SUN*'s sources, there is good reason to believe that *News* management intends to eventually dismiss McCormick, but not until "the dust lies down."

The Guild doesn't have much hope for reversing the sensational emphasis indicated in the McCormick memo, but "we hope that making it public will have a cleansing effect," says Guild officer Hatch. "At least we can show the public where it's at."

Many Guild members were reportedly wary of releasing the memo at first, but relented when management cold-shouldered their concern.

Upon learning of McCormick's directive from enraged copy editors, Hatch asked for a "general review meeting" with management. Contrary to Hayden's casually-dropped accusations of a "ploy," according to Guild officers, no other topics were discussed; a general review is held for the sole purpose of discussing issues of mutual interest, not to raise contractual questions or grievances.

According to the Guild, the essence of management's position, as conveyed by *News* Labor Relations Manager Caleb Atwood, was to defend McCormick's memo and refuse to disassociate themselves from it, leaving Guild representatives with the impression that management might indeed let it stand as policy.

"Management instead attempted to interpret the language of the memo," according to a Guild source, "implying that certain portions of it didn't really mean what they said." The Guild then asked to have someone rewrite the memo so as to clarify its meaning, but was rebuffed.

Hatch informed Atwood that if the *News* refused to retract the memo and disown it as policy, the Guild would make it public. After three days with no positive response from management, the Guild membership, at its regular monthly meeting, voted to release the memo and sent copies to Mayor Young, the NAACP,

the Urban League, the *Free Press*, the *Michigan Chronicle*, and others.

The Guild's lawyers are presently drafting a letter to Editor Hayden asking again for a retraction; if there is none, they plan to file a lawsuit against the paper for libel on the basis of Hayden's charges, which they say amount to accusing the Guild of "extortion and blackmail."

"I'd be surprised if they retracted it," says Hatch. "Management at the *News* operates a lot like the Nixon White House. They perceive all their critics as the enemy. Rather than admitting they were out of bounds, they'll continue to stonewall."

Sensationalism, of course, is nothing new at the *News*—nor, to give everyone their due, at the *Free Press* either, although the morning paper gives its sex and violence a glossy coat of corporate liberalism, while the *News* (sometimes referred to as the "Police Gazette") has never had the guile to be so subtle about its lowest-common-denominator journalism. So it's almost appropriate that the *News* should become the first to get caught openly advocating it.

In recent years, two great traumas seem to have shoved the hapless *News* management farther to the sensation-mongering right. After the 1967 rebellion (referred to in both dailies, of course, as the "riot"), the *News* instituted its "Police Blotter" column, which trafficked so blatantly in crime and racism that the paper was obliged to discontinue it after widespread protests from the black community. It was replaced by an equally obnoxious and ill-fated "Crime Scoreboard," which listed the daily numbers of crime victims by race.

Following the 1968 strike which shut down both dailies, angry *News* executives, vowing "never again," bricked up its most vulnerable windows, installed retractable metal grates on the rest, and built their fortress-like Sterling Heights plant.

Thus fortified against invasion by their own employees, sealed off in their executive suites from the protests of the unwashed horde of reporters who make their paper for them, the policy makers at the Detroit *News* look out at a city and a world whose changes grow more unfathomable to them with each passing day, groping in the dark for a way to "jolt, shock, or even wake up" a population which seems less and less interested in what they have to say.

Perhaps, gentlemen, they've already awakened—and you're the ones who have gone to sleep.

## Inside Dope

continued from page 2

come the first black Democratic Senator since Reconstruction—and that the *Free Press*'s sources fear for losing their jobs if Austin no longer occupies the Secretary of State's office.

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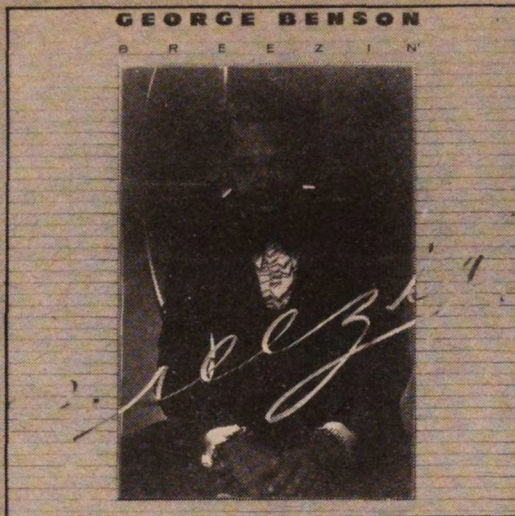


