

Nadine Brown On The Del Rio Hearing- pp.3,5



Serving Metropolitan Detroit and Greater Michigan

Volume 5, Number 6

Published Every Friday

Week 5, 1976

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DEA Dope Probe Rocks City Police

By Albert Nickerson & John Sinclair

Charges and counter-charges of police corruption, official cover-ups, media smears, and political scandal continued to rock Detroit for the second straight month since a front-page Detroit News article revealed the existence of a federal Drug Enforcement Agency (DEA) probe into alleged narcotics activity by top-level Detroit police command personnel.

The ensuing shock is still spreading out through the community as citizens attempt to piece together the pieces of the big puzzle: is the Coleman Young administration a corrupt, crime-ridden, crony-dominated "Tammany Hall" affair, as the News has charged all week, or are there forces at work committed to undermining the mayor's base of support in the community to insure the election of a "more acceptable" candidate for mayor of Detroit a year from now, when the city's first black mayor must stand for re-election.

Sun City Editor Nadine Brown traces the charges and counter-charges in the accompanying Page One article, touching on the following news developments:

- Mayor Young, as predicted, fired Police Chief Philip Tannian last Tuesday and appointed William L. Hart as Detroit's first black police chief.

(continued on page 5)



The late Reginald Harvel

Federal Investigation Smacks Of Witch-Hunt

By Nadine Brown
 Sun City Editor

An air of genuine sadness swept through the Ebenezer AME Church at 5151 West Chicago Blvd., where the last rites for Deputy Police Chief Reginald Curtis Harvel, Sr. were held Monday.

Thirty women carried bouquet tributes as the huge crowd paid their respects. In attendance were members of City Council, civilian Board of Police Commissioners, and an untold number of police—from the top ranks to patrolmen, both black and white, male and female, including officers from outstate and throughout the city.

Neither Mayor Coleman Young nor any representatives of the Mayor were present, however, although it was noted that the mayor may have been out of town on one of his

many quests for funds for the city of Detroit.

Many of the mourners arrived well ahead of the memorial service and talked sadly about the whole depressing wave that has swept this community.

Oh, what a tangled web we weave when we first practice to deceive.

The Detroit Sun Analysis

The name of the author of that wise remark doesn't come to mind now, but it is most timely as we view and review the chain of events that hang like a shroud over this city.

From the announcement in Aug-

ust that a DEA investigation was underway into alleged narcotics pay-offs involving Frank Blount, the first black person to hold the second top position in Detroit's Police Department, and other top cops . . .

To the raid on Blount's home, with the news media conveniently there . . .

The inclusion of Deputy Chief George Bennett as a suspect, accusing him of trying to slip subpoenaed files to Mayor Young . . .

And the shooting death of Deputy Police Chief Reginald C. Harvel, whose name is also on the alleged narcotics payoff list. Harvel's death is now being called a suicide, despite some strange circumstances surrounding the shooting.

All of the above happenings have created much confusion and rage
 (Continued on Page 2)



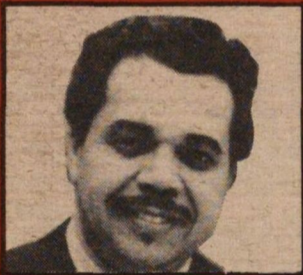
Spinners

An interview with Fern-
 dale's most famous native
 sons (Kulchur, p. 9)



D.P.O.A

Police union elects a new
 president who pledges
 moderation (p. 3)



Del Rio

Nadine Brown investi-
 gates the vendetta against
 Judge Del Rio (p. 3)



Arts Funding

Who gets the public
 money for the arts—and
 why (Kulchur, p. 7)

Urban Casinos Opposed

By Henry Reske
 Sun Staff Writer

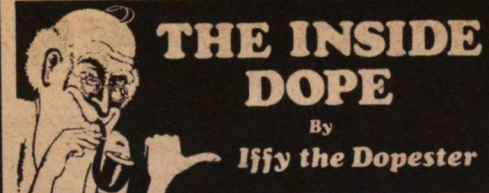
A national commission on gambling will be recommending that casino gambling be kept out of urban areas, the commission's research director said Friday.

The report, due to be issued October 15, will also state that "the commission's approach is that there is no overriding reason on the federal level to prohibit or legalize gambling," Steven Bull, director of
 (continued on page 5)

Motown's Hottest Entertainment Calendar

Federal Investigation Smacks Of Witch-Hunt

(continued from cover)



What with this bein' an election year and all, it's hard t' sit an' smoke over some o' nature's finest without yer thoughts turnin' ever so swiftly in the direction o' Washington, D.C. and the fellers who're tryin' t' get us t' go their way next month.

The most popular candidate seems t' be a feller named **Nobody**. He's got lots o' magazine writers in his corner, lots o' supporters left over from the 60's, and a couple opponents who don't seem t' be doin' too much t' beat 'im in November.

The only thing is, this **Mr. Nobody** keeps sayin' that he ain't really in the race, so t' speak, an' that a vote cast fer him would be a vote tossed down the drain indeed.

At least he shows more sense than his good buddy, **Mr. Somebody**, who claims t' be in the contest even tho he kinda disappeared from public view fer a few years. **Gene Somebody**, I think his name is.

Now **Mr. Somebody's** no more in the race than **Mr. Nobody**, but there's a third candidate—a **Mr. Ford**, claims t' be the president o' the USA—who damn sure is gonna get *all* the votes cast in favor o' **Mr. Nobody and Mr. Somebody**.

That's a hell of a pity too, because all the **Nobody-Somebody** people think they're expressin' their true sentiments about **Mr. Chevrolet** an' the gang o' **Nixonites** he represents. They don't like that **Carter** feller—an' there sure is plenty o' reason not t'—but they wanna have some voice in the workin's o' their government, which ain't a bad idea neither.

Th' only thing is, if ya vote fer **Nobody**, ya don't get **Nobody**—ya get either **Ford** or **Carter**. Sorry 'bout that, but nobody told ya this wasn't **America**, did they?

Now you may think there ain't much difference between **Nobody** and **Mr. Whitey Ford**, but you can bet that even **Nobody** in the president's seat couldn't do as bad fer this country as **Mr. Edsel** has done in the past two years. Four more years o' that kind o' "nothin'"—no thanks, pal. I've had my fill four hundred times over.

Carter may not seem like much more than ol' **Nobody** hisself, but don't let appearance fool ya—he's a lot more like **Mr. Somebody** than either **Mr. Nobody** or **Mr. Ford**, an he'll take some o' the weight off our backs as soon as he gets in office.

Anybody who tells ya that the overall economic situation ain't gonna change if the **Democrats** take over from the **Republicans** next month must be pretty goddam well off already. Any fool knows that a government guaranteein' jobs t' th' unemployed—like the **Democrats** did in the 30's—is a whole lot different from a government that leaves more jobs up t' the corporations that put ya outa work in the first place.

Carter's got some pretty heavy people t' answer to if he wins this election—especially folks from Detroit like **Coleman Young** an' **Leonard Woodcock** who got in there early an' staked out some o' the **Democrats'** federal pie fer the **Motor City**. You can see that **Ford** ain't about t' give us none—he sure has had two o' the hardest years in this city's recent history t' set some dollars out, but they do not seem to be forthcoming, as the slick lawyers say.

Nobody, Somebody, Ford and **Carter**—a vote fer anybody but **Carter** is a vote fer four more years o' **Ford**. Watch yer step!

throughout the community, because the names of people they respect have been publicly banded about as culprits in corruption without giving the citizens substantial evidence to validate the charges.

Innuendoes abound. Hints are hurled about by some of the news media to imprint in the minds of the citizens that those so named must be guilty even before the Federal grand jury began calling in people to testify.

Up to this point, there seems to be a campaign to hold the people named as suspects up for trial in the media. It has all the earmarks of being exactly that. As we said in previous **Sun** articles, it reeks of a repetition of the old McCarthy witch-hunt era, which destroyed the reputations of many innocent citizens.

Citizens of this community have long been weary of narcotics trafficking and the general crime wave that has soared in this city, recently reaching the point where their determination to end the menace has drawn many people into a closer relationship with the police.

More people are cooperating with the police in efforts to eliminate crime than has been the case in a very long time. The hue-and-cry of the people is that those guilty of perpetuating the corruption must be ferreted out, regardless of who they may be or whatever their position.

But the people do not want trials in the newspapers, radio and television. And those who remember the McCarthy era are most vehement in their rejection of such a practice, to the degree that it has served to bring the community closer together when they see the heads of people they respect on the chopping block without benefit of a court trial.

Meanwhile, during all of this cloak-and-dagger intrigue, our information has it that some people who were behind the efforts to discredit Blount see some things being uncovered that are sure to get pretty sticky and reportedly wish they could remain buried.

But, as the old saying goes, when you start digging in filth, it's bound to stink so loud that you can't hide it. The whole thing takes on the appearance of a territorial gangland war, when the syndicate wants its turf back.

The tentacles of the current campaign, according to reports, have spread out into numerous other areas and touch white people as far away as Fort Leavenworth Penitentiary and as close as the Cass Corridor. They embrace such crimes as hi-jacking, prostitution, the numbers racket and others. At least two bars in the Cass Corridor are implicated.

Moreover, even before Willie Volsan, whom the media constantly reminds the people is the brother-in-law of Mayor Young and the former husband of Harvel's sister, said he feared for his life, rumors were circulating that a contract was out on him. Volsan is reportedly an informer for the Feds who is alleged to have been involved in selling narcotics at Young's Lounge and Barbeque, once partly owned by Mayor Young and his brother, George.

Volsan was reportedly a key witness but

now, according to a Detroit News article, he and reputed drug dealer Kenny Garrett "are of virtually no significance at all." Volsan has not yet testified before the grand jury. Strange?

George Bennett, who has been accused in the media of taking subpoenaed files belonging to the grand jury to the Mayor, insists that what he took were copies of a subpoena and his own notes on what happened. He couldn't have been sneaking them in because he presented them in front of the parties present.



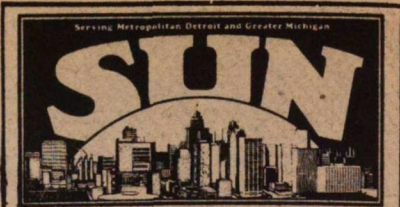
According to our reports, it is believed that Volsan has not been called to testify because he said Bennett is not involved in any of the hanky-panky he previously cited.

Despite the report that Harvel committed suicide, most people in the community we talked to do not believe that was the case at all. And from this quarter, it certainly doesn't look that way.

One account said that Mrs. Harvel rushed down to the bathroom when she heard the first shot and found Harvel slumped over. She couldn't arouse him, so she went to the telephone to call 911. Before she could talk to the operator, the story goes, another shot was fired. Is it possible that he roused himself that quickly and shot himself again?

Did someone who knew him well and knew how to get into the house, do just that and wait for him to come downstairs? Then, too, what about paraffin tests? Were any taken? It seems they would have performed tests on his hand in view of the powder burns found on his pajama jacket.

Many people are talking about that and want a further probe into Harvel's death. They are posing the question: How could Harvel commit suicide twice? Moreover, the word is circulating that the DEA should also be investigated. That isn't a bad idea at all. To create a wave of suspicion about people by innuendo is sheer cruelty. If people are notified that certain persons are under investigation, they should also be presented with substantiating evidence before the destruction of the character and reputation of an innocent party is risked.



Vol. 5, No. 6 — Oct. 8, 1976

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 Prezato Peggy Taube

Editorial Assistant Calendar Editor
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David G. Lubell, Esq.
Cohn, Glickstein, Lurie, Ostrin & Lubell
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New York, New York 10019

General Consultants

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

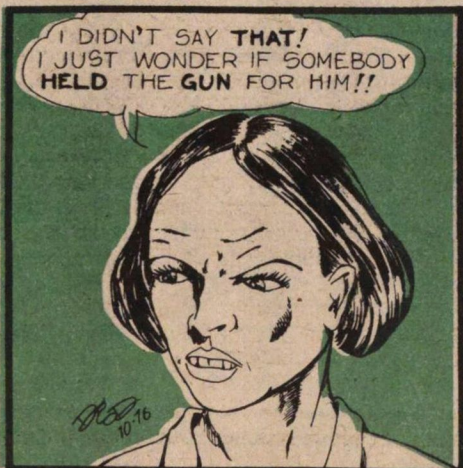
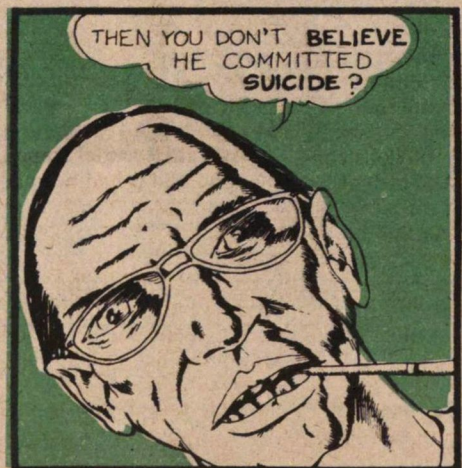
Founded in Detroit, April 1967

By John Sinclair & Gary Grimshaw
(Formerly the Ann Arbor Sun)

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The Detroit Sun is published every Friday by The Detroit Sun, Inc. The office of publication is The Detroit Leland House, 400 Bagley, Suite 202, Detroit MI 48226. Editorial and business phones are (313) 961-3555. Subscription rates: One year (52 issues), \$10.00; six months (26 issues), \$6.00; three months (12 issues), \$3.00. To subscribe, write The Detroit Sun, Box 1898, Detroit, MI 48231. Second class postage paid at Detroit, Michigan 48233.



Del Rio Hearings in Progress

By Nadine Brown
Sun City Editor

After a day-and-a-half of haggling over his absence, Recorder's Court Judge James Del Rio was finally granted an adjournment until Oct. 5 of hearings on judicial misconduct charges against him.

The hearings were ordered by the Michigan Supreme Court at the request of the Michigan Judicial Tenure Commission, which claims it has received 28 charges against Del Rio during a year-long probe into his conduct on the bench.

The charges have since been reduced to 23.

By unanimous vote, the high court, also at the request of the Tenure Commission, ordered Del Rio suspended from the bench with pay. The court assigned Appeals Court Judge Timothy Quinn to the case as a fact-finder.

Judge Del Rio, who entered North Detroit General Hospital Sept. 25 because of a chronic kidney ailment and what was thought to be a possible heart attack, was absent during the first two days of the hearings, which began Sept. 28 before Judge Quinn.

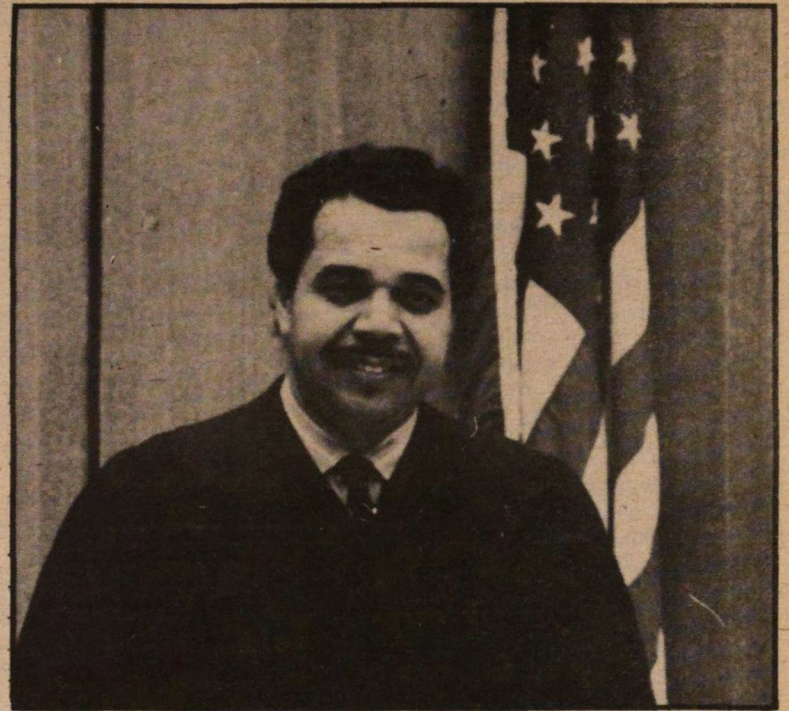
Arguments over Del Rio's absence were raised by Atty. Joseph Regnier, representing the Tenure Commission, during the afternoon of the first day. Although Dr. Jack Shapiro, Del Rio's physician, had submitted to the court a sworn affidavit regarding his patient's

condition, Regnier insisted that he be called in for questioning, and that another doctor be permitted to examine Del Rio.

At the request of two of Del Rio's attorneys, J. Leonard Hyman and Frederick Patmon, Judge Quinn suppressed the contents of Dr. Shapiro's affidavit and matters pertaining to Del Rio's condition. His chief attorney, S. Allen Early, was tied up with a criminal trial in Federal Court.

Dr. Shapiro appeared in court the next morning and was called to the witness stand. He said he had examined Del Rio earlier this year after an electrocardiograph had shown irregular heartbeat, which might have been the result of a heart attack. He said it was found that Del Rio had pneumonia.

When questioned by the Tenure Commission attorney, Dr. Shapiro explained that he is bound by the medical code and asked Quinn if he would be subject to reprisals if he revealed Judge Del Rio's physical condition without his consent. The judge told him he would not.



Recorder's Court Judge James Del Rio

Hyman and Patmon interrupted with questions to the judge about his promise to suppress Del Rio's physical condition, and Judge Quinn cleared the courtroom of all but attorneys for both sides and the "experts". Dr. Robert Thumann, chief of urology at St. John's Hospital, was called in

by the Commission and took the witness stand following Dr. Shapiro's testimony.

Dr. Prittpal Puri, chief of cardiology at Detroit General Hospital, was ordered by the court to examine Del Rio. Puri said later he could not determine the seriousness of the judge's condition. But Shapiro said Del Rio had a kidney ailment. After a closed discussion, it was ruled that his appearance in court would not jeopardize his life.

Judge Quinn finally agreed to an adjournment of the hearings after Hyman and Patmon telephoned Del Rio, then relayed to the judge that he vowed to be present in court Tuesday even if he had to be brought "in a wheelchair or on a stretcher."

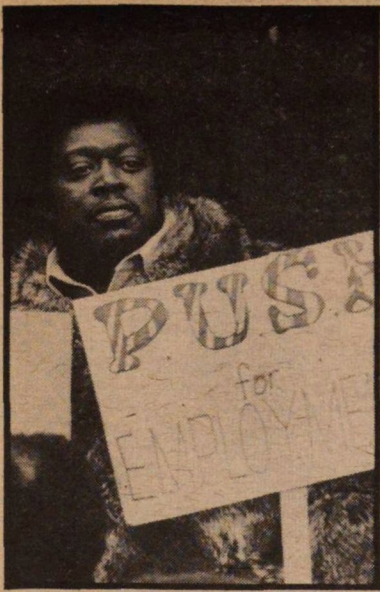
During the morning session of Sept. 28, Terrance Boyle, an assistant Wayne County prosecuting attorney, was the first witness to testify. He said in two of three confrontations he had with Del Rio, the judge used abusive language about Prosecutor William Cahalan and in reference to his wife, Recorder's Judge Patricia Boyle, who was then working with the prosecutor's office.

Many persons were not permitted in the very small courtroom which supplied only two rows of seats, the first row filled with reporters. Only a handful of the crowd of students from Shaw College were admitted. They questioned why a larger court was not provided.

Del Rio's attorneys have filed a brief with the Supreme Court, asking that it reverse its Sept. 7 suspension of their client. They charged that Del Rio's constitutional rights were denied by suspending him without a prior hearing to determine the validity of the charges alleged against him.

The Wolverine Bar Association, which consists of mostly black attorneys and judges, has also filed a petition with the high court protesting the suspension as a violation of Del Rio's constitutional rights.

Many people in the community are now questioning why a larger courtroom was not provided for the Del Rio hearings since the matter has dominated much of the news media for a year. □



PUSH Director Bob Coverson

Mission's Lights PUSHed On

By Dorothy Sanders

The lights are on again at Mother Waddles' Perpetual Mission, thanks to the efforts of Operation PUSH (People United To Save Humanity) and Mildred Gates, Rep. Don Riegle's senatorial campaign coordinator.

The Mission on Gratiot, which distributes free clothing and food to the needy, had been without light or power for several days after Detroit Edison cut off service for non-payment of a \$12,000 electricity bill, accumulated over the past year.

PUSH Director Bob Coverson was in Washington, D.C. conferring with Rep. Riegle on unrelated matters when a call came in from the senatorial candidate's Detroit office. Ms. Gates, alarmed that Mother Waddles' Mission had been plunged into darkness by the Edison decision, wanted to know what could be done to help.

When they got back to Detroit, Coverson and PUSH volunteer David Laster first huddled with Mother Waddles to ascertain the details of her problem, then met with Detroit Edison spokesperson Beatrice Banks—the lady who turns the switch on and off.

Coverson pleaded Mother Waddles' case, pointing out that she "works and succeeds against difficult odds, even in the light, but in the dark she is unable even to operate her kitchen."

Banks conceded that Mother Waddles "is doing a fine job" but insisted that "there is no way we could turn her service on, not even for a day, unless we get some money."

Coverson explained that there was no cash available, but that if Edison would restore lights and power to the Mission, Operation PUSH would accept responsibility for the Mission's indebtedness to Edison and would work with Mother Waddles over the next 30 days to establish proper accounting and business procedures throughout her operation. (continued on page 4)

New DPOA Head Pledges Moderation

By Henry Reske
Sun Staff Writer

The shake-up at the top of the Detroit Police Department has been matched by a more traditional changing of the guard at the Police Officers Association (DPOA), where Officer James VanDevender defeated former police union chief Gary Lee in the DPOA's bi-annual election last month.

Lee had pledged to out-Sexton departing DPOA chief Ron Sexton, who came in a distant fourth in the presidential primaries, while VanDevender joined with a group of more moderate officers—including the first black candidate to survive a DPOA primary—to form a Unity Slate committed to a "more reasonable" approach to city officials.

The Unity Slate lost, but VanDevender defeated Lee to become the powerful DPOA's new president. He would like to stop the bickering between the police group and the Coleman Young administration, better the union's position in next year's contract bargaining, and build a stronger union for the entire DPD rank and file.

VanDevender, 42, a family man who was born and raised in the city of Detroit, has been a cop for 18 years. He has walked a beat, worked traffic and was part of the city's first scooter patrol.

He likes his job, has pride in the force and hope for the city. He's not the kind of guy who'd be dubbed a militant.

Yet when he started on the Detroit police force he was taking



James VanDevender

home a clear \$70 a week, and he didn't like it.

"I'm a union militant," he said in an interview last Thursday night at the Eight-Woods Bar, just five hours before officially becoming the president of the DPOA.

"That's not to say that as a police officer I don't do my job on the street or follow orders—it's just that the union has done a lot to improve the lives of cops."

VanDevender is an obvious contrast to ousted DPOA President Ron Sexton. He has promised an end to the name-calling that became characteristic of Sexton's presidency, and expressed hopes for a professional relationship with Mayor Coleman Young despite their differences.

He said one of the first challenges of his presidency would be to reunite the union.

"A lot of black officers are disenchanted," he admitted. "They feel that the DPOA does not represent them."

He said the union would widen its appeal to its membership by showing what the DPOA can do for them in the areas of improving pay, fringe benefits, working conditions and equipment standards.

VanDevender said he has had no problems with the Guardians and sees the DPOA getting closer together with them. He thinks the Guardians are "a fine group where black officers can meet, get to know each other and talk over mutual problems."

As a member of the Unity Slate, VanDevender endorsed a black officer, Herman Williams, for his old spot as secretary-treasurer of the union. Williams was the first black to survive a DPOA primary election but he was defeated in the general election in September.

As president, VanDevender will receive his regular \$18,000 salary from the city plus an additional \$9,300 from the union. He will serve a two-year term in a full-time capacity.

As VanDevender sipped his beer, he said it had been a long fight for the DPOA to secure rights and benefits for Detroit police, recalling that at one time a Chrysler plant guard was making twice as much as a cop.

Police demands for increased wages and benefits have been a matter of playing catch-up with other unions, VanDevender said.

(continued on page 4)

Re: Media

By Edson K. Bixby

It wasn't enough that John Dean had to snitch out his boss back in '74 and get Nixon ultimately bounced from office behind the Watergate fiasco. Now he's got Agriculture Secretary Earl "No Maka Da Rules" Butz on his way back to the agribusiness industry with a report on the famous American philosopher-humorist in a recent *Rolling Stone*, where Dean was making his rock-journalism debut with a sort of drugless Hunter S. Thompson report on the Republican National Convention in Kansas City, if you know what I mean.

In the story, Dean has himself riding the plane back from California with a sleeping Sonny Bono and a wide-awake Pat Boone, who buttonholes Butz with an earnest question concerning the future of the GOP: how can the party of Lincoln, asks the white bucks boy, convince more blacks to vote the Nixon-Ford-Dole ticket?

Butz—not identified in the story by Dean but every bit his reputed self—explains that there's no chance the "coloreds" will go Republican 'cuz there's only three things they want: a tight pussy, some loose shoes, and a warm place to shit. Hyuk, yuk, yuk.

After *New Times* reported that Butz was indeed the speaker of the dread remarks, President Ford began the weighty job of determining whether Butz had "undercut his effectiveness" with the scurrilous slurs or whether he could be left in office long enough to help Ford with the farm vote in next month's election.

What's even funnier is the news media's refusal to print the Butzian humor intact, referring instead to his "obscene, derogatory and scatological terms" (*Free Press*) and to his "derogatory manner" in characterizing the "sexual, dress and bathroom predilections" of the "coloreds" (*News*).

One would think that the Republicans could come up with a better award for such an eloquent statement of the views of their leadership—maybe the Nelson Rockefeller Award for Truth & Soul Unlimited, which was dedicated a couple weeks ago as the Vice-President stood chatting with Carl Albert near an open microphone at a state reception for the president of Liberia. Rocky pointed out Senator Ed Brooke, the nation's only black senator and a Republican to boot, as a "one-man welcoming committee" for the Liberian chief of state and noted that Brooke would "be a slave" under the Liberian regime.

Well, like Spiro Agnew (remember him?) used to say—you've seen one ghetto, you've seen 'em all.

Speaking of the candidates and their friends, isn't it a sight to watch the hubbub over Jimmy Carter's *Playboy* interview? The guy gets up and cops to his lustful desires for certain of his fellow humans, sending all the Victorian moralists in the media to tsking and pontificating over the statements' possible effect on his political candidacy. At the same time reports in this newspaper and elsewhere have revealed the incredible sexual peccadilloes of President Kennedy and his "Camelot" gang, who were depicted as lily-white and pure because they paid lip service to the Roman Catholic purity routine. Jimmy in reality is probably as monogamous as they come, but in the media it's what one says that counts, and how close one comes to rending the veil of hypocrisy and 19th-century Euro "morality" which the news media are charged with keeping up around the affairs of state.

PARTING SHOTS: We love the *Free Press*' new Dateline format on page 4—just when we dropped our Hot Spots feature, too. It's a good lesson in viewing world events from a right-wing perspective, and we're certainly flattered to see *The Sun*'s old news-front format live on . . . In the same vein, it was nice to see T.V. LoCicero's wrap-up on the 10th Precinct Conspiracy Trial in *Detroit* magazine recently—too bad they didn't have him covering it the first time around, almost a year ago, when he was known as Pamela Johnson while reporting the city's longest Recorder's Court trial for—that's right—*The Detroit Sun*. ☐

Mass Transit Bill Passed In Lansing

Plans for a rail and bus mass-transit system for Detroit are moving once again now that the state legislature has approved a way to raise funds for the state to qualify for a federal transportation grant.

These state and local funds are expected to amount to \$40 million and will qualify Michigan for an expected \$800-million federal grant.

Even though the state legislature has approved the mass transit plan, some mass-transit experts are predicting that the effort may have come too late for the state to qualify for all the funds originally planned on.

These experts speculate that there is less than \$2 billion left in an original fund of \$11.8 billion allocated to mass transit nation-wide in 1974.

The original state mass-transit bill

was defeated by a House vote in July.

Upon regrouping efforts the bill's sponsor, Rep. William Ryan (D-Detroit), managed to push the bill past the opposition of a suburban power block aligned with road and highway interests by compromising Detroit's insistence on a heavy-rail (subway) component.

The new bill—which leaves the question of a Detroit subway to be settled later—was passed by a vote of 65-37 in the state House and a vote of 29-4 in the Senate before being sent to Governor William Milliken for his approval.

State Funds will be raised through a vehicle license tax of \$6 on title transfers in Wayne, Oakland and Macomb Counties and a \$2.50 tax on vehicle license plates state-wide.

Fletcher Reinstated To Flint Police

Suspended policewoman Madeline Fletcher has been reinstated to the Flint Police Department with back pay amounting to \$7,470.

Fletcher will receive a 90-day suspension, retroactive to last January when she was suspended without pay following a December 27 shoot-out with a number of white police officers behind Flint police headquarters, and will return to work October 11.

The incident left Fletcher and Officer Walter Kalberer wounded and resulted in Fletcher's suspension and subsequent acquittal of assault charges.

Several other Flint officers shot at Fletcher after she shot Kalberer in the leg in an attempt to defend herself.

Kalberer had ordered Fletcher to move from the driver's seat of their patrol car as the two officers prepared to leave the station to go on patrol.

New DPOA Head Pledges Moderation

(continued from page 3)

Detroit police now have one of the best pay and benefit packages in the country, but "there is always room for improvement," he said, citing proposals for better training programs and equipment as key demands in the 1977 negotiations.

Another major point, according to the new DPOA president, will be the controversial residency requirement for Detroit police officers.

VanDevender claims that the DPOA has the right to negotiate the residency requirement in every contract despite court defeats.

He termed the residency requirement "medieval," claiming that some cops need to leave the city just so they can stop being cops for a while and get away from the pressure." He said that other major cities, such as Washington, D.C., Los Angeles and New York, have tri-county residency requirements.

VanDevender said, however, that a lot of the cops would probably stay in Detroit just because they couldn't afford the cost of housing outside the city.

On the question of the recent shake-up in the police department's top command, VanDevender didn't see much of a problem for the cop on the street. "Chiefs come and go all the time," he said, "and it's not all that traumatic for the street cop—for them the chief might as well be in the ionosphere."

He said he knows both Chief William Hart and Executive Deputy Chief James Bannon and finds both men "honest, hard-working straight-shooters." He said ousted Chief Tannian didn't have the "proper background to be an adequate police administrator. He was an attorney and FBI man, not a cop."

The one thing that does bother VanDevender is the recent drug probe into corruption in the police department.

He said he fears that the probe may cause a political fallout for the cops on the beat.



Madeline Fletcher

When Fletcher refused, Kalberer grabbed her and attempted to eject her from the driver's

seat, touching off a scuffle that ended in the shooting.

Fletcher has been suspended without pay since January. Kalberer went on paid sick leave after the shooting and is currently on active duty. Along with the Fletcher reinstatement, Kalberer received a five-day suspension. He was never charged in the shoot-out case because, in the words of the county prosecutor, "It would only further polarize the community."

Ken Cockrel, Fletcher's defense attorney, has maintained from the beginning that it was the racist and sexist atmosphere of the Flint Police Department that led to the confrontation last December.

Cockrel has announced plans to appeal the 90-day suspension.

WSU's Matthaei Program Cut In Half

After years of protests by community residents, Wayne State University's Matthaei Fieldhouse finally instituted a Matthaei Community Program in 1971. Now WSU has cut back the program from seven to three days per week, but Matthaei officials say its future is "still bright."

The Matthaei Community Program offers a variety of activities—including football, tennis, basketball, swimming, volleyball, weightlifting, paddleball, racketball and field trips—to residents of the community, which comprises roughly that area bounded by Grand River and the John C. Lodge and Edsel Ford freeways.

There were considerably more residents in the area before the freeways went in and WSU tore down the old Warren-Trumbull neighborhood to make room for the Matthaei complex, of course, but those who remained in the gutted area were determined to achieve some benefits from the huge athletic complex.

For years they protested the University's motion in the area, and when WSU forbade community residents from using the Matthaei Building after it was com-

pleted, citizens launched a long and bitter protest designed to gain access to the campus facility for neighborhood youth.

Wayne contended that the facility should be used only for university students, most of whom commute into WSU from the suburbs and leave the area at nights and on weekends.

The victory by area residents led WSU to implement the Matthaei Community Program, which allowed use of the facilities by residents of the immediate neighborhood (then known as Model City Area A).

Residents have enjoyed the benefits of the program until recently, when WSU cut out more than half of the program time.

Cal Dilworth, director of the Matthaei Community Program, told *The Sun* that all of the activities are operating at full capacity on the three days the program is currently in effect.

WSU officials claim that the cut-back is due to Wayne's current budgetary crisis, which has already led to the closing of Monteith College and the phasing out of several other programs.

Mission's Lights PUSHed On

(continued from page 3)

This would prevent future problems of a similar nature from occurring, Coverson said, and in the meantime Mother Waddles could go on feeding and clothing the hungry and poor.

Operation PUSH has been working on similar problems throughout the country, helping people survive when most have given up. The group, headed by Rev. Jesse Jackson, helps people and groups with their problems involving labor, employment, education and housing.

"We're glad we were able to provide Mother Waddles with the assistance she needed in a very trying moment," Coverson told *The Sun*. "The difficult tasks we're able to do right away, but the impossible take a while longer."

Operation PUSH will get back together with Detroit Edison and Mother Waddles near the end of the month



Mother Waddles

and review their arrangements. Meanwhile, the Mission's needy supplicants have a new lease on life.

Commission To Oppose Urban Casinos

(continued from cover)

research and communications for the Commission on the Review Policy Toward Gambling, said in a telephone interview Friday.

Bull said the report's approach will be that the decision to legalize gambling "is best left up to the individual state."

Michigan is currently considering legislation that would legalize casino gambling in Detroit. The bill, introduced by State Rep. Casmer Ogonowski (D-Detroit), isn't expected to come out of committee until the outcome of a casino-gambling referendum on the Detroit ballot next month is known.

Supporters have said that casino gambling would create about 30,000 new jobs in the Detroit area and add millions of dollars to state and city coffers.

Ogonowski is convinced that

these new jobs would also help alleviate the street gang problem by providing many busboy, waiter, waitress and kitchen-helper jobs



that are traditionally available to urban teenagers.

The Greater Detroit Chamber of Commerce has recently come out in favor of gambling and has promised assistance to organiza-

tions campaigning for passage of the referendum.

Opponents of casino gambling believe it would increase crime and violence, "deteriorate morals" in the city and prey upon the poor.

Bull, once an aide to former President Richard Nixon, told The Sun that the commission fears casino gambling in urban areas would attract and possibly victimize the poor.

"The commission will recommend that casinos be put in more remote areas, where their impact on the surrounding population would be minimized," Bull said.

The commission's final report, including its recommendations, will be presented to the President and Congress on October 15. Bull said the three-year study was mandated by a 1970 Organized Crime Control Act calling for a factual study of gambling in the United States.

Bull said the commission's report will show that some forms of gambling are extremely regressive or high in their appeal to lower-income people, who gamble proportionately more of their income away than do the wealthy.

He said gambling such as the lottery, and particularly the instant games, attract lower-income people.

Bull also said the report will recommend that legitimate gambling winnings be tax exempt.

The cost of the study will be around \$3 million. It drew on a variety of consultants, federal agencies, hearings throughout the country and a study conducted by researchers at the University of Michigan.

The U of M study, conducted by the university's Institute for Social Research, compared a national sample of 1,736 people to 296 people from Nevada.

The study showed more males than females bet, more suburbanites than city residents and more whites than blacks. The study pointed out, however, that a higher percentage of blacks bet on horses and at casinos.

The study also showed that about 80% of those surveyed favored some form of legalized gambling.

Senator Proxmire's report "part of a continued cut-back mentality."

"Where was that mentality about the war in Vietnam and the defense budget?" Elliott asked.

Elliott charged that the educational benefits given to veterans are not enough to support them and their families while attending school. "Many veterans are forced to work and therefore miss classes," Elliott said.

Any number of schools "look the other way" when veterans miss classes, Elliott says, because they benefit from the assistance veterans get from the VA.

Meanwhile, the Department of Veterans Benefits (DVB) in Washington, D.C. has released a statement agreeing in principle with the Proxmire study and the GAO report and claiming that the VA has already implemented many of the suggestions in the Proxmire study.

The DVB statement pointed out, however, that the presence of VA representatives on campus is a serious infringement of the rights of the academic community.

and had been linked by several sources to the DEA's investigation of Blount.

- In his last hurrah before leaving office, former Police Chief Tannian refused to submit his resignation to Mayor Young, insisting that public opinion would demand that he not be fired while the accused Blount — Tannian's arch-enemy within the DPD — was allowed to take an "educational leave of absence" pending his planned December retirement.

Mayor Young, who had offered Tannian his choice of jobs in the city administration upon resigning from the top police post, carried through on his promise to remove Tannian under any circumstances, citing Tannian's refusal to inform him of the existence of the DEA investigation and the former chief's inability to control the DPD as reasons for the former Roman Gribbs aide's dismissal.

- Willie Volsan, a reputed numbers man who is related by marriage to both Mayor Young and the late Deputy Chief Harvel, continued to be a point of speculation as he reported to a News

writer that he presently fears for his life even though he insists that he is not testifying to the DEA grand jury.

- Leo Underwood, the former proprietor of Leo's Standard Service at Woodward and Harper where Frank Blount maintained an after-work watering spot in a mobile home owned by Underwood, was reported to be under federal protective custody. Speculation has it that Underwood and an associate are the feds' chief witnesses in the Blount probe, which now seems to center on Blount's alleged operation of a tow-truck kick-back scheme centered in the 13th (Woodward) Precinct, where Blount once served as commander.

- The Mayor's cousin, Dr. Claude Young, president of the Detroit Chapter of the Southern Christian Leadership Conference (SCLC) and the principal organizer of the city's recent March Against Crime, was called before the DEA grand jury to testify for three hours late last week. Speculation is that Dr. Young's testimony concerned the Young fam-

Inside the Motor City

By Nadine Brown



When the "leaks" about the Judicial Tenure Commission's probe of alleged charges against Del Rio were first aired—in the newspapers—it was common knowledge that none of the so-called charges were criminal, that they were all matters of judicial misconduct. If that is the case, there are quite a few long-time white judges who perhaps would now stand accused.

For instance, I don't recall reading anything in the *Detroit News* about how some judges two and three or more decades ago acted as judges, prosecutors and juries, and how blacks were more often sent away to prison than acquitted. In those days, neither police officers nor the prosecutor had any need for knowledge of constitutional law because the judge, in most instances, took care of that. I know because I was a court-watcher long before the term was used.

It is my firm opinion that the people who want to hang Judge Del Rio are one and the same type of racists who could very well have a hand in taking advantage of some stupid young fools who walked into the trap in the black-on-black crime that is rampant in this city, and part of a nationwide movement to discredit black political officials and any black in a fairly high-appointed position who doesn't do what he or she is told.

Moreover, I believe they are the same type of racists who are trying to discredit Mayor Young and have already launched their underhanded campaign to replace him. They are, I believe, the same racists who are determined that no black person shall run this city and other major cities in this nation.

I only wish more of our black leaders would come out of their diplomatic act and start speaking out and telling it like it really is instead of busting their butts trying to show white folks that they think, act and are like them. Only a fool would try to be something he is not. Remember the rich and professional Jews in Hitler's Germany did the same thing.

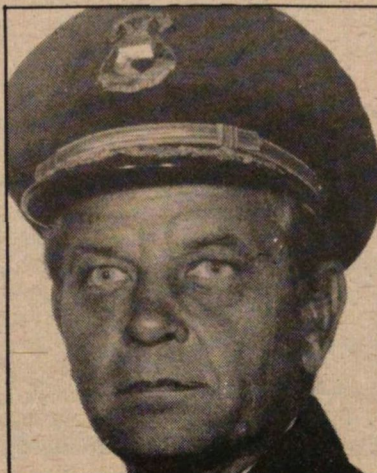
Del Rio is outspoken, arrogant and one of the hardest workers in Recorder's Court. More of us than his opponents think are fully supporting him, including his colleagues on the bench, despite the *News*' efforts to make people believe otherwise. There are a lot of us out here who are not going to allow the racists to choose our leaders and gag those who have the courage to speak out against their tyranny.

What the *News* seems to have forgotten—or simply doesn't know—is that a lot of us are well aware that racism is still a major factor in this society. It still abounds, and while some racists exude professed liberalism and use subtle approaches to get their real intent into action, a great many others underestimate the intelligence of all black people and think we will buy anything they sell.

Black political activists have often fully supported white candidates for various offices because they were our friends. You see, we don't feel that all white folks are racists. We don't lump all of them in the same boat, as some whites do black people. But people like those who voice opinions held by the *Detroit News* are quick to label any black a racist who is outspoken and not the type of diplomatic "niggers" they think we all should be.

A black candidate can get the white support for certain positions if they are the ones who pick him. But it seems that if he or she is the real choice of the black masses, the racists get uptight and the next thing you know that black candidate is counted out. I know how the game is played. I know the rules of that game. I also realize that as soon as too many blacks begin to learn the rules of the game, the racists change the rules.

ily's Lounge and Barbeque, located on Livernois Avenue next door to Bob Bolton's bar — the site of the near-riot of July, 1975 — where Volsan and reputed nar-



Deputy Chief James Bannon

cotics peddler Kenny Garrett were reported to have based themselves during 1974 and part of 1975. The Lounge, along with the mobile home maintained by Underwood on Woodward Ave., was put under electronic surveillance by local and federal police agents in 1974 after a narcotics informant in the 10th Precinct alleged that narcotics activity was taking place there.

As *The Sun* goes to press there is little we can do but redouble our efforts to ascertain the facts and put them into some semblance of order. Perhaps the smoke will begin to clear away this week, but in any event the recent developments will continue to change the picture for the immediate future of the city of Detroit until some of the serious charges are either borne out or revealed as a mammoth hoax. Stay tuned. ◻

DEA Probe

(continued from cover)

- The following day Young, after consulting with Hart, appointed Inspector James Bannon to fill the Executive Deputy Chief position which had been held by Frank Blount before the city's first black Number Two cop was implicated in the DEA investigation. Bannon, former commander of the now-disbanded STRESS unit of the DPD, was considered the top choice for the Police Chief job by both local dailies before Young decided to name Hart to the position.

- On the same day Deputy Chief Reginald Harvel, head of Western Operations for the DPD and a former commander of the narcotics-ridden 10th (Livernois) Precinct, was found dead in his northwest Detroit home after his wife discovered him lying on the floor of a second-floor bathroom with a smoking .38 police special at hand. Harvel was a close long-time associate of Frank Blount

Albert,

The Blues King



Albert King **Albert**

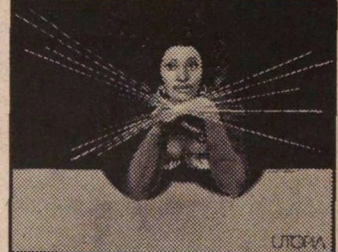


"Put Albert King in front of a hard-vamping big band and his guitar alone can create endless fire and poetry."

"The electric magic is there, crackling out at you . . ."

—Frank Bach,
The Detroit Sun

Albert King **Truckload of Lovin'**



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Coat Puller • The Motown Story
Motor City College of Musical Knowledge

The Detroit Sun

Entertainment Calendar For Week Ending October 15, 1976

"The truly well educated are those

who can sing and dance well." —Plato

Getting \$\$\$ For the Arts

(Part One of a Four-Part Series)

By Patricia Hughey

Creative work of any kind can be quite arduous when the creators constantly have to worry about financial matters. When there is no money at all to pay the bills, artistic creation is altogether impossible, of course.

People in the artistic community have often pointed out that, compared to many European countries, the U.S. spends an outrageously small percentage of its available funds for direct support of its artists. Getting an education in music, dance, the graphic arts, or theatre isn't all that difficult—but encouragement and support of active, creative artists is practically nil in most places.

Still, the federal government allocates over \$81 million of the taxpayers' money each year to support artistic endeavors, and this year the Michigan Council for the Arts is dispersing almost two million dollars in State and Federal funds to nearly 150 different arts organizations or special projects.

Most arts subsidies, however, are distributed to large, well-established institutions such as the local symphony orchestra, classical music schools, or the libraries—which leaves sparse remains to be divided among smaller organizations, groups, and individuals where the real creative action is often the hottest.

Of \$1,800,000 distributed by the Michigan Council for the Arts this year, for example, the Detroit Symphony Orchestra at \$285,000 gets the biggest chunk, the Michigan Opera Theatre gets \$125,000, and the Interlochen and Meadowbrook schools get \$160,000 and \$110,000 respectively.

84 smaller organizations, on the other hand, got a maximum of \$10,000 and as little as \$1,000 each.

And there are countless art groups, musical organizations, orchestras and bands, dance companies, theatre groups and creative individuals who don't get any funding at all. Some projects sim-

ply don't qualify for public support under existing rules, but many could get some monetary assistance if the people involved only knew where to get it and how to ask for it.

In addition to the millions of dollars donated to arts projects by corporations, individuals, and foundations, it should be remembered that all of the so-called "public funding" comes out of

1965, the Washington D.C.-based NEA is easily the biggest source for art and culture-related funds. It has a wide range of programs designed to give monetary assistance to creative organizations operating in several different areas. They are:

- Music—specifically to assist professional symphony orchestras, opera companies, national audience development programs,

organizations.

- Public Media—for experimental projects, residencies, workshops and seminars on films, TV and radio.

- Art Expansion Programs—for community-based arts organizations involved with instruction and training, production of art and cultural exchange.

- Special Projects—involving two or more art forms, particularly

and communities.

- Touring Presentations, to sponsor performing groups and exhibits.

- Special Arts Projects, to support cultural activities specific to a certain geographical area.

MCA also offers assistance in the form of Conference Assistance, Consultant Services, and the Arts Outreach and Operational Support to Arts Organizations programs.

The Detroit Council for the Arts currently is re-organizing and is not, therefore, actively funding any cultural projects. A workshop is planned by the DCA for early next year, however, which will center on how artists and groups can obtain public funding.

Besides all of the public money which is available, there are countless other sources in foundations, corporations, and individual supporters of cultural activity. Many of these funding conduits have been set up by wealthy persons and multi-million-dollar businesses in order to take advantage of tax breaks which accrue to charitable activity. Tax laws require that these organizations spend a certain minimum of charitable money each year, and the budgets of most of these funding groups consistently get larger—so they are usually looking for new projects to support.

To seek private funding, applications generally should be made to community relations departments of large corporations and foundations. A complete listing of these sources can be found in *Private Foundations and Business Corporations Active in Arts/Humanities and Education* by Daniel Millsaps, in the Arts Patronage Series at the Main Library in Detroit.

In subsequent articles we will discuss the specifics of how, when, and where to apply for public funds, and the overall effect of arts funding on the cultural life of southern Michigan.

Next week: How to write a grant application to the Michigan Council for the Arts. □



Top: Detroit Symphony Orchestra—public support: \$285,000 this year. Bottom: Marcus Belgrave's Jazz Development Workshop—public support: none.

the taxpayers' pockets. In other words, these funds come from the artists themselves and people who live in the communities that the artists serve.

"This is our money in the first place," is the way one local artist put it. "And we should not only know that it exists and how it is spent—but we should also be able to get a good piece of it ourselves."

All serious artists should be aware of the laws—local, state, and federal—which have created public funding for the arts, as well as advice on other kinds of available monies. Most of this information is free for the asking at arts councils which relate to the Motor City community, including the Michigan Council for the Arts (MCA), the Detroit Arts Council (DAC), and the National Endowment for the Arts (NEA).

Re-organized under the guidelines of the Humanities Act of

contemporary music groups, forums, institutes, jazz/folk/ethnic musicians, and organizations for composers and librettists.

- Dance—to assist dancers, choreographers, and dance organizations.

- Theatre—to aid professional theatre companies, experimental companies, play-producing groups, theatre programs for children, and theatre assistance efforts.

- Visual Arts—to assist individual painters, sculptors, printmakers, art critics, craftspeople, and photographers and to set up exhibitions and short-term residencies.

- Literature—for fellowships for creative writers and literary

well as activities outside of the traditional school environment.

In general, funds are not available through NEA for individual scholarships or the acquisition or maintenance of equipment, buildings, or other property, but most other programs and projects would probably be applicable in at least one of the funding categories.

The other major source of funding here is the Michigan Council for the Arts. The MCA has programs which provide funds for a wide range of cultural activities, including:

- The Mini-Grant program, to assist in the development and completion of new projects.

- Artist-in-Residence programs, to make artists available to schools



those in traditional American folk arts.

- Education—for the placement of professional artists in elementary and secondary schools as

INSIDE 學 Kulchur THIS WEEK



TV Shows

A look at the new season [Vortex]



Detroit Dance

Downtown comes alive [Vortex]



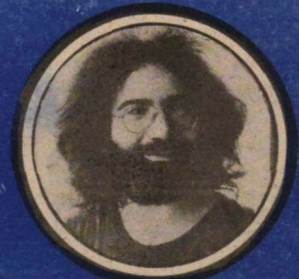
Spinners

The Kulchur Interview [page 9]



Art Blakey

Jazz Messengers at Baker's [Vortex]



Jerry Garcia

Grateful Dead at Cobo [Vortex]

OPENINGS: Detroiters who have followed the developments at Orchestra Hall since it first opened way back in 1919 will certainly get a warm glow Wednesday, October 6 when the Chamber Music Society of Detroit hosts the first major concert to be held at that magnificent auditorium since it was recently renovated. Originally built for the Detroit Symphony, the place was also known as the Paradise Theatre in the 30's when the like of Duke Ellington, Lionel Hampton, Jimmy Lunceford, and Count Basie had it jumping every week. It was later abandoned to the elements and was almost destroyed—but the Committee to Save Orchestra Hall was formed a couple of years ago and, after much effort, the place on Woodward Ave. will be glowing regally again Oct. 6 when the Guarneri String Quartet is featured. Call 832-7402 for info. ... Another theatre opening is coming Oct. 19, when the Ramona Theatre, over on the northeast side at Gratiot and McNichols, debuts as a concert facility with saxophonist John Klem-



THE COAT PULLER

The Speakeasy is located at street level in the Detroit Leland House, Cass and Bagley, and White hopes to add more live jazz soon. . . .

TIPPIN' THE HAT: One of the best sources for information about the Detroit music scene and the music business in general is the excellent Reflections column that Steve Holsey puts together each week for the *Michigan Chronicle*. Steve seems to have the inside track on just about everything happening on the popular/r&b scene, and he always has an interesting new slant on cultural happenings in town. Keep it up, brother!

STEPPIN' INTO TOMORROW: It's probably a good idea to get your calendar out and put these super-fine musical treats on it right now. . . because, later on, things are gonna be jumping! Like, Yusef Lateef returns by popular demand to Baker's Keyboard Lounge for 10 days (Oct. 14-24). . . Earth, Wind, and Fire make the most of all the music crazies in Michigan as they fill EMU's Bowen Field House in Ypsilanti Oct. 17, spend three days in the Motor City at U of D's Fieldhouse Nov. 6-8, and turn up further north at MSU in East Lansing Nov. 29. . . King's Row Showcase Lounge expects some good news in the form of Blue Magic Oct. 13-17 and Esther Phillips Oct. 21-25. . . The big Austin-Moro band from the Motor City kicks up some joy at the Macomb County Community College student union at

noon Oct. 20, with the Jimmy Wilkins organization doing the same Nov. 3. . . The exciting Jazz Development Workshop has a special Caribbean Jazz-Rock Cabaret planned for the Northwest Activities Center on Oct. 22 as Marcus Belgrave's youthful New Detroit Jazz Ensemble, Brown Honey, Music Massage, and the International Trinidad Tripoli Steel Band get down. No doubt about it. . . The legendary Parisian jazz violinist, 68-year-old Stephane Grappelli, performs with the Diz Disley Trio Thurs., Oct. 14 at the Music Hall. Grappelli is the cat who put together the original Quintet of the Hot Club of France in the 30's with guitarist Django Reinhardt, and he's still going real strong. . .

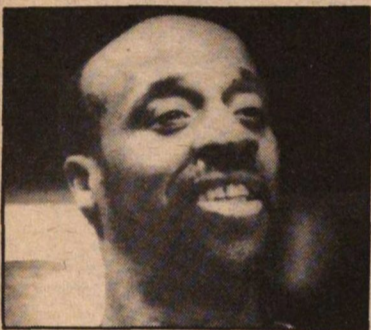
And that's not all, folks—uh, remember the Blue Bird Inn? That's the club that's been over on Tireman on Detroit's west side ever since 1933. For the last 25 years, the Blue Bird has been the proud possession of Clarence Ed-

dins—it was Eddins who made the club one of the hottest, jumping-jazz joints of the 50's. On stage were the likes of Charlie Parker, John Coltrane, Miles Davis, Elvin Jones, Thad Jones, Yusef Lateef, Roy Brooks, Kenny Burrell, Donald Byrd, and Sonny Stitt, "just to name a few," as they say. Some of the Blue Bird's finest vibrations and musicians return to the club for a three-day birthday celebration for Clarence Oct. 14-16 with Ali Muhammed (Jackson), Hakim Jami, Kiame Zawadi (McKinney) and the Strings of Struggle as featured guests. . .

FLICKS to look for include *Car Wash* (out later this month) with Richard Pryor and a host of rib-tickling funny-people along with a soundtrack by Motown's Norman Whitfield, now riding high on his own with Whitfield Records, financed and distributed by Warner Bros. . . Gladys Knight's first feature-length film, *Pipe Dreams* (which has been completed and awaits release) . . . Woody Allen's latest, *The Front*, about censorship of films in America, and a film in progress based on Gilbert Shelton's (& The Sun's) Fabulous Fury Freak Bros. . . *The Front*, incidentally, will be given its Detroit premiere on October 21 in a benefit screening for the American Civil Liberties Union. Call 961-7728 for more information. . .

Davis of Detroit's Groovesville Productions was in Texas last week putting overdubs on Johnnie Taylor's latest album, which should be finished very shortly. Meanwhile, the songs and music from Johnnie's last hit album, *Eargasm*, (including the big single "Disco Lady") are now available in an attractive-looking book put out by Columbia Pictures. Look for it in music stores (and wherever sheet music is sold) . . .

Groovesville's latest album project with Ron Banks and the Dramatics is already done and on its way. The full story on that record is in our next issue. . . Just about the best "disco" event we've heard of yet is the Round Robin Disco Benefit for Shaw College, which will be held at the Regency Town And Country Club Oct. 29. For an \$8 donation to Shaw you get the run of the Regency Club, including use of the sauna, steam room, swimming pool, and whirlpool; a spaghetti dinner with wine; dancing in the underground ballroom with program by WGPR's Johnny Ward; and hanging out in the piano bar with the folks.



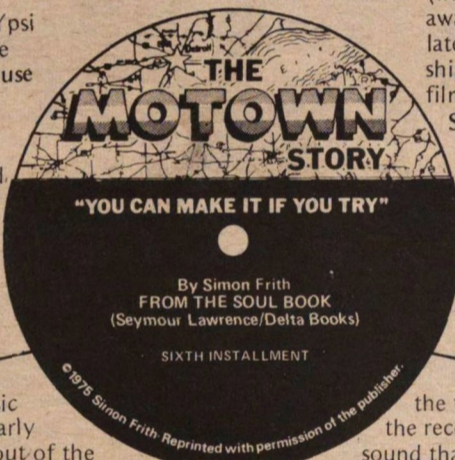
Yusef Lateef

mer and singer/guitarist Joan Armatrading. The musical effort is a collaboration between the Showcase's Probita Productions, the owner of the Ramona, and this newspaper. . . And the old Dirty Helen's bar in downtown Detroit recently re-opened as the Speakeasy, discarding the after-hours disco scheduling and now—under the direction of night manager Johnny White—offers an interesting combination of early evening jazz (4-8 pm) and jazz-oriented disco till 2:00 am.



Gladys Knight

Call Shaw at 873-7920. . . **RADIO ROUNDUP:** WCHB-AM hosts a 12-hour Radiothon for the United Negro College Fund this Saturday, Oct. 9, urging folks to donate to the Fund, which helps support 41 black colleges throughout the country. . . And look for the big WDET Marathon coming at you at 101.9 on the FM dial Oct. 15-17. WDET is Public Radio in Detroit, which is to say—this is your radio station, so listen and support!



ON THE RUN: We heard Don

the treble to give the records that ringing sound that immediately grabs a casual listener.

The result was that Dozier and Holland did more than make hit records—they made soul music an essential sound in white pop. Previously there had been one-off soul successes, selling on their *unique* appeal; after 1964 soul was a normal strand in pop music, a genre that white teenagers (British as well as American) *expected* to hear on the radio and the dance floor. And soul music didn't mean just Motown.

It did in 1964, though. The Supremes were followed up the charts by the Four Tops—another vehicle for Holland-Dozier-Holland. The Four Tops were a Detroit group who had been together since 1952 but didn't reach Motown till 1963, and they provided a perfect complement to the Supremes—the masculine version of the Detroit Sound.

The same beat, the same simplicity, but gruffer with Levi Stubbs' lead voice not submissive but the bellow of a proud man brought down by love. Holland-Dozier-Holland provided the production and the Four Tops were on their way with their own series of huge hits—"Baby I Need Your Loving," "Can't Help Myself," "It's The Same Old Song," "Loving You Is Sweeter Than Ever" and, in 1968, the ultimate expression of the Motown Sound, one of the most splendid singles ever made: "Reach Out, I'll Be There."

The essence of "Reach Out" is its attack—the listener is grabbed by the first guitar note and as the Tops mock Levi Stubbs' lead and he blusters below their chorus, it's a jolt to remember that this is a song of reassurance: "Reach Out!" is a command and a threat and we daren't stop dancing.



The Four Tops

combination of two traditions of black music that had previously been kept separate—the secular and the profane, blues and gospel.

The Holland-Dozier-Holland sound was built precisely on this combination: secular gospel—secular in its lyrics of sexual (not spiritual) love, secular in its body-bound (not sublime) rhythms, but gospel in its musical construction and especially in its use of voices.

Motown music had been based on this combination from the beginning, Berry Gordy knowing that the best way to sell black music to white audiences was to balance the roughness of R&B with the sweetness of gospel, but it had never before been realized in such perfect pop terms as on the Supremes' records.

The Miracles and Marvin Gaye weren't quite exciting enough, and Motown's biggest sellers, Mary Wells and the Marvelettes, made music that was too transitory, too teenage—fine records but they didn't *leap* out of the radio. (Ironically enough, Mary Wells' greatest record, "My Guy," came out in 1964, the year of the Supremes. Realizing that *she* wasn't going to be Motown's star, Mary left the label later the same year.)

One advantage that Brian Holland and Lamont Dozier had as producers over their Motown predecessors was simply that by 1964 the company had a much more sophisticated, much better equipped, much more experienced studio than in its early days when, the myth has it, the records were made in a back bedroom.

In recording the Supremes, Dozier and Holland could use a superb *team* of session musicians and had access to the electronic devices necessary for building on their work; in mixing the records they drew on Motown's experience of AM radio success, turning up

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學 Kulchur
The Journal of the
Motor City Cultural Association
Vol. 2, No. 8, — Oct. 8, 1976

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Frank Bach

Assistant Editor
Peggy Taube

Calendar Editor
Barbara Quarles

Associate Editors
Edwenna Edwards, Ken Kelley,
Kittie Lee, Charles Moore

Design
Barbara Weinberg & John Sinclair

Photographers
Dirk Bakker, Terry Bert, Jim Dougans, Steve Kagan,
Leni Sinclair, Joel Unangst, Barbara Weinberg

Contributors
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Interview With The Spinners

BREAKIN' THE BARRIERS

By Frank Bach

Ever since the beginnings of radio broadcasting in this country, the programming policies of most of the large white-owned stations have made it difficult, if not impossible, for black artists to be heard and accepted by the general public.

In the last 20 years, however, the sheer power of the music has forced most of the white stations to loosen their racial restrictions, at least somewhat. The pioneers of rock n' roll in the 50's, the irresistible Motown Sound of the 60's, and the "crossover" music of the 70's has repeatedly demonstrated the primary role of the black artist in the field of popular music.

The most popular black performers right now are generally associated with the "Philly Sound" of the Philadelphia-based writer/producer/arrangers Kenny Gamble, Leon Huff, and Thom Bell. The "Mighty Three," as they call themselves, have been responsible for such crossover artists as the O'Jays, The Stylistics, Harold Melvin and the Blue Notes, MFSB, Billy Paul, and the Spinners.

Presently at a peak in their career due to a string of hit records produced by Thom Bell, the Spinners are Pervis Jackson, Bobby Smith, Henry Fambrough, Billy Henderson, and Filipe Wynne. All except Wynne are residents of this area, and they are known internationally as the "Detroit Spinners."

The Sun was in Lansing last week to catch the Spinners' show at the Lansing Civic Center, and we somehow managed to get an interview with four of them just before they went on stage before a frenzied crowd of approximately 8,000 young people. Most of the audience, by the way, was white.

Sun: Let's talk about some of the old days. I understand that 4 of the members of the group came from Ferndale, Michigan?

Bobby Smith: Right, yeah. It was Pervis, Henry, myself and Billy. We all went to Lincoln High, that's an elementary, junior high now. Ferndale High has sorta replaced that.

Sun: Was G.C. Cameron singing then with the group when it originally got together? Maybe you should tell us about your early days.

Henry Fambrough: We got together in the mid-50's or the later 50's. Of course, it wasn't until '61 that we made our first record. I think we got started around '56 or '57, and as I said earlier, in '61 our first record came out. "That's What Girls Are Made For" was the name of it.

Sun: On Motown.

Henry Fambrough: No, that wasn't Motown, that was Tri-Fi Records, which was owned by Harvey Fuqua, our producer at the time. Three years later, in 1964, we ended up joining the Motown complex.



Top: Henry Fambrough; center, left to right: Pervis Jackson, Bobby Smith, Filipe Wynne; Bottom: Billy Henderson

ed the name of the group. Who was behind Tri-Fi?

Pervis Jackson: That was owned by the lead singer of the Moon-glows, Harvey Fuqua. He came in and took over the company. As a matter of fact, it was a brand new company, a brand new group (which was us at the time) and a brand new record. Harvey

Bobby Smith: Thom Bell came just after. We went to Atlantic. We did one session and they were supposed to get the record out, but it was a little wishy-washy. They said "this one sounds like a hit," but they was a little leery, I think. And then they called us and said, "Hey, Thom Bell wants to do a session on you guys. Do you want us to go with what you have or do you want to wait and do a session with Thom?" We'd rather have a session with Thom!! Well, the first few things that we did with Thom were "I'll Be Around," "How Could I Let You Get Away," "Could It Be I'm Falling in Love," and "Just You and Me Baby."

Pervis Jackson: The first one was "How Could I Let You Get Away," "Could It Be I'm Falling in Love," "I'll Be Around," and "One Of A Kind." Then we came back and did an album.

Sun: What was the title of the album—*The Spinners*?

Pervis Jackson: *The Spinners*. And then we came back with *Mighty Love* and *Pick of the Litter*, and then we did a live album. Then the one we have out now, *Happiness*, which also includes our latest hit, "Rubberband Man."

Sun: Linda Creed, did she write the lyrics?

Pervis Jackson: She has written a lot of our lyrics, and she did them all for the Stylistics when Thom was producing them. I think she did the lyrics for "Rubberband." Charles Simmons, Bruce Hall and Joe Jefferson—they also have written a lot of our tunes.

Sun: Fil, when the other guys were coming up in Detroit, you were raised in Ohio?

Filipe Wynne: Yeah, Cincinnati. I remember "That's What Girls Are Made For."

Sun: What was your experience there when you started in show business?

Filipe Wynne: My family—we all sang together from the time we were very small. Later on I started singing with bands in different places—at one time I was on tour with Aretha Franklin's sister, Erma. I came to Detroit and sang around locally and, after my mom passed, I went to New York to have a change of scene. My sister was living there and I started singing with groups, did clubs, and sang with an African group called the Afro Kings that toured all over Europe. I came back to Detroit to visit my younger brother who was sick—he was living here. G.C. Cameron's brother was in the same hospital as my own brother, and I had become friends with the Cameron family. They persuaded me to sing again, and they said that they liked what I did. Eventually I took G.C.'s place in the Spinners. Actually, everything worked out just like the Lord told me it would. And I thank the Lord for all my success...

Bobby Smith: Hey man, they're playing the overture. Let's get up there... ☺

also wrote and produced that particular record, "That's What Girls Are Made For." And we had several other records during the time we were with them, including "Love I'm So Glad I Found It."

Sun: Who was singing lead?

Henry Fambrough: Bobby was doing all of it. Then later on, when we joined Motown, say for a few years after being there, in '66 or '67—somewhere around there—G.C. Cameron came in as lead singer. He was the lead vocalist on "It's A Shame," which was written and produced for us by Stevie Wonder. The last record we recorded there, as a matter of fact—"We'll Have It Made," which was a follow-up to "It's A Shame"—G.C. did vocals on that. And then shortly after that he left. Fil came through about then. That was in '71 or '72—the latter part of '71.

Sun: And at the same time you switched from Motown to Atlantic Records?

Henry Fambrough: Well, at that time we had already made the move—we'd just signed. We figured it was time for a change.

Sun: It seemed like they didn't give you the attention at Motown they gave a lot of others.

Henry Fambrough: It seemed like that to me, too.

Sun: You went to Atlantic...

BULLETS



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Marvin Gaye: *Greatest Hits* (Motown/Tamla)

Produced by Marvin Gaye & Friends
What more can we say?

Bunny Wailer: *Blackheart Man* (Island)

Produced by Bunny Wailer (Livingstone)
Original Wailer re-united with his mates



Worth Keeping

Happiness Is Being With The Spinners (Atlantic)

Produced by Thom Bell
Not *Mighty Love*, but it'll do!

Tower of Power: *Ain't Nothin' Stoppin' Us Now* (CBS/Columbia)

Produced by Emilio Castillo & Tower of Power
Disco madness on the Tower's first for CBS

Leon Ware: *Musical Massage* (Motown/Gordy)

Produced by Leon Ware
Marvin Gaye's producer bares his love roots



Worth Hearing

Richie Havens: *End of the Beginning* (A&M)

Produced by David Kerschenbaum
Sixties fave back for another try

Freddie Hubbard: *Windjammer* (CBS/Columbia)

Produced by Bob James
Now for a jazz side by the trumpet great



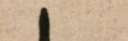
Worth Missing

Franklyn Ajaye: *Don't Smoke Dope, Fry Your Hair!* (Atlantic/Little David)

Produced by Monte Kaye & Jack Lewis
Junior college humor at its most excessive

Bryan Ferry: *Let's Stick Together* (Atlantic)

Produced by Chris Thomas & Bryan Ferry
Includes an extra bullet for the horn charts



Worthless

Manfred Mann: *The Roaring Silence* (WB/Bronze)

Produced by the Earth Band
Tired FM "rock" at its most boring

Montrose: *Jump On It* (Warner Bros.)

Produced by Jack Douglas
Should hit big with *Creem* readers

The ratings in BULLETS are based on musical values rather than sales figures or other commercial considerations.

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"Salsa music is good dance music," the big broadly grinning musician named Fito tells us. "It's bright music that makes you want to get up and dance. Latins and Americans alike can get into it."

Fito, a friendly fellow subject to spontaneous, good-natured laughter, is a native of Cuba. He describes salsa, which has gotten a lot of attention in the last year on the East coast and is slowly gaining popularity elsewhere, as a Latin music built on Afro-Cuban rhythms with a touch of native Indian influence.

"Presently I am trying to combine salsa music with American rock n' roll. Some young people don't realize how up-to-date a lot of Latin music is. This type of music has not received much media exposure because of this country's relationship with Cuba."

Fito, 25 years old and the proud father of a 20-month-old son, was raised in Oriente, Cuba where his grandmother taught him to play piano when he was 10. He came to the U.S. with his parents 10 years ago and majored in music at Wayne State, where he studied under Mischa Kottler. Today he leads a seven piece salsa-rock band that keeps clubs on Detroit's southwest side jumping almost every night. "Detroit is a good city," he says, "but the nightlife should be livelier than it is. I

guess some people don't come out because of all the crime they hear about on TV or read in the newspapers. Things are so quiet—I find it hard to believe all that crime is really happening."

For a band that makes folks move out on the dance floor, it often seems that the biggest enemy is a thing called disco-mania.

"Disco is hurting live entertainment. Places that used to hire bands now just hire disc jockies. That is true even at weddings. They usually combine the record playing with a lot of gimmicks and special effects.

"People can play records at home. If you're going to go out, why not go for the real thing and look for a live band?"

Fito's salsa-rock unit currently features a very strong female vocalist in the person of Monique Marreo, along with such heavies as Ronnie Johnson on drums, Herbie Williams and Charles Moore on trumpets, Ron Kanales on bass, and brother David Kanales on congas.

As for Fito himself, he plays electric piano and synthesizer as well as singing, writing, and arranging for the band.

If you, too, want something more than disco, Fito's salsa-rock currently has them shaking six nights a week at the El Sol on Vernor and 18th.

—Patricia Hughey



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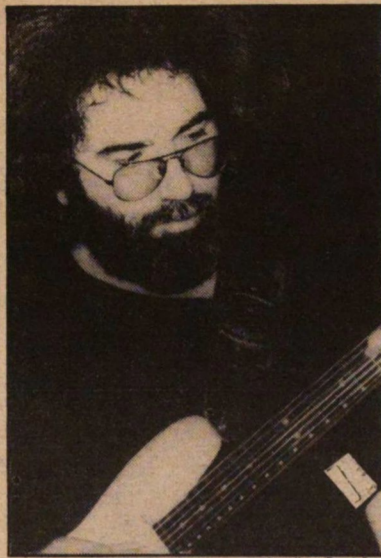
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GRATEFUL DEAD
Cobo Arena



Jerry Garcia

The Grateful Dead outing at Cobo Hall last Sunday had all the trappings of the psychedelic 60's, with an almost-full house of long-haired, heavy-toking music lovers ("flower children" was the term used way back then) settling into their seats for a musical program that would feature the Dead for four full hours.

Lead guitarist/guru Jerry Garcia, guitarist Bob Weir, and bassist Phil Lesh, the only original Dead still left in the group, were up front as usual. The first couple of tunes served to warm up the band and audience, then it was into such recognizable sonas as "Sugarfree," "Ramblin' Rose," and "The Seal," along with the everlasting Grateful Dead extended jamming.

Garcia's note patterns were the center of attention, the rhythm section held on adequately but not spectacularly, and organist/pianist Keith Godchaux (with the band since the legendary Ron "Pigpen" McKernan merged with the uni-verse) had problems fitting in musi-

cally during the two-hour long first set—this seemed to be ironed out later. Partner Donna Godchaux provided strong harmonies to the Garcia/Weir country-flavored vocal treatments.

A somewhat tighter and more energetic second set featured further jams and Dead originals, and they finished in customary 60's style with "Good Lovin'," "Dancin' In The Streets," and "Not Fade Away."

— Jim Tomlinson

ROBIN EICHLEY
Macomb County Community College

A warm handful of poets, poetry lovers, and friends gathered at Macomb County Community College's Sterling Heights campus last Wednesday evening to hear the words of Detroit's Robin Eichley in one of a series of brave poetic events that are being organized this year with the help of MCCC instuctor Bill Cox.

Eichley has been writing poetry at least since the early 60's, when he was at WSU's Montiel College and reading and making poetry books at the Detroit Artist's Workshop, just off campus. Never one to hanker for an ivory tower, he has since been active in film work, advertising, design, publishing (at the Detroit River Press), and as a novelist.

Still, his writing is as refreshing and entertaining as it ever was. He started with some poems he'd written last fall. They were extremely clear, thoughtful, and slow, like a man working very hard, trying.

Then came a love poem from last winter, presenting the image of love making with none of the all-too-frequent languid contortions. These are acrobats bounding off walls for the hell of it. The language

is flexible and juicy. A lot of fun. The poetry audience laughs.

Then a prose piece where bullets stop for re-takes. This seems easy for Robin. It pleases him.

Now he doesn't seem to be making time for his writing—his writing is making time for him, giving him a lot more room. To play around in. I had a good time.

Watch for the next reading at MCCC—this is one unique treat!

— Jim Wanless

ART BLAKEY
Baker's



David Schnitter & Bill Hardman

The sound of Art Blakey and His Jazz Messengers is still in my ears this morning after their Sunday night appearance at Baker's, and it is a warm feeling.

Blakey is perhaps the ultimate in tasteful and tightly-coordinated jazz rhythm. The drum parts on all his songs are carefully orchestrated things of beauty, perfectly augmenting every other instrument with just the right texture and percussive color.

The legendary drummer looks to be in his 50's, but his age doesn't matter that much. His fire is usually kept on low, but it's there when he needs it, and

he can play as much as two drummers and look so relaxed you have to keep watching to believe it.

Some 20 years younger, but in just about the same league as Blakey, is David Schnitter, the quiet, light-skinned master of the saxophone who already speaks the language of 50's jazz tenor with ease. He is also rapidly becoming a very self-confident entertainer in his own right, scat-singing and yodeling through "Georgia On My Mind," just one of the songs which spotlights his solid talent.

Blakey, Schnitter, Bill Hardman on trumpet, Mickey Tucker on piano, and Cameron Brown on bass—the new Jazz Messengers—give us the best of a great era of music in living color. Look for them to return this winter, and in the meantime watch for Grant Green at Baker's this week-end.

— Frank Bach

DETROIT DANCE DAY
Foot of Woodward

Last Tuesday at 4:00 pm, people who work in and around Detroit's Civic Center were greeted with music and groups of colorfully-costumed dancers moving with almost dream-like grace in front of the Noguchi pylon at the foot of Woodward.

With Detroit's riverfront as a backdrop, six Motor City dance troupes and two soloists gave an impressive display of the depth and breadth of the Detroit dance scene in the first presentation of Dancers' Showcase, a free outdoor concert initiated by the Detroit Metropolitan Dance Project and co-sponsored by the Detroit Council for the Arts, the

Detroit Recreation Dept., and the National Endowment for the Arts.



Since dance is communication, audiences are vital to the dance community. Dancer's Showcase was able to bring Detroit's dancers to their audience (which is still developing) and to an environment that had never before seen a dance performance.

In that sunlight, every piece was something special, and the participants—Dance Detroit, the Metropolitan Ballet Company of Michigan, the soups dance troupe, the Writhm Dance Company, and soloists Barbara Levenson and Jean Raczkowski—amply demonstrated the competence and excellence of the highly-developed dancers who live and work here.

As crowds gathered on Jefferson, even more people stopped to see what the crowd was all about. Several obviously delighted office workers stopped to ask a dancer, "Is this going to happen every day?"

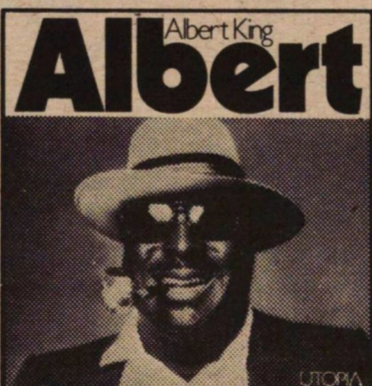
— Isador



ALBERT KING
Albert

and his most recent hit, "Cadillac Assembly Line." But Albert's bread and butter is that amazingly fluid style which seems to use an unlimited amount of powerful, cutting guitar licks that just keep on coming. Albert is a singer of considerable quality too, but put him in front of a hard-vamping big band and his guitar alone can create endless fire and poetry.

Producer Bert de Coteaux (who was also responsible for "Cadillac Assembly Line") puts



Albert King in front of a big west coast studio band on his latest album for RCA/Utopia, *Albert*. And the electric magic is there, crackling out at you, screaming through "Ain't Nothin' You Can Do" and a swinging version of "I'm Ready."

As Albert himself says at moments like this, "Whooooo!"

— Frank Bach

RECORDS

JOE TEX
Ethel's

Backed by the tight Second Resurrection Band, Yusuf Hazziez (Joe Tex) joyrided Friday's crowd at Ethel's on a rollercoaster of emotions from laughter to heartbreak.

Hazziez returned to performing this year after studying the Muslim faith, and he has an album of new material coming out in November. His show consists of songs from the new LP, punctuated with Joe Tex classics, "I Gotcha," "Hold on to What You Got," etc.

"I Mess Up Everything I Get My Hands On" is in the same humorous vein that led to success with "Skinny Legs," while "Under Your Powerful Love" and "We Held On" are the romantic monologue-type ballads that Tex has used so often.

Another touching number from the new record, "Hungry For Your Love," precedes the new Joe Tex single, the lunatic "I Ain't



Joe Tex

Gonna Bump No More With No Big Fat Women," a jam whose thunderous rhythm four ladies found so irresistible they clamored on stage to write in ecstasy.

Hazziez, the impromptu humor of MC Gip Roberts, and the powerful singing of the John Bros. (sons of Detroit's legendary Little Willie John) made for a full night of funky, hang-loose entertainment.

— Larry Davis

WASHINGTON SQUARE
Music Hall



Elaine Bonazzi in Washington Square

Michigan Opera Theatre opened its 1976-77 season at David D. Chiera's Music Hall with the world premiere of *Washington Square*, an opera based on the Henry James novel, with libretto by Kenward Elmslie and music by Thomas Pasatieri.

Washington Square (which continues at Music Hall until Oct. 9) is about a young girl, Catherine Sloper (Catherine Malfitano) who lives with her father, a rich doctor, and her aunt Lavinia (Elaine Bonazzi). She meets Morris Town-

NEW STEVIE WONDER
Songs in the Key of Life

With over a million orders already on the books and a herd of music critics turning out rave reviews the day before it was released, the long-awaited album extravaganza called *Songs In The Key of Life* is a carefully-planned, well-executed artistic and commercial success. It is already pointed toward the top of the charts and will undoubtedly take its creator, Stevie Wonder, to new heights of popularity in the process.

Songs is a three-record set—two LPs, one extended-play 7" disc—the equivalent of two-and-a-half regular albums of music. Continuing in the artistic direction he laid out in his most recent records (*Talking Book*, *Innervisions*, and *Fulfillingness' First Finale*), the big new album combines Stevie's insatiable electronic r&b with some sweetly sensitive love songs and Stevie's personal socio-political visions.

Wonder's basic message is one of love-your-neighbor, which he explores in "Love's In Need Of Love Today," "If It's Magic," and "I Am Singing." He speaks more precisely in "Village Ghetto Land" and "Pasttime Paradise," where the music gets churchier as Stevie gets more serious, and in "Black Man," which almost sounds like a

send (Brent Ellis) and falls deeply in love with him. Dr. Sloper (Richard Coors) tries to stop the marriage while Lavinia tries to bring it off. Catherine is jilted by Morris and never marries anyone else.

Operatic masterpieces consist of the epic, the grotesque, and the comic—because music enlarges character and emotion beyond the normal. A bourgeoisie domestic tragedy just cannot make it as grand opera.

Still, Pasatieri's work is well-done. The action flows smoothly, his characters are given time to reveal themselves, and there is everywhere a fine sense of timing.

Pasatieri is not a modernist. His music sounds a little like Delius spiced with Berg. There are touches of musical kitsch—cracking whips during a carriage ride, a quotation from "Casta Diva" when Catherine tells Morris she likes Bellini.

All the performances are excellent actor-singers, and the set (by Santo Loquasto) and the staging (by Nikos Psacharopoulos) work well, though there is too much bumping about during all the scene changes in Act I.

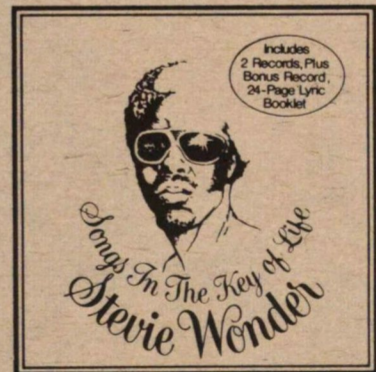
— Robert Yanal

LOUISIANA RED/
SUGAR BLUE
Raven Gallery

Just when the big popularity of the "disco sound" is about to make us forget where the term "funky" comes from, a performer like bluesman Louisiana Red comes to town to give us some of the real thing. Red played along with harmonica man Sugar Blue at Herb Cohen's Raven Gallery in Southfield for six nights last week, delighting ordinary music fans just as much as the

Black Panther rally and was probably inspired by Archie Shepp/ Joe Lee Wilson's "Things Have Got To Change."

In between, Stevie salutes Duke Ellington and the swing bands of the 40's with "Sir Duke," proudly tells us about his new daughter, Aisha ("Isn't She Lovely"), remembers the good-old-days of his childhood ("I Wish") and recommends we "Have a Talk With God."



All of it is done in Stevie's positive, refreshing, well-established musical style. Also, there is an extra little record with four songs on it (it keeps falling out of the sleeve) and a nice booklet of words, credits, and a message from Stevie's legal alter-ego, Stevland Morris. But we'd have almost the same thing if Stevie had put out the two records individually over the last two years—each full-sized disc is as good as any one of his



Louisiana Red

flipped-out blues freaks in attendance.

Louisiana Red (whose current album, *Sweet Blood Call*, is on Blue Labor Records) is one of those classic country blues artists who came up from the delta to find work in the cities, bringing his guitar, his tales of hard luck and hard times, and the roots of our music with him.

Above all else, he is a communicator—dealing as much with emotions as he does with notes and chords. His "Louisiana Red Boogie" is a romping, stomping, lose-your-blues blues, while tunes like "It Will Be Hard To Miss You" are life's agonies played on a guitar.

Red appears as usual with the young, agile, energetic Sugar Blue on mouth harp (harmonica). Sugar's been out breaking new ground with jazz vocalist Leon Thomas, and was last seen with him at Baker's Keyboard Lounge.

— Kenneth Dossar

previous LP's. So why did he keep us waiting for two years for a special multi-disc set? For one thing, Stevie has been producing his own music (an unusual and very special privilege for an artist at Motown) over the last three albums, and he felt ready, no doubt, for a bigger challenge. And the biggest challenge he faces as a black artist is establishing the amount of respect and popularity he deserves in relation to other performers. There is little doubt, for instance, that if Stevie's skin were white he'd be even more widely exposed than Elton John, based just on musical considerations.

He attacks that prejudice in his songs, but at the same time he wisely puts them in a package specially tailored to win the white popular market. That package is the slick, special two-record set which, since the Beatle's *White Album*, the Who's *Tommy*, and Jimi Hendrix's *Electric Ladyland*, has been considered the high-water mark of the super-super rock stars. And that is the stature that Stevie seeks.

We can't blame him. He deserves it. So, right on, Sgt. Wonder, or Stevie Pepper, or Stevland Morris, or whoever you are. Please keep the music flowing from now on.

— Frank Bach

TV: THE NEW SEASON

The debut of the '76-'77 commercial television season is now complete, with the major networks presenting no less than 24 brand-new programs, along with 51 shows saved from the previous season, within the past two weeks.

The big impetus behind all this "creativity" is money, of course. The networks get an average of \$50,000 for each 60-second commercial they sell—and if they can demonstrate to the big businessman that more folks are watching their show than their competitors', they can charge a whole lot more.

The profits for a program that gets top ratings can easily run into hundreds of millions of dollars in one short season.

It's that kind of money that keeps the networks scrambling to be the first to exploit any new idea that comes along, and it insures that the programs will be as light, compact, and as banal as possible—so that they don't detract from the viewers' ability to remember the extravagant commercial messages.

As books like Bob Shanks' *The Cool Fire* and Wilson Keys'

Subliminal Seduction point out, if the rating firms find that a program is so absorbing that its commercials are forgotten, the show is hastily replaced.

So the creators of America's TV diet race back and forth across the LA freeways in their sports cars, frantically chasing the latest trend, trying to walk the balance between the viewers' common sense, good taste, and human sensibilities, and the need to degrade and exploit all of those things for everything they're worth.

What the entire TV industry is buzzing about, and still trying to cope with, is the phenomenal success of Norman Lear's *Mary Hartman, Mary Hartman*. Lear established himself in 1971 with two wildly successful down-to-earth situation comedies, *Sanford and Son* and *All In The Family*, cleaning up afterwards with similar efforts like *The Jeffersons*, *Maude*, *Good Times*, and *That's My Momma*. Tiring of the tight format and looking for a challenge, Lear Launched *Mary Hartman* without network support, creating more excitement than has ever been seen in commercial TV.

Mary Hartman, herself a spaced-out product of TV consumer mentality, repeatedly finds herself in situations that television programs have refused, until now, to recog-

nize—involving extra-marital sex, marijuana use, homosexuality, senility, union corruption, and crooks, quacks, and real-life nuts of every description.

As a result, we have a virtual sexual revolution going in television. A little bit of sexual frankness is suddenly an acceptable tool for sales of TV shows and their advertising. The sterility of



The Hartmans and Schumways the TV screen is finally giving way to the real demands of the flesh—and, at long last, violence and cop shows no longer dominate the scene like they did two years ago, when there were 24 crime shows on every week.

In the stampele to kinkiness we have a marital breakup and talk of prostitution and illegitimacy to look forward to in *Rhoda*; one-parent families goofing around in

the new *Mr. T.* and *Tina* and *The Tony Randall Show*; *Archie Bunker* getting caught fooling around; *Barney Miller* and crew locked up with a prostitute and two gays; and two new nighttime soap operas in the *Hartman* mold: *Family* and *Executive Suite*, an even-farther-out Lear invention, which deals with the trials and tribulations of the rich. (Lear ought to know quite a bit about that scene by now.)

True to form, nervous TV executives made the last-minute decision to quash the debut of *Snip*, a series about a male hairdresser.

The so-called "variety shows" have been forgotten this year despite thousands of top-flight professional entertainers all over the country (all they'll give us is *Sonny and Cher*) with each of the networks developing the "mini-series" and "super-program" as new weapons in the rating/advertising sales war.

NBC has Taylor Caldwell's *The Captains* and the *Kings* made into a 9-hour epic that will spread over four weeks, and other extravaganzas now in the can are *How The West Was Won*, *The Life of Jesus*, and *Alex Haley's Roots*, the story of an African who is captured and sold into slavery in America.

The networks' battle plans are giving them the most competition, and then they will run these

super-promoted specials in the same time slot in an effort to blow each other's best programs off the set. Isn't competition wonderful?

Meanwhile, the Public Broadcasting System, unencumbered by the need to sell itself at a profit, continues to offer good quality programming generally aimed at smaller, special-interest audiences. The non-commercial approach at PBS (Channel 56 in Detroit) has led to some very useful and entertaining efforts, like the *Downbeat Jazz Winners* series which last season featured Roland Kirk, Sonny Rollins, George Benson, Hubert Laws, and Quincy Jones among others.

This season Channel 56 adds to its coverage and analysis of news with the *David Susskind Show*; a weekly drama series, *Visions*, augments the returning *Masterpiece Theatre*; and the innovative *Soundstage* continues to present contemporary music with the kind of warmth and seriousness that, otherwise, we might not have known was possible with TV.

— Kenneth Dossar and Frank Bach

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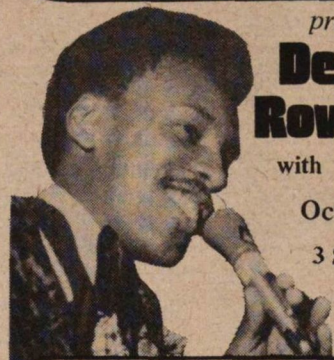
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The Music Of

**Teddy
Harris
Jr.**

Your Hosts: Kenny, Arnold, Ray & Richard

Newport
Alive with pleasure
Guide

© Lorillard 1976

**How to get pleasure
from spinach**

Some people think of spinach as a stringy green vegetable with a nasty taste. These people lack imagination. Who ever told them to eat it?

Spinach is terrific when you:

- a) Put it in your bath water and pretend you're in the South Pacific.
- b) Use it as astro-turf.
- c) Wear it and audition for an underground movie.
- d) Use it to overcome baldness (have a spinach transplant).

Remember, spinach is probably the most stylish vegetable you have, and of course, all spinach is guaranteed wash and wear.



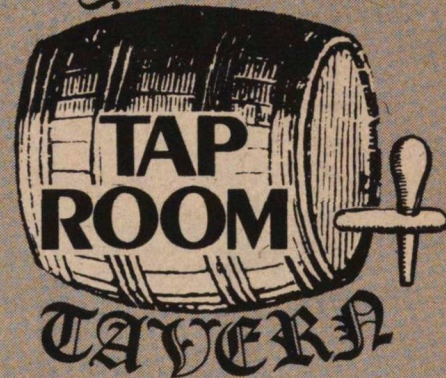
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Motor City Edutainment Guide

Metro Detroit Calendar

Entertainment Calendar For Week Ending October 15, 1976

MUSIC

Detroit & Suburbs

All Around, 25621 Ecorse Rd., Taylor, bet. Beech Daly & Telegraph, 292-6838. Mon. & Tues.: Mainstreet U.S.A.; Wed.-Sun., Deep South; Thurs.-Sat., both bands with continuous music. \$1.00 cover Fri. & Sat. Alvaro's, 1824 W. 14 Mile Rd., Royal Oak, 549-2420. Wayne Harper Trio, 8:30 Mon-Sat. No cover.

A Train, 48705 Grand River, Novi, 1-348-2820. Fourth Chapter.

Al Georges, 18458 James Couzens nr. 6 Mile, Opus II, Fri. & Sat.

Alfreds, 2745 W. 16 Mile, Somerset Mall, 643-8865; Mon.-Thurs. open til 12:00, Fri. & Sat. till 2 am; Rob Fritz thru Oct. 12, Coming-Oct. 13 Bill Muder.

Belanger House, Main at 12 Mile, Royal Oak, 548-8700. Harvest, Tues.-Sat.

Bobbie's English Pub, 30100 Telegraph, Birmingham, 642-3700, J.C. Heard.

Bijou, Southfield Rd. at 13 Mile, Southfield, 644-5522, Jim Jewhurst.

Brendan's Tavern, 34505 Grand River, Farmington, 477-5090: Charlie Taylor (Irish entertainment).

Barnaby's Lounge, Middlebelt, 2 blks. N. of Ford Rd., Garden City, 427-0102, Dittlies, Oct. 6-17.

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

Bilannis Pub, E. Warren & Aitler Rd., 885-2724. Call for information.

Bobbies Lounge, 15414 Telegraph, Redford, 532-0189, Zoom.

Baker's Keyboard Lounge, 20510 Livernois, 864-2300. Oct. 5-10, Grant Green; Oct. 14-24, Yusef Lateef; Oct. 27-31, Ron Carter Quartet; Nov. 5-14, Les McCann.

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 pinao.

Cedar Mill, 715 Torrey Rd., Fenton, 629-1415. Oct. 14-17, Feather Canyon; Oct. 21-13, 28-31, Paddle Foot.

Charles Pub, 110 W. 14 Mile, Clawson, 435-2494: Oct. 14-16, 21-23, 28-30, Nov. 4-6, Stuart Mitchell.

Community Music Series, 1st Unitarian Church, Forest at Cass, 833-9107. Oct. 10, II-II-I, 15-piece orchestra playing the music of Count Basie, Dizzy Gillespie & Ted Dameron. 8 pm \$1.50.

Clamdiggers, 30555 Grand River, Farmington Hills, 478-3800: Jim Badzik, Mon.-Thurs., 9-11 pm, Fri.-Sat., 7-12 pm.

Compared to What, Trinity Methodist Church, 13100 Woodward, S. of Davison, Highland Park, 865-3440: Oct. 8, Karl Johnson; Oct. 15, Paradox with Peter Psarionos; Oct. 22, Satorie.

Cobb's Corner, c. of Willis & Cass, 832-7223: Mon. only Bobbie McDonald Jazz Trio.

The Camaret, 5830 Connor, 1/2 blk. east of I-94, DR 2-5020: Chapter Eight.

Dummy George's, 10320 W. McNichols, 341-2700: Dennis Rowland and Luv, thru Oct. 10; Every Wed. String Machine with Travis Biggs.

Delta Lady, Woodward S. of 9 Mile, Ferndale, 545-5483: Oct. 15-17, Copeland Band; Oct. 18-19, Tim Schrot; Oct. 20-21, Gregg Barr; Oct. 22-24, Coepland Band; Oct. 25-26, Tim Schrot; Oct. 27-28, Rod Chandler & Alice Baker; Oct. 29-31, Impact.

Desopper's, 12 Mile and Harper, St. Clair, 775-9192: Criss Cross.

Doug's Body Shop, 22061 Woodward Ave., bet 8 & 9 Mile, Ferndale, 399-1040: Mon. only, Dr. Dick & 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.

D.B.'s, Hyatt Regency, Dearborn, 593-1234: Billy Eckstine, Oct. 11-17.

Driftwood Lounge, Grand River at Inkster Rd., KE 5-6700: Skip Van Winkle until Oct. 6; Oct. 7, Riot for two weeks.

DeeJays Lounge, 52899 Van Dyke at 24 Mile Rd., Shelby Township, 731-6175: Featherstone.

Dirty Helen's, Bsm. of Leland House Hotel, Cass at Bagley, 962-2300: Call for information.

Ethel's Cocktail Lounge, 7341 Mack E. of Grand Blvd., 922-9443: Fantastic Four starting Oct. 8.

Francesco's, 22302 Michigan Ave., bet. Outer Dr. & Southfield, Dearborn, 561-1655: Pam Martin.

CONCERT INFORMATION

Royal Oak Theatre--LI 1-2812
Showcase Theatre--925-9292
Hill Auditorium, Ann Arbor Aud., 1-763-2071
Eastern Michigan Univ., Ypsi--1-487-0447
Ramona Theatre--925-9292
Wings Stadium--K-Zoo--(616) 345-1125
Rackham Auditorium--Ann Arbor--764-4415
U of M--Dearborn--271-2300, X402
Lansing Civic Center--(517) 485-2419
U of Detroit--342-1029
Flint IMA Auditorium--235-4433
Music Hall--963-7680
Orchestra Hall--833-3700
U of M, Ann Arbor--764-1817
WSU Community Arts Aud.--577-2400
Municipal Aud./Allen Park--928-9192
Cobo Hall--224-1000
Ford Auditorium--224-1070

CONCERTS

Masonic Temple--TE 2-6649
Olympia Stadium--895-7000
Pontiac Stadium--857-7700
Michigan State Univ., E. Lansing, (517) 353-4604
MCCC--286-8000 X320

OCTOBER

8 Pops Concert, Detroit Symphony Orchestra, Richard Hayman conducting, Ford Aud., 8:30 pm.

8-9 The Bill Evans Trio, Music Bldg., Aud., M.S.U., 8 pm & 11 pm, Special guest: The John Payne Band.

9 Guarneri Quarter at U of M, Ann Arbor
Concert Dance, Serero Ballet, 1610 S. Woodward, 2:30 pm.
Les Ballet Trockader De Monte Carlo, 6:30, Music Hall.

10 Kinsmen Social Club, 7138 Fenkell (bet. Monica & Santa Rosa): **Something Kind of Jazzy Part II**, 2 am, B.Y.O.B., Cover, \$2.00.
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 Living Room, 23307 Telegraph, 676-7373: **Kenny Miller & The Winding Road** (Country-western).
Las Vegas Club, 3400 Bagley, 554-4370: Thurs. only, **Henry Bold-erama**; Weekends, **Ray Naples Supreme Band**.
Lindsay's House of Minority Employees, 345 Gratiot: Fri. & Sat. Oct. 8-30, 9:30 until 2 am:
Tribe, Cover \$1.50, Free Parking, Food/Drinks.
Leone's Lounge & Arcade, 2179 Fort Park St. 3 blks. S. of Southfield, Lincoln Park, 382-9725: **Ruby Jones**.
Little David's Cocktail Lounge, 8417 Livernois at Joy Rd., 933-0660: **Instant Insanity** for 2 wks.
Mardi Gras, Fullerton at Livernois, 931-3212: Please call for information.
Moravian, 35905 Utica Rd. at Moravian, Clinton Township, 1-791-2030: **Fonzie & The Fantastics**.

Gallery of Windsor, 2 pm.
Pops Concert, Detroit Symphony Orchestra, Richard Hayman, conducting, Ford Aud., 8:30 pm.
Senior Organ Recital, WSU Community Arts Aud., Cass at Kirby, 3:30 pm.
George Benson, Hill Aud., Ann Arbor, 763-2071, 8 pm.
Ted Nugent, Montrose, and Jay Ferguson, at Cobo.
All American Bands (Army Marching Bands) Wings Stadium, FREE, 8 pm.
14-15 Detroit Symphony Orchestra, Aldo Ceccato, conducting, Ford Aud., Thurs., 8:30 pm, Fri., 10:45 am.
15-16 Stars of New York City Ballet, Patricia McBride, Jean-Pierre Bonnefous, Music Hall.

The Gnu Joint, 5700 Cass at Palmer, WSU Campus, Sun. & Mon.: **Bobo Jenkins**; Tues., Mr. Bo; Wed. & Thurs., **Copeland Blues Band**; Fri. & Sat., **Baby Boy Warren**.
Gino's Falcon Showbar, 19901 Van Dyke at Outer Dr., 893-0190: **The Eye**.
Gaines Lounge, 9850 Wyoming, 934-5511: **Erma Terry** thru Oct. 10 (live funk music).
The Huddle, 309 N. Washington, Leonard Plaza, Lansing, 517-484-1404: Oct. 5-9, 12-16, **Jemima Puddleduck**; Oct. 19-23, **Orange Lake Drive** (formerly Lorthorian).
Holiday Inn Lounge, Woodward N. of Davison, Highland Park, 883-4550: **Dave Hamilton**.
Henry's Cocktail Lounge, 7645 Fenkell, 5 blks. W. of Livernois, 341-9444.
Interlude Lounge, 5491 E. 12 Mile Rd. Warren, 751-4340: **Jerry Libby & Company**.
Inn Between, 3270 W. Huron, Waterford, 1-682-5690, Oct. 6-9, **Travis**; Oct. 13-16, 20-23, 27-30, **Judy Roberts Group**.
J.C.'s Rock Saloon, 14050 Gratiot bet. 6 & 7 Mile, 526-3445: **Elfstone** thru Oct.
King's Row Showcase Lounge, W. Chicago at Meyers, 834-1260: **Al Wilson**, Oct. 7-12; **Blue Magic**, Oct. 13-17; **Esther Phillips**, Oct. 21-15.

Olde World Cafe, Pine Lake Mall, Orchard Lake Rd. at Lone Pine Rd., West Bloomfield, 851-3252: Oct. 15-17, **Cove** (folk & blues); Oct. 19-24, **Sonny Terry & Brownie McGhee**.
The Old Mill's Attic, 5838 Dixie Hwy., Waterford, 1-623-9300: **Jo Ann Allen** thru Oct.
Painted Pony, 21980 Telegraph, Trenton, 675-3870: **The Cracker Jacks**, Coming Soon--**Maxine**.
Power's Place, 30750 Little Mack, 293-1410: Oct. 8-9, **Eddie Powers & the Touch System**; Oct. 12, **Cabaret of Magic**; Oct. 13, 15, 16: **Eddie Powers & the Touch System**; Oct. 14, **Talent Spotlite**.
Playboy Club, 20231 James Couzens, S. of 8 Mile, 863-8855: **Connie Graham** thru Oct.; Fri.-Sat.
Amira Amir.
Pepper Mill Lounge, 8 Mile E. of Groesbeck, 526-4502: Oct. 6-10, **Cordova**; Oct. 17-18, **Air Tight**; Oct. 20-24, **Stratten-Nelson Rosenberg**; Oct. 27-31, **Orange Lake Drive**; Nov. 3-7, 10-14, 17-21 **Feather Canyon**.
Perfect Blend, 24901 Northwestern Hwy., Fidelity Bank Bldg., Southfield, 353-4070: Oct. 6-10, 13-17, **Cordova**.
The Raleigh House, 25300 Telegraph, Southfield, 353-1100: Oct. 11, 7 pm; Oct. 13, 7 & 10:30 pm; Oct. 14, 7 pm, **Paul Anka**.

Rappa House Concert Cafe, 96 E. Fisher Fwy., 961-9846: After hours jam session. Sat. 2-6 pm.
Red Carpet, 16427 E. Warren at Outer Dr., 885-0570: **Pete Zangra** every Mon., 10 pm; Oct. 6-10, **Rockets**; Oct. 11-12, **Mickey's Pulsating Unit**.
Raven Gallery, 29101 Greenfield, Southfield, 557-2622: Oct. 19-24, **Sonny Terry & Brownie McGhee**, \$4.50.
Roman Gate, Woodward at 14 Mile, Royal Oak, 549-4141: **Kelly Franklin**, Fri.-Sat.
Toman Terrace, 27822 Orchard Lake at 12 Mile, Farmington, 851-4094
Tues.-Sat., Cathy Landes thru Oct.
The Roadhouse, 4 miles N. of Ann Arbor at U.S. 23 & N. Territorial Rd., 761-1606: Oct. 6, 8 & 9, **After Hours Band**.
Roostertail, Palm River Room, 100 Marquette at the River, 823-2000
Jubilation w/Paul Lochrico.
Shorecrest Lounge, 23117 Harper, St. Clair Shores, 776-3033: **The Rivera's**; Coming Oct. 10; **Danny Woods**.
Sandpiper, 15123 E. Warren, 884-5900: Oct. 15-16, 22-23, 29-30, Nov. 5-6, **Mickey's Pulsating Band**.
The Starting Point Showcase Nite Club, 25060 Southfield Rd., corner 10 Mile, 557-5075: Oct. 10-12, **Tom Powers**. Coming Oct. 20, **Travis**.
Squires Lounge, Metro Airport
Ramada Inn, 729-6300: **Canadian Conspiracy** thru Oct. 16.
Stock Exchange Lounge, 27554 W. Warren W. of Inkster Rd. 261-7130: **T.P. Conspiracy**, 50's & 60's type music.
Tipperary Pub, 8287 Southfield, Detroit, 271-5870: **Jim Perkins & The Tipperary Aires**.
Top of the Ponch, 2 Washington Blvd. 965-0200: **Flyin' Easy**, 5 piece contemporary group, Oct. 5-16.
Ted's The Gatsby Room, Woodward at Square Lake Rd., Bloomfield Hills, 1-388-0237: **The Showcase-men**.
Top of the Flame, atop Mich. Consolidated Gas Bldg., Woodward at Jefferson, 965-4044: Tues.-Thurs., pianist **Hank Van Stedan**; Fri.-Sun. pianist with bass guitarist until 1 am.
Trudge's Pub, 22512 Mack, St. Clair Shores, 50's rock music & movies plus weekly trivia contest.
Trio, at Franklin Pl., Northwestern Hwy. & 12 Mile, Southfield, 358-1860: **Alma Smith**, 4:30-7:30 Tues.-Fri.; **Bobbie Laurel** coming Oct. 19.
24 Karat, Telegraph S. of 6 Mile, KE 1-2332: Oct. 6-11; **Night Crawlers**.
The 3 Of Us, 12841 E. McNichols, 371-2307: Oct. 12-24, **Badge**.
Uncle Bela's Pub, in the Cooper's Arms 306 Main, Rochester 651-2269: **The New Minority**.
Vineyards, Franklin at Northwestern, Southfield, 357-2579: **Ursula Walker, Jack Brokenshaw, and Matt Michaels**.
Vargo's, 30325 W. 6 Mile Rd., Livonia: **Billy Rose & Quartet**.
Viking Lounge, 179 S. Gratiot, Mt. Clemens, 1-463-0410: Thru Oct. 9, **Sweet Crystal**. Coming: **The Cross, Holy Smoke, Curtis Hyflast**.
Wagon Wheel, 2950 Rochester Rd., Troy: Oct. 6-10, **Dan Schaefer Group**; Oct. 11-12, **Orange Lake Dr.**; Oct. 13-17, **Dan Schaefer**; Oct. 18-19, **Phaedrus**; Oct. 20-24, **Dan Schaefer**.
Windjammer, Plymouth at Farmington Rd., Livonia, 422-7155: Fri. & Sat., **Eddie Kay**.
Watt's Club Mozambique, Fenkell at Northlawn, 864-0240: Please call for information.
West Side Six, 24052 W. McNichols, 1/2 blk. from Telegraph: **Salem Witchcraft**, Mon.-Tues.; **White Wolf**, Wed.-Sun.
Yesterday's Room, Sheraton Southfield, 17017 W. 9 Mile: **Expo '77**.

MOTOR CITY COLLEGE

A Professor of Street Level Philosophy at our sister institution, the School of Hard Knocks, was once fond of saying, "It's just as important to know where you're coming from as it is to know where you're going."

This is probably the best answer to the question, "Why study history?" that we have ever heard.

We at the Motor City College of Musical Knowledge believe that the study of our musical roots is an essential part of all serious study. Music reflects everything in society and its effect on the artists who create it, all at once.

Experience being the best teacher, our program calls for the student to: 1) check out the scene, and 2) get out into it.

Of course, most of you are already quite familiar with all of this. Let us proceed, then. This week:

- The musical organization known as **Tribe** appears every Friday and Saturday at the downtown club known as **Lindsay's House of Minority Employees**, starting Oct. 8. For an idea of their musical depth, consider that tenor saxophonist **Wendell Harrison** got an early start with the **Ray Charles Band** and **Hank Crawford**; trumpet/cornetist **Charles Moore** has played with all of the contemporary Detroit jazz greats as well as folks like **Archie Shepp** and **Roswell Rudd**; bassist **Rod Hicks** and drummer **George Davidson** were the rhythm section for **Aretha**



Franklin, Paul Butterfield, and many others of that caliber. **Lindsay's HOME** is across the street from Traffic Court (a place which, otherwise, is to be avoided) . . .

- It is to the great benefit of Ann Arbor residents that a band like **Mixed Bag** plays in their area so often. They have the same kind of heavy karma, and heavy music, as **Tribe**—and Motor City people get a chance to check them out Oct. 8 at the U of M Dearborn's **Just Jazz** series, held on the campus at Greenfield and Ford Rd.
- Speaking of heavy music, the man who invented the term makes his first area appearance since packing Pon-Met, this



Charles Moore

Friday at EMU's Bowen Fieldhouse. That's right, **Bob Seger** and the **Silver Bullet Band** help celebrate homecoming in Ypsi, Oct. 8.

- **Dennis Rowland** and **Luv** speak for yet another genre of music (and oh-so-elocquently) at **Dummy George's Lounge** at W. Six Mile just east of Meyers.

- The very interesting **Community Music** series held weekly at the **First Unitarian Church** near the WSU campus has a special treat this Sunday Oct. 10 with **II-V-I**, a 15-piece jazz unit that will explore the fruitful efforts of **Count Basie**, **Duke Ellington**, and **Tadd Dameron**. Low cover, at Cass and Forest.

- Also in the Wayne campus area, the tidy little **Gnu Joint** bar (Cass and Palmer) now features a full schedule of nightly **Detroit Blues**, with **Baby Boy Warren** on Fri. and Sat., **Mr. Bo Blues Trio** Tues., **Bobo Jenkins** on Sun. and Mon., and the **Copeland Blues Band** Wed. and Thur.

- Venerable jazz pianist **Bill Evans** graces East Lansing two nights in a row, Oct. 8-9, through the auspices of **Showcase Jazz** at the **Erikson Kiva**, MSU.

- **Grant Green** is serving his jazz grits at **Baker's** until Oct. 10 and then picker **George Benson** returns in concert at **Hill Auditorium**, Ann Arbor, Oct. 13; **AI** ("Show and Tell") **Wilson** (we are told) is at **King's Row** Oct. 7-12; and the **Fantastic Four** wait at **Ethel's** funky palace starting Oct. 8.

OF MUSICAL KNOWLEDGE

Motor City Edutainment Guide

Metro Detroit

Entertainment Calendar For Week Ending October 15, 1976

(Continued from previous page)

The Blind Pig, 208 S. First St., 994-4780: 10/6 & 13, **Andy Sacks and Friends**; 10/8-9, **All Directions**; 10/11, **Boogie Woogie Red**; 10/15-16, **Robert J. Lockwood** (\$1.50). Cover \$1 upstairs only Mon. & Wed.; \$1 cover 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, 12-1:30, guitarist **Gale Benson**; every Sun. afternoon beginning at 5:30 live jazz, free.

Mr. Flood's Party, 120 W. Liberty, 994-9824: 10/6 & 13, **Longhorn**, \$.75; 10/7, **All Directions**, \$.75; 10/8-9, **Jawbone**, \$1.50; 10/10 & 17, **Gwen & Kevin**; 10/11, **Fred Small**; 10/12, **Gemini**; 10/14, **Tucker Blues Band**, \$.75; 10/15-16, **Stoney Creek**, \$1.00; every Fri. afternoon, 4:30-7:30, **Mike Smith and His Country Volunteers**, free.

Golden Falcon, 314 Fourth Ave., 761-3548: Every Sun., **Benson & Drellis Quartet**; every Mon., **II V I Orchestra**; every Wed., **Headwind**; every Thurs., **Mike Neal & Chuck Perraut**; every Fri. & Sat., **Melodioso**. \$1 cover.

Heidelberg, 215 N. Main, 663-7758: Every Fri. & Sat., **Mustard's Retreat** in the Rathskeller, no cover.

Jackson Rd. Logging Company, 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: 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' Kyte** every Mon.-Sat.; **Mixed Bag** every Sun.; also downstairs in the Pub, **Mixed Bag** every Fri. & Sat.

Second Chance, 516 E. Liberty St., 994-5350: 10/6-10, **Shooter**; 10/11, **Mojo Boogie Band**; 10/12, **Lightnin'**; 10/13, **Jedidiah**; 10/14, **After Hours**; 10/15-17, **Cheap Trick**. 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, \$5.00 cover.

Huron Hotel & Lounge, 124 Peral St., 483-1771: Disco nightly; Mon. is Greek night, Thurs., ballroom dancing.

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 Sun., 9-11, **Stoney Creek**, no cover, no minimum, food served till 12.

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

T.C.'s Speakeasy, 207 W. Washington, 483-4470: Every Sun., **John Jocques**; every Mon. & Tues., **Mike Lebert**; every Wed. & Thurