

Motown's Hottest Entertainment Calendar, pp.17-21



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 Cover
 Ending October 1, 1976

House Votes New JFK, King Probe

By Tom Panzenhagen & Jan Prezzato

The U.S. House of Representatives voted last week to establish a select committee to investigate the death of President John F. Kennedy and the startling new information on the death of civil-rights leader Martin Luther King, Jr.

The investigation was approved by a vote of 280-65, despite opposition by the leadership of both the Democratic and Republican Parties.

Warren Commission critic Mark Lane, who for the past several years has been urging that the Kennedy case be reopened, told *The Sun* that the facts in the Kennedy case are "so strong it's like proving 18 times that two and two are four, or that the world is round."

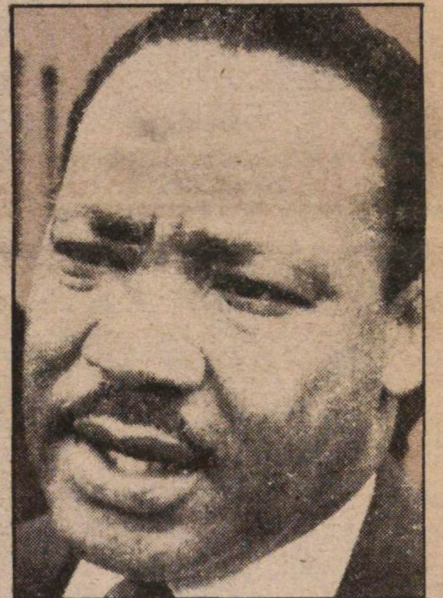
Rep. Thomas Downing (D-Va.), chairman of the new House Committee, has said that he is firmly convinced that there was a conspiracy in the Kennedy assassination.

Lane, who is the director of the Citizen's Commission of Inquiry based in Washington D.C., said that he has button-

holed over 200 members of Congress in the past two years to reopen the Kennedy case.

Lane also said that recent evidence surrounding the assassination of King in Memphis, eight years ago, prompted the House to look into the death of the civil-rights leader.

This initial information, centering on former FBI agent Frank C. Holloman, was brought to light by Lef Payne,
(continued on page 6)



Detroit Schools Still In Serious Trouble

By Nadine Brown
 City Editor

Detroit's school system has faced one crisis after another for many years. But it was the decentralization law adopted by the State Legislature in 1970 and the busing issue which touched off the serious conflicts which have brought the educational process to a near standstill today.

The law, designed to provide community control over the schools, created eight regional school boards for that purpose.

At the root of the problem, on the one hand, was the fact that the city's school population was rapidly becoming more and more black. Some white organizations and homeowner groups feared that community control would bring on a

black 'takeover,' and they wanted no part of decentralization.

They were also vehemently opposed to any form of busing, which they were sure would spread out into the suburbs and thus leave them with no place to run.

On the other hand, blacks favored decentralization but became embroiled in a lot of bickering on how it was to be set up. This delayed its implementation. But blacks too were opposed to busing because they felt it would result in blacks being disenfranchised.

The white groups conducted a successful recall of four central board members and blacks—thinking the four were pushing the busing issue—sat back and allowed the recalls to take place.

Now the vehicle through which

the black community was to achieve control of their schools (it has done so to some degree) is under attack, mainly because of the financial situation of Detroit's school system, or what is charged as mismanagement by some officials.

Opponents describe the regional boards as "little bureaucracies." Some accuse them of ripping off the taxpayers.

What they forget, however, is that some very good, sincere and diligent people sit on several of those boards, and despite the bickering and in-fighting that goes on, needed progress has been made in some areas.

The announced cutbacks in various school programs, cuts in class hours which would fall below the
(continued on page 24)



Carolyn Franklin

Steve Holsey profiles Aretha's baby sister [Kulchur, p. 9]



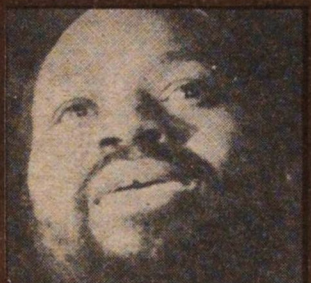
Ford/Carter

Ford & Carter hit Michigan as *The Sun's* election coverage begins . . . [p. 3]



Detroit Dance

The city's indigenous dance companies grace downtown this week [Kulchur, p. 7]



Africa

Kissinger gets into the act as Black Africa moves closer to liberation [Informed Sources, p. 6]

Tenants Strike Projects

By Robert Miller

Although the Detroit Public Housing Commission denies there is a rent strike, the estimated 1500 to 2000 members of the Detroit Public Housing Tenants Union are 'consciously' withholding their rent in lieu of a 400% rent hike.

According to Buck Davis, a Lawyers Guild attorney working
(continued on page 4)

Sexpionage! Part 2 in a New Series



It was bad enough workin' for one o' the dailies years ago an' havin' their fecal matter smeared in my face every day, but t' have th' journalistic whores at **The News** questionin' **The Sun's** "credibility" these days makes a sane person want t' puke.

I'm talkin' about a character name o' **Fred Girard**, who spent his second-page column one day last week decryin' the investigative stories **The Sun's** been runnin' lately—like the **Sexpionage** tales that our West Coast editors, **Michael Castleman** and **Donald Freed**, have been feedin' **The Sun** along with a bunch o' other papers around the country.

Accordin' t' **Mr. Girard**, "**The Sun** is in imminent danger of losing whatever small amount of credibility it now holds in the spectrum of Detroit journalism"—an' all because o' th' "whole silly schtick about the **CIA** and **Machiavellian** plots and the **Kennedy** assassination and **Bebe Rebozo** . . . and on and on and on."

Now if the front pages o' **Mr. Girard's** newspaper an' those o' his competitors at th' **Free Press** weren't filled right now with the news o' the reopenin' o' the **Kennedy-King** assassination investigations—spurred by the work o' independent investigators from the **Citizens Committee o' Inquiry** an' other such groups that **Mr. Girard** cites as "geeks"—there might be some point t' his remarks.

It can't help but sound like sour grapes t' anybody with any sense, however, an' th' folks we know have started wonderin' why young **Fred** is so dead set against this kind o' investigative reportin' which has pulled th' covers off the hitherto sacrosanct **FBI, CIA**, government officials o' all stripes an' th' establishment press itself.

Did **Fred** used t' work for the **CIA**? **Nixon**? **Ford**? Does this chump have somethin' o' his own t' hide? Or is he just tryin' t' make a fool o' himself for all th' world to see?

Talkin' about credibility, how is it that *any* writer for **The News** can have the nerve t' squawk about somebody else after th' infamous **Mike McCormick Memo** o' last June 8? Y'all remember, th' one where th' editor o' the front page o' **The News** said they were "aiming our product at the people who make more than \$18,000 a year and are in the 28-40 age group . . . Notice I said suburban."

McCormick started breathin' harder when he got t' th' meat o' it: "You'll see what I want: 'Nun charged with killing her baby', 'Prison horrors revealed', 'They chummed together—and died together' . . . just the horrors that are discussed at suburban cocktail parties."

For somebody concerned about th' "credibility" o' th' local press, young **Fred** wasn't seen t' pop into print with a disclaimer dissociatin' himself from **The News**. He's still in there pitchin' t' th' suburban set every day, tryin' t' lay in there where th' \$18,000-plus folks lay, jus' givin' 'em what they wanna hear.

That's a good boy, **Fred**. Th' next time yer worried about **The Sun**, take a quick look in th' mirror before you start shootin' off yer fat mouth. An' by th' way, thanks for spellin' our name right!

Assassination Probe Is Long Overdue

The decision of the U.S. House of Representatives to reopen the official investigation into the deaths of John F. Kennedy and Martin Luther King, Jr. is a welcome one.

The American people have waited long enough to learn the hidden facts behind the **FBI-CIA-Warren Commission cover-ups**, and we only hope that the new investigation will be both thorough and relentless.

The involvement at a leadership level of persons who are suspicious of the official versions of the two men's deaths should insure that the investigation gets off to a proper start.

But the explosive nature of the evidence which has already been uncovered by independent assassination investigators also guarantees much opposition to the probe from reactionary elements in national government, from the President (a member of the notorious **Warren Commission** and the author of a "single-assassin" **Kennedy** book) on down.

The House's decision to commission a **Select Committee to re-examine the evidence in the Kennedy-King cases** represents a tremendous victory for those citizens who have long claimed foul play with regard to the assassinations and the way they were explained to the public.

Mark Lane, **Jim Garrison**, **Donald Freed**, **Ed Sanders**, **Jeff Cohen**, and a number of others have conducted extensive research into the **JFK, RFK** and **MLK** murders, charging once-sacred government agencies like the **FBI** and **CIA** with playing major roles in assassination conspiracies at a time when such statements put their very lives in danger.

Financing their investigations with money earned on other jobs, fighting their way through thickets of obfuscation planted carefully in their way by the highest agencies of

government, suffering derision and belittlement at the hands of the minions of the established media, and working against what were once impossible odds, the independent researchers have finally pushed Congress to a new point of debarkation.

How far it will go depends to a great extent on the public. Now that the issue has been re-opened, only public pressure will insure that it stays open long enough for all the facts to come out, no matter who or what they implicate.

Without such pressure — accompanied by the continued prodding of independent researchers and journalists who have brought the investigation this far — even the relatively progressive members of Congress in charge of the probe will be tempted to back out at their earliest opportunity, once the gruesome facts start to come out into the open.

The **Sun** has long been in the forefront of those forces calling for the truth in the **Kennedy** and **King** assassinations. From the conspiracy conference at the University of Michigan last fall, an important gathering of researchers from all over the country which was sponsored in part by **The Sun**, this newspaper has published extensive information relating to the **JFK** (June 3), **RFK** (Nov. 19, Jan. 1), and **Martin Luther King** (Jan. 1 and 22, March 25) assassinations.

The **Sun** will continue to cover the developments in the assassination probes — both official and independent — as well as other investigations which promise to uncover official wrong-doing at top levels of government. The "Sexpionage" series currently running in **The Sun** is a healthy example, and there will be many more to come until the criminals who operate in the name of the people are brought to justice.

An Easy Choice

It is easy to say that neither of the presidential candidates has anything to offer the ordinary citizen — both are, after all, staunch advocates of the capitalist system — but the fact remains that either **Gerald Ford** or **Jimmy Carter** will ascend to office next January.

Ford, the candidate of big business, represents the very worst elements in American life as he strives to carry out the **Nixon-Agnew** program which has had this country in a death-grip for the past eight years.

Carter, on the other hand, is a "populist" Democrat in the **JFK-FDR** tradition who has opened his ranks to admit representatives of labor, the black community, progressive politicians of many stripes, popular musicians, and many other formerly excluded forces.

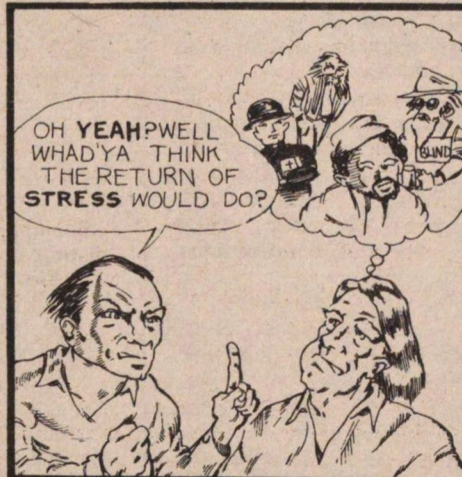
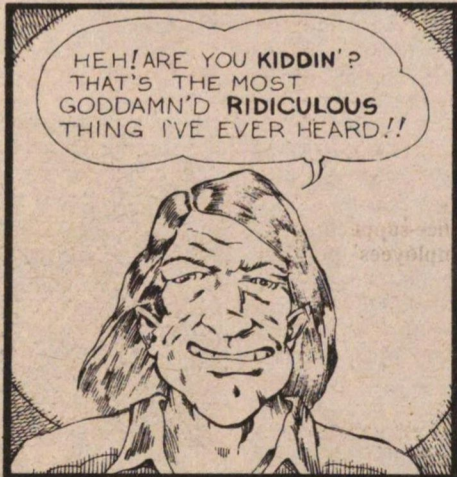
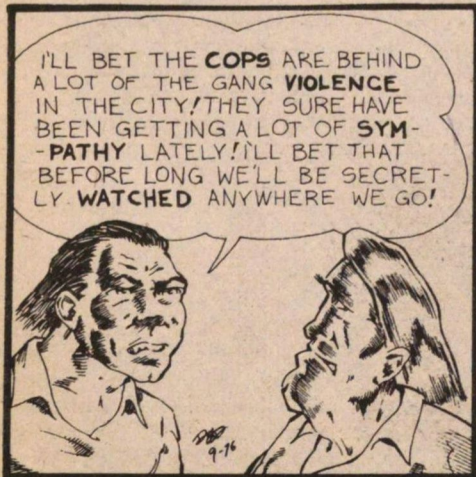
If elected, **Carter** is bound to open up the political process in a way that **Ford** and his gang are committed to keeping closed, and citizens can look forward to the possibility of mass dissent, popular pressure, and government accountability to the great majority of the people once again.

Eight years of Republican rule under **Nixon** and **Ford** has produced the same type of social stagnation as obtained under the **Eisenhower-Nixon** administration of the '50's.

Witch-hunting, political repression, illegal surveillance, character assassination, the literal murder of anti-government demonstrators, **Cointelpro**, "benign neglect," the entire panoply of oppressive measures taken by the **Nixon-Ford** regime speaks eloquently against allowing these goons to control our national life any longer.

It is our considered opinion that **Jimmy Carter** offers a clear alternative — although by no means a socialist one — to the policies of the **Nixon-Ford-Dole** axis. Only by cutting below the shallow media analysis which would have us believe that there is no difference between the peanut farmer and the football player can we begin to fathom the depth and breadth of that alternative.

To do otherwise is simply to hand the election to **Ford** and **Dole**, who would like nothing better than to get their hands around the necks of the American people for another four years. Let's kick the bastards out!



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OFFICES: Mailing Address:
Detroit Leland House The Detroit Sun
400 Bagley (at Cass) Box 1898
Downtown Detroit Detroit, MI 48231

Telephone: (313) 961-3555

Editor-in-Chief
John Sinclair

Art Director
Barbara Weinberg

City Editor "Kulchur" Editor
Nadine Brown Frank Bach

Managing Editor Assistant Editor
Jan Prezzato Peggy Taube

Editorial Assistant Calendar Editor
Genie Parker Barbara Quarles

Associate Editors

Herb Boyd, Edwenna Edwards, Ken Kelley
Michael Castleman (San Francisco)
David Fenton (New York)
Donald Freed (Los Angeles)

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Henry Reske, Kathy Jackson

Contributors

Melba Boyd, Jeff Cohen, Doug Cunningham,
Joe Davis, Maryanne George, Henry Kingswell,
Robert Miller, Tom Panzenhagen,
Dennis Rosenblum, Dorothy Saunders, Pat Williams

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Gary Grimshaw

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Barbara Weinberg & David Sinclair

Promotion

Edwenna Edwards & Kattie Lee

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General Counsel

David G. Lubell, Esq.
Cohn, Glickstein, Lurie, Ostrin & Lubell
1370 Avenue of the Americas
New York, New York 10019

General Consultants

Rainbow Productions, Inc.
The Strata Building
46 Selden, Detroit, MI 48201

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Campaign '76

In the days and weeks prior to the November election, The Sun will be closely following the issues and politicians that make up Campaign '76.

The Sun will endeavor to supply its readers with concise and accurate profiles of both local and national issues facing voters this November.

Among those issues to be covered will be the continuing plight of the Detroit School system, which has again placed the millage question on the ballot; the campaign for Philip Hart's U.S. Senate seat; the jockeying for State Supreme Court posts; the gambling referendum; and the intense campaign for the nation's highest elected office.

As The Sun has reported, the Detroit school system is presently reeling from financial problems. The School Board and school administration have laid much of their hope on the passage of a 5-mill package.

(continued on page 6)



Don Riegler

Police Say Gang Crime Drops

Statistics show that crime is down in downtown Detroit since the mid-August implementation of a 10 p.m. youth curfew.

According to Commander Richard Dungy of the Detroit Police Department, "There has been zero gang activity in the City of Detroit since the Cobo Hall incident" because "kids now know we're taking a firm stand."

Police citywide have received 25% fewer reports of break-ins since the enactment of the curfew, which prohibits persons 17 years old and younger from being on city streets after 10 p.m. unless accompanied by a parent or guardian.

"All is well in downtown Detroit," reaffirmed Dungy, adding that more than 500 youngsters have been arrested for violating the curfew. Those youngsters under 17 are released to their parents; 17-year-olds are taken to traffic court and face a maximum penalty of \$100.

The "Gang Detail", an agency of the police department, has been credited with most of the arrests and with reducing crime. The agency, headed by Lt. Charles Sherrell, was formed last year.

"The kids were doing the same thing last year that they're doing this year," Sherrell said, "but it didn't get too much at-

UAW-Ford Strike In Second Week

By Kathy Jackson
Sun Staff Writer

Most striking Ford workers say they can afford to be off only two weeks—and that's about the bottom line. But they continue to march in unison and say they will stick by the union until their demands are met.

Most of them echo the demand of UAW chief Leonard Woodcock, saying "we want more jobs."

"But on the real side," Ford worker Z.B. Johnson told The Sun, "I need to be in there working right now because my money is really funny."

Johnson said it would be nice to provide more auto jobs for everyone, but he wishes there was another way to accomplish it than making him go without pay.

Woodcock has speculated that the strike may not be a short one. "I don't know how long it will last," he told reporters. "Analysts are talking about two weeks, but I don't know where they got that from."

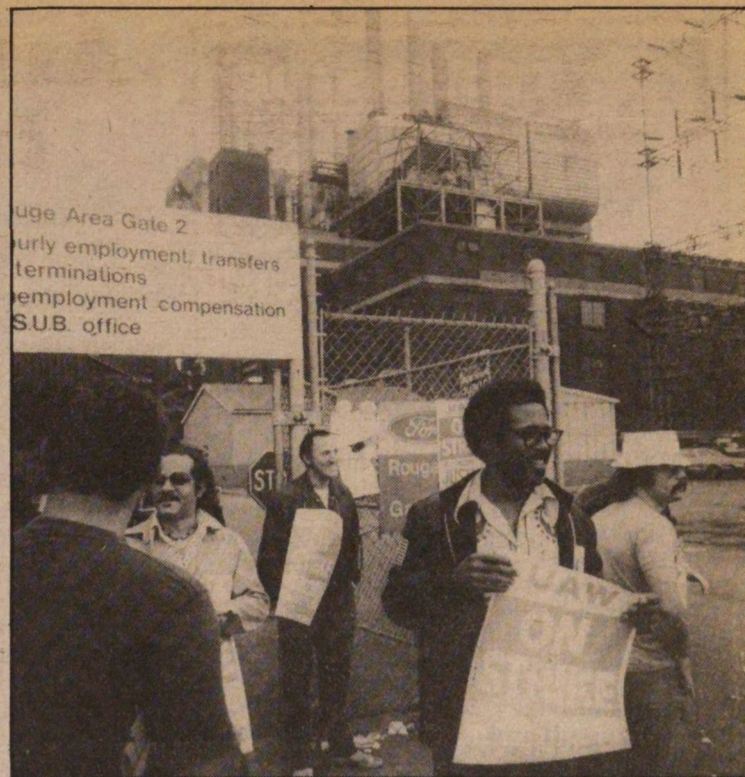
Woodcock accused the Ford Motor Co. bargaining team of a lack of good faith and said that the auto giant has no plan for getting more workers on the job.

The UAW has proposed a shortened work-week as a means of providing more jobs. Their current offer calls for an additional paid day off per month per worker, with new employees to be brought in to make up the difference in production time.

UAW Vice-President Ken Bannon, head of the union's Ford department, said other UAW issues center on the supplemental unemployment benefit (SUB) program and a cash retirement plan.

Ford officials say their last offer of additional paid time off to eligible employees is an excellent one, and that the union's plan would increase labor costs and create scheduling problems in the plants.

Most observers say Ford cannot afford a long work stoppage this year. The company is depending on a strong fourth quarter when it introduces its 1977 models, and a lengthy strike could upset those plans.



The firm had planned to build 1.3 million new cars through the end of the year, and had hoped to sell about a million of them.

As of now, dealers have about 480,000 cars in stock—150,000 of them 1977 models.

The strike is costing the work-

ers plenty in wages. The strikers are losing nearly \$50 million a week, with suppliers losing another \$45 million.

Strikers will receive benefits averaging about \$40 a week for single workers and \$50 for those with a family.

(continued on page 4)

Victims Allowed A Look At Red Squad Files

By Joe Davis

The fight against government secrecy and political spying by police will enter a new phase in Michigan this fall in both the state legislature and the courts.

Through a series of test cases in the Wayne and Ingham County Circuit Courts, victims of spying by the Michigan State Police "Red Squad" will get to see their own secret police dossiers.

The results—a possible new series of lawsuits claiming specific damages—could be expensive for the state.

Many of the victims were active in the peace and civil rights movement of the 1960's. Others were auto workers, union officials, lawyers, teachers or consumer advocates. Most have been fighting the legal battle for two years and plan to keep fighting indefinitely.

Witnesses before the Michigan House Civil Rights Committee charged earlier this year that known Red Squad actions led to at least two separate employee firings—one at Eastern Michigan University and the other at Macomb County Community College.

The Committee also received evidence supporting charges that Chrysler Corporation kept files containing police-supplied information on employees' political activities.

The United Auto Workers (UAW) has sued in Wayne County for Michigan State and Detroit Police files on its members and officials.

UAW spokespersons had charged that the police gave in-

formation on union contract negotiations to the auto companies.

In coming weeks, more than 100 petitioners in the Ingham County cases are expected to receive their Michigan State Police files from Circuit Judge Thomas Brown—after he has censored them.

Brown had ordered destruction of all the files this March (an estimated 50,000 of them), but the Michigan Court of Appeals blocked Brown's order.

Attorney General Frank Kelley conceded in the Ingham County cases that the 1950 law under which the red squad files were created was unconstitutional.

Chairman of the state House Civil Rights Committee Perry Bullard (D-Ann Arbor) has sponsored a bill (H.B. 4923) to repeal that law and open the Red Squad's files to the persons it spied on.

Judge James Montante, in the Wayne County cases, declared unconstitutional not only the 1950 law, but several others empowering the police to do political spying.

Plaintiffs in a class-action suit currently before Judge Montante are still trying to open the files to



Perry Bullard

all persons spied upon. Montante has been waiting for recommendations from court-appointed monitor Arthur Tarnow on feasible ways to do so.

Meanwhile, two Bullard-sponsored bills to end government secrecy are slated to come before the Michigan House by the end of September.

Besides H.B. 4923 to abolish the Red Squad spy operation, Bullard has introduced the "Freedom of Information Bill" (H.B. 6085).

The Freedom of Information Bill was drafted after a year and a half of study by the Public Interest Research Group in Michigan (PIRGIM).

PIRGIM—a citizen lobby inspired by Ralph Nader—issued a report last year detailing the problems of researchers, journalists, attorneys, and other citizens in trying to get state and local documents which should be public.

In its present form, the Freedom of Information Bill would list clearly which government records are open and which are closed by law to the public.

It would protect against disclosures that would invade personal privacy—and set clear-cut procedures for prompt handling of citizen requests for information.

The present bill would allow a court to award civil damages if it finds that a government agency suppressed information in bad faith.

Among the agencies expected to oppose the Freedom of Information Bill are the Michigan Municipal League and the state Department of Commerce and Financial Institutions Bureau.

Gambling Bill Depends on Vote

A controversial bill that would legalize casino gambling in Detroit will stay in committee until at least after the November election, the sponsor of the legislation said last week.

State Rep. Casmer P. Ogonowski (D-Detroit) said last week that the bill isn't expected out of committee until the outcome of a referendum on the Detroit ballot this November is known.

Ogonowski, who answers his phone "Casino Ogonowski," said that supporters of casino gambling met last week and set up a steering committee to solicit support in the community.

Supporters of casino gambling believe it would add millions of

dollars in revenue to state and municipal coffers and provide about 30,000 jobs in the Detroit area.

Ogonowski is convinced that these new jobs would also help alleviate the street-gang problem by providing the missing busboy, waiter, waitress and kitchen helper jobs that are traditionally available to teenagers entering the job market.

Opponents of casino gambling believe it would increase crime and violence, "deteriorate morals" in the city and prey upon the poor who, they claim, would turn to the casinos in search of an easy fortune.



State Rep. Casmer P. Ogonowski

Legislators Revamp Transit Bill

A comprehensive mass-transit package for southeastern Michigan is expected to face the same opposition which almost defeated the recent Detroit aid bill.

State Representative William Ryan (D-Detroit) explained that a suburban power block, allied with road and highway lobbyists, is negotiating with proponents of mass-transit legislation to insure that road and highway interests continue to receive preferential treatment.

Ryan expressed hope that the bill, which will raise the \$12.5 million necessary to qualify for \$500 million in matching federal funds, could be passed in the September-October session of the state legislature if suburban interests are placated.

A similar mass transit bill was defeated this past summer when opponents, led by the Oakland County Road Commission, raised

enough support among suburban legislators to defeat the SEMTA (Southeast Michigan Transportation Authority) package, 65-28.

Ryan, who chairs the State House Urban Affairs Committee, said that funds needed for the implementation of the first phase of a mass-transit program could be obtained through a proposal to increase the real-estate transfer tax and the motor vehicle license tax in Wayne, Oakland and Macomb Counties.

The Oakland County Road Commission figures prominently in the current opposition to mass transit. Commission spokesperson John Denman said that highway and road interests, represented by the recently-formed Michigan Forum for Balanced Transportation, objects to a further increase in the motor vehicle tax above the current half-cent which goes to mass transit.

Denman further contended that a subway for the Detroit area is unwarranted due to the size of Detroit, although cities like San Francisco and Washington D.C. have subway programs in the construction or near-completion stages.

"A subway for the Detroit area would only be a white elephant around the neck of the taxpayer," Denman said.

Denman said that highway and road interests would support a mass-transit program based upon existing railways in southeastern Michigan.

Meanwhile, SEMTA spokespersons are apprehensive about Detroit's current crime image. They believe that Detroit's crime problem could influence officials in Washington and Lansing to appropriate funds for a bus and rapid-rail mass-transit system.

Re: Media

By Aroo Pagitica



A bit of escapism is always a good thing. Unfortunately, some people tend to overdo it, soaking up all the nightly network shoot-em-ups and whiz-bangs. So as we start a new season of Nielsen ratings, bionic cockroaches and *Mary Burnout*, *Mary Burnout*, a reminder is in order not to forget what's available on the other channels. Channel 56 has become quite well-known, actually, and the new 7 pm *MacNeil-Lehrer Report* is a good insight into news stories. Channel 9, the *Canadian Broadcasting Corp.* station, often comes up with some fascinating programming. With Detroit's other UHF stations, the old boob tube can really be worthwhile. And *Monday Night Football* is back. So if *Kojak* seems to have lost some of that bald-headed shine, spin the dial and do some exploring...

Speaking of football, *Cosell's* team just doesn't seem as together as past years. The producers have been fumbling their screen plays, and even *Humble Howard* seems to have lost his fascination with the thrill of victory and the agony of defeat. Too bad...

My comment about *Bob Talbert* two weeks ago produced nods of agreement from people I never thought would be *Talbert* readers. I said I hadn't heard anyone say a nice word about his columns in quite a while; nobody stepped forward with a nice word but everybody who agreed seems to continue reading while they complain. So if people are willing to stick with something they think stinks, who am I to knock it? Go ahead, *Bob*, but the next time you take a week off, don't tell us it was to clean out your basement...



Bob Talbert

How did it get to be that all young reporter-types wear corduroy jackets? ... And our medium-well-done awards this week go to *Tom Opre* of the *Free Press* for being the first one to explain that the *Upper Peninsula* fire wasn't as big a loss as everyone else led us to believe ... And to *Captain Kangaroo*, who recently passed his 6,000th program, just for having done it...

Harpers Weekly, which had resumed publishing in November, 1974, has folded again, to the surprise of no one ... *KCKC* radio in *San Bernardino, Cal.*, recently got a request from a florist to play an hour of soft music for an upcoming funeral. It seems that a late listener willed that he be buried with the radio tuned to *KCKC*. And the florist had been instructed to get a portable radio with the flowers for the service. "I'm speechless," said the station owner. "What can be said about a listener's loyalty like that?"

Maybe you're wondering how things are going with the *Bilalian News*, the tabloid formerly known as *Muhammad Speaks* that's hawked on streetcorners by polite guys wearing suits. Not so good, we're told. The paper was renamed last November on order of *Wallace Muhammad*, new chief minister of the *Nation of Islam*, who said that henceforth all blacks would be called *Bilalians*. *Bilal* was the first black convert to the prophet *Muhammad*. The paper's circulation, according to the *Chicago Reader*, has dropped by as much as half since the name was changed. The figure was termed "entirely possible" by a *Bilalian News* editor. Rules requiring all *Nation* members to sell a certain number of papers have been relaxed. The last copy I bought had a big headline "Capitalistic Communism"—sounded good, but the story was a weak religious rap...

And a fellow in *Nebraska* placed a newspaper ad offering "absolutely nothing" for a dollar. *John Fackler*, owner of a commercial art company, says he's gotten hundreds of calls. He's raised over \$230, enough to pay for the ad and for bumper stickers saying, yep, "absolutely nothing" ... o

Campaign '76

(continued from page 3)

in the August primary, and the schools have severely cut back programs as a result.

The Detroit School Board has voted to place the millage question before the voters a second time and will campaign intensely to get it approved.

Since Phil Hart announced his plans to retire from the Senate because of his health, politicians have flocked to take his seat. A variety of long-time Michigan politicians were eliminated in the primary and now it's a race between two Michigan Congressmen—Don Reigle (D-Flint) and Marvin Esch (R-Ann Arbor).

The campaign for three seats on the Michigan Supreme Court

may prove to be one of the most hotly-contested races in Michigan. The Democrats, at their recent state convention, have already heated the contest by refusing to nominate incumbent Chief Justice Thomas G. Kavanagh.

The Supreme Court campaign should also be intensified by the candidacy of Zolton Ferency, long-time people's politician now running on the Human Rights Party ticket.

One of the more novel ideas for coping with state and city problems of crime, unemployment and fiscal uncertainty to come up in recent years is *Proposal G*. Seen by proponents as a cure-all, *Proposal G* will ask Detroit voters for their approval of casino gambling in Detroit.

The referendum should make for some interesting campaigning since its opponents view cas-

no gambling as a means to more corrupt morals, increased crime and the break-up of families.

The outcome of the gambling referendum promises to influence a bill ready for introduction in the State legislature that would legalize casino gambling in Detroit. The bill is sponsored by state Rep. Casper Ogonowski (D-Detroit).

The big question this year is who will sit in the Oval Office in January?

The *Sun* covered both the Democratic and Republican conventions and has been following the campaign ever since. Ford is saddled with the Nixon image and Carter has to overcome his southern peanut-farmer image.

Both are tough handicaps, and recent polls show Ford closing the gap on Carter. It may be a close race yet.

UAW-Ford Strike In Second Week

(continued from page 3)

The current strike is the second against Ford in nine years, the last being in 1967. That walkout cost the workers \$203 million in wages and Ford Motor Co. the production of some 600,000 cars and trucks.

The present strike has idled 170,000 UAW members in 102 Ford facilities in 23 states. Of the workers idled, 85,000 are in Michigan.

"Things would never get better if we didn't walk out," said Ford worker Bennett Sterling. "Sometimes you have to sacrifice in order to improve your condition."

Corey Denton, another Ford worker, said, "I'm willing to stay out if they come up with some good fringe benefits. Those fringes really help to increase my salary."

All UAW members are not so enthusiastic about the strike.

"I didn't want to see a strike," Leroy Blackman, 33, an assembly-line worker, told *The Sun*. "And I feel the union didn't keep us properly informed about bargaining issues."

Another worker says he's afraid of going into the hole because he's currently living from paycheck to paycheck and the meager strike fund will not pay his bills.

A third striker, Thomas Bryant, said he doesn't see why Woodcock and some of the other labor



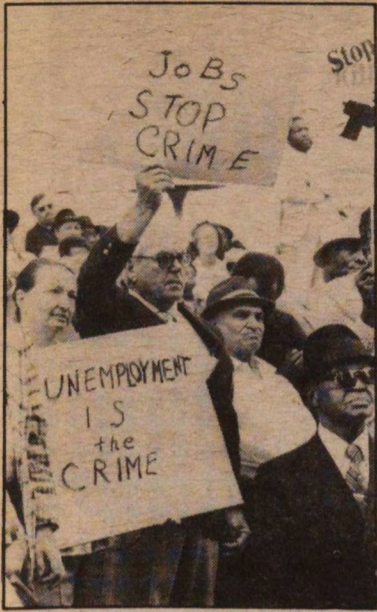
Striking Ford Workers

bosses won't take a pay cut too. "Woodcock made the decision," Bryant grumbled, "without thinking about the fact that I have five kids to feed. And now he's saying this strike may go on indefinitely."

In contrast, another worker said that if the strike is successful, things might be better for his kids in the long run.

As the strike enters its second week, the number of UAW locals reaching individual agreements with their Ford units is climbing rapidly—a sign which many hope will encourage a speedy settlement to the strike.

Thousands March Against Crime



Randy MacIntosh

Thousands of Detroiters marched against crime last Sunday, taking a firm stand against the fear which has gripped the city since youth gang violence started in mid-summer.

The march was led by Detroit Mayor Coleman Young and the Michigan director of the Southern Christian Leadership Conference, Dr. Claud Young.

Later, speakers at a Kennedy Square rally admonished the crowd to take a stand against crime by prosecuting and testifying against criminals.

Noticeably absent from the crowd was Detroit Police Chief Philip Tannian, who is reported to be on his way out as Detroit's top cop.

One of the candidates for the position, former STRESS (Stop

The Robberies Enjoy Safe Streets) Chief James Bannon, was just as noticeably present, marching with a bull horn and later making a speech at Kennedy Square.

Detroit Citizens Railway Rolls

Have you ridden the trolley yet? It's in full operation, and you can ride for free until Sept. 27. After that it'll cost you two bits to ride down Washington Blvd. from Larned to Grand Circus Park.

Alex Pollock, a staff planner in the city's Industrial Development Dept., thought up the idea. He urged city officials to purchase the four 75-year-old red and gold trolley cars from Portugal for \$54,000. "That was a real bargain," Pollock said.

The open-air cars are rolling now, but they will soon be replaced by enclosed cars because Ol' Man Winter is due to take his toll on the Motor City real soon.

The open-air cars have seats made of oak and cherry wood, while the enclosed vehicles have soft cushioned seats.

"The ride is very nice," Pollock said. "It makes you think of way back when."

It's been twenty years since street cars have rolled down the tracks in the Motor City, but Pollock thinks people will go all out for the new "old" idea.

Total cost of the trolley project is \$1,547,000, much of it financed by a federal grant.

Marine Mfg. Moves To City

A Detroit businessman has decided to make a move which some businessmen have rejected long ago—open up a manufacturing plant in the city of Detroit.

Alex Wrigley, president of Detroit Marine Engineering, has decided that the old GM plant near 12th and Grand River is just the place for his manufacturing business.

Wrigley said that he wished that other businessmen had the wisdom to see what Detroit has to offer.

Wrigley said his company is dependent on shipping and receiving and the city's central business area is close to all major free-ways.

"Besides," Wrigley said, "the

building was designed by Albert Kahn." The late Albert Kahn is one of the foremost industrial architects of the twentieth century. Kahn, the architect of the Fisher Building, designed many of Detroit's major manufacturing plants.

The new facility will manufacture steering mechanisms, ventilation systems and instrument panels for leisure motorcrafts. "Basically we build everything on a boat except the hull and the motor," said Wrigley.

Wrigley told *The Sun* that he hoped his business would help upgrade the area. In fact, Wrigley has been working with the city to renovate a playground which was previously over run with weeds.

Tenants Strike Projects

(continued from the cover)

with the tenants union, another 1000 tenants objectively cannot afford to pay the rent.

The rent strike began in December when nine families at the west side Smith Homes, the smallest of the Detroit housing projects, withheld their rent and organized a tenants union.

Ten months later the strike had taken hold in every one of the seven Detroit housing projects—growing at a rate of 30-40 apartments per day, according to Chuck Holt, a member of the Detroit tenants union steering committee.

"There was always poor maintenance," says Dorothy Barrett, one of the original strikers. "But the rent increase was the catalyst."

Changes in Dept. of Housing and Urban Development (HUD) guidelines enabled the city to increase rent from \$37 per month to \$157 per month for those receiving public assistance. This has resulted in a severe strain on the pocketbooks of social service recipients.

The changes in HUD guidelines were nationwide and have prompted a rent-withholding action by 140 Inkster public housing tenants as well.

Maintenance in the housing projects is virtually non-existent,

according to strike leaders. Leaky siding on the outside of buildings has caused flooding in every other apartment.

And, according to the strike leaders, there are plumbing problems, cockroaches, waterbugs, and broken windows in almost every apartment.

Snow seeps through the walls and creates mildew on the inside. Rats abound, and the walls of some of the buildings are cracking, the strike leaders added.

Of the handful of cases which have come to court, two have been jury trials. One tenant brought a bottle full of cockroaches to court as evidence and the jury awarded her a full rent rebate of \$850.

Another tenant had pigeons in the apartment and received a 75% abatement.

The non-jury trials have resulted in 25-35% rent reductions.

Other complaints of the strik-

ers include scant security and the abandonment of houses to dope dealers.

"They may be considering abandoning the projects entirely," says Buck Davis. "They are not replacing tenants, and the vacant units are broken into and destroyed within a matter of days. They don't have the resources to maintain you at the level of dogs," he said.

Tenants Union organizer Chuck Holt claimed that "there is so much competition among the rats for food that they attack the garbage in the middle of the day. I called the Housing Commission and Rodent Control but they didn't do a thing."

One woman who has polio could not get a transfer from a second-floor apartment to a ground floor, even though she has broken a leg and an ankle climbing the stairs.

According to Ms. Barrett, "We handed out a leaflet calling for a demonstration. Three days before it was to take place they (city authorities) not only found her a new apartment but they moved all her belongings personally."

Marty Scott, a lawyer at the Detroit Landlord-Tenant Clinic, told *The Sun*: "Typically, the city does no maintenance until a week before a trial. But in the context of the public housing rent strikes as a whole, the individual court case is not that important."

"Our first priority is to build a strong tenants union. Whether



Jeffries Housing Project

Inside the Motor City

By Nadine Brown



Do you wonder why Viking 1 and now Viking 2 have been running into so many problems in the billion-dollar mission to find life on Mars?

Man's quest to explore outer space is understandable for those who have followed the tales of what's happening outside the earth's atmosphere, from as far back as the comic books and all the way through their studies in colleges and universities.

Of course, there are those who really don't believe that man actually landed on the moon. They are limited by their lack of imagination and certain evidence that should arouse the curiosity.

Those same people do not believe reports that an artificial planet is being created 24,000 miles in outer space, in the area of the moon.

That man-made planet is to house 10,000 very carefully-selected inhabitants and will cost American taxpayers \$100 billion.

They are now talking about colonizing the moon. And space stations are also in the picture.

Some time ago, I sent out a warning, when they began to talk about landing on Mars and Venus, that they had better be very careful. Mars is my planet, I said, and they may get the shock of their lives if they start messing around there.

Well, they have been cautious, and not necessarily because of what I said. I think they suspected problems long ago. Mars is the planet that has been a major target of their experimental projects all along.

Viking 2, according to reports, has met with similar difficulties as those faced by Viking 1: the jamming of the mechanical arm that was supposed to pick up soil for testing. Scientists say they were unable to diagnose the trouble with Viking 1 and get it working again.

An *Associated Press* report said three biology experiments aboard the lander were "properly cranking away, apparently having received their regimen of Martian soil."

"But the search for organic materials—carbon-based molecules found in every living thing on earth—stopped dead in its tracks."

The report states that Viking 2's telescoping arm developed problems after scratching the rocky utopian surface and delivering a clump of soil to the tiny biological laboratory.

"The arm was to have delivered the remainder of the soil to an X-ray probe, but the delivery was never made," the report concluded.

I'm sure there will be some effort to explain all this to the general public, but there is a question in my mind as to the validity of any forth-coming explanation.

A man pointed out during a conversation Sunday that the Bible says the meek shall inherit the earth. "Of course they will," he said, "because those other people will be in outer space."



"Mars is my planet"

or not we win this rent strike has little to do with the courts—it really depends upon how seriously people take their organization," Scott said.

Holt agreed. "Our main aim is to build a union which can survive this struggle and hook up with other people fighting issues of concern to the poor," he told *The Sun* last week.

By organizing a tenants union, the strikers believe they can develop a base for fights against welfare cutbacks and deteriorating health care.

"The tenants union doesn't want to settle cases on an indi-

vidual basis," Holt continued. "We want the Detroit Public Housing Tenants Union to be recognized as the bargaining agent for all public housing tenants."

The immediate strategy of the Union is to get rent strikers on the Board of Tenant Affairs, which has not been sympathetic to the strikers. The strike organizers, in fact, charge that the Board has been "bought off." An immediate moratorium on evictions is another major goal of the Union. The evictions, however, have been temporarily halted since four or five evictions were physically resisted.

... Informed Sources ... Informed Sources ... Informed Sources ... Informed Sources

Southern Africa Moves Closer To

By Steve Talbot

From International Bulletin
Secretary of State Henry Kissinger has been flying back and forth across the Zambezi River—southern Africa's Mason-Dixon line—in what some commentators are calling "Kissinger's last hurrah": an all-out effort at shuttle diplomacy to negotiate settlements in Rhodesia (Zimbabwe) and the South African colony of Namibia.

"Time is running out," Kissinger told reporters last week. "If we can't get negotiations started in Rhodesia by the end of the year, it will be a bloody mess."

The rainy season begins next month in Rhodesia and the guerrilla forces fighting to overthrow the white-minority regime of Prime Minister Ian Smith are expected to launch a major offensive.

A summit conference of five black African presidents held in Tanzania Sept. 6-7 failed to reconcile the rival nationalist factions in Rhodesia but agreed "to further intensify the armed struggle."

The Zimbabwe Liberation Army—the movement based in Mozambique—claims to have 6,000 guerrillas inside Rhodesia and 22,000 in training in Mozambique and Tanzania.

A spokesperson for the guerrilla movement stated last month that "Smith's fall may be a question of months, not years" if the U.S. and Britain "do not interfere."

Kissinger wants very much to interfere. He knows that the Smith regime is doomed, but he wants to prevent a "radical movement" like the Zimbabwe Liberation Army from coming to power.

Similarly, in Namibia, he knows that SWAPO, the guerrilla movement, must be included in talks if there is to be any chance of negotiating a settlement, but he opposes a SWAPO takeover.

Kissinger's strategy has been to enlist South African aid in ending white-minority rule in Rhodesia and Namibia "before it is too late" and the guerrilla movements come to power.

Through negotiated settlements, he hopes to avoid "another Angola" and oversee the emergence of moderate, pro-Western black regimes. In doing so, he also hopes to limit Soviet influ-

ence in southern Africa.

"The white populations of Rhodesia and Namibia must recognize that majority rule is inevitable," Kissinger told a black audience in Philadelphia Aug. 31. "The only issue is what form it will take and how it will come about."

The State Department is now conducting a wide-ranging study which is based on the assumption that there will be a transition to majority rule in Rhodesia and Namibia.

Two top Kissinger aides have also been touring Africa, gathering information from black leaders and explaining Kissinger's new Africa policies.

Assistant Secretary of State for African Affairs William Schaufele and Undersecretary for Economic Affairs William Rogers consulted a wide range of leaders from Zaire's pro-U.S. president Sese Seko Mobutu to Mozambique's leftist head of state Samora Machel.

At the same time, Kissinger has been closely coordinating his moves with British Prime Minister James Callaghan and touching bases with French President Giscard d'Estaing and West German Chancellor Helmut Schmidt.

Kissinger briefed all three Western allies as soon as he completed his talks with South African Prime Minister John Vorster Sept. 4-6 in Zurich, Switzerland.

Whether Kissinger's intense diplomatic efforts can pull off the kind of settlements he envisions in Namibia and Rhodesia is highly questionable. Kissinger himself acknowledges only a 50 per cent chance of success.

Kissinger's mission "will not be easy," notes the London *Economist*, "first, because this American initiative has been left so late; second, because he must work through South Africa's Prime Minister John Vorster, whose timetable is entirely different from Mr. Kissinger's—and who hopes to exclude his own country from the gathering momentum of drastic change [in southern Africa]."

When Kissinger, after months of African diplomacy, finally denounced apartheid in his Aug. 31 speech—calling it "incompatible with any concept of human dignity"—Vorster responded bitterly, saying that no outside person or

country could dictate to South Africa and that "moral lessons and threats" would never influence his regime.

Vorster must answer to a powerful constituency within his ruling National Party that is suspicious of any compromise in South Africa's foreign policy and is adamantly opposed to change in the domestic policy of apartheid—the cornerstone of white South African society.

Kissinger, on the other hand, must push for fundamental changes in South Africa's foreign policy to get quick results in Namibia and Rhodesia. And he must publicly condemn apartheid in order to maintain any credibility with black African leaders.

If he remains silent on apartheid, Kissinger also has no chance of building support for his African diplomacy among black Americans, whose endorsement he is now actively seeking.

Some observers believe that Kissinger's entire strategy of allying with South Africa to secure changes in Rhodesia and Namibia is no longer tenable given the Soweto rebellion last June and the vast protest movement that has swept South Africa without interruption ever since.

Undoubtedly, Vorster's ability to influence Smith to accept majority rule has been greatly reduced by Soweto.

Smith sees that Vorster's own response to massive black general strikes in Johannesburg and mulatto protests in the heart of Cape Town is repression: paramilitary police, shotguns, tear gas, wholesale arrests.

Smith then asks why he should not employ the same tactics in coping with black insurgency in his country.

The Rhodesian prime minister told NBC Sept. 7 that he would not accept any compromise solution for Rhodesia worked out in talks between Vorster and Kissinger.

Between Smith's intransigent position and the African summit conference decision to intensify the armed struggle in Rhodesia, there seems to be little room for Kissinger's diplomacy.

The ace up Kissinger's sleeve in the Rhodesia negotiations is a U.S.-British plan to "pay off" Rhodesia's 250,000 white settlers if they agree to majority rule.

Under the proposal, a consortium of Western nations would establish a \$1.5 to \$2 billion fund to compensate white Rhodesians if they emigrate and guarantee their financial assets if they stay.

Barring a major shift in South African policy, Kissinger's prospects in Namibia also appear dim.

Kissinger has been trying to convince Vorster to allow SWAPO to join a round-table conference of 11 ethnic groups discussing the future of Namibia—the same conference that has tried to avoid United Nations sanctions by set-

ting Dec. 31, 1978 as a target date for Namibia's independence from South Africa.

But SWAPO president Sam Nujoma announced Sept. 8 in Tanzania—after winning solid support from the African summit—that his movement will only negotiate with South Africa directly, not as part of any conference, and that talks are out of the question until the apartheid regime withdraws all its troops and releases all political prisoners in Namibia. SWAPO will not talk "at gunpoint," he declared.

Kissinger cannot expect much

SEXPIONAGE! SEXPIONAGE! SEXPIONAGE!

By Michael Castleman & Donald Freed
Second in a Series

"Would you please shop around and see who these belong to? They're not my size."

—First Lady Jacqueline Kennedy to President Kennedy after discovering a pair of women's panties in a White House pillowcase.

The scandals involving President John F. Kennedy's sex life were a constant topic of conversation in gossipy Washington during his administration. But to the public at large, Camelot remained encapsulated in a bubble of purity carefully maintained by the vast majority of the media.

When the First Lady was away, President Kennedy held nude swimming parties with male and female staff, friends and guests at the White House pool and at Camp David. After lunch and a good swim, Kennedy would yawn and excuse himself, ostensibly for a nap. After a short interval, the favored secretary of the moment would also leave.

Kennedy's taste in women was remarkably broad. His paramours included White House secretaries, New York models, Parisian prostitutes, Hollywood starlets, a Mafia mistress and the ex-wife of a high CIA official.

While the American people



The body of

generally regarded Camelot as a rare island of purpose and purity in the muck-filled swamp of national politics, the intelligence community knew otherwise.

The FBI and, in all likelihood, the CIA were well aware that the President's "score-card" ran into the hundreds.

In late 1961, the CIA and the President of the United States were not on good terms. The CIA was furious at Kennedy for failing to back up the Bay of Pigs invaders with air support and Marines in September of that year.

JFK's "abandonment" of the *qusanos* (literally "worms," a Cuban term applied to anti-Castro Cubans) socked the Agency with its largest and most public black eye in history.

Kennedy, on the other hand, was appalled at the growing and ominous independence of the CIA, which was supposed to be an appendage of the Executive Branch.

SEXPIONAGE! SEXPIONAGE! SEXPIONAGE!

JFK, King

(continued from cover)

a black journalist for *Newsday*.

About a month ago Lane, working from the Holloman lead, went to Memphis to talk to four would-be witnesses to the King assassination—two black police officers and two black fire-fighters.

The two police officers, members of the Memphis Police Department, were the only security assigned to protect King on his visit to that city.

The head of the detail, Detective Sgt. Ed Redditt, was mysteriously relieved of duty by Memphis Police and Fire Director Frank Holloman at the request of

the Secret Service, according to *Newsworks*, a weekly newspaper published in Washington, D.C., and *New Times* magazine.

Holloman is the former special agent in charge of the FBI's Atlanta office, the hometown of King for eight years, and once worked as the FBI inspector in charge of J. Edgar Hoover's personal office in Washington.

Apparently a Secret Service agent out of Washington met with Redditt and Holloman to explain that they (the Secret Service) had learned an attempt was going to be made on Redditt's life.

Redditt argued that such talk was nonsense.

Relieved of his assignment, Redditt was escorted from police headquarters by Memphis police.



Africa's "Front-line" leaders

Tanzania:
Nyerere

Mozambique:
Machel

Zambia:
Kaunda

Botswana:
Khama

Angola:
Neto



"The truly well educated are those who can sing and dance well." — Plato

Major Showing September 28
Detroit Dance On Display

By Jennifer Pethick

In the last few years, Detroiters have developed one of the largest and most diverse dance communities in the U.S. That community will go on display Tuesday, September 28 at the foot of Woodward Avenue, when 10 dance companies from the Motor City celebrate *Detroit Dance Day* at two special concerts held outdoors between Ford Auditorium and the Veteran's Memorial Building. Jazz, Modern, Ballet, Modern Afro-American, and Folk Dance will be included in both showings, which are scheduled for lunch hour (noon to 2 pm) and late afternoon (4 to 6 pm). The events, presented free of charge and sponsored by the Detroit Council for the Arts and the Detroit Metropolitan Dance Project in an effort to publicize the existence of Detroit's extremely active but largely unrecognized dance scene, represent the culmination of over 30 years' work on the part of dedicated dancers, choreographers, and teachers in the Motor City. Performing groups that will appear at the Detroit Dance Day festivities include:

- **Dance Detroit**, the resident company of Marygrove College, performing what choreographer Alana Barter describes as a "water piece" using the Detroit River and the new Dodge Fountain as a backdrop.
- **Carol Marrisseau's** Detroit City Dance Company of the Concept East Theater, combining the Caribbean flavor of Katherine Dunham's Modern technique with Carol's own distinctive Detroit experience.
- **Harbinger** (the company that recently moved from the Detroit Community Music School to a new self-contained studio at 75 Victor in Highland Park) which, directed by Lisa Nowak, will show off the results of five years of professional

work.

- **Meredith Campbell's** soups dance troupe, a Modern Dance company which evolved from the dance program at Northwestern High School.
- **Claire Carsman**, presenting classical ballet solos.
- **Writhm Dance Company**, adding "Shades of Blue," a duet directed by company founder Penny Goldboro.
- **The 14-member Russian Ensemble of Detroit**, one of the city's innumerable ethnic dance teams.
- **Jean Raczkowski's** Children's Dance Theater, exploring dance out-of-doors from a child's point of view.

Many more gifted and exciting dance companies also work and perform in Detroit and the suburban communities throughout the year. Some are professional, like the **Clifford Fears Dance Troupe**—which performed at the Detroit Homecoming extravaganzas this summer—and the elegant **Nonce Dance Ensemble**, directed by Denise Szykula.

Some are amateurs. Derived from the Latin root meaning "to love," the word 'amateur' in no way implies a lack of quality or seriousness on the Detroit Dance scene—the performers work out of love for their craft, and they are highly developed.

Becky Malm's **Dance Alive** from Birmingham, also performing September 28 at Dance Day, is one of these, and so are the **Festival Dancers** from the Jewish Community Center, which

received a 1974 grant from the Michigan Council of the Arts to develop a children's program designed to reveal the relationship between dance and 20th-century painting.



Harbinger Dance Company The program, "Art Modes," sparked enthusiastic response in classrooms all over Detroit and the suburbs and represented one of the rare occasions when a dance group in the Motor City was able to procure public funding for any of its activities.

Another non-professional group, the **Renaissance Dancers**, performs authentic English renaissance dances each year for the Wassail and Boar's Head feasts at Christmas time. Renaissance, Festival, and the **Young Dancers Guild** are all under the direction of instructor Harriet Berg, a prime motivating force on the Detroit Dance scene.

Other important dance activities are presented by companies at Wayne State and Oakland Universities, as well as several fine ballet academies in town. Jesse Sinclair's dancers at

Kingswood were invited to perform in Portugal a year ago, and one of his students was recently asked to join the Paul Taylor Company in New York.

Marjorie Hassard began the **Detroit City Ballet** in 1958, and now it is an "Honor" company with the Northeast Regional Ballet Association.

Rose Marie Floyd's **Contemporary Civic Ballet Company** was pleased to give some of its students to the Houston Ballet when it came to Detroit recently.

Robert and Norma Taynton also have an excellent ballet school at 1987 W. Grand Blvd. in the city, which additionally serves as a museum of ballet memorabilia.

How did Detroit inspire so much interest in dance?

The origins of today's booming dance scene, according to many participants, lie in the Detroit Public School's physical education policies, which were considered downright revolutionary back in the 40's and 50's.

Prudy Hoffman (who produced the first senior high dance concert at Northwestern in 1927) and Ruth Murray (who studied Modern Dance when it was introduced in the 30's) first put together a far-reaching Modern Dance section for the *Modern Program of Physical Education*, used as a curriculum guide in Detroit schools.

Later, Ms. Murray (now a Professor Emeritus at Wayne State) headed the Women's Phy-

sical Education Department at WSU, where she developed teachers to carry out her philosophies in the public schools.

It didn't take long for Detroit schools to become the envy of school systems throughout the country, and hundreds of students were given invaluable groundwork in the field of dance that was to develop into the fine art of the 60's and 70's.

Flowering in Detroit's ripe-for-dance atmosphere is the Music Hall in downtown Detroit, which significantly added to the dance excitement here when it was opened by David DiChiera almost four years ago.

Formerly the old Wilson Theatre, Music Hall has consistently presented top-flight companies from around the U.S. and the world.

The theatre, which will present a six-concert dance series this year, is a primary reason that professional dancers now refer to Detroit as "Dance Capitol of the Midwest," and it has provided invaluable inspiration to local enthusiasts.

A rather complete guide to the Motor City dance scene is *Detroit Dances*, published last year by the Detroit Metropolitan Dance Project with aid from the Michigan Council for the Arts.

Detroit Dances lists dance companies, studios, teachers, and schools (both public and private) in the Detroit area and included related community organizations, universities, and church organizations.

Detroit Dances can be obtained free of charge at the Detroit Institute of Arts, the Main Library on Woodward, and the Music Hall. ◊

Jennifer Pethick is Vice-President of the Detroit Metropolitan Dance Project.

INSIDE 學 Kulchur THIS WEEK



Teddy Harris
A major Motor City composer finally unveils his life work
[In The Vortex]



Carolyn Franklin
Steve Holsey talks to the former "Baby Dynamite"
[p. 9]



George Benson
Top guitarist lights up Pine Knob—and our reviewer...
[In The Vortex]



Lorna Richards
Struttin' thru our Calendar to all the hot spots
[pp. 17-21]



Ed Nelson
Detroit Jazz Composers release their first record
[p. 11]

BIG NEWS: Your favorite newspaper has just entered into agreements with Probity Productions—producers of the knock-out shows at the Showcase Theatre on the east side—and Ron Milner's Midtown Theatre (Third and Canfield on the near west side) whereby *The Detroit Sun* will sponsor the musical and theatrical offerings at both Motor City venues. Thus, starting with this issue of *The Sun*, you'll see an ad every week for the two community arts palaces, whose programs will hereafter be presented "in association with *The Detroit Sun*." Look for nothing but the best and later for the rest, as Detroit's own Ernie Durham used to say, and please join us in our support for these excellent alternative arts institutions. Oh yes, don't forget that Roy Brooks' **MUSIC Station** now holds forth at the Midtown from midnight to dawn every Friday and Saturday night, with Sam Sanders & Visions this weekend and the mighty Tribe coming in next week . . . The Probity people have an ear-burning line-up set for the fall, with Gil



THE COAT PULLER

listener response. Besides the occasional soul hits, now all they'll be playing on **WLIB** is reggae, calypso, and spooze (a new hybrid from Barbados). Does it pay? Program director Al Gee says "advertisers are pouring in five times faster than we expected. Our number of listeners has jumped. We've tapped into a market that no one but us had noticed was there." . . .

THE COATPULLER WANTS TO KNOW: If you've got any news, rumors, or hot tips, please lay them on Kulchur Editor Frank Bach (961-3555) so we can let the rest of our faithful readers in on what's going down. One current search for information centers on the campus communities of southern Michigan, where *The Sun* is now being distributed by the thousands (35,000 copies per week, to be exact!). Calendar Editor Barbara Quarles tells us that she is in the process of locating representatives at each of the out-state campuses (particularly MSU and Central) to pass on cultural and news info to her for listing in *The Sun*. If you're interested in helping, call 313-961-3555 . . . Also, all organizations that sponsor events are encouraged to put *The Sun* on your mailing list—we'll try to use everything you send us some way or another . . .

Speaking of info, folks have been pulling our coat so hard this week it almost fell apart at the seams. No gripes about that, though—the more you tell us, the better we feel! . . .

We had to put out the fire in our mailbox again last week and, just as we suspected, in the middle of the smoldering stacks of letters was the new calendar from Baker's Keyboard Lounge—it's so hot we're lucky the whole post office didn't go up this time! Dig: Raasaan Roland Kirk, Sept. 21-26; Art Blakey and the Jazz Messengers, Sept. 28-Oct. 3; Grant Green, Oct. 5-10; Yusef Lateef, Oct. 14-24; Ron Carter, Oct. 27-31; Les Mc-

Cann, Nov. 5-14; Kenny Burrell, Nov. 19-28; Dizzy Gillespie, Nov. 30-Dec. 5; and Earl Klugh, Dec. 10-19. Now that's what you call scheduling, folks . . .

IN THE WORLD OF TV, we hear that Ann Arbor residents can now subscribe to an **Adult Theatre Channel** as part of the regular cable TV service available there. The channel will feature "R-rated and soft-core X-rated films—the so-called 'Blue Midnight' fare . . ." As far as the regular stations are concerned, we should be seeing all the new network programs in the next couple of weeks, with a full report coming up in Kulchur in the near future . . .

THEATRE: Auditions happening soon in the Detroit area include the Peddy Players' tryouts at the Considine Rec Center Sept. 25 (call 875-5278), and auditions for the Group Theatre's production of *Golden Boy* at Considine in November (call 823-5176) . . . Workshops in theatrical production will be held at WSU starting Oct. 9. Directed by Dean Coffin, they'll cost only \$15 for members of existing theatre groups and \$37.50 for others. . . "Black Theatre as a Liberating Force" is the theme for the Midwest Conference on Black Theatre held Oct. 21-24 at Chicago State University. Get the full schedule of events and performances from the MCBT at 1512 Pulaski, Chi., Ill. 60623 or call (312) 277-9582 . . .

DANCING IN DETROIT gets the spotlight this week with that big show at the foot of Woodward Sept. 28 (see our cover) . . . Other haps include the start up of a new series of dance classes at the Detroit Community Music School (former home of the Harbinger company) led by former Harbinger stars Mitzi Carol and Lynn Crimando . . . Harbinger, in the meantime, is still going strong under the direction of Lisa Nowak. Their own school, called the Dance Factory, opened Sept. 13 at the new headquarters at

75 Victor near Woodward in Highland Park. Classes begin Oct. 4, so call TO5-9200 now . . . Mothers of the American Stew, a production of Harriet Berg's Festival Dancers of Metropolitan Detroit, will go off Friday, Oct. 15 at the Women's City Club Ballroom in downtown Detroit . . .

ON THE SET: Eclipse Jazz (*The Sun*, Sept. 10) starts their season in Ann Arbor with Chick Corea and Gary Burton at Hill Auditorium Sept. 25 (763-1107) . . . Vocalist Joe Lee Wilson was absolutely exciting sitting in with Roy Brooks and the Artistic Truth at Dummy George's last Friday. He just returned from a tour of England and is heading back to New York, where his "jazz loft" club, Ladies Fort, is one of the hotter spots on the Big Apple music scene. Wilson is best known for his vocal work on record with Archie Shepp ("Things Have Got to Change," etc., etc.) . . . Drummer/radio star ("Full Circle," Mondays at 9 on WDET-FM) Leonard King is beating the skins with the Leonard McDonald Quartet at the Alpine



Gil Scott-Heron

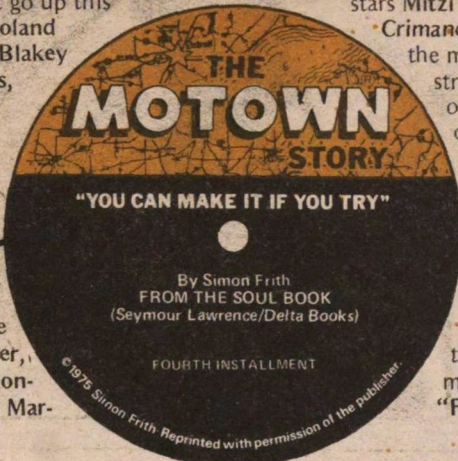
Scott-Heron and the Midnight Band in on October 3; the Horizon Tour sets down at the Showcase Oct. 22, featuring the incredible musics of Dave Leibman & Richie Bierach, the Revolutionary Ensemble, and ace guitarist Jim Hall; and the ECM Records Festival unfolds Oct. 27, starring Gary Burton, Ralph Towner, Jack DeJohnette's *Directions* with John Abercrombie, and Eberhard Weber's *Colours* with Jon Christiansen . . . Look for a new venue, the Ramona Theatre at Six Mile & Gratiot, to open its doors next month, with the Probity people deeply involved in an ambitious concert program. You can bet that *The Sun* will be there too—the east side is one of our favorite places in the world!

REGGAE GOT SOUL: The hottest radio news of the week comes from New York City, where radio station WLIB has become the first All-Reggae radio outlet in the U.S. Yes, the popular soul station made the decision to program Caribbean music after one reggae show started generating unusually high

In 1963 two more Motown acts made it big: twelve-year-old Stevie Wonder, introduced to Tamla by one of the Miracles, Ronnie White, had a Number One record with "Fingertips" and Martha and the Vandellas (who had, the previous year, been the first group signed to the Gordy label after working as session singers for Marvin Gaye) came big with "Heat Wave." In retrospect these two records, so similar in their energy and bluesy vocals, point a clear contrast: Motown past and Motown future.

Gordy had had a problem in deciding how best to record Stevie Wonder, and, after his first two singles had flopped, he was put in the hands of writers Hank Cosby and Clarence Paul. "Fingertips" is a superbly raucous R&B record—live effects, crude horns, Stevie's clumsy harmonica and wailing child's voice. It's an old-fashioned black sound; the enthusiasm, the reality of it all, make the record.

"Heat Wave," written for Martha by Holland, Dozier and Holland, is equally energetic but tightly controlled; everything—the restrained brass, the Vandellas' chorus lines—is designed to enforce the compulsively insistent beat. Only Martha herself is controlled,



and it's the resulting rhythmic tension, the precision of it all, that makes it a classic.

"Fingertips" was a nod to the music from which Tamla-Motown had emerged; "Heat Wave" had the elements of what was to become the Motown Sound. In one sense Smokey Robinson's Motown era was coming to an end; he had written (and was to write) more brilliant pop songs than anyone else ever, and sang them with an inimitably expressive voice; without them Tamla-Motown would never have survived its early years—but songs, however perfectly produced and performed, are not a sound, and it was a sound that Brian and Eddie Holland and Lamont Dozier (never such good songwriters as Smokey) were on the verge of creating.

It wasn't there yet—neither Martha Reeves nor Smokey Robinson (in "Mickey's Monkey") nor Marvin Gaye (in "Can I Get A Witness") were quite malleable enough. These were three classic hits but they were too individual to establish a style. That was to come. ◊

(Continued next week)



Martha & the Vandellas

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Editor
Frank Bach
Assistant Editor
Peggy Taube
Calendar Editor
Barbara Quarles

Design
Barbara Weinberg & John Sinclair
Contributors
Herb Boyd, Reggie Carter, Ron English,
Leslie Hankey, Bernadette Harris, Steve Holsey,
Patricia Hughey, Leonard King, Grant Martin,
Mick Murton, Sheri Terebello, Bob Waller,
Armond White, Sally Wright, Elaine Wright (Ann Arbor Calendar)

Associate Editors
Bill Adler, Edwenna Edwards, Ken Kelley,
Kittie Lee, Charles Moore, David Weiss

Photographers
Dirk Bakker, Steve Kagan,
Leni Sinclair, Joel Unangst, Barbara Weinberg

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Soul Sister Carolyn Franklin

"BABY DYNAMITE" GROWS UP

By Steve Holsey

Many residents of the Motor City are already quite familiar with the "famous Franklin family" headed by Rev. C.L. Franklin, the hard-preaching minister at Detroit's New Bethel Baptist Church. Rev. Franklin's children are:

- Aretha Franklin, the internationally-acclaimed 'Queen of Soul' who has had countless hit records over the last ten years, from "Respect" and "Dr. Feelgood" on up to "Mr. DJ" and her latest smash, "Something He Can Feel."

- Cecil Franklin, a specialist in the business end of the music industry who, as sister Aretha's manager, has reportedly negotiated a new Atlantic Records recording contract of major (million dollar-plus) proportions.

- Erma Franklin, who has sung backup for Aretha and recorded and written hit material on her own, most notably "Piece of My Heart," the song that served as a springboard to fame for the legendary Janis Joplin.

- Carolyn Franklin, who has also backed up sister Aretha, recorded and toured extensively, produced records for other artists, studied theater, and written many songs of her own.

Like all the Franklins, Carolyn still calls Detroit home, and, after a brief absence from the stage, has been performing again recently at both the Stage One and Watts' Club Mozambique (Sun, Vol. 4, No. 16). Prompted by rave performance reports of growing dimensions, we asked music critic Steve Holsey to talk to Carolyn about her new activities and her plans for the future. His report follows.—Ed.

Aretha is not the only one in Detroit's famous Franklin family who is "sparkling" these days. The day we contacted Carolyn Franklin (youngest of the four Franklin children) at her home in northwest Detroit, she had just returned from an important business trip to New York, and she had good news to report from two different sides of her multi-faceted career.

As a recording artist, Carolyn has just signed a new, exclusive, two-year contract with Salsoul Records, the company currently enjoying big disco and radio success with such acts as the Salsoul Orchestra and Double Exposure ("Ten Percent"). As for Carolyn Franklin the producer-songwriter, she has just completed production work on the next album by the Staples Singers.

The Staples Singers, of course, are just coming off their big success with Curtis Mayfield, who produced the smash "Let's Do It Again." Ms. Franklin points out that it was her father, C.L. Franklin, who taught "Pop" Staples the show business ropes and was, in fact, responsible for putting the group on the road for the first time back in the 50's, when they were strictly a gospel group.

She says whenever she sees or hears the name "Salsoul," the words "sells soul" come to mind—and she thinks that's probably a good omen. But she is quick to point out that signing with Salsoul was no hurried undertaking—it came on the heels of intense and sometimes heated negotiations between the singer, her attorney, and Salsoul executives.

Carolyn has been "burned" before and has no intentions of letting it happen again. She pulls no punches whatsoever when discussing the "code of ethics" of record companies in general. Many firms, she states emphatically, are actually designed to make a big profit by taking advantage of

artists in a myriad of ways: some blatant, others subtle and camouflaged by the technical wording of contracts.

Carolyn says that any artist who goes against the grain by not only asking questions but by actually knowing the mechanics of the business can count on being labeled "difficult," all the more so if the artist happens to be a woman. She knows, having acquired extensive knowledge of the industry through her own hard experience as well as that of friends and associates like producer-writer Ivy Joe Hunter, her brother Cecil (who manages Aretha) and accountant Ted Wells. She's also taken college courses in business.

In '72 another Lp, *I'd Rather Be Lonely*, was released, out of which came a single titled "As Long As You Are There." No hits.

By '73 the rift that had been building between the singer and RCA finally broke open. Among other things, Carolyn felt that she was not receiving the same amount of promotion being given to RCA's white acts. Record action ground to a halt until early this year, when RCA released an album called *If You Want Me*, which had been recorded long before. "I Can't Help My Feeling So Blue" was the single pulled from it.

A few weeks ago, RCA sent Carolyn a

matter immediately!

Last year Carolyn was contracted by Motown to produce a series of recordings on former Spinners lead singer G.C. Cameron, but difficulties of some sort between Cameron and Motown brought the project to an abrupt halt. Nevertheless, she was paid \$2,000 for the four tunes she had written up to that point, which she terms "a nice sum of money." She was paid for her time, not the actual songs (she still owns those).

One of these songs, "Smile For Me," will appear on the next David Ruffin album, as will "You Promised Me," which she wrote in collaboration with Val Benson (wife of Four Tops member Renaldo "Obie" Benson). Linda Hopkins is also recording some of her material.

Growing up in a family that was not only famous but, as often as not, on the road as well, was "sort of a drag" according to Carolyn. She was raised largely by housekeepers. Another downer is that when one has the Franklin name people assume that one is rich. Not so. From roughly '66 to '68 Carolyn worked at the post office and found that some people actually resented her, including one supervisor who was extra hard on her because he felt she "didn't need a job." But she did—like many fathers, C.L. Franklin insisted that each of his children "leave the nest" once a certain age was reached—so she worked at the post office and wrote songs on the side.

As for schooling, Carolyn attended Alger Elementary (two of her schoolmates were Diana Ross and Mary Wilson), Hutchins Junior High, and both Northwestern and Cass Technical high schools. Upon graduation she packed up and headed for the west coast, attending the University of Southern California and Los Angeles City College, where she majored in music with a minor in business. Back in Detroit, she studied drama at Wayne State.

When asked how she felt about and dealt with being compared to her sister, Carolyn said simply, "People won't let me out of her shadow and I think that's wrong, but it's getting better. We have different sounds and styles. I have to live for myself."

What about Detroit?

"I love Detroit, although most of the pleasant memories are from my childhood. You used to be able to go out any time of day or night. But now the city seems to be going to pot. It has very little to offer artists, creative people, entertainers. I should leave."

But will she leave? Probably not. She blames adults for the destructive actions of Detroit's black youth, lambasting them for their bad influences and their neglect. She may write a song about the situation.

"Kids," she began again, "really want something constructive to do. Right now I'm trying to organize a production company that will work with young artists. If I can organize it, get it going, I will stay in Detroit. I believe things are going to get better." She would like to have her older sister, Erma, preside over the company.

Erma, by the way, is not currently involved in show business but is employed as a legal secretary. Her best-known recording from the '60s are "Piece of My Heart" and "Big Boss Man."

When her contract with Salsoul expires, Carolyn plans on forming her own record company, with distribution handled by one of the majors.



Shortly after her departure from Aretha's backup unit in '69 Carolyn signed with RCA and things went well for awhile. In early '70 her debut album (*Baby Dynamite*) and single ("The Boxer") sold moderately well, and the next single from the album, "It's True I'm Gonna Miss You," was a solid R&B hit, selling 250,000 copies.

Then things began to go sour. Her producer, Jimmy Radcliff, was fired for some undisclosed reason, and the wrong master (a sloppily-mixed one) of "All I Want to Do Is Be Your Woman" was released as the followup to "It's True." It was a fine song, but in the state it was released was an embarrassment—and a flop. It was her career, but Carolyn was not consulted regarding what would or would not be released, at least not in that case.

In '71, after the momentum of "It's True" had all but died, a second album, titled *Chain Reaction*, was released. A single, "Everybody's Talking" (which she performed on Johnny Carson's "Tonight" show) was a respectable seller, as was the album.

new contract which she describes as not only "an insult" but "the second worst contract" she's ever seen.

Enter Salsoul. The 28-page Salsoul contract—which has the full approval of both singer and lawyer—could be the hoped-for turning point in the checkered career of Carolyn Franklin.

Best known to the music-oriented public as a songwriter, Carolyn has written several of her sister Aretha's hits, including "Angel" (the biggest: sales of 900,000), "Ain't No Way," "Without Love" and "Baby Baby Baby." Other artists have recorded her compositions as well, three of them being Esther Phillips ("Too Many Roads"), Hugh Masekela ("Baby Baby Baby") and Nina Simone ("Save Me").

Interestingly, she didn't know about the Simone recording, which was the B-side of "To Be Young, Gifted and Black," until we mentioned it. She was more than a little upset because she couldn't recall being paid for that and asked me for the record number so she could look into the

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Bullets, the new record guide now published weekly in Kulchur, is given over this issue to records released by independent and artist-controlled record companies (like Detroit's Midnite Records featured elsewhere on this page). Most of these albums are of above-average quality and are listed in alphabetical order, rather than by relative musical merit.

Detroit Jazz Composers

HASTINGS STREET LIVES!

By Patricia Hughey

When the legendary C. D. Dean passed away two weeks ago, former residents of the old Black Bottom on Detroit's east side—from the Mayor's office to the suburbs of Oak Park—paused in quiet respect. One of the last code-carriers of Black Bottom nightlife, Dean is remembered as a man who could always be found "taking care of business" somewhere along old Hastings St., which was also known as "Paradise Valley."

Dean's death brought back vivid memories of the exciting Paradise Valley scene, which found its highest expression in steaming-hot nightclubs like the Turf, the Horseshoe Bar, Sportree's, and the Three Sixes that lined the swinging strip in the 30's and 40's.

In the 50's, Detroit's centralized black community was shattered as bulldozers gouged out Hastings for the Chrysler Freeway and the surrounding neighborhoods were levelled for "urban renewal." The scene was broken up, but its culture and music live and grow today in many different forms.

Recognizing the need to preserve the artistic heritage of the Motor City, a group of over fifty creative musicians known as the Detroit Jazz Composers, Ltd., has put together the Hastings Street Jazz Experience, a band that combines many of the diverse elements of the Detroit music scene, past and present. Founded in 1972 by musician/jazz historian Ed Nelson along with Dedrick Glover and Charles Miles, the Hastings Street Jazz Experience has just released a unique and very challenging album on DCJ's Midnite Records label.

Ed Nelson—small, quietly intense, a prime mover in both DCJ and the Hastings Street Experience—tells us: "Our focus is not on individual musicians. Most bands showcase their 'stars'—we're not about that. Our goal is to preserve and perpetuate the history of jazz, particularly Detroit jazz. We want to get to the people and influence them, help them remember what their roots are, where they came from.

"There is a lot of apathy among Detroiters. The people of this city have generally taken for granted the outstanding talent here. Musicians and artists in Detroit must strive for excellence in order to satisfy their audience—which may be the reason why this place has produced such great talent."

Despite the historical reference in their name, the Hastings Street Jazz Experience

is no "nostalgia trip," and there is no attempt to "recreate an era" on any particular song. There are almost 40 musicians listed in the liner notes, representing every decade of development in recent Detroit musical history. The overall effect of the collaboration is one of real fusion, with limitless combinations of styles creating a new—but very deeply rooted—music.

The recording band included tenor saxophonists Charles Brown, Miller Brisker, Charles Gabriel, and Walter Strickland; alto saxists Louis Barnett, Samuel "Sonny" Spraggins, and the late Ted Buckner; soprano sax man and multi-instrumentalist Ted Harris; baritone saxophonist Ernie Rodgers; Ronald Fain on flute; Sylvia Turner on harp and pian; Nasir Hafiz (Abe Woodling) on vibes; trumpeters Charles Hooks, Eddie Jones, Herbie Williams, and John Wilson; Duke Billingslea on bass; guitarists Vaughn Klugh (Earl's

remain open in format. Composer credits on the Lp go to Wil Davis ("Mark-1"), Miller Brisker ("Ja-Mil"), Sylvia Turner ("Song for 'M'"), Ed Nelson ("A Little Love For You"), Teddy Harris ("Yes Lord"), Nasir Hafiz ("Arjuna"), Alma Foster ("Nobody Had To Tell Me"), and Donald Townes ("Now You're Gone").

Both Nelson and Brisker are deeply concerned with education. "There is a lot of talent here, but music and sports programs in the Detroit Public Schools were curtailed. There is presently no place for students to get a systematic music course. We would like to get music back in the schools," Nelson says with great consternation.

During the 1974-1975 school year, the Hastings Street Jazz Experience conducted assemblies in school auditoriums around the City. In many cases, the children were able to meet the composers of the songs which were played. Art and sculpture were displayed and a question-and-answer period after the performance added to the "educational" nature of the experience.

Previously, Hastings Street had a cultural center in gang territory on Mack, where they were able to keep youths off the street by giving free art and music lessons.

Nelson continues: "We are a people's band—we are not thinking of making a lot of money. Hopefully, the people will support us, so that we can produce more.

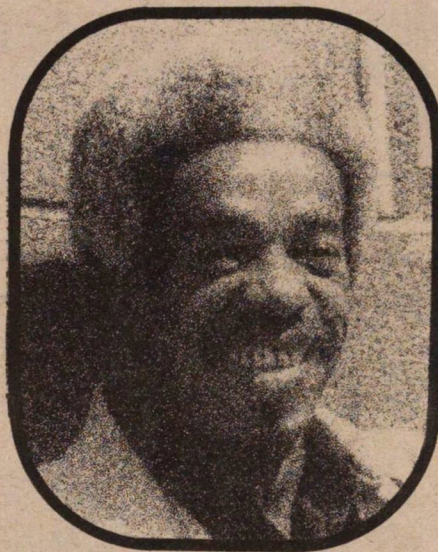
"We plan not only to showcase local talent with an emphasis on history, but also to use some of the proceeds to sponsor musical scholarships. We hope to establish a music program here so that people will not have to go to schools in other communities.

"We specifically had in mind Wayne County Community College, because it is decentralized, it is viable, tuitions are low, schedules are flexible, and there is a center located in all neighborhoods.

"Hastings Street Jazz is very interested in young talent, and we just hope that we get enough support so that we can continue to pursue this interest.

"This album is only one of the steps planned by the Detroit Jazz Composers to promote and develop jazz, to give information, and to assist Detroiters in protecting their music."

We'll be waiting for the next one—and any other program the Hastings Street Jazz Experience has to offer. Detroit needs more people like these—right away!



Miller Brisker

brother) and Earl Thomas; pianists Leonard McDonald and Will Davis; Ed Nelson on drums; Mitchell Atkins, Sherrell Rowland, and Sundiata O. Mausi on congas; and percussionists Edgar Spand and Margo Harris; plus lead vocalist Kim Weston and nine other voices.

"Our personnel is not like an ordinary band," understates Ed Nelson, a drummer who has played with countless Motown artists and visiting jazz musicians—including Sonny Stitt, Wes Montgomery, Ike and Tina Turner and the Temptations—and who now teaches Jazz and Afro-American Music at Wayne Co. Community College.

Detroit Jazz Composers, Ltd., which publishes all of the compositions by the Hastings Street Experience artists, was founded by tenor saxophonist Miller Brisker. Miller also teaches Jazz at WC3 and has played with a whole pantheon of people in both jazz and r&b, including the likes of Clark Terry, George Bohannon, Aretha Franklin, King Pleasure, the Five Royals, the Supremes, Stevie Wonder, and T-Bone Walker.

The composers' group voted that each creative writer would be limited to one song on this first album so that it would

You can purchase The Hastings Street Jazz Experience album at local record stores, or write directly to the Detroit Jazz Composers, Midnite Records, P.O. Box 9563, Detroit, Michigan 48202. Send \$6.00 plus 50 cents postage & handling for each Lp ordered.



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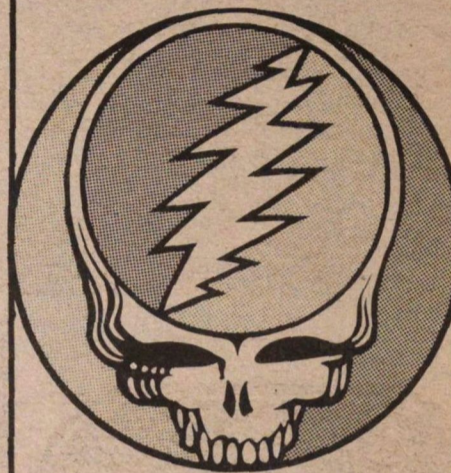
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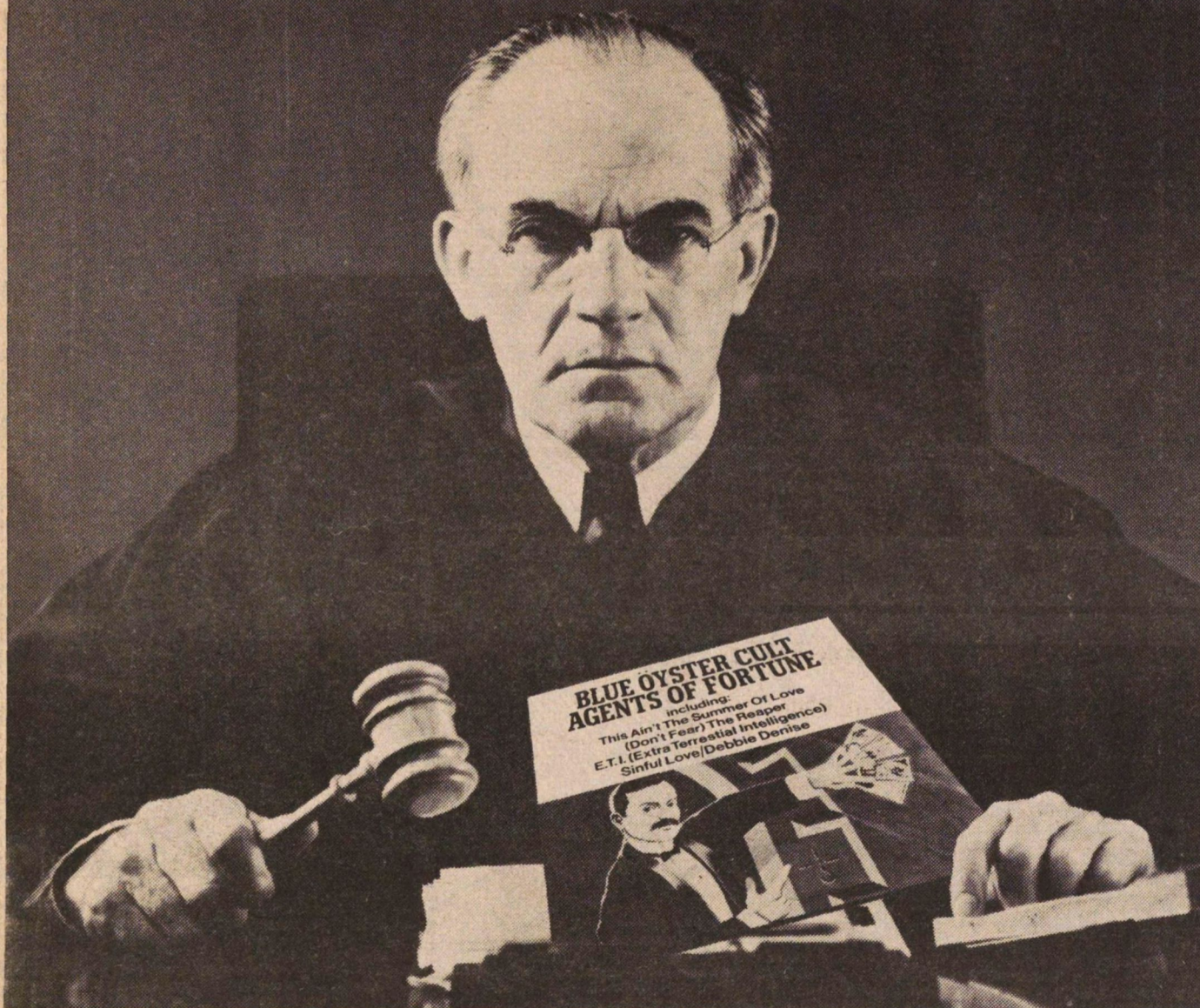
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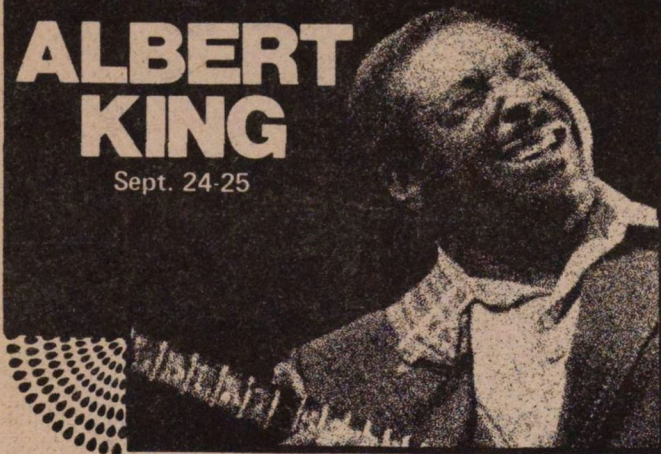
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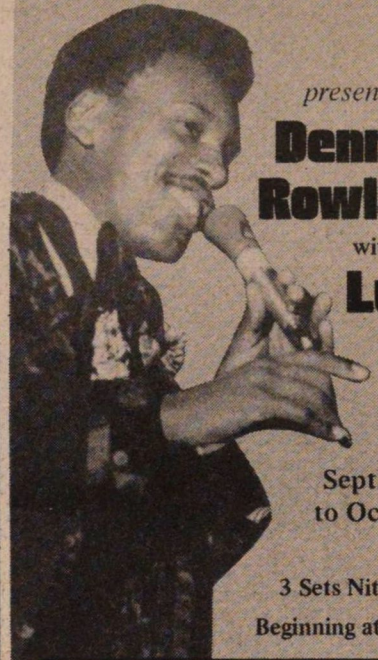
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Reservations Suggested For All Performances

Kasuka Mafia (Norris Patterson), master saxophonist and director of the Success Academy of Fine Arts, has lived in Detroit all his life and loves this city.

"I've traveled many places," he tells you enthusiastically. "I've lived in California and Las Vegas, but Detroit is my favorite."

"When you tell people in the music business that you are from Detroit, they embrace you with open arms. A lot of musicians come out of here. Yusef Lateef's home was Klein's Showbar on 12th St. (now Rosa Parks Blvd.), and the Blue Bird Inn is still famous all over the nation."

Kasuka is a graduate of Chadsey High School, studied at the Detroit Institute of Musical Arts, and has worked with Aretha Franklin, Stevie Wonder, Marvin Gaye, Smokey Robinson and the Miracles, Martha Reeves and the Vandellas, Sammy Davis Jr., Horace Henderson, and many others. He plays all the woodwinds, bass, piano, trumpet and trombone, in addition to composing, arranging, and orchestrating.

Located at 5114 Ridgewood in Detroit, the Success Academy was founded on January 15, 1970. It was in its embryonic stages in the 60's when Kasuka first put together an 18-piece band called the Success Orchestra, and the original concept has grown to include the Success Chamber Music Ensemble, Success Jazz Combo, Success Council, Success Drill Team, and the Success Majorettes.

Classes taught at the Academy include Instrumental Music, Vocal Music, Fundamentals of Music Theory, Drama, Dance, Kung Fu, and Concepts for Soul Expression.

Kasuka Mafia deplors the recent cuts in the Detroit Public School Music Program, making the point that "music plays a large role as far as character building goes—and it's a deterrent to crime."

"Gangs have proliferated in big cities because all kids have a need to identify with a group. When they join a gang, they have a sense of belonging."

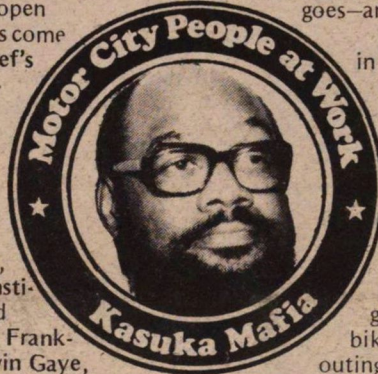
"We think what we're doing at the Academy is a real alternative to this. We not only have music classes but a lot of other group activity as well, like bike trips, picnics, ice-skating outings, parades, and regular parties."

"One problem with the field of music education as it now exists is that a lot of instructors don't have performance experience. Students are left wanting when all the emphasis is on learning notes and theory. They don't always get a chance to apply what they learn."

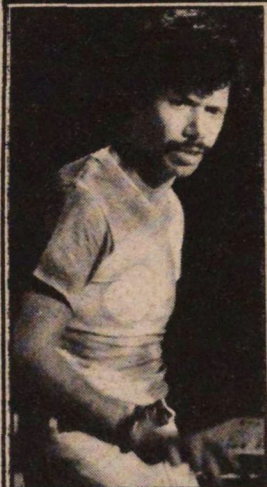
"Theoretical background is important, but at the Academy we also teach self-expression through performance."

More information on the Success Academy of Fine Arts is available by calling 934-5404. ☐

—Patricia Hughey



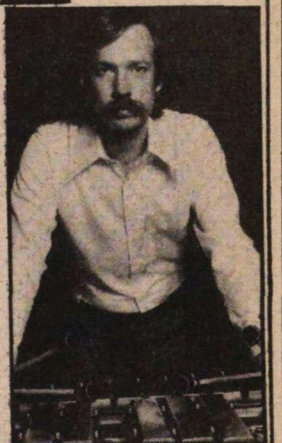
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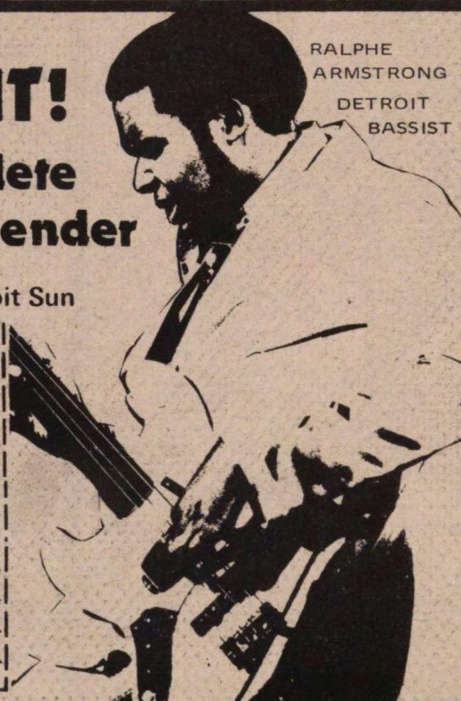
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RALPHE ARMSTRONG
DETROIT BASSIST

PERFORMANCE



George Benson/Al Jarreau

Pine Knob "Bad" George Benson's band, featuring Phil Upchurch on second lead and rhythm guitars and Ronnie Foster on a variety of electronic keyboards, is an extremely tight and seasoned group. Upchurch, a session man always in demand as a bass player, in recent years has stepped to the forefront as a guitarist. The exchanges he got into with Benson were the highlight of the evening.

A crowd of 5,000-plus watched as Benson hit the stage, strapped on his Gibson hollow body, and broke into a version of the pop hit "Dance With Me," followed by Foster's composition "Lady" (from the *Breezin'* LP) and a "rock and roll jam," but with these musicians it was hardly your standard, four-chords-with-a-boogie-beat. Benson, Foster, and Upchurch all stepped up front for their solo licks while their rhythm section provided a solid and unwavering bottom.

George Harrison's "Here

Ahmad Jamal

The Ahmad Jamal Trio, a group whose music is centered on the soft, romantic piano stylings of its leader, dazzled the high-class nightclub audience at the Hyatt Regency Hotel's db's lounge with its very popular, understated musical approach.

Jamal plays a very relaxed but very dexterous and harmonically deep piano, turning everything he touches, from standard pop and show tunes to his own compositions, into well-thought-out, swinging, exciting pieces of work.

He skillfully combines the popular cocktail-style piano with bits and snatches of several other modern piano styles. Good examples of this are "But Not For Me" and "Poinciana," Jamal's most successful (and most-played) tunes, both of which were included in the show at db's.

The group plays its spare, intimate arrangements with a lot of



intelligence and unity, so that they are generally able to project a much fuller sound than most

Comes the Sun" (from *The Other Side of Abbey Road* LP) began as a slow ballad, and then, abruptly and without warning, changed to a superbly funky jam. Benson's guitar and vocal exhortations and Foster's space Moog solo brought the crowd to their feet.

"Summertime" changed the mood from fever-pitch to laid-back. "Masquerade" (Benson's biggie) was last, of course, and it got the hoped-for reaction—a relentless demand for "More!" The band returned for an energetic treatment of "White Rabbit."

Unfortunately, I didn't anticipate the traffic tie-up upon entering Pine Knob Country—consequently I missed the first half of opener Al Jarreau's set. Jarreau's popular fusion of soul and jazz vocal styles was supported by a very fine three-piece band (bass, drums, Fender Rhodes piano) and was received very warmly by the crowd, which demanded a couple of encores. Jarreau returns to the area next month. —Jim Tomlinson

Teddy Harris

Northwest Activities Center

"An Evening With Teddy Harris," presented to packed houses at the Northwest Activities Center Theatre on both September 10 and 12, showed off the incredibly diverse talents of Detroit multi-instrumentalist-composer-producer Theodore Harris, Jr. Teddy is known in creative circles for his work with the Motown studio bands of the 60's, as the musical director of the Supremes, and in countless jazz-related contexts.

Having shared a considerable amount of wine and champagne that was tastefully provided in the lobby before the concert started, Friday's big crowd was in a warm and jovial mood by the time Master of Ceremonies Willie Bolar got things under way. Harris wasted no time, leading his formally-dressed 14-piece band straight into "MTKM," an original song dedicated to his family.

Harris proved to be a gracious and entertaining host all evening, and, as he greeted the crowd, an 8-voice choir slid quietly into place onstage. They provided support on Teddy's satisfying arrangement of Earth, Wind & Fire's popular "Can't Hide Love" as Harris took the lead on soprano sax.

Teddy introduced "Ugetsu" and the realities of current world politics were suddenly the center of attention—the song's name comes from the Zulus, who live in war-torn South Africa, which some folks refer to as "the next Vietnam."

Teddy talked about a recent six-week stay in the country, where he was given a spiritual name (Fumdesi) by a Soweto chief, and the music itself seemed to reflect the contradictions that are now coming to a head in that bastion of racism and exploitation.

Naima Shamburger provided some chillingly beautiful lead vocalizing, and Harris played both alto saxophone and piano in front of a madly churning orchestra pushed by the percussive energy of Lorenzo "Mr. Rhythm" Brown and the fast, flawless drumming of George Davidson.

"500 Miles "High," featuring the powerful Ruth Torondo Walker on lead vocals, brought us to a much more peaceful place, and Ted took the tune's spiritual vibe one step further, "preaching" about the significance of the music itself. The audience was more than receptive, encouraging Teddy and answering him ("Yeah!" "Tell it!")

exciting dance, song, and music only whetted our appetite for more, and after a brief intermission



Harris' band kicked solidly into his arrangement of Horace Silver's "Silver and Brass," which provided more than suitable display for the musicians' talents. Besides Harris, soloists included tenor men Jay Jones and Miller Brisker, Gordon Camp, and guitarist Vaughn Andre (nee Klugh).

A beautiful re-working of Cannonball Adderley's "Work Song" came next, led by a mightily shouting Lena Monet; another very impressive woman, Jean House, on alto saxophone; and Ted Coleman on baritone.

Teddy's genius as an arranger was evident throughout, particularly in the very unusual charts prepared for the chorus (who, it seemed, never made one mistake), and Rudolph Hawkins' very energetic gospel-flavored piano work added worlds of color. Credit is also more than due to trombonist Ed Gouch, Tony Stamps on both baritone and flute, and trumpeters Eddie Jones, "Little" John Wilson, and Roscoe Lawn.

The finale was Harris' own "Yes Lord," which is also featured on the new LP by the Hastings Street Jazz Experience (see page 11), of which Teddy is a member. This performance was something special tonite, beginning with the story of Teddy's deep spiritual experience he had while visiting the Christ of the Andes in Rio De Janeiro, Brazil.

Slide projectors flashed bright images as the band and chorus started in, and another dancer took center stage: Teddy's daughter, Karla Hall Harris, who boasts considerable talent for a woman of her young age.

After segueing into a moving version of "The Lord's Prayer," using the magnificent chorus to its fullest, Teddy Harris' stellar show was over.

This reviewer, for one, hopes that the tremendous success (conceptual, artistic, and economic) of the Harris concerts are not forgotten. We would love to see more like this, and quite often! —Frank Bach

Baker's Keyboard Lounge Over the years Clarence Baker has demonstrated consistent, high-quality taste in that only talented, professional, serious contemporary jazz musicians have graced the stage at his fabled Baker's Keyboard Lounge. The performers generally fall into two categories: those uncompromising artists, like Yusef Lateef, who simply play the best music that they know how to play; and those, like Les McCann or Stanley Turrentine, who obviously feel just as natural making music that, first and foremost, is focused on commercial success.

Turrentine tries to be commercially successful and, like Grover Washington, he does it by playing very well. You have to give him and his band (John Miller, piano and synthesiser; Gary DuBarry,

ball field in Fort Collins, Colorado. But the Rolling Thunder Review never shows up on the *Hard Rain* program—almost all of the Rolling Thunder artists besides Dylan himself are left out, so that nothing will distract from Bob's big prime time chance to sell his image and his records. (His new *Hard Rain* LP, by the way, is not the soundtrack from this program—although it has most of the same songs, they sound much better on the album.)

Oh, you see the other musicians standing around on the stage, and Joan Baez gets a chance to try harmonizing with him (always a challenge). But, instead of that big Review, all we see for one hour (sans announcements of any kind) is Dylan and his back-up band.

In essence, it's a welcome change from the usual "vast wasteland" of TV (almost anything is), but we had hoped for more from an old hero. —Frank Bach

Across Woodward Avenue (closed to autos in deference to the night's festivities) in the DIA's Kresge Court, pianist Bernie Katz and soprano Suzanne LaCroix enchanted audiences with their kaleidoscopic offering of American music, which included Katz playing "Yank-ee Doodle" with one hand and "Hail Columbia" with the other.

William Peck, Curator of Ancient Art, spoke proudly of *Aphrodite*, a sculpture recently purchased for the DIA by Henry Ford for more than \$100,000.

Douglas Davis, *Newsweek* art critic, spoke on videotape as an art form and showed samples of his own and others' work.

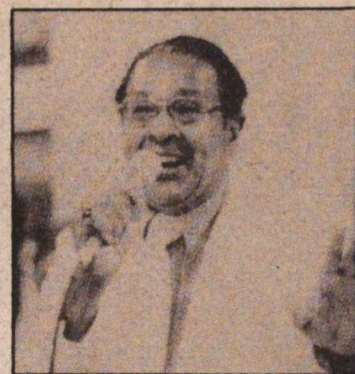
"It's not like the crowd at a shopping center, where everyone has their own mission," said Library spokesperson Jim Dance. "There was a feeling of unification here. Everyone was here to have a good time."

All activities at the Open House were free to the public and made possible through a grant from Winkelman's.

The next good time involving all the institutions of the Cultural Center is Noel Night, to be held this year on December 15th. —M. B. Morgan

Open House

Detroit's Cultural Center



ensemble from the Detroit Symphony Orchestra in their accompaniment of a group of exquisite photo-paintings by Richard Vernick.

At the Historical Museum, *The Great Train Robbery* (1903, the granddaddy of present-day cinema) and Charlie Chaplin's *The Firehouse* (1916) were continuously run, and there were also 19th-century crafts demonstrations, an ethnic dance group, and more music.

Hard Rain NBC-TV

Flashing on TV screens at 10 pm on Tuesday of last week was a show that looked like it didn't really belong on NBC-TV prime time at all. If you were out getting a sandwich you missed the pre-show hype—so suddenly, without any announcement you can remember, a funky Bob Dylan with a rag on his head is singing to a bunch of hippies standing in a field in the rain.

Bob Dylan's first major television show *Hard Rain* is, like the artist himself, raw, unpretentious, and unconventional to the extreme. Unfortunately, that's about all it has going for it, so it wears pretty thin in spots, both artistically and musically.

Dylan, the ultimate white poet/musician of the 60's went into hibernation for a couple of years, finally returning in 1974 to do a speedy, high-profit tour of giant concert facilities in the U.S. Then, in an obvious effort to get back to his simple musical roots, he assembled



the Rolling Thunder Review.

Rolling Thunder put Dylan together with a large, constantly-changing cast of artists of various persuasions from Joan Baez to Allen Ginsberg, Joni Mitchell to Kinky Friedman, etc.). At first they did a few small concerts, then more and more were set up. *Hard Rain* was taped at a Rolling Thunder show at a foot-

Eddie Jefferson

Dummy George's The return engagement of Roy Brooks' Artistic Truth featuring Eddie Jefferson at Dummy George's comfortable lounge on Detroit's northwest side proves again that there are plenty of folks in the Motor City who appreciate real creative music and support it to the hilt if they know that it's happening and where they can get it.

Jefferson, of course, is the legendary jazz vocalist who first started putting words to classic jazz solos, creating what he calls "vocalese" in the process. Until recently he was known here mostly through a long series of records made in the 50's and 60's with sax-flute master James Moody and, more recently, under his own name.

Earlier this year, though, Detroit drummer Roy Brooks brought him in to open his Music Station after-hours club, and the appearance generated a wave of interest soon reflected by frequent requests for his songs on Detroit's "Jazzy One," WJZZ-FM. An interview with Jefferson ran in *The Sun's* *Kulchur* section Sept.

3, the same week he opened with Brooks' Artistic Truth at Dummy George's for five days. They packed the club so tight that they were asked to come back at their earliest opportunity.

So, after christening the relocated Music Station in its new location at the Midtown Theatre, Jefferson and the Brooks crew went back to Dummy George's place for 10 more days. They will be carrying on there until this Sunday, and you can bet every self-respecting hipster in town will be on the set.

While Eddie Jefferson may be doing to Detroit's music scene what *The Bird* did to baseball in this town, he gets a lot more support from his band than Fidyrych usually gets from the Tigers. Brooks, of course, is the ever-watchful perfectionist, switching off on drums and percussion—and vibes—with Lawrence Williams, while the bottom is held totally together by the young wizard of the bass, Ralphie Armstrong (formerly with the Mahavishnu Orchestra). Trumpeter Cass Harris continues to develop a sizable reputation as an expressive soloist, Vince Bowns is a solid tenor sax-

ophoneist, and the very agile pianist Ken Cox has returned from the executive woodshed to cover the keyboard situation with aplomb.

And anybody might drop in, like Joe Lee Wilson, a creative young singer just back from a tour of England, or Paul Leonard, a master hooper now based in Detroit who knows how to tap-dance the way Jefferson did back in the 30's and 40's.

There isn't space enough to go into all the beautiful music they put together each night—so do yourself a favor, and get on down there! —Frank Bach

the old-fashioned romantic ballad bag ("More," "I Haven't Got Anything Better to Do") which is Miller's forte; there's the gut-bucket funky bag ("Black Lassy"), he old jazz/r&b fusion; and there's the new fusion, slick MF5B-type dreamy jazz that has been Turrentine's main meal-ticket lately, with tunes like "Pieces of Dreams" and "Midnight" often on the turntables of stations like Detroit's WJZZ.

Turrentine has no lack of work, his band is super-competent and fits him like a glove, and he'll probably be making his kind of music for a long time.

A Caribbean Affair Showcase Theatre

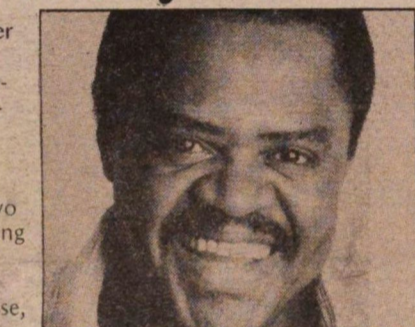
Although it was sparsely attended, no set in town could match the universal sounds of the Caribbean Affair at the Showcase Theatre last Saturday night. A delightful menu of spicy musical dishes from Trinidad, Jamaica, and elsewhere in the West Indies was set out on stage, and the tiny audience had a real chance to see and feel the natural rhythm animation of the music of the Caribbean.

From Port-of-Spain, Trinidad, the Aliens Steel Band opened the show with five well-tuned numbers, working with drums fashioned from the steel 55-gallon oil drums which are everywhere in the islands.

Jamaican reggae sensation Clement Gordon was next, backed by Detroit's own Heatwave Express in a set of Bob Marley tunes—"No Woman No Cry," "Stand Up For Your Rights"—and an Al Green-inspired "I Want A Love I Can Feel."

Detroit's Felicia Harris took the show into a satisfying soul direction with Dionne Warwick's "Walk On By" and the Curtis Mayfield/Staples Singers classic "Let's Do It Again," followed by Horatio Bennett and the Heatwaves for some more tasty reg-

Stanley Turrentine



bass; J.T. Lewis, guitar; Eric Saunders, drums) that much credit. The Turrentine quintet gets over in three basic modes. There's



ophonist, and the very agile pianist Ken Cox has returned from the executive woodshed to cover the keyboard situation with aplomb.

And anybody might drop in, like Joe Lee Wilson, a creative young singer just back from a tour of England, or Paul Leonard, a master hooper now based in Detroit who knows how to tap-dance the way Jefferson did back in the 30's and 40's.

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Once again the Myth of the East Side seems to have kept Detroit-area music lovers from another splendid Showcase offering, but—as always—there were no problems or "incidents" of any kind waiting for those who dared to venture out to Harper & Van Dyke. Folks are missing a whole lot of good music by falling for that particular media myth—isn't it about time for the real?

—Bernadette Harris & John Sinclair

—Bernadette Harris & John Sinclair

—Bernadette Harris & John Sinclair

—Bernadette Harris & John Sinclair

"To Lose an Angel"

Masonic Temple

I'd say that the ambitious young Vance Dennard, who wrote, directed, produced, promoted, and acted in *To Lose An Angel* at Masonic's Scottish Rite auditorium last Thursday, clearly demonstrated that a good rule of thumb in the theatre business is to do one thing at a time until you have about 10 years experience—after that you may know a little, and perhaps take additional responsibilities.

Dennard the actor did a good job in a cameo-role as a wino, probably because he wrote his own lines. Except for Chuck Haynie, though, who was believable as a hood, I wish the other actors could have written theirs as well—it could have helped in their characterizations and made the entire production more worthy of the work that

went into it. Dennard the playwright/director obviously wasn't aware that it is the rare white performer in Detroit who will act in a new black production company because two of the leads were written for whites and, in their absence, had to be played by blacks. The effect of this "optical illusion" was rather confusing.

Brother Dennard did put together a good promotion effort: he filled half the house, which was no mean feat. Why he even booked the Scottish Rite, though, I will never comprehend. With the Langston Hughes and Midtown theatres standing dark, why go downtown—and pay a big rental fee—with Thursday-only production?

—David Rambeau

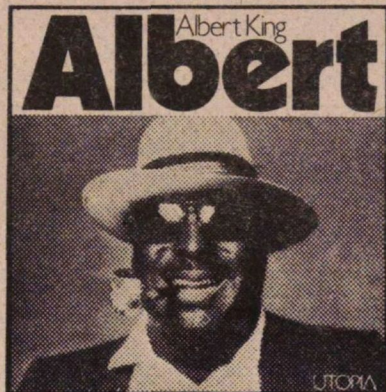
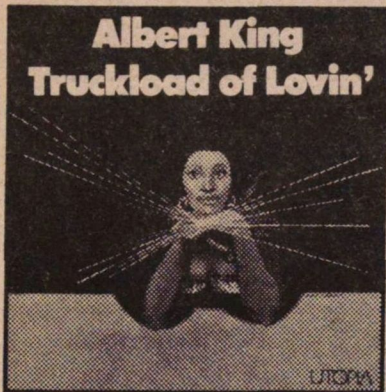
THEATRE

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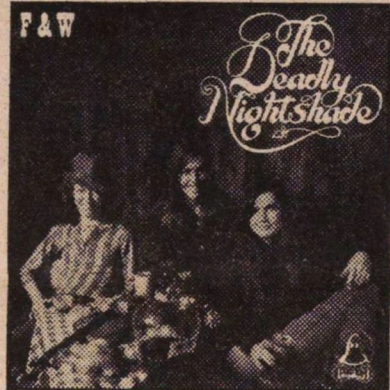
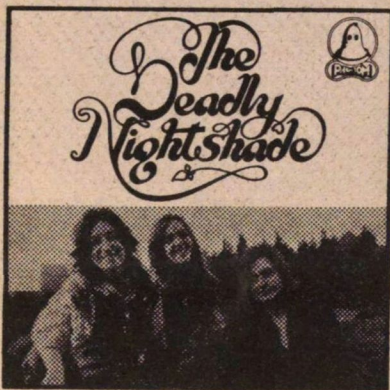
Albert,

(The Blues King - Back Again)

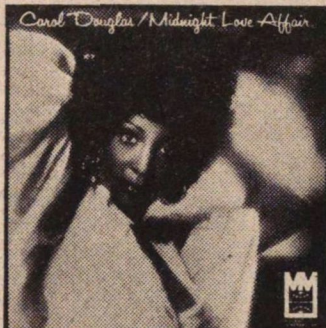
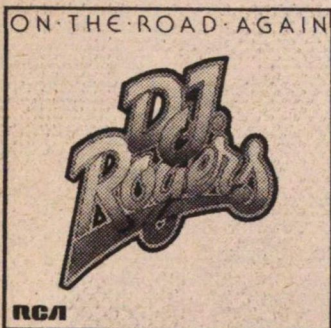


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Motor City Edutainment Guide

Metro Detroit Calendar

Week Ending October 1, 1976

Detroit & Suburbs

- All Around, 25621 Ecorse Rd., Taylor, bet. Beech Daly & Telegraph, 292-6838: Deep South, Mon.-Tues.; Jack Rainwater, Wed.-Sun. \$1.00 cover Fri.-Sat.
- Alvaro's, 1824 W.-14 Mile Rd., Royal Oak, 549-2420: Wayne Harper, 8:30 Mon.-Sat., no cover.
- A Train, 48705 Grand River, Novi, 1-348-2820: The Dittillies.
- Al Georges, 18458 James Couzens cor. 6 Mile: Opus IV.
- Bruno's Lounge, 17323 Harper nr. Cadieux, 882-2010: Detroit Blues Band.
- Belanger House, Main at 12 Mile, Royal Oak, 548-8700: Harvest, Tues.-Sat.
- Bobbies English Pub, 30100 Telegraph, Birmingham, 642-3700: J.C. Heard, Wed.-Sat.
- Bijou, Southfield Rd., at 13 Mile, Southfield, 644-5522: Jim Jewhurst.
- Brendan's Tavern, 34505 Grand River, Farmington, 477-5090: Freeman & Tucker Band.
- Barnaby's Lounge, Middlebelt, 2 blks. N. of Ford Rd., Garden City, 427-0102: Sweet Thunder for 2 wks.
- Bob & Rob's, 28167 John R., Madison Heights, 541-9213: Lenore Paxton sings alone Mon. & Tues., and Don Fagenson on bass Wed.-Sat. No cover.
- Bobbies Lounge, 15414 Telegraph, Redford, 531-0189: Zoom thru Oct. 3.
- Baker's Keyboard Lounge, 20510 Livernois, 864-1200: Sept. 21-26, Raasaan Roland Kirk; Sept. 28-Oct. 2, Art Blakey and the Jazz Messengers; Oct. 5-10, Grant Green & Quintet; Oct. 14-24, Yusuf Lateef & Quintet; Oct. 27-Oct. 31, Ron Carter & Quintet.
- Bogart's, 26355 Michigan Ave. W. of Beech Daly, Inkster, 277-7651: The Sounds Inc. thru Oct.
- Bonfire Bar-B-Q, 20070 W. 8 Mile, W. of Evergreen, 355-0077: Ernie at the piano.
- Community Music Series, 1st Unitarian Church, Forest at Cass, 833-9107: Sun. Sept. 26, "Red Part," Jazz for Gourmet with Eddie Abrams—piano, Mike Lane—flute, Randy Harp—bass, Frank Isola—drums, 8 pm, \$1.50.
- Clamdiggers, 30555 Grand River, Farmington Hills, 478-3800: Gary Primo, Mon.-Fri., 4-7; Bob Milne, 7:30 to 11.
- Compared To What, Trinity Methodist Church, 13100 Woodward, S. of Davison, Highland Park, 865-3440: Sept. 24, Bob White & Vince Sardowski; Oct. 1, Bob White.
- Cobb's Corner, c. of Willis & Cass, 832-7223: Sat. Sept. 25, Sat. Oct. 2, All Directions; every Mon., Bobbie McDonald Jazz Trio. Kitchen open until 11 pm.
- The Cabaret, 5830 Connor, 1/2 blk. east of I-94, DR2-5020: Sept. 22 thru Oct., Chapter Eight.
- Dummy George's, 10320 W. McNichols, 341-2700: Sept. 17-26, Eddie Jefferson featured with Roy Brooks and The Artistic Truth; Sept. 29-Oct. 3, Oct. 6-10, Dennis Rowland and Luv.
- Delta Lady, Woodward S. of 9 Mile, Ferndale, 545-5483: Satorie until Oct. 9.
- Desopper's, 12 Mile and Harper, St. Clair Shores, 775-9291: Entourage.
- Doug's Body Shop, 22061 Woodward Ave., bet. 8 & 9 Mile, Ferndale, 399-1040: Mon. only, Dr. Dick and his Good Vibes; Tues.-Sat., Tommy Good & Plenty. No cover, good food.
- Dewey's Lounge, 16400 J.L. Hudson Dr., Michigan Inn, Southfield, 559-6500: Struttin thru Oct.
- db's, Hyatt-Regency, Dearborn, 593-1234: Sept. 20-25, Mel Torne; Sept. 27-Oct. 2, Lou Rawls; Oct. 4-9, Bobby Rydell; Oct. 11-16, Billy Eckstine; Oct. 18-23, Charlie Callas; Oct. 26-30, Phyllis Diller.
- Driftwood Lounge, Grand River at Inkster Rd., KE5-6700: Skip Van Winkle now until Oct. 6. Oct. 7, Riot for 2 weeks.
- Dee Jays Lounge, 52899 Van Dyke at 24 Mile Rd., Shelby Township, 731-6175: Box Lunch.
- Emerald Lounge, c. of Chene & Palmer, 925-1265: Sept. 26, 5-10 pm, Fashion Show with The Floater & The Flaming Emeralds.
- Ethel's Cocktail Lounge, 7341 Mack E. of Grand Blvd., 922-9443: Albert King, Sept. 24-25; Joe Tex, Sept. 30-Oct. 3.
- Francesco's, 22302 Michigan Ave., bet. Outer Dr. & Southfield, Dearborn, 561-1655: The New Medium, Sept. 14-Oct. 2.

- Gino's Falcon Showbar, 19901 Van Dyke, at Outer Dr., 893-0190: The Eye.
- Gaines Lounge, 9850 Wyoming, 934-5511: Herman Terrace Band.
- Holiday Inn Lounge, Woodward N. of Davison, Highland Park, 883-4550: Dave Hamilton.
- Hungarian Village, 1001 Springwells at I-75, 843-5611: Sanyika and his Hungarian Gypsies. No cover.
- Henry's Cocktail Lounge, 7645 Fenkell 5 blks. W. of Livernois, 341-9444: Please call for information.
- Interlude Lounge, 5491 E. 12 Mile Rd., Warren, 751-4340: Jerry Libby & Co.
- Inn Between, 3270 W. Huron, Waterford, 1-682-5690: Sept. 26-28, Cher; Sept. 29-Oct. 2, Travis.
- J.C.'s Rock Saloon, 14050 Gratiot bet. 6 & 7 Mile, 526-3445: Sept. 24-Oct. 3, Badge; Elfstone thru Oct.
- King's Row Showcase Lounge, W. Chicago at Meyers, 834-1260: Sept. 23-27, Skip Mahoney & the Casuals; Sept. 30-Oct. 5, Al Wilson.
- La Honda, 6340 Auburn Rd., Utica, 1-739-1017: Jim Gold.
- The Library, 37235 Groesbeck, Mt. Clemens, 1-465-6579: The I Band.
- The Landing, 10 Mile & Southfield, Southfield, 557-5035: Tom Powers. Oct. 10 thru Nov.

- The Old Mill's Attic, 5838 Dixie Hwy., Waterford, 1-623-9300: Jo Ann Allen.
- Odyssey, 27346 Ford Rd., Dearborn Hts., 278-8597: Mirah.
- Playboy Club, 20231 James Couzens, S. of 8 Mile, 863-8855: A Touch of Vegas.
- Peppermill Lounge, 8 Mile E. of Groesbeck, 526-4502: Tom Powers, Sept. 22-Oct. 6.
- Perfect Blend, 24901 Northwestern Hwy., Fidelity Bank Bldg., Southfield, 353-4070: Sept. 22-26, Dan Schaefer; Sept. 27-30, Mickeys Pulsating Unit.
- Phelp's Cocktail Lounge, 900 Oakland, 867-2321: Sept. 24-27, Bobby "Blue" Bland. Showtime 10 pm.
- Poison Apple, 38418 Ford Rd., Westland, 326-3500: Riot and Scandies
- Powers Place, 30750 Little Mack, Sunny Acres Golf Club, 293-1410: Sept. 22-25, Eddie Powers Touch System.
- Rappa House Concert Cafe, 96 E. Fisher Fwy., 961-9846: After hours jam sessions, Sat. 2-6 am.
- Red Carpet, 16427 E. Warren at Outer Dr., 885-0570: Pete Zangara every Mon., 10 pm.
- Raven Gallery, 29101 Greenfield, Southfield, 557-2622: Sept. 24-26, Mirabai (guitar & piano); Sept. 28-Oct. 3, Louisiana Red (blues);

- Baraboo; Sept. 27-Oct. 2, Air Tight.
- Shirley's, 9 Mile & Mack, St. Clair Shores, 778-3290: Featherstone, Wed.-Suns., Sept. 15-19, Sept. 22-27.
- Stock Exchange Lounge, 27554 W. Warren W. of Inkster Rd., 261-7130: T.B. Conspiracy.
- Studio Lounge, 6921 Wayne Rd., Westland, 729-2540: Sept. 21-26, Fourth Chapter.
- Tipperary Pub, 8287 Southfield, Detroit, 271-5870: Jim Perkins & the Tipperary Aires.
- Top of the Ponch, 2 Washington Blvd., 966-0200: Mel Ball & Colours, Tues.-Sat. No cover thru Oct. 9.
- Ted's Gatsby Room, Woodward at Square Lake Rd., Bloomfield Hills, 1-388-0237: The Showcasemen.
- Top of the Flame, atop Mich. Consolidated Gas Bldg., Woodward at Jefferson, 965-4044: Tues.-Thurs., pianist Hank VanStedan; Fri.-Sun., pianist and bass guitarist until 1 am.
- Tudge's Pub, 22512 Mack, St. Clair Shores, 50's Rock and movies, plus weekly trivia contest.
- Trio, at Franklin Pl., Northwestern Hwy. & 12 Mile, Southfield, 358-1860: Bobbie Laurel Trio.
- 24 Karat, Telegraph S. of 6 Mile, KE1-2332: Sept. 22-27, Curtis Highflash; Sept. 29-Oct. 4, Night Crawlers; Oct. 6-11, Night Crawlers.

Ann Arbor

- The Ark Coffeehouse, 1421 Hill St., 761-1451: Every Wed., open mike hootenanny, \$.75; 9/24-25, Utah Phillips, \$2.50.
- The Apartment, 2200 Fuller Rd., (in Huron Towers), 769-4060: New Direction every Mon.-Sat.
- The Blind Pig, 208 S. First St., 994-4780: 9/22 & 29, Benson & Drellis Quartet; 9/24-25, The Tribe (\$1.50); 9/27, Boogie Woogie Red. Cover \$1 downstairs only Mon. & Wed.; \$1 up & down on weekends.
- Blue Frogge, 611 Church St. (off South University), 995-5955: Disco Mon.-Sat.
- Del Rio, 122 W. Washington St., 761-2530: Every Mon. lunch, guitarist Gale Benson, 12-1:30; every Sun. afternoon beginning at 5:30, live jazz, free.
- Mr. Flood's Party, 120 W. Liberty, 994-9824: 9/22-25 & 29, Longhorn; 9/26, Gwen & Kevin; 9/27, Eric Glatz; 9/28, Gemini; 9/30-10/2, Red Mountain String Band. \$.75 cover Wed. & Thurs., \$1-\$1.50 Fri. & Sat.; every Fri. afternoon 4:30-7:30, Mike Smith & His Country Volunteers, free.
- Golden Falcon, 314 Fourth Ave., 761-3548: Every Sun., Benson & Drellis Quartet; every Mon., II V I Orchestra (15 piece jazz band); every Wed., Headwind; every Thurs., The Silvertones; every Fri. & Sat., Melodioso. \$1 cover.
- Heidelberg, 215 N. Main, 663-7758: Every Fri. & Sat., Mustard's Retreat in the Rathskeller, no cover.
- Jackson Road Logging Co., 2800 Jackson Rd. (in the Ramada Inn), 769-0700: Disco every night except Mon., \$1 cover.
- Page One, Arborland Shopping Ctr., 971-6877: Salazar nightly, \$1 cover on weekends.
- Pretzel Bell, 120 E. Liberty, 761-1470: Every Fri. & Sat., The RFD Boys.
- The Roadhouse, North Territorial at U.S. 23, 4 miles north of Ann Arbor: 9/22, 23 & 24, Citizen's Band (Rusty Day); 9/29, 10/1 & 2, The Rockets; 10/6, 8 & 9, The After Hours Band. Open 9 pm-2 am Wed., Fri. & Sat.
- Rubaiyat, 102 S. First St., 663-2401: Every Fri. & Sat., Celebration; every Tues. & Thurs., disco.
- Sandlewood Lounge, 100 S. Fourth Ave. (in the Ann Arbor Inn), 769-9500: Reelin' Kite every Mon.-Sat.; live jazz Sunday nights; live jazz on Fri. & Sat. downstairs in the Pub.
- Second Chance, 516 E. Liberty St., 994-5350: 9/22, Luther Allison; 9/23-26, Brainstorm; 9/27, Mojo Boogie Band; 9/28, Lightning; 9/29-10/3, Salty Dog. Cover weekdays \$1 students/\$1.50 others; weekends \$1.50 students/\$2 others.
- Westbank, 2900 Jackson Rd. (in the Holiday Inn West), 665-4444: Birch & Co. every night but Sun.

Ypsilanti

- Casa Nova Restaurant, 11 W. Michigan Ave., 483-3027: Every Wed.-Sat., Sequoia, no cover.
- Hungry Charlie's, 705 W. Cross, 482-6271: Pete Miller with John & Ned every night, 9:30, \$.50 cover.
- The Pub, 205 W. Michigan Ave., 485-2573: Every Wed.-Sat., Denny Brown & Jan Cole beginning at 9:30 (organ, piano & drums).
- Spaghetti Bender, 23 N. Washington, 485-2750: Every Sunday, 9-11, Stoney Creek, no cover, no minimum, food till 12.
- The Sure Thing, 327 E. Michigan Ave., 482-7130: Axis Mon.-Thurs.; Tantrum Fri. & Sat.
- T.C.'s Speakeasy, 207 W. Washington, 483-4470: Every Sun., John Jockes; every Mon. & Tues., Mike Lebert; every Wed. & Thurs., Ty Cool; every Fri. & Sat., Ty Cool & Mark Hurst. No cover.

East Lansing

- Silver Dollar Saloon, 3411 E. Michigan Ave., E. Lansing, 1-517-351-2451: Sept. 20-26, Cazmir; Sept. 27-Oct. 3, Airbus.
- Olde World Cafe, 211 M.A.C. Ave., E. Lansing, 517-351-3535: Sept. 24, Bob & Larry; Sept. 25, Barry Bros; Sept. 26, Joel Grifka.
- Hobbies, 930 Trowbridge, E. Lansing, (517) 351-3800: Sept. Sun. 12-19, 26, Joel Mabus; Mon. 13-20-27, Roy Kamalay; Tues. 14-21-28, Joel Grifka; Wed. 15-22-29, Northern Lights; Thurs. 16-23-30, Bob Bailey; Fri. 17, John Campbell; Sat. 25, Schrieber & Pinkney.

MOTOR CITY COLLEGE

This week, students, we examine the Myth of Detroit. Turning to our local established news media, we find Detroit defined as a place where law-abiding citizens do not go out after dark. Regular people cower in fear, locked in their homes after the street lights go on, while the hoods battle it out on the freeways with the State Police.

Yes, that's the Myth of Detroit. The truth, on the other hand, is that Detroit has one of the liveliest, most exciting nightlife/music scenes anywhere. Almost every night, thousands of folks in the Motor City go out to find one of the best antidotes to the depression and drudgery of daily life ever invented—good music and a good time.

For further study of this topic, look closely at this carefully-prepared list:

- Roy Brooks and the Artistic Truth featuring the legendary jazz vocalist Eddie Jefferson finish their smashing return engagement at the classy Dummy George's lounge on 6 Mile east of Meyers Sept. 26. Don't let this one get by you. . .
- After-hours action is heavy at the Music Station in Ron Milner's Midtown Theatre, with the mighty Sam Sanders & Visions keeping us up from midnight till dawn Sept. 24-25. . .
- The gigantic Motor City Music Weekend gets cranking' over at the Showcase Theatre (Van Dyke and I-94) Sept. 24 with Ron English Plus 9, Sam Sanders' Visions, James Brown's Thrust,



and Leo Lyons featuring Bobby Franklin in a night of jazz; then a big rock and roll revival jumps off Sept. 25 as the Rockets, Sonic's Rendezvous Band, Ted Lucas and the Spikedrivers, and the Punks finish it up . . .

• Raasaan Roland Kirk holds forth with his many reeds and deeds at Baker's Keyboard Lounge (Livernois & 8 Mile) Sept. 21-26. A modern master indeed, Raasaan must be heard to be believed . . .



Bobby "Blue" Bland

• They don't make blues singers more powerful than Bobby "Blue" Bland as he proves once again at Eddie Phelps' Lounge (Oakland near Holbrook) Sept. 24-27. . .

• Speaking of blues bosses, Mr. Stress himself, guitarist Albert King, stops in at Ethel's Lounge (Mack east of Gr. Blvd.) Sept. 24-25. . .

• Groovin' Grover Washington returns with Roy Ayers and Marlena Shaw at Jazz Odyssey '76, Masonic Temple, Sept. 26 . . .

• The legendary Art Blakey and the Jazz Messengers are the invited guests of Clarence Baker (Baker's Lounge) Sept. 28-Oct. 3. (Drummers take notice) . . .

• Professor Ron English and his 10-piece orchestra (Ron English Plus 9) demonstrate their unusual abilities at another Motor City college, U of M Dearborn, Sept. 24 . . .

Coming Up: If that isn't enough to convince you this town is alive and jumping, then you really need some Luv (featuring Dennis Rowland, Sept. 30-Oct. 3 at Dummy George's), or some good laughs (Joe Tex at Ethel's, Sept. 30-Oct. 2), or some good vibes (from the Tribe, Music Station in the Mid-Town Theatre, Oct. 1-2), or you should go back to First Grade and play "Show and Tell" (Al Wilson, King's Row, Sept. 30-Oct. 5), join the revolution (non-televized, that is) with Gil Scott-Heron at the Showcase Oct. 3, or play dead with Jerry Garcia (Grateful Dead, Cobo, Oct. 3), or . . . move to Palm Springs?

OF MUSICAL KNOWLEDGE


- The Living Room, 23307 Telegraph, 676-7373: Kenny Miller & the Winding Road (country-western).
- Las Vegas Club, 3400 Bagley, 554-4370: Los Montanoses Del Alamo; Sat.-Sun., Ray Naple & Orchestra
- Leone's Lounge & Arcade, 2179 Fort Park St. 3 blks. S. of Southfield, Lincoln Park, 382-9725: Sept. 21-25, Ruby Jones.
- Little David's Cocktail Lounge, 8417 Livernois at Joy Rd., 933-0660: The Mirage Band featuring Charlie on electric piano and Butch Cheem (formerly of the Gaslights).
- Mardi Gras, Fullerton & Livernois, 931-3212: Please call for more information.
- Music Station, Midtown Theater, Canfield at Third, Sept. 24-25, Sam Sanders & Visions; Oct. 1-2, Tribe.
- Olde World Cafe, Pine Lake Mall, Orchard Lake Rd. at Lone Pine Rd., West Bloomfield, 851-3252: Sept. 22-25, Carl Glover; Sept. 26-28, Jan Eugenides,

- Oct. 5-Oct. 17, Cove (folk & blues); Oct. 19-24, Sonny Terry & Brownie McGhee.
- Roman Gate, Woodward at 14 Mile, Royal Oak, 549-4141: Kelly Franklin, Fri.-Sat.
- Roman Terrace, 27822 Orchard Lake at 12 Mile, Farmington, 851-4094: Cathy Landis, Tues.-Sat. thru Oct.
- The Raleigh House, 25300 Telegraph, Southfield, 353-1100: Mon. Oct. 11-7 pm; Wed. Oct. 13-7 pm-10:30 pm; Thurs. Oct. 14-7 pm, Paul Anka.
- Roostertail, Palm River Room, 100 Marquette at the river, 823-2000: Sept. 21-Oct., Jubilation, starring the many moods of Paul Lochrigo.
- Shorecrest Lounge, 23117 Harper, St. Clair Shores, 776-3033: Sept. 17-Oct. 3, Riviera's; Sept. 11-Oct. 10, Danny Woods.
- Sandpiper, 15123 E. Warren, 884-5900: Copeland Blues Band, Sept. 24-Oct. 8.
- The Starting Point Showcase Nite Club, 25060 Southfield Rd. cor. 10 Mile, 557-5075: Sept. 20-25,

- Vineyards, Franklin at Northwestern, Southfield, 357-2579: Ursula Walker, Jack Brokensha, and Matt Michaels.
- Vargo's, 30325 W. 6 Mile Rd., Livonia, 261-3600: Billy Rose & Quartet.
- Union St. I, 15016 Mack, Grosse Pte. Park, 331-0018: Sept. 26, Robin Morgan; Sept. 27, Aurel Roy; Sept. 28, Roy Kamalay; Sept. 29, Stanley & Hollars; Sept. 30, Jan Eugenides; Oct. 1-2, Mike Monahan.
- Union Street II, 4145 Woodward, nr. Wayne State, 832-8015: Sept. 27, Bill Simpson; Sept. 28, Aurel Roy; Sept. 29, Jan Eugenides; Sept. 30, Don Tapert; Oct. 1, Stuart Mitchell.
- Windjammer, Plymouth at Farmington Rd., Livonia, 422-7155: Eddie Kay, Fri.-Sat.
- Watt's Club Mozambique, Fenkell at Northlawn, 864-0240: Sept. 21-26, Ronnie Dyson.
- West Side Six, 24052 W. McNichols, 1/2 blk. from Telegraph: Mon.-Tues., Salem Witchcraft; Wed.-Sun., White Wolf.

The Midtown Theatre

THIRD AND CANFIELD ♦ DETROIT

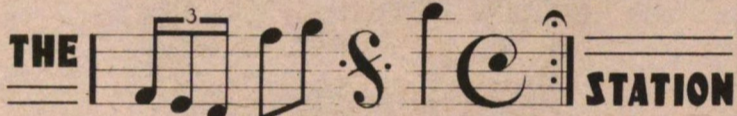
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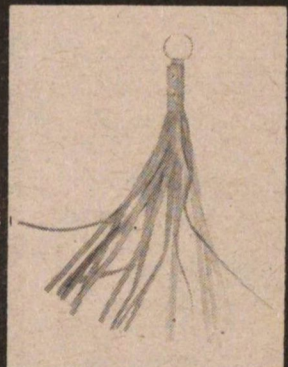
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Motor City Entertainment Guide

MOVIES Detroit & Suburbs

Cass City Cinema: Oct. 1 & 2, "Steelyard Blues" with Donald Sutherland and Jane Fonda, First Unitarian Church, Cass and Forest, 7:30 and 10:00. Adm. \$1.50.

Detroit Film Theatre at the Art Institute, two shows nightly, 7 & 9:30: Sept. 14, "The Iceman Cometh"; Sept. 25, "California Split"; Oct. 1, "Castle of Purity"; Oct. 2, "Pickpocket"; Oct. 3, "A Bird That Sings."

U of M-Dearborn: Room 179 E.L.B.—Adm. \$1.00; American Film Series: Sept. 22-26, "The Last Detail"; Sept. 29-Oct. 3, "Young Frankenstein." Foreign Film Series: Wed.-Sat., 7:30; Sun. 4:30 pm: Sept. 22-26, "The Passenger"; Sept. 29-Oct. 3, "Last Tango in Paris."

Royal Oak Public Library Sound Film Series, 222 E. 11 Mile, FREE, 6:30 pm: Sept. 30, "Open City", with Anna Magnani; Oct. 7, "Farewell To Arms" with Gary Cooper and Helen Hayes.

Spark Film Series: Oct. 3, "Malcolm X", based on the autobiography of Malcolm X. Included in the film are actual film clips of the late revolutionary. 7:30 pm, Central Methodist Church, 23 E. Adams. \$2.00.

Avon Township Library Film Series, FREE, 210 W. University Dr., Rochester, 651-1426: "Oxbow Incident", Sept. 30, 7:30 pm.

Area Study Film Festival, Oakland Center, Gold Room, Rochester, Oakland University: Sept. 29, 12 noon, "A Cat, Two Women, & One Man."

Schoolcraft Cinema Series, 18600 Haggerty Rd., Livonia, Oct. 8, "The Searchers"; Oct. 15, "Shane"; Oct. 22, "The Hired Hand". Information: 591-6400 ext. 445.

"Gone With The Wind": Americana complex, Carousel, Riverland, Kingswood, Somerset Mall, Mai Kai, Southgate, Calvin, Old Orchard, Warren Cinema.

"Devil Woman"/"Dragons Never Die": Adams.

"Deep Throat"/"The Devil In Miss Jones": Studio 8, Jewel, Art II.

"Tunnel Vision"/"A Boy and His Dog": Quo Vadis, Eastland, Towne, Movies at Fairlane, Miracle Mile, Old Orchard.

"Fantasy in Blue"/"They Shall Overcome": Gem Art.

"The Omen": Abbey, Fairlane, Showcase, Farmington 4, Southgate, Americana, Plaza, Vogue.

"The Analyst": Nortown.

"Teenage Twins": Mel, 6 Mile, Capri, Irving, Globe.

"The Return of a Man Called Horse": Dearborn, Livonia Mall, Quo Vadis, Macomb Mall, Showcase Sterling Hts., Movies at Lakeside, Southland, Eastland, Pontiac Mall, Towne.

"Silent Movie": Americana, Allen Park, Showcase, Terrace, Movies at Fairlane, Movies at Lakeside, Warren Cinema City.

"Murder By Death": Americana, Gateway, Showcase-Pontiac, Beacon East, La Parisien, Somerset Mall, Farmington 4, Movies at Lakeside, Southgate.

"Blazing Saddles"/"The 12 Chairs": Fri.-Sat., "Steppenwolf": Cabaret.

"Sparkle"/"Black Belt Jones": Fox.

"The Rogue": Gratiot, Waterford, Wayne.

"Slumber Party '57": Gateway, Ecorse RD, Taylor-Cinema, Tel-Ex, Showboat, Dearborn, Oak, Showboat, Van Dyke.

"Fighting Mad"/"Breaking Point": Allen Park, Camelot, Carousel, Eastwood, Livonia Mall, Macomb Mall, Parkway, Royal Oak, Shelby, Taylor-Cinema, Westborn, Woods, Wyandotte-Annex, Galaxy, Michigan, Willow-Ypsilanti.

"Naked Afternoon": Art II, Guild, Krim I.

"Honey Pie"/"French Schoolgirls": Studio North, Park.

"The Story of Eloise": Penthouse, Stage.

"Bizarre Moods"/"The Fury In Alice": Pussy-cat, Lido.

"C-M Rinse"/"Mother, Brother and I": Sassy Cat.

"Winter of 1849"/"A Mixed Combo": Hiland.

"The Spook Who Sat By The Door"/"Abby": Madison, Mercury.

"Logans Run": Abbey, Showcase, Southland, Livonia Mall, Ramona.

"To The Devil—A Daughter": Palms, Birmingham, Movies-Lakeside, Radio City, Showcase-Sterling Hts., Wyandotte-Annex, Abbey, Farmington 4, Norwest, Showcase-Pontiac, Telex, Beacon East, Movies-Fairlane, Parkway, Showboat, Terrace.

"Harry and Walter Go To New York": Dearborn, Pontiac Mall, Macomb Mall, Quo Vadis, Movies-Prudential Ctr., Village.

"St. Ives": Bloomfield, Showcase-Sterling Hts., Movies-Fairlane, Tel-Ex Cinema, Quo Vadis, Woods.

"Goodbye, Bruce Lee" (featuring Kareem Abdul Jabbar): Drive-in showing only: East Side, Ford-Wyoming, West Side.

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. 9/22, "Singin' In The Rain" (1952, Stanley Donen & Gene Kelly); 9/23, "MacBeth" (1948, Orson Welles) 7 only, "Falstaff" (1966, Orson Welles) 9 only; 9/24, "Psycho" (1960, Alfred Hitchcock) 7 & 10:30, "Le Boucher" (French, 1969, Claude Chabrol); 9/25, "The Point" (1970, Fred Wolf) 1:30, 3 & 4:30—MLB 3, "The Four Musketeers" (1975, Richard Lester) 7 & 9—MLB 3, "Swingtime" (1936, George Stevens) 7 only—MLB 4, "Gold Diggers of 1933" (1933, Mervyn LeRoy) 9 only—MLB 4; 9/27, "Pickpocket" (1959, Robert Bresson) 7 only, "Mouchette" (French, 1968, Robert Bresson) 9 only; 9/28, "West Side Story" (1961, Robert Wise & Jerome Robbins); 9/29, "The Long Goodbye" (1973, Rob-

(Continued on page 21)

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with Dennis Robbins, Jim McCarty, Johnny "Bee" Badanjek, John Fraga, Marc Marciano

Ted Lucas & the Spikedrivers The Punks

Tickets \$2, \$3, \$4

Sunday, Oct. 3 at 8 pm

Gil Scott- Heron

Other act to
be announced
Tickets \$5, \$6, \$7



Coming Mid-October

David Sanborn John Payne Band

Tickets \$4, \$5, \$6

Wednesday, Oct. 27 at 8 pm

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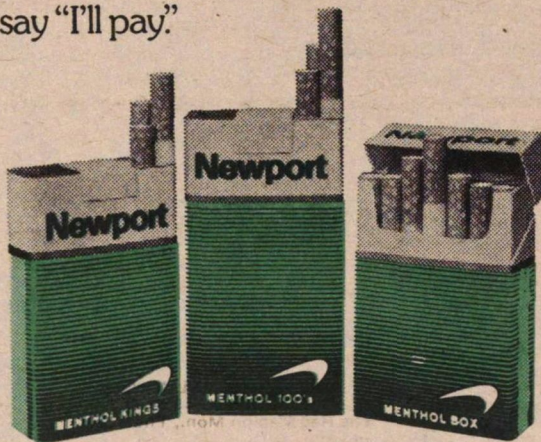
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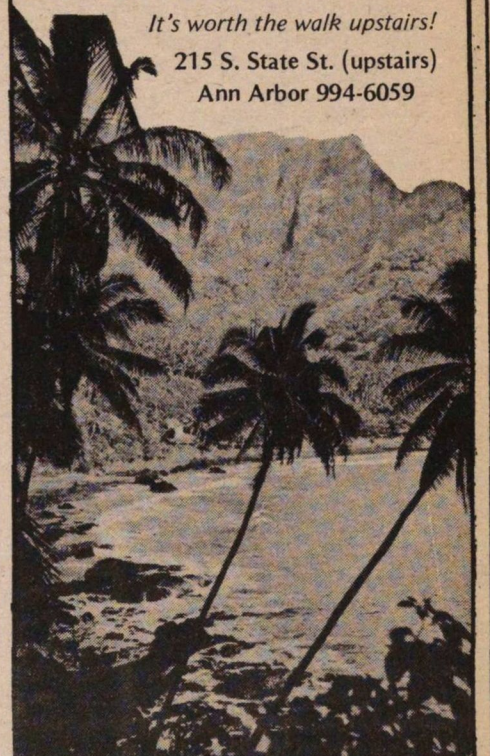
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Motor City Edutainment Guide

Metro Detroit Calendar

Week Ending October 1, 1976

MOVIES

Ann Arbor

(Continued from page 19)

ert Altman); 9/30, "Alice Doesn't Live Here Anymore" (1975, Martin Scorsese); 10/1, "Farewell My Lovely" (1975, Dick Richards) 7 & 10:30—MLB 3, "Night of the Hunter" (1955, Charles Laughton) 8:45 only—MLB 3, "Pat Garrett and Billy the Kid" (1973, Sam Peckinpah) 7 only—MLB 4, "Bring Me the Head of Alfredo Garcia" (1974, Sam Peckinpah) 9 only—MLB 4; 10/2, "Young Frankenstein" (1974, Mel Brooks) 7 & 10:30—MLB 3, "Bride of Frankenstein" (1935, James Whale) 8:45 only—MLB 3, "The Killers" (1964, Donald Siegel) 7 only—MLB 4, "Dead Pigeon on Beethoven Street" (1972, Samuel Fuller) 9 only—MLB 4; 10/3, "Yojimbo" (Japanese, 1961, Akira Kurosawa) 7 only—MLB 4, "Do'Deskaden" (Japanese, 1970, Akira Kurosawa) 9 only.

Cinema Guild, Old Architecture Aud. (Tappan & Monroe), 662-8871: Showtimes 7 & 9:05, adm. \$1.25. 9/22, "Brink of Life" (Swedish, 1957, Ingmar Bergman); 9/23, "Seventh Seal" (Swedish, 1956, Ingmar Bergman); 9/24, "Klute" (1971, Alan Pakula); 9/25, "Murmur of the Heart" (French, 1971, Louis Malle); 9/26, "Horoshima Mon Amour" (French, 1959, Alain Resnais); 9/28, "Ivan The Terrible I" (Russian, 1943, Sergei Eisenstein); 9/29, "The Magician" (Swedish, 1958, Ingmar Bergman); 9/30, "Ivan The Terrible II" (Russian, 1947, Sergei Eisenstein); 10/1, "Repulsion" (1965, Roman Polanski); 10/2, "Bicycle Thief" (Italian, 1947, Vittorio deSica) plus short "Anemic Cinema"; 10/3, "Grey Gardens" (1975, Albert & David Maysles).

Cinema II, Aud. A—Angell Hall, U of M, 769-7787: Showtimes 7 & 9, adm. \$1.25. 9/24 & 25, "Seven Beauties" (Italian, 1975, Lina Wertmuller); 9/26, "Muriel" (French, 1963, Alain Resnais); 10/1, "L'Avventura" (Italian, 1960, Michelangelo Antonioni) 7 & 9:45; 10/2, "Fox and His Friends" (German, 1975, Rainer Werner Fassbinder); 10/3, "Walkabout" (1971, Nicholas Roeg).

THEATRE

Detroit & Suburbs

"A Touch of Spring", comedy by Samuel Taylor, curtain time: 8:30, Fri. Sept. 24-Sat. Sept. 25 at the Will-O-Way Repertory Theatre, 755 West Long Lake Rd., in Bloomfield Hills. 644-4418. Four week run.

Aladdin, a new musical fantasy for children featuring the world life-size marionettes, presented by the producers of the popular Pinocchio, at the Fisher Theatre. Opens Mon., Sept. 27 at 1 pm only.

Tues.-Fri. 10:30 am-1 pm, Sat. 11 am-1:30 & 4 pm, Sun. 1 pm-3:30 pm. \$3.50, \$2.50, \$2.00.

"Seasons Reasons", by Ron Milner at the renovated Midtown Theatre on Canfield, Thur.-Sun., beginning Sept. 15.

"I Do, I Do," Lion Company, Sept. 24, 25, 8:00 pm, Trenton Performing Arts Center, 2447 W. Jefferson, 675-5711 or 283-9523.

"Fiddler on the Roof", coming to the Fisher Theatre, Oct. 5 for 5 weeks.

"One Flew Over the Cuckoo's Nest", Macomb Theatre At The Barn, 16500 Hall Rd., Mt. Clemens, Sept. 23-Oct. 3, W-S, 8:15, Sun. 7:15.

Stratford Theatre Festival, Stratford, Ontario (313) 964-4668: "Anthony and Cleopatra", "The Merchant of Venice", "The Importance of Being Earnest", "Hamlet", "The Tempest", "Three Sisters", all on Festival Stage, "A Midsummer Nights Dream" on Avon Stage.

Detroit Town Hall lecture program, speaker Carl Bernstein of the Washington Post at the Fisher Theatre, Sept. 29, 11 a.m.

Ann Arbor

"A Little Night Music"—Sondheim's hit musical in the Power Center, Sept. 24-26, PTP ticket office, 763-5213.

"I Do, I Do"—dinner theatre at the Ann Arbor Inn every Fri. & Sat. thru Oct. 16, 769-9500 for info.

CONCERTS

Detroit & Suburbs

Sept. 23: Maynard Ferguson at the Royal Oak Theatre.
Sept. 24: Starz at Ford Auditorium, tickets given away on the radio.
Sept. 25: Leslie West at the Royal Oak Theatre.
Ron English plus 9, Sam Sanders & Visions, Leo Lyons featuring Bobby Franklin, Showcase Theatre.
Chick Corea and Gary Burton at Hill Aud. in Ann Arbor.
Sept. 26: Jefferson Starship at Pine Knob, 2 shows at 1 & 7:30 pm.
Sept. 26: Sonic's Rendezvous Band, The Rockets, Punks, Ted Lucas & the Spikedrivers at the Showcase Theatre.
Jazz Odyssey '76 at Masonic with Roy Ayers, Grover Washington Jr., Marlena Shaw and Airtight and Peabo.
Sept. 29: Trinidad Steele Band at Kalamazoo Valley Aud., KVCC, 7 & 9 pm, \$2.50.
Sept. 30: Shostakovich, Stravinsky conducted by Aldo Ceccato, Ford

Aud., 8:30 pm.
Boston Philharmonic at Masonic Aud.
Boston at the Royal Oak Theatre
Oct. 1: Cheech & Chong at the Royal Oak Theatre.
Steve Goodman and Vassar Clements, Power Center, Ann Arbor, 7:30, \$5.00.
Univ. of Windsor, Artists Series I, Moot Court: Wesley Jacobs, tuba and Barbara Wolf, piano.
Oct. 2-3: Oregon at Erickson Kiva, Michigan State University, 2 shows, 8 & 11 pm.
Oct. 2: Benny Goodman Sextet, UM-Ann Arbor.
Commodores, LTD, Johnny "Guitar" Watson at U of D.
Oct. 3: Grateful Dead at Cobo Hall.
Gil Scott-Heron at the Showcase.
Oct. 5: Tommy Bolin at Ford Aud.
Joseph Mayes, lute & guitar, UM-Dearborn, Sisson Rm.
Oct. 9: Guarneri Quartet at U of M, Ann Arbor.
Oct. 10: Black Oak Arkansas at Cobo

Hall.
Oct. 14: Ted Nugent, Montrose and Jay Ferguson at Cobo Arena.
Oct. 16: The Spinners and George Benson at Crisler Arena in Ann Arbor.
David Sanborn with John Payne at the Showcase.
The Flamin' Groovies & the Ramones at the Royal Oak Theatre.
Oct. 17: Earth, Wind and Fire at Eastern Michigan Univ., Ypsi.
Oct. 21: The Strawbs at the Royal Oak Theatre.
Oct. 23: Keith Jarrett at Hill Aud., Ann Arbor.
Oct. 23 & 24: The World of Star Trek with Gene Roddenberry at the Royal Oak Theatre.
Oct. 27: ECM Festival of Music with Gary Burton Quintet, Ralph Towner, Jack DeJohnette's Directions w/ John Abercrombie at the Showcase.
Nov. 9 & 10: Darryl Hall and John Oates at Masonic Auditorium.

CAMPUS HAPPENINGS

MACOMB COUNTY COMMUNITY COLLEGE

Poetry Schedule (S. Campus): J-127, The T.V. Studio, Robin Eichele, Sept. 29, 7 pm. Times and dates to be announced: Charles Simic, Philip Levin, Peter Fallon.
Art Lecture Series: "S" Auditorium, FREE: Oct. 14, 8:30 pm, Newton Harrison (Slide Illustrated). Place and time in Oct. to be announced: Dana Atchley (Real-Life Road Show).
Cultural Series: "K" Bldg., FREE Unless Indicated: Sept. 28, 8 pm, \$1.25 advance-\$1.50 door, Trinidad Tripoli Steel Band.
Educational Series: S. Campus, C-101, FREE: Oct. 7, 8 pm, The Detroit Brass Society.
Film Series: (S. Campus), "K" Bldg.: Sept. 28, 12:30 pm, "Taking Off"; Sept. 29, 8 pm, "Taking Off"; Oct. 5, 8 pm, "The Wild Child"; Oct. 6, 1 pm, "The Wild Child."
Film Series, Center Campus, C-101, \$.75: Sept. 27, 7 pm, "Taking Off"; Sept. 30, 2 pm, "Taking Off"; Oct. 4, 7 pm, "The Wild Child"; Oct. 7, 2 pm, "The Wild Child."
Fri. Nite at the Flicks, South Campus, K-Bldg., \$1.00: Oct. 8, 8 pm, "Duck Soup."
Cinema Series for Little People, South Campus, "S" Bldg., \$.50, 10:00 am: Sept. 25, "Napoleon & Samantha—Lost In The Wilderness"; Oct. 9, "The Adventures of Bullwhip Griffin"; Oct. 23, "The Mouse That Roared."
Music Dept.: Sept. 27, 8 pm, Detroit Brass Society, "S" Bldg, FREE; Oct. 5, 8 pm, Organ Recital—Frederick DeHaven, St. Edmunds Church, FREE.

Big Band Series: Center Campus, 12 Noon, Oct. 20, Austin Moro Band, Student Union Hall.
Special Feature: Oct. 27, 1:30 pm-8 pm, U.S. Navy Band, Students \$1.25, General Public, \$2.50, Fieldhouse.
Workshops: Oct. 6, 8:30-noon, 5:30 pm-9 pm, Prejudice & Inhumanity Workshop, South Campus, "K" Bldg.; Oct. 13, 8:30 am, Prejudice & Inhumanity Workshop, Center Campus, Auditorium C-101.

OAKLAND UNIVERSITY

Sept. 21: Doc Holladay Recital—8 pm-11 pm—\$2.00 Adults; \$1.50 students—Varner Hall Recital Hall.
Sept. 24-26: Godspell, 8:30 pm, Barn Theatre.
Sept. 24: Organ Concert, 8:00 pm-10:00 pm, Varner Recital Hall.
Sept. 29: Women Center Open House—11 am-1 pm, 53 O.C., Refreshments.
Sept. 29-30: Hiroshima Print Exhibit, 9 am-4 pm, Crockery O.C.
Sept. 30: Exhibit and Sale of Original Graphic Art, 11 am to 5 pm, O.C. Art Exhibit Lounge.
FREE FILM: "The Ox Bow Incident", 7:30 pm, Avon Township Library, 210 W. University Dr. Student Recital—8 pm-10 pm, Varner Recital Hall.
"Gertrude Kastle Collection", Meadowbrook Art Gallery.

SCHOOLCRAFT COLLEGE

Harvest Dance, Sun. Oct. 17 at 8 pm. The Count Basie Orchestra, Plymouth Hilton Ballroom. Tickets: \$6.
Tues. Sept. 28, 7:30, Wed. Sept. 29, 7 pm, Self Directed Career Planning Program, TBA.
Wed. Sept. 29, 8 pm: (Open Forum) The Runaway Teenager, B210.
Wed. Oct. 6, 8 pm: (Open Forum) Should We Have a Baby? (for couples) B200.
Wiser Program, Garden City, Good Hope Lutheran Church, 28780 Cherry Hill Rd., Sept. 28 and Oct. 26-8 pm. Peggy Price, 591-6400, ext. 217.
Oct. 8 at the Waterman Center, Silver Screen's Nite: "Chinatown" with Jack Nicholson/Faye Dunaway, 7-10 pm, Contact office of Student Activities.
"Captain Kirk", William Shatner, Oct. 29 at 8 pm (ACSPB) at the "Friday Night at the Center" Series.
Retiree Placement Service: A free Schoolcraft College Community Service for retirees interested in part-time or temporary employment. Details, call Yvonne Cassidy, 348-2440, Mon.-Fri., 8 am-4:40 pm.

We have a big 53 Free Trips again this week, and something is happening all the time. Let's start out with some free flicks coming our way, including: *the Search for the Nile* on Friday, 1:30 pm at the Student Union, MCCC, Mt. Clemens and 7:30 pm at the Macomb County Library, Mt. Clemens. The Royal Oak Library Sound Film Series presents *Open City* on the 30th at 6:30. Also on the 30th, *The Oxbow Incident* shows at the Avon Township Library. Bicentennial Films shown at the Henry Ford Centennial Library in Dearborn, Fridays at 7 pm. In Kalamazoo on the 28th at the Kalamazoo Aud., KVCC will present *1776* at 7 pm. And all day long on the 25th, starting at 2 pm and continuing for 28 straight hours, is the *International Movie Marathon* on Channel 56, with 15 different movies.

From there let's go on to see some of the many exhibits in town. At the wonderful Art Institute it's *The Peaceable Kingdom*; the Science Center has *Blood and How It Circulates*; many historic photos by Alfred Steigitz at the Halstead Gallery in Birmingham; the Cliche Verre exhibit at the Art Center in Mt. Clemens features examples of the photo-chemical print-making process; *Michigan And The World of Work*, showing the ways Michiganders have used to earn their livelihoods, at the Walter P. Ruether Library on the WSU Campus, Cass & Kirby; Sam Karres paintings on show at the AAA Gallery on Grand River; the Gertrude Kastle Collection is at the Meadowbrook Art Gallery; and on the Oakland University Campus on the 29 & 30 is the *Hiroshima Print Exhibit* (Crockery O.C.) and the *Sale and Exhibit of Original Graphic Art*, O.C. Art Exhibit Lounge, Sept. 30.

A different type of exhibit is the Flea Market on Sunday at the Oak Drive-In in Royal Oak from

9-4; there is also the Tom Walker Grist Mill in Fenton, the only water-powered mill around, call 629-9079 for info. Other outside fun includes the Nature Center and Trails at Metro-parks—Stoney Creek, Kensington and Oakwood—along with all the fun at Belle Isle: the Giant Slide, Aquarium, pony rides, Conservatory, Great Lakes Museum, Children's Zoo and the vast playground and picnic sites.

There will be an Open House at the Women Center at Oakland University on the 29th from 11 am to 1 pm, with refreshments. Other types of open houses available are those in the form of tours such as the Detroit Metro Water Dept.; 371-2525; Henry Ford's Rouge Plant, 322-0034; GM's Tech Center, 575-0034; Stroh's Brewery, 961-5540; Hiram Walker Distillery in Windsor, 254-5171; the NBD Money Museum at Fort & Woodward; Detroit Free Press, 222-6888; Detroit Sun, 961-3555.

September Spice is the free music/art/dance program brought to us by the Detroit Council of the Arts and it features the Munch 'N Music series, the 27th at noon in St. Antoine Park, 1326 St. Antoine with the Detroit Gabrieli Brass Ensemble, the 29th at noon in Harmonie Park and the 30th at noon in Kennedy Square. On the 28th there is an Art Market from 10-4 on the Kern Block and a special Food For the Soul Dance with various Detroit companies dancing under the sculpture at the foot of Woodward from noon to 6.

On the lecture trail there are a couple things happening at the Art Institute: on the 24th, American paintings of the 30's by Susan Rosen in Gallery 235; and Sept. 29 and Oct. 1, *Flight Into Egypt*, discussed by Kathleen Payne, Gallery 229. It's all FREE! ☉



DISCOS

BEN'S HI-CHAPPARAL, 6683 Gratiot, 923-0601 Disco every night.
BOGART'S 26355 Michigan Ave., Inkster, 277-7651. Disco every night.
BOOGIE DOWN LOUNGE, 9933 Greenfield (betw. Chicago and Plymouth) 835-5811. Open every night.
BERT'S BLACK HORSE Saloon, 8239 Gratiot Nr. Van Dyke, 921-3739: Disco Thurs-Sat., Peco, D.J.
CLUB FEVER, McNichols at Woodward, 867-9568.
CORAL GABLES, 2245 N. Woodward, Berkeley, 398-7333. Tues.-Sun., Terra-Nova.
CRACKER'S 1403 S. Commerce Nr. 15 Mile, 624-6662: Mon-Sat. Tues. dance lessons.
DIAMOND LOUNGE, 15350 Fenkel (1 blk. east of Greenfield) 493-9635 Thurs.-Sun., D.J. Sweet Jerry.
ELEPHANT DISCO, Livernois & Long

Lake Rd., Troy, 879-6810. Disco every night.
GIRAFFE, Raleigh House, 10 Mile & Telegraph, Southfield, 353-4451.
GRAPEVINE LOUNGE, 13519 Joy Rd. at Schaefer, 834-4342: Andy Adams, Johnny Robert, Fast Eddie D.J.'s.
GOLDEN COACH, 30450 Van Dyke, Warren, 573-7850. Open every night except Sun.
GREEN'S PLAYROOM LOUNGE, 8121 Linwood, 896-4530, D.J. — The Rag Man on Mon., Thurs., and Sun.
LATIN QUARTER, Grand Blvd. at Woodward, TR5-6600: Disco every Wed.
THE LANDING, 25060 Southfield Rd., Southfield, 557-5035. Open seven nights, cover charge of \$5.00, including 2 drinks, dining upstairs.
MURPHY'S COCKTAIL LOUNGE,

864-8340. D.J. Rappin' Roge every night.
OCIES PARADISE LOUNGE, 8202 Fenkel, 861-5111. Open every night with D.J. Rappin' Rino.
OLIVER'S, 16360 Harper, nr. Whit-tier exit off I-94, 881-7230. Disco dancing to: CIRCUS.
ONE FLIGHT DOWN, Dix Hwy., Melvindale, 383-1116.
POISON APPLE, 38418 Ford Rd., Westland, D.J. John, every night.
ROSE ROOM, Michigan Ave. at 24th, 894-1860. Wed.-Sun., with Arthur "Baby" Hughes.
SINDROME, Telegraph at Ford Rd., Dearborn Hts., 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.

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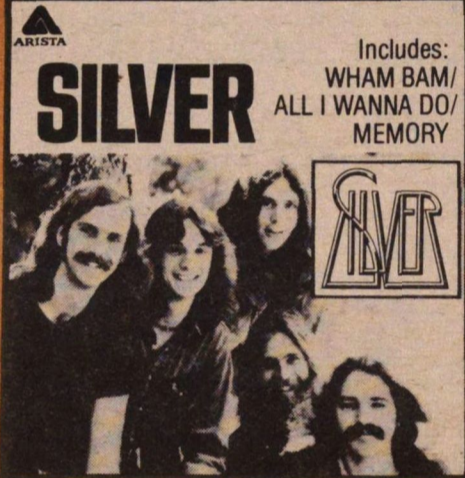
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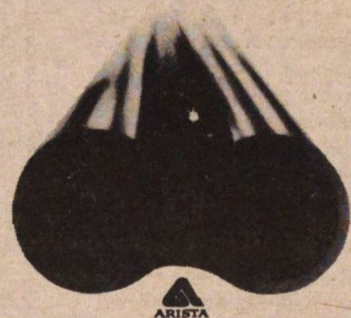
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Liberation

help from the five so-called "front-line" presidents—the leaders of the black countries bordering on what is left of white-ruled Africa.

At their summit, they backed SWAPO, the Zimbabwean guerrillas, and the two liberation movements in South Africa, the ANC and PAC.

When Kissinger announced that the convenor of the group, Tanzania's Julius Nyerere, had invited him to begin shuttle diplomacy in Africa, the Tanzanians immediately shot back that Kissinger had invited himself. Nyerere, Angola's Agostinho

Neto and Mozambique's Samora Machel constitute the group's left wing, which is at best highly suspicious of Kissinger.

Zambia's Kenneth Kaunda and Botswana's Seretse Khama—whose country has no army and is virtually an economic hostage of South Africa—are more open to Kissinger's diplomacy.

But even Kaunda—who supported the U.S. in Angola and cooperated with Vorster last year in trying to reach a settlement in Rhodesia—now says he was doublecrossed by the West and proclaims "Now we fight."

SEXPIONAGE! SEXPIONAGE! SEXPIONAGE!



of Mary Meyer

JFK was quoted as saying he wanted to "splinter the CIA into a thousand pieces and scatter it to the winds."

Given what we now know about the intelligence community's routine surveillance of national elected officials, it is unlikely that this angry threat escaped the CIA's attention.

The Bay of Pigs threw the young administration so off balance that Kennedy felt compelled to rattle the saber of nuclear annihilation at Soviet Premier Khrushchev during the hair-trigger Cuban Missile Crisis a year later.

Beginning about halfway between the Bay of Pigs fiasco and the Missile Crisis and continuing right up to Kennedy's assassination, the President enjoyed a protracted love affair with an attractive Washington artist, one Mary Meyer.

This affair has been most noted in the press because Meyer reportedly introduced Kennedy to marijuana. Meyer was

the ex-wife of Cord Meyer, Jr., the number-two man in clandestine services at the CIA.

(In June, 1972 Meyer visited the New York offices of Harper & Row in one of the CIA's attempts to suppress the publication of *The CIA and the Cult of Intelligence*, by Victor Marchetti and John L. Marks.)

Mary Meyer refused Kennedy's first advances in December 1961, but then "changed her mind" the following month, after which the affair became steady and intimate.

Mary Meyer was murdered, gangland style, by "a lone gunman" near her Washington home in October 1964, less than a year after Kennedy's death. Police never established a motive for the killing, and it remains unsolved to this day.

After Mary Meyer's death, her sister, Toni Bradlee, found a diary detailing Meyer's affair with Kennedy and several love letters from him in her Washington studio.

Toni Bradlee is the former wife of *Washington Post* Executive Editor Benjamin Bradlee, a close friend of JFK and author of the best-selling *Conversations with Kennedy*.

Bradlee has claimed to have had no knowledge of the long affair between his sister-in-law and the President.

Next week: Judith Campbell Exner.

SEXPIONAGE! SEXPIONAGE! SEXPIONAGE!

given more protection than King himself, and left with no replacement on his original assignment.

Redditt learned of King's assassination soon after his arrival at a local hotel where police officials had suggested Redditt would be "safe."

The two black fire-fighters, based at the fire station across the alley from the motel where King was staying, were transferred to another post the night before the slaying, leaving the firehouse under-staffed.

The firehouse was also Redditt's headquarters during King's stay in Memphis.

The FBI has recently been charged by a team of west-coast investigators looking into the King case with attempting to sabotage the civil-rights move-

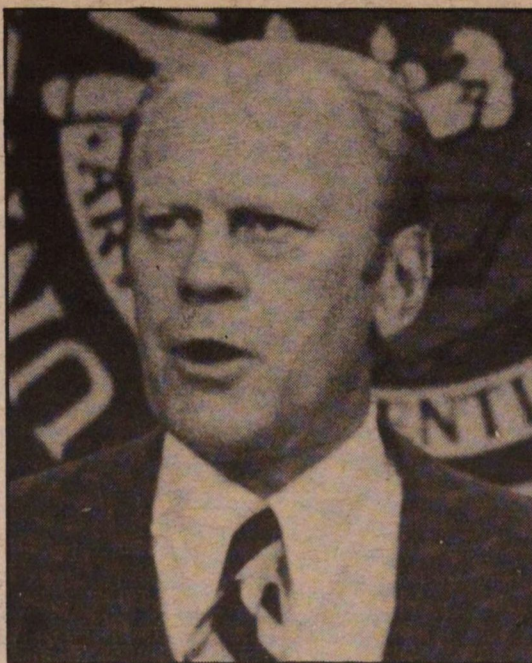
ment by trying to destroy the credibility of its leaders.

King was also singled out in a 1968 FBI memo as one of the current crop of black leaders who had "messianic" qualities and presented a danger to the established order in the United States.

Of the seven Democrats (in addition to Downing) assigned to the 12-member select committee investigating the assassinations, four are members of the House Black Caucus who will concentrate their efforts on the death of Dr. King.

Walter Fauntroy (D-D.C.), a Washington-based Southern Christian Leadership Conference activist at the time of King's murder, will direct their investigation.

A final report is not expected before the end of the year.



Steve Kagan Detroit Sun



Ford Punts On Campaign Kick-off

By Maryanne George and Joe Davis

President Gerald Ford, the man who pardoned Nixon and promised not to run for election in 1976, came "home" to the University of Michigan last week to launch his campaign.

Declaring that his administration has restored "trust in the White House," Ford was met with some applause and numerous boos from the crowd of 14,000 students and carefully-placed groups of outstate Young Republicans who had been warmed up by a rendition of the U of M fight song.

On the domestic scene, Ford's speech emphasized jobs, housing,

education, crime and health care as his major areas of concern.

Citing a goal of two-and-one-half-million new jobs every year, with emphasis on youthful minorities, the candidate of Big Business said that these jobs should be "permanent jobs with a future, generated by the demands of a healthy economy, not demeaning dead-end jobs paid for out of the Federal Treasury," a stumbling job at the Democrats' Humphrey-Hawkins Job Bill supported by Ford's opponent Jimmy Carter.

Ford called for loans and scholarships to subsidize trade and business schools.

Turning to foreign policy,

Ford's support of the Kissinger "mission of peace" in South Africa was met with boos, while his continued support of the People's Republic of China drew applause.

Ford noticeably side-stepped the abortion issue as a crowd of approximately 125 people from local pro-choice groups demonstrated outside the arena.

Just as Ford launched an attack on Carter's "trust me" approach, an explosion that sounded like a gunshot rang through the arena. Ford did not fall, the Secret Service ran to investigate and the moment of paranoia passed.

Carter Attacks Ford's Fiscal Program

By Henry Reske Sun Staff Writer

Blaming the Republicans for unemployment and inflation and calling the Ford administration "fiscally irresponsible," Democratic presidential candidate Jimmy Carter lashed out at the last eight years of Republican rule at a campaign stop in Dearborn last week.

Carter kept up a hard-hitting attack throughout his speech as he enumerated the country's economic ills and tied them to the Republican administration before a favorable audience of about 1,000 AFL-CIO conventioners at the Hyatt Regency in Dearborn last Wednesday.

"During Richard Nixon's first two years in office, 2.2 million Americans joined the unemployment rolls. Later, Gerald Ford beat that in just six months," Carter said in a remark that was typical of the tone of his speech.

With the televised debates—the first time since the Kennedy-Nixon contest of 1960—coming up, Carter's address was one of his more precise speeches and was apparently designed to dispel talk that he is "vague on the issues."

Carter spent a good part of the speech listing what he termed

"the nine mistakes that caused our current economic crisis."

Carter said Nixon-Ford mistakes were:

- Allowing unrestricted price hikes by major companies.
- Causing massive layoffs through tight fiscal policies and high interest rates.
- Setting wage-price controls which Carter termed "short-sighted and poorly planned."
- Attempting to lower unemployment by federal spending, which ended with a higher inflation rate.
- Selling wheat to the Russians, which compounded inflation, cheated the American farmer, and raised food prices by 20% in a year.
- Trying to cut back the money supply in 1973 through the Federal Reserve Board, a move meant to curb inflation but which instead caused interest rates to soar.
- Ford's "putting on his WIN button and asking Congress to raise taxes." Carter said that in six months 2.3 million more people were out of work, and that the situation would have been worse if Congress had agreed to Ford's proposal.
- Raising energy prices,

which Carter termed "the most disastrous of the Nixon-Ford errors."

• Vetoing a Democratic program that would have trained unemployed workers and created jobs for them.

"When Nixon resigned," Carter said, "Gerald Ford inherited a difficult situation. But in a few short weeks he unerringly turned difficulty into disaster."

Despite the dry remarks and dull statistics, Carter was interrupted 18 times by applause during his attack on Republican economic measures which has become his campaign focus.

Unemployment and high prices were called by Carter "the Republican record."

Carter also noted that Ford was making his campaign kickoff in Ann Arbor the same night and said that he was glad to see Ford's "final and reluctant emergence from the Rose Garden."

Carter held a 20-minute conference with 35 suburban city officials adjacent to the ballroom following his address.

Carter was also met at the Hyatt by about 75 anti-abortion demonstrators, but there were no incidents of violence reported.

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Detroit Schools Still In Trouble

(continued from the cover)

900 hours per year required by state law, and the defeat of the millage proposal drew many more supporters to the drive for repeal of decentralization. And this added support hasn't shown any noticeable decline since top state school officials ordered the city's school board to restore the cuts.

The hue and cry is that the regional boards are too costly and that the money used to keep them operating should be put into the central coffers.

In this city where nearly two-thirds of the property owners have no school-age children, it has become more and more difficult to find enough sympathy to raise additional tax revenue.

Those who want to retain the regional boards bring up all the good qualities of those boards, and while they are willing to

support a millage increase, the outgo of huge sums of money to support the regional boards while the school system faces a dangerous deficit is thrown back at them by opponents.

But regardless of the pros and cons of decentralization, those who flatly refuse to approve a millage increase forget that the failure of the educational system will only serve as an ingredient for continued crimes.

No thinking citizen can seriously write off the future generation—the children who are resisting heavy peer pressure to join the criminal element and who are trying, despite all odds, to make it.

It should not be an either/or situation. Whether or not the regional board system is retained or repealed, responsible citizens cannot afford to turn their backs on what appears to be a great need for more money. From all indications, an emergency does exist, and it must be faced.

The Board of Education is placing its request for a millage increase on the November general election ballot and is mak-

ing a plea for the voters to adopt this second appeal.

The bill, introduced by State Rep. Morris Hood, is not expected to be acted on until next year, since this year's legislative calendar is over-loaded.

Therefore, the failure of the millage issue could create a disaster if current projections are correct. This means that the students will be further behind the 8-ball than they are now, and none of us should want to risk facing that kind of situation.

At one time, it was the black child who was denied the right to an education. In many areas of the country, however, blacks were later allowed to attend some formerly segregated schools. Then, as black populations grew larger and larger in various cities, the quality of education began to drop.

But what many middle and upper-class whites failed to realize was that the deficiencies could very well spread to their own sheltered communities. It did spread. Those referred to as functional illiterates include whites and blacks, as well as other underprivileged minorities.

As we stated last week, School Supt. Arthur Jefferson wants to create a system similar to one used many years ago where by unruly and disruptive students are placed in special schools.

Jefferson believes, as many other people do, that it is far better to keep those students in school rather than expelling them.

But this program will cost money. Moreover, part of the board's package of proposed improvements, if the millage increase is adopted, is slated to provide more security in the schools.

The recent violence in a cross-section of the schools glaringly demonstrated the need for increased security. Therefore, regardless how angry any of us become, we must not turn away from the needs of the schools which are clearly our responsibility to provide for. If we do, one can only shudder at the prospects for our future.

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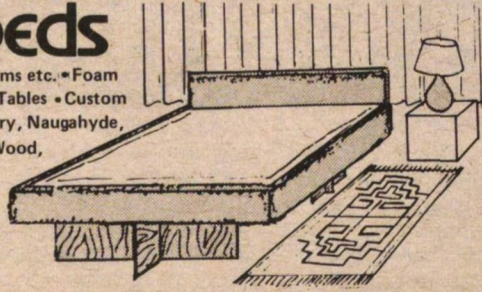
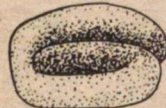
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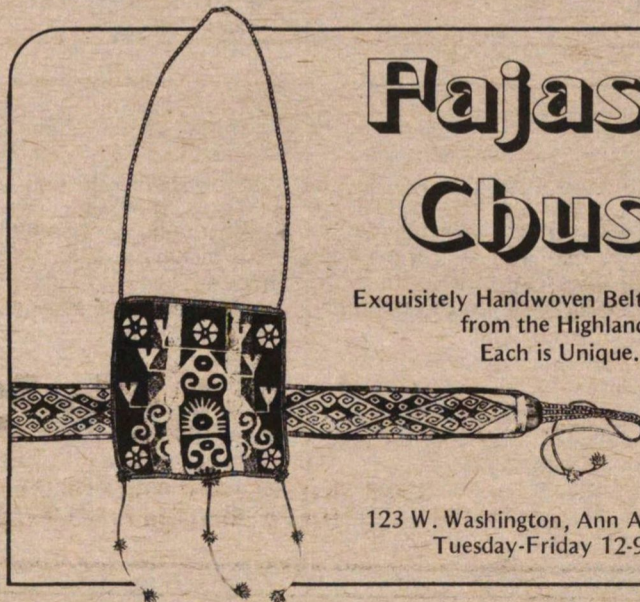
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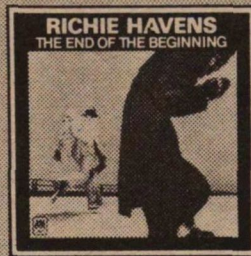
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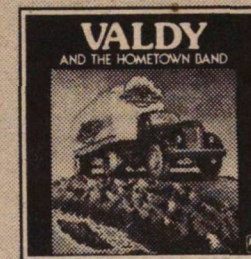
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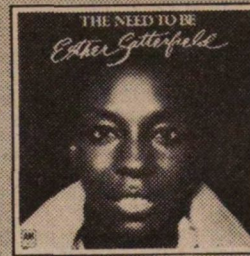
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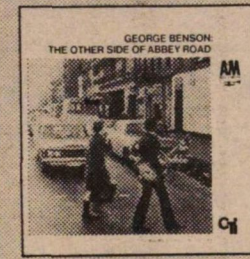
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Classified Ads will be temporarily suspended to allow for the reorganization of the classified ad department. We will be presenting an expanded classified section in the near future to be of greater service to you, our readers.

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 48226.

Female, white, looking for another mature female to share leisure time in hopes of developing meaningful loving relationship. Reply P.O. Box 82, Bloomfield Hills, MI 48013.

Wanted, female 26-36 to share expenses of home in northwest Detroit with gentleman. Preferably attractive. Reply with photo and phone number. P.O. Box 03669, Detroit, MI 48203.

THIS SPACE FOR SALE!

White male, 25, attractive, professional, seeks dominant women to 45. I have my time free and can be generous. Send photo if available. Sun Classified Box 56.

Fun, attractive, 22-year-old guy with many interests wants to meet sexy, attractive girls in same age range. Please write to P.O. Box 88, Clawson, MI 48017.

Submissive lady wanted to serve attractive, moneyed master. Any race or age, but prefer pretty, well built. Sun Classified Box 57.

"Story of O" club invites you to explore your wildest fantasies. Men and women both submissive and dominant. Sun Classified Box 58.

White, widowed, Dearborn business man 49, 5'10" wishes to meet attractive female, for fun loving relationship. Sincere. Sun Classified Box 55.

White male looking for lady friend. I am 5' 8" tall, blonde, blue eyes, between ages of 18-23. Resulting good relationship. Sun Classified Box 51.

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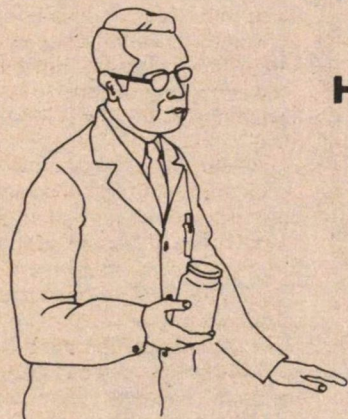
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STAR-TRACKING

By Genie Parker

The Autumn Equinox is signaled by the Sun moving into Libra—this year on September 22. Libra is symbolized by scales representing justice, harmony and balance.

Libra is ruled by the planet Venus. Significantly, Venus moves into Scorpio on September 26th.

Scorpio tends to intensify and deepen the effect of any planet within its sphere of influence. During this time our desire to feel and express the Venus within us is vivid.

♈ ARIES (March 20-April 18)—You can enjoy a deeper thinking and more creative time now, as long as you don't focus on problems through your emotions. Be thorough in your planning.

♉ TAURUS (April 19-May 19)—A fast-moving, sometimes confusing time for you. Concentrate on hard facts to achieve the best results. Avoid being stubborn.

♊ GEMINI (May 20-June 20)—Your thoughts are effective as long as you don't get hung up on detail. Your personal relationships are delicate. Discipline yourself and you can produce much.

♋ CANCER (June 21-July 21)—Nourish your good feelings about other people and try to understand that everyone has problems. This is a good time to plan for the future.

♌ LEO (July 22-August 21)—Your loves and friendships can be a source of pain if you expect too much. Do more to get yourself organized, and be patient for results. Beware of laziness.

♍ VIRGO (August 22-September 21)—Try to keep the facts and your imagination separate. You can get easily irritated trying to communicate unless you are tolerant of who is listening.

♎ LIBRA (September 22-October 22)—Business and personal relationships intensify now. Sensitivity is heightened, and tempers may flare. Much good can come to light when you investigate matters thoroughly.

♏ SCORPIO (October 23-November 20)—You are extremely aware of your love life and what you want out of it. Disappointment is almost certain unless you show patience and understand limitations.

♐ SAGITTARIUS (November 21-December 20)—You will not be able to achieve your goals without a lot of discipline during this time. Unexpected setbacks can be a sign that your imagination is out of hand and you expect too much.

♑ CAPRICORN (December 21-January 20)—Controlling your emotions is easier when you concentrate on communicating and getting things out in the open. You want to be more creative and can succeed when you persevere.

♒ AQUARIUS (January 21-February 18)—A good time to concentrate on the details of business. Try not to be disappointed in friends and lovers—keep your eye on the future.

♓ PISCES (February 19-March 19)—Your deepest feelings are intensified and can be confusing. Getting the facts straight is paramount in identifying the details that can bring success.

By V.K. Harrington

◊ COLLEGE FOOTBALL ◊

The stage is being set as the two perennial midwestern collegiate football powers are heading for another classic showdown this year.

Be it destiny, be it in the cards or be it fate, the Big Ten's biggest, fastest, strongest and best-coached teams will be clashing again on November 20 to decide who will journey to the Rose Bowl in Pasadena.

The Michigan Wolverines, under the direction of Bo Schembechler, gave the University of Wisconsin a sound thrashing in their season opener, 40-27. Bo, the third winningest active coach in the country, was concerned, however, that his defensive stalwarts permitted the Badgers to light up the scoreboard as often as they did.

The Wisconsin total represented more points than the "Maize and Blue" troops from Ann Arbor usually allow in the first half of the season. Consequently, for the first time in years, the Michigan defense is suspect. Regardless of their opponents' tally, however, Michigan no doubt will come out on top. Bo is guiding his troops toward the traditional championship struggle against the Buckeyes of Ohio State.

Woody Hayes disposed of the troubled Michigan State Spartans in convincing fashion last week, 49-21. His army from Columbus would like nothing better than to stick Michigan with yet another loss come late November.

After consecutive heartbreaks at the hands of Ohio State, it appears the trend may change after all.

With the law of averages on their side and the seasoned Ricky Leach at the helm, it seems inevitable that Michigan will avoid defeat in '76.

Yet, grabbing the national championship is another matter.

Both Michigan and Ohio State, conservative in their approach to the game, have proven themselves

SPORTS WITH VINCE



incapable of knocking off the high-powered west coast teams in post-season play.

The fact remains that the wide open, pro-oriented passing offenses of USC, Stanford and UCLA have proven themselves too much for Big Ten teams to corral.

◊ TEAM CANADA ◊

It does my heart good to see Team Canada make short order of the Soviet and Czechoslovakian hockey teams in the Canadian Cup Tournament.

Seems like years that the Russian "amateurs" have been claiming themselves to be the best in the world.

After knocking off the Soviet

team earlier in the week, Team Canada faced the disciplined Czechs Wednesday evening in a game that was reminiscent of the 1972 Olympic basketball fiasco where the U.S. team twice in one game beat their Russian opponents yet were somehow robbed of their gold medal.

Once at the buzzer and again in overtime, goals by Team Canada were disallowed. At 11:38 of sudden death, however, Darryl Sittler slapped home a 25-foot shot that iced the game at 5-4 and enabled Team Canada to skate away with the \$35,000 trophy and \$150,000 purse.

To represent their homeland, Team Canada put together one of the best fields of stars ever assembled for international competition. And in so doing, they re-established the fact, before a full house in Montreal, that Canadians reign supreme in the world of hockey.

Unfortunately, not one Red Wing represented the Detroit organization in the tournament.

◊ CHAMPIONSHIPS ◊

It's been eight long years since the City of Detroit has enjoyed a professional championship of any sort. In 1968 the Detroit Tigers won the World Series. Since then Jim Campbell has rested on his laurels.

In ten years general manager Russ Thomas of the Lions has given us nothing but agonizing, lackluster squads who turn up losers again and again.

During Delvecchio's tenure, the Red Wings still find themselves plagued with little talent. The general managers of Detroit athletic organizations prove to be the thorn in our sides.

The only ray of hope, the only bright spot of the future, rests with the Pistons' Herb Brown and Oscar Feldman. No champions in the City of Detroit, yet the fans pay on and on and on . . .



The courts offer no solution to the housing crisis in Michigan. Rather, they are part of the problem. Until tenants organize to defend their rights, their oppression will continue.

Abandoned housing is not an isolated problem. In general, society is abandoning the poor. Tenant court is by no means atypical. It is representative of the kind of court poor people constantly run into.

The Detroit tenants court has 150 cases on the docket every morning. Half the tenants don't show, and those who do average three minutes before the judge. Although the courts are indecently overcrowded, no judges have been added to the common court in years.

"The poor receive little attention in common court," says Marty Scott, an attorney with the Detroit Landlord Tenant Clinic. "They simply cannot afford to wait or appeal."

"Their right to appeal is purely

speculative," Scott added, "but they can't afford to stay in the kind of house they're living in either. They are basically stuck."

Scott, who is currently representing most of the tenants involved in the Detroit public housing rent strike, continued: "Our forum is not the court. The problems of tenants are not going to be solved by city hall, the Housing Commission or the courts. We are trying to direct peoples' attention

away from the courts and towards the housing projects.

"We must form a union, fight for recognition as the bargaining agent for all public housing tenants, and create a vehicle for mass action. Only tenants themselves

can improve their condition."

There are ample reasons not to emphasize the courts. Judges are often landlords, or are tied to real estate interests. They usually come from middle-class backgrounds and have no idea what it means to live with cockroaches and rats.

The courts are actually a collection mill for landlords. For the judge, the real problem is the so-

called 'bad tenant' who has withheld rent. They rarely believe that the landlord, who has knowingly and willingly violated the housing code and forces tenants to live in degrading conditions, is the criminal.

The most basic reason why the courts are part of the problem, however, is that they isolate tenants. Of course tenants shouldn't ignore the courts, and they should respond to attacks when attacked through the courts.

But as Darnell Summers, a leader of the Inkster public housing rent strike, states: "The courts are not the means to our end. The situation of tenants is part of a general attack on the poor."

"In summary, the real aim of this strike (in Inkster) is to show people that they have to rely on themselves, their community, and their class," Summers said.

We'll be following the progress of rent strikes throughout the area in this space—watch for more news as it happens.



By Robert Miller

HOUSING

NB

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