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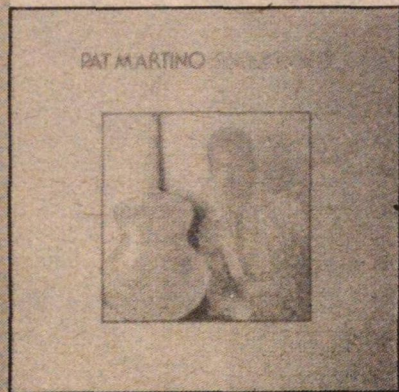


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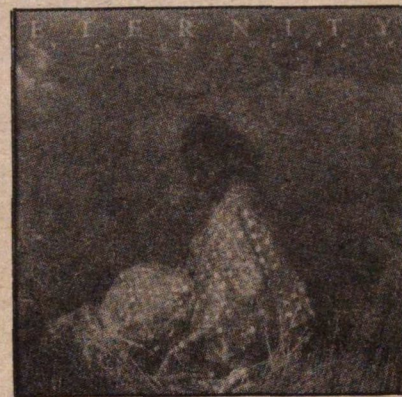
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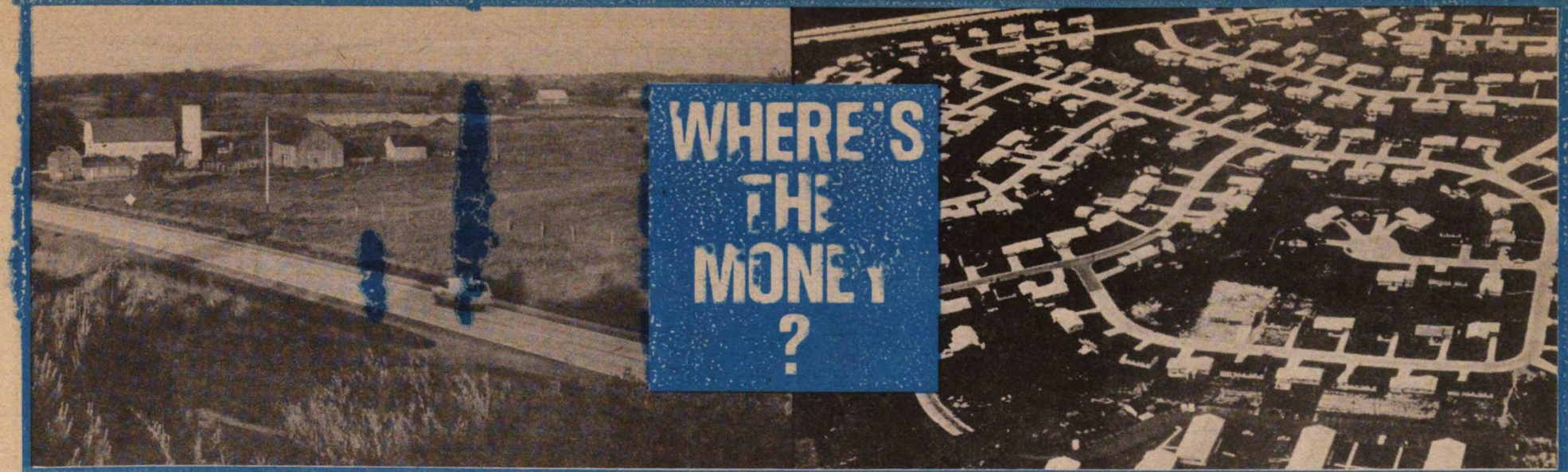
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## Suburban Sprawl

# How Developers Obstruct Land Use Planning

*continued from the cover*

sewage and storm drains, sidewalks, paved roads, adequate fire protection, and other urban services—which are even more expensive in sprawling suburbia than in the more concentrated urban centers.

When residents turn around to ask the developer why the sewer drain is at the highest point in the street, or why all the sump pumps burn out and recirculate the same water whenever it rains, he's already gone to greener pastures, eating away at limited farm land and open space in the name of free enterprise—like a caterpillar stripping a plant of all its leaves and moving on to the next.

At the same time, Michigan's best farm land is dwindling at the rate of 35,000 acres each year, and rural open land even faster—at 50,000 acres a year. In 1945, the state had 18 million acres of agricultural land. Today there are less than 12 million acres.

If we keep losing farm land at that rate, we'll be down to only 2.5 million acres in less than 25 years. Yet state officials figure that if Michigan is to continue to raise 50 per cent of its own food, as it does at present, we will need at least 7 to 8 million acres of land under cultivation. If we don't hold our own in food production, it will mean importing more food from other land-starved states at ever-higher prices.

"Seventeen of our 23 most productive agricultural counties are located in southern Michigan, which is also the home of 75 per cent of our population," explains Karl R. Hosford, Chief of the Michigan Department of Natural Resources (DNR) Division of Land Resource Programs. "And many of those people would like to move to the suburbs."

In the northern part of the state, valuable forestry resources are being divided into lots of ten acres or less and sold to persons looking for summer recreation land, and the shores of almost every lake, including the Great Lakes, are lined with small private cottages. Lakeshore population densities in the summer months are as great, or greater than, those of the cities the vacationers leave behind.

### SAVING THE LAND

It began to become clear in the 1950's and '60's that the competing demands for Michigan's land resources—urban growth, agriculture, recreation, forestry, and mining—were on a collision course. The state officially took notice in 1970, when a subcommittee of Governor Milliken's Environmental Quality Council recognized unplanned land use as a major problem requiring quick corrective action. That report was followed by a special commission, which offered alternative land use policies, drafted legislative proposals, and held public hearings late in 1972.

That same year, State Rep. Philip O. Mastin (D-Hazel Park) introduced a bill calling for the formation of a state Land Use Commission and held public hearings.

After extensive consultations with representatives of local governments, planners, and legislative and state officials, a revised bill was introduced in 1973. This bill, and two substantially like it, failed to make it out of the House Appropriations Committee in 1973, 1974, and April 1976. The Committee is chaired by Representative Dominic J. Jacobetti (D-Negaunee), who had lobbied against the bill and allowed no time for discussion or presentation of amendments.

The present bill, H.B. 4234, provides for the creation of a nine-member state Land Use Commission, appointed by the Governor to overlapping four-year terms. At least two members must come from the Upper Peninsula, two from the northern Lower Peninsula, and two from the southern Lower Peninsula. The commission would be part of the Department of Natural Resources and have access to the technical and field personnel of that department.

The Commission's duties would include:

Making a statewide survey of current land uses and identifying current and future problem areas.

Designating certain lands as "essential" because of their agricultural, mineral, ecological, or historical significance.

Developing a land use program to protect land resources and submitting proposals for implementation of that program to the legislature.

Working with counties and municipalities in the state to develop local plans which will be incorporated into the state's overall plan.

Developing a land use classification system and educational programs.

Making interim rules governing land designated "essential."

This last point is the most controversial, since it's the last tooth left in the original legislation. Originally, several strong implementation measures were written into the bill, but through compromises, it was decided that the Land Use Commission would simply recommend enforcement powers necessary to realize its program, leaving it to the Legislature to allocate such powers in separate legislation.

Under the bill, the Commission would approve or disapprove of plans to string power lines or build pipelines or other utilities on lands it had designated "essential" for agriculture, mineral development, or ecological or historical considerations. It could also veto any public construction project using state or federal funds on essential lands—including schools, highways, sewers, airports, and so on. The Commission would have this power until the Governor and Legislature approved a land use program and the powers to implement it.

Senator Mack calls this last remaining tooth in the bill "perhaps the most dangerous section . . . Even if a State plan is *never* approved, this new bureaucracy will retain this awesome power," he states in his analysis of the bill.

H.B. 4234 would give one area of the Commission's proposed jurisdiction immediate effect, in a limited way, until a permanent structure is approved by the Governor and Legislature. That is what bothers those who hope that no such program will *ever* be approved. The interim rules would have to be approved by a Joint Legislative Committee on Administrative Rules, and the bill provides for appeal to the state Court of Appeals for those unhappy with a Commission ruling.

### DEVELOPERS VS. PEOPLE

Chrysler argues that the legislation will "depress the housing industry, create unemployment, increase consumer costs, increase the cost of state government, and discourage business and industrial expansion in Michigan." They continue in their statement on the bill: "We find nothing in the substitute measure that assures better planning and land use than that now being accomplished through local governing bodies."

Rep. Mastin disagrees:

"Half of this state is unzoned, and the developers have a field day," he maintains. "Even where zoning exists, developers come in with a battery of high-priced lawyers and take the townships to court, where they often win."

Nor does he agree with the economic argument against land use planning.

"There are sound economic reasons for supporting land use legislation," Mastin emphasizes. "The tourist recreational base is the second largest source of jobs in the state. The third largest is agriculture. To the extent that we allow recreational and agricultural resources to erode, we allow our job base to erode."

"But further," he adds, "the cost of protecting our land resources is cheaper than exploiting them without adequate controls."

The DNR's Hosford also rejects the claim that land use planning will cost the state jobs: "Our first concern is providing jobs," he asserts, "but we can create them properly without poisoning the Detroit River—like we did during World War II and after—and without destroying our land resources."

"What we need all over is a new land ethic. We are obligated to leave it better than when we found it."

Hosford points out that under the proposed legislation, the state plan would be the product of the many county and municipal plans, approved at the local level. The Land Use Commission would not be telling communities what to put into their plan, but only that they must *develop* one.

But at this point, the question of land use planning in Michigan seems to be moot. The prospects are dim for H.B. 4234.

"A year ago, I thought the bill's chances were excellent," says Mastin, who is currently running for Oakland County Executive. "But at this point, they don't look terribly good."

"Will the future of the state, in terms of its development, be determined by 2,000 developers?" he asks. "Or will the people have a voice in shaping that future? If you think the people should have a voice, you have to support this bill."

*Hugh Grambau is an Ann Arbor-based free-lance writer who specializes in environmental issues.*

"We can create jobs without poisoning the Detroit River and destroying our land resources . . . What we need all over is a new land ethic. We are obligated to leave it better than when we found it."



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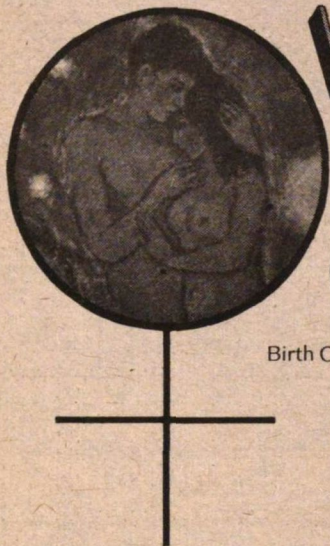
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## Soweto

continued from page 7

25 per cent of the shacks have electricity and fewer have hot running water. Even then, no one owns their shack or the few fashionable homes occupied by the tiny black elite—the government owns everything and can force anyone to move at any time.

It is bleak in Soweto, and usually the heavy, constant police repression keeps the violence turned inward. People drink heavily, robberies are common, and there were more than 800 murders reported in Soweto last year. During the rebellion—for a change—the pent up frustration and rage were directed outward.

In Alexandra, another ghetto area outside Johannesburg where heavy fighting took place, a black activist told his French correspondent aside and told him why people were torching sports facilities and liquor outlets, as well as white administrative buildings: "We don't want football stadiums and beer halls. We want schools and education. Don't think it's just school kids doing the burning. It's organization."

That is white South Africa's nightmare—an organized black rebellion, and worst of all, one that is armed. The Soweto uprising frightened whites in Johannesburg into a flurry of gun-buying. The government was terrified that the fighting in Alexandra would spill over into the fashionable white suburbs of Kew and Bramley Gardens.

Even though South Africa already has the largest and best equipped army in sub-Saharan Africa and is well on its way to developing nuclear weapons (if it doesn't already have them), the apartheid regime knows it can't guard its border with Mozambique, occupy Namibia, rescue Rho-

desia, and put down black rebellions at home—alone. South Africa wants an even firmer political and military alliance with the West, with NATO, and with the United States.

After the Sharpeville massacre in 1960, the apartheid regime faced a crisis in international support. Many African countries were gaining their independence from former European colonial powers, and after the Sharpeville incident, many in the West began to express doubts that South Africa's white minority regime could survive. Western investment in South Africa began to slow down as investors grew wary.

Then a consortium of U.S. banks—led by Chase Manhattan—put together a \$60 million loan package for the apartheid regime. It was a gesture of confidence in the regime, and it stabilized the South African government. Pretoria—with the help of the U.S.—weathered the storm and went on to prosper.

Now Vorster is hoping once more that the West, especially the U.S., will bail him out. He was encouraged by Kissinger's Lusaka speech, delivered on his recent African tour, which hit hard on Rhodesia but left South Africa unscathed. He was very pleased that Kissinger agreed to meet with him in West Germany, and he has said he would be honored to meet with President Ford.

Now Soweto has erupted, threatening to upset Vorster's plans. The situation has polarized rapidly in South Africa. The U.S. will no longer be able to maintain its \$1.6 billion in investment in South Africa and sit quietly by. Apartheid is, once again, out in the open, and the lives are being drawn.

*Steve Talbot is a writer-editor for Internews, the alternative radio and print international news service based in Berkeley, California. He specializes in southern Africa.*

## Hot Spots

continued from page 7

**Catholic Relief Service.** The AAA stole records on 8,000 people currently being held in camps in and around Buenos Aires.

The next day, men driving Ford Falcons—the official car of the Argentine Secret Police and the AAA—abducted 25 persons from refugee hotels in Buenos Aires. The refugees were robbed, tortured, and then ordered to leave the country within 24 hours.

There are currently 18,000 official U.N. registered refugees in Argentina. It is estimated that there are another 100,000 refugees in the frontier area between Chile

and Argentina. Most refugees cannot receive working papers and are forced to live in the camps and hotels, as they await new areas to settle in.

*Newsfront International* reports that Argentina, in an attempt to insure its economic dependence on its northern neighbors, has opted to keep the Argentines in line by keeping them away from any political organizing. A new law which went into affect in early June dictates that any person who carries out political activities in Argentina is subject to three years imprisonment. Any person who has in their possession, exhibits, prints, edits, reproduces, or distributes printed or taped materials containing political events or images is subject to 30 days to two years' imprisonment.



continued from page 5

Kindred says that when Fitzsimmons "went hysterical on national television and delegates booed the dissenters, thousands of rank and file members at home and their families were cheering for the reformers."

Pete Camarata, a leader of Detroit TDC and a member of controversial Teamsters Local 299, was the lone dissenting vote against Fitzsimmons' re-election. Camarata was later beaten up by Teamster thugs. Kindred says that Camarata's lone vote against Fitzsimmons was representative of Teamster rank and file members across the country.

—Jan Prezzato

### "NO" TO HALFWAY HOUSE

U.S. District Judge Robert E. DeMascio has ruled that the Michigan Department of Corrections will have to find another site for its planned halfway house in the Cass Corridor, on Second Avenue across the street from Cass Technical High School (*SUN*, June 3).

The Corrections Department was taken to court by the Detroit Board of Education, which feared that the halfway house would jeopardize its desegregation program by causing many parents to pull their students out of Cass Tech. The plan was also opposed by Concerned Citizens of Cass Corridor, a coalition of community groups led by Rev. Lewis Redmond, pastor of the Cass Methodist Church.

Cass Corridor already is home to eight halfway houses in a 5-by-8 block area, plus some 25 other social service facilities—including eight homes for the aged and 16 foster homes for mentally handicapped and disturbed adults, as well as the Salvation Army's Harbor Light Center for alcoholics.

The Salvation Army, owner of the former Evangeline Home for young women, the building scheduled to be converted to the halfway house, may now sue the Corrections Department, which had an option to purchase the building.



# CLASSIFIEDS

## COLLEGES

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## HELP WANTED

Home workers wanted! Mailers-addressers needed. 50 firm listed. Details rush \$.30 and stamped addressed envelope. G.B. Lock Ridge Dist., P.O. Box 10066, Det., Mich. 48210, Dept. 1-SN.

Route worker wanted to distribute papers on a substitute basis. Call Vince at 961-3555.

Professional, results-oriented salespersons wanted for Ann Arbor & Detroit. Serious inquiries only, please. Send resume to Sun Personnel, Box 1898, Detroit, MI 48231.

The SUN is looking for a fast & accurate typist. Experience on IBM Selectric Composer preferred. Part-time. Call Leni at 961-3555.

Field Rep. for distribution dept. of dynamic, contemporary metropolitan newspaper. Ambitious, self-motivating individual to maximize display and sales at established outlets. Submit resume to SUN Distribution, Box 1898, Detroit 48231.

Classified deadlines are 5pm every other Friday.

Registered nurse for staff position at the Lenawee County Health Department. One year nursing experience required. Community health nursing experience preferred, car required, mileage paid. Challenging work offering opportunity for personal and professional growth. Call for appointment, phone (517) 263-8831, ext. 316.

## PENNED PALS

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

Walter A. Kunklin  
No. 29363-117  
Box No. 1000  
Milan, Mi. 48160

George Johnson  
No. 139577  
P.O. Box 69  
London, Oh, 43140

Bolden Ellridge  
No. 228032  
Box 520  
Walla Walla, Wa. 99362

Mike Weaver  
No. 118862  
Box 520  
Walla Walla, Wa. 99362

Warner Robinson  
No. 141-292  
P.O. Box 69  
London, Oh, 43140

Andy Holguin  
No. 25940  
Box B.  
Florence, Ariz, 85232

Ed Whitehead  
No. 89406  
P.O. Box 779  
Marquette, Mi. 49855

Robert Tyler  
No. 104341  
P.O. Box E  
Jackson, Mi. 49204

George H. Douglas  
No. 106022  
P.O. Box E.  
Jackson, Mi. 49204

Jim Fraga  
No. 00305-190  
P.O. Box 33  
Terre Haute, Ind. 47808

K.E. Oliver  
No. 135750  
P.O. Box 779  
Marquette, Mi. 49855

George H. Douglas  
No. 106011  
P.O. Box E  
Jackson, MI 49204

Louis Hood  
No. 140-985  
Honor Camp  
P.O. Box 69  
London, OH 43140

## PERSONALS

To respond to a box number in any section of SUN Classifieds, please address your envelope to Classified Box No., The Leland House Hotel, Suite 202, 400 Bagley, Detroit, 49226.

An extremely desirable professional male, 35, ready to make attractive female happy, expects same in return. Desire serious, lasting relationship. Box 10197., Detroit, Mi. 48219.

I am confined here at the Jackson Prison. I am white, age 44, and need someone to write and visit me. It's really lonely in here with months passing and not getting a visit or letter. Gordon Helmick, No. 141525, P.O. Box E, Jackson, Mi. 49204.

Are you entertaining? If so, send picture and details, and I will do the same. Cheryl, SUN Classified Box 44.

Man, 29, white, divorced, with no dependents. Enjoys dancing, tennis, bowling, camping, the beach and movies. Kind, honest, loveable and sincere. Looking for a kind, understanding and affectionate one-man woman for companionship who will be willing to relocate and share a meaningful relationship together that could lead to marriage in the future. One or two children okay. Please send photo and first letter to Doug, SUN Classified Box 43.

Intelligent, educated woman, middle 30's, attractive, divorced, enjoys riding, travel, good conversation. Looking for sincere, educated man to share good time & a quite satisfying relationship. Box 26.

Black government worker—39 years old, new to the area. Would like to meet females for friendship. SUN Classified Box 44.

I'm a passive black guy. I would like to meet a white guy. Prefer Detroit area. If you know who you are, please contact me. Tom, P.O. Box 7213, Detroit, Mi. 48202.

I'm writing desiring correspondence with whomever will be willing to find time and share a little peace of their mind, cause no matter where one goes his or her mind can travel on when you can't get transportation. I'm 20 years of age, under the sign of Leo and very much exciting person, black with gladness. Joseph Mars, No. 00182-190, Box No. 1000, Milan, MI, 48160.

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Michigan people oppose PROJECT SANGUINE/SEAFARER, the U.S. Navy's plan to destroy the ecology by burying a giant antenna under the forest. Read about it in the July issue of RECON. Send \$3/year (12 issues) or 35 cents/copy to RECON, P.O. Box 14602., Phila, PA 19134.

Riding to L.A. in our Scout—looking for one or two people to share gas & exp. Call Isabelle c/o Sun 961-3555.

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Registered non-profit organizations may pay non-commercial rates.  
\$3.00 per issue (minimum) for 30 words.  
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\$1.50 extra for Headlines (all in caps and centered, 18 characters in 8 pt., 12 characters in 11 pt.)  
\$.50 for each capitalized word in any other line.

### Business classifieds:

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

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

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

## DEADLINES:

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

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

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

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Fill in the enclosed form completely.  
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FREE ROAD MAPS



By Genie Parker

July 4, 1976 is certainly a date to be reckoned with on our planet. It symbolizes, at least in our idealistic dreams, the movement of humanity towards "freedom and justice for all." In reality, the situation in which we find ourselves is the point of reckoning.

July 4th this year finds the Sun in Cancer and the Moon in Libra, very close to the planet Pluto (also in Libra). These relationships are right on time to aid our thoughts on the points in question: namely, "freedom and justice for all" on a daily level in our lives—although it almost sounds trite, in this day and age in America.

Cancer is the Zodiac sign most concerned with home life and immediate surroundings. Libra is the Zodiac sign most concerned with harmony, justice, and a balanced life.

The positioning of Pluto in Libra over many years reflects the sensitivity of people in general towards realizing the deep-felt need for a harmonious and just lifestyle. This is the time for that realization, along with the understanding that it can be actualized through group efforts. The Civil Rights Act, the Equal Rights Amendment, and the various environmental and consumer protection laws, along with the new federal Home Mortgage Disclosure Act, are all efforts towards a just life.

These next couple of weeks are a very strong time for these kinds of social efforts. There are a number of planetary relationships, among them a major move by Uranus in Scorpio, that point to extremes of intensity in people's reactions to what's happening around us. In Detroit, with our city layoffs involving police, firefighters, and emergency medical units, we can be sure of a lot of strong reactions.

We can be glad the Full Moon is in Capricorn this month on the 11th. Capricorn tends to be more practical than many. Here's hoping more people are sensitive to that influence than not—these are hot and heavy times, when we need to get our thing together, not fall apart.

When you read the following suggestions, be sure and read your rising and Moon signs, as well as your Sun (birth) sign.

**Aries (March 20-April 18)**—If you're smart, you'll put your energy into being helpful to other people. It's easy for you to be irritable and too critical in a picky way during this time. Use your imagination, and enjoy the people around you more!

**Taurus (April 19-May 19)**—Your concern with financial matters and business at hand is still very strong. Now is a good time to concentrate on the details that can bring your plans to fruition. Domestic and love matters are on your mind—use your sensitivity to come up with new ideas.

**Gemini (May 20-June 20)**—Let your thoughts flow and your nerves calm down. Talk more with the people closest to you, and try not to lose your temper when the happenings of daily business don't match up with your musings. Spend time organizing your home situation.

**Cancer (June 21-July 21)**—Your mind is bursting with ideas and the desire to communicate—especially concerning your home and loves. You have progressive ideas about business that can be very fruitful, if you pay attention to carrying out the fine points involved.

**Leo (July 22-August 21)**—Money matters are still a source of tension, but your temper is not so out of hand anymore. Discipline is still the key for you to progress, especially in your business. Setbacks can be a springboard, if you look into the future far enough.

**Virgo (August 22-September 21)**—Oh, dear. Take control of yourself, and direct your thoughts towards positive criticism with imaginative solutions, rather than negative and temperamental pickiness. Helping other people can be of great benefit to you, if you put your mind to it.

**Libra (September 22-October 22)**—It is easier for you to balance your sensitivity to home and love matters with more clear analysis, when you venture into your deepest thoughts. Think about the possibilities—then discipline irritability into positive actions.

**Scorpio (October 23-November 20)**—Your internal rumblings will become outward and even stronger soon. Progressive action in business and personal matters will be easy, if you steer a steady course in that direction. Enjoy an easy flow of communication during this time.

**Sagittarius (November 21-December 20)**—Tension over details could become a problem, unless you control your imagination. Business at hand could be hard to move forward, but the more you work at it with a critical eye, the more possibilities will become clear.

**Capricorn (December 21-January 20)**—Communicate more with those closest to you in your personal and business affairs, so you can handle all the details that are so important to you now. You are still sensitive to your immediate surroundings, but there is progress and prosperity in your practical outlook and creativity.

**Aquarius (January 21-February 18)**—The intensity of your business affairs becomes even stronger now. It may all seem hard to keep under control without setbacks, but remain sensitive to achieving harmony and a consistent pace of activity, and the rewards will not be far off.

**Pisces (February 19-March 19)**—Put a lot of energy into analysis and the details that follow from your ideas. Your home life can be a source of pleasure and relaxation that can help you deal with business affairs. Don't let your imagination cloud your common sense.

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## VIEW FROM THE BLEACHERS



There was a time when sports columnists simply explained why a team would win or lose on a given night. A sound knowledge of the particular game was all the reporter needed.

The sports scene today, however, isn't quite the same.

Arbitration, litigation, strikes, and lock-outs are as much a part of professional sports as they are a part of the automobile industry.

Take baseball, for instance.

There might not have been a major league baseball season in 1976 because the team owners and the players' association could not agree on a standard players' contract. The players threatened to strike spring training camps, but the owners drew first blood by locking the players out.

When it was feared that the regular season might be delayed, Major League Baseball Commissioner Bowie Kuhn ordered the camps open, and all concerned agreed that the contract disagreement could be settled during the season.

"Let's get to the business of playing ball, and everything else will take care of itself." That seemed to be the sentiment of players and owners alike, but there was one little hitch. Nearly 60 players haven't yet signed contracts for 1976, and without a binding standard agreement, all of those players stand to become free agents at the season's end.

Logically, a few of the owners decided to unload some of their unsigned players while they could still get something for them. Reggie Jackson, the articulate superstar of the Oakland A's, wound up in Baltimore in what was then thought to be the biggest baseball story of the season. Hardly!

Just last month, baseball was tossed into its biggest controversy ever when the maverick owner of the A's, one Charlie Finley, auctioned off three of his other stars that had helped Oakland win three straight world championships. Outfielder Joe Rudi and relief pitcher Rollie Fingers were sold to Boston for a healthy \$1 million apiece, and starting pitcher Vida Blue was dealt to the New York Yankees for the sum of \$1.5 million.

It all sounded like another steal by the extrovert Finley. "I plan to use this money to great advantage," Finley assessed in New York recently. "We'll be able to purchase a lot of players at the end of the season."

But the real theft was made by Com-

the bogged-down negotiations over baseball's reserve system, which until recently bound a player to a team for life.

A few members of the players' association threatened to boycott the upcoming All-Star Game if an agreement wasn't reached by then, but the association isn't a very cohesive unit, and no one expects the boycott to occur. In fact, the Tigers don't even have a representative in the association.

Joe Coleman, who had been the Tiger representative, has since been sold to the Chicago Cubs, and no current Tiger has volunteered for the vacant post.

The Finley-Kuhn controversy will eventually be settled in the courts, but whether or not a standard agreement will be reached soon is anybody's guess. Should the negotiations drag on past this season, Kuhn will most likely lose his job.

While baseball is currently in chaos, football may be in a bigger mess. National Football League training camps are scheduled to open July 12, but the league's player draft is currently being challenged in court, and pro football's compensation rule is under suspension.

To explain, a player can leave one team and sign with another after completing his contractual obligations, plus one season—but the original team must be compensated with another player or draft choice. All of this is currently under litigation, so it is not expected that a standard football contract will be ready by the upcoming season. A strike is indeed a possibility.

Both the National Basketball Association and the National Hockey League have signed agreements this year. Like football, both work under an option clause, meaning that if a player signs a contract, he's only bound to the team for the following season. Both basketball and hockey have a compensation rule, but the NBA is phasing theirs out after the 1980 season.

And if you think you've heard enough about court cases, three National Hockey League players are about to stand trial for various assault charges during games, while Detroit Red Wing Dan Maloney is currently facing a five-year prison term for allegedly assaulting Toronto's Brian Glennie. His trial should be concluded this week.

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

By Joel Greer

missioner Kuhn when, acting in what he called the "best interests of baseball", he nullified the two deals and ordered Finley to reinstate Fingers, Rudi, and Blue.

Kuhn is "acting like the village idiot," Finley fumed, and before the week was out, the A's owner sued practically all of baseball for \$10 million, citing breach of contract, violation of the Sherman Anti-Trust Act, deprivation of due process, inducing breach of contract, and finally, denial of equal protection.

Finley also refused to use the three stars in the A's lineup, prompting the players to vote to strike unless the owner backed down.

The A's owner then threatened briefly to replace them with a scab crew from his Tucson farm team, but had to discard that idea for a number of reasons, and at this writing, Finley and his players were at a standoff.

Unless Kuhn is truly acting like the village idiot, he can't expect to win in court. What he was trying to do was to accelerate



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—John Sinclair  
in *The SUN*, May 20

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—Ron English  
in *The SUN*, June 17

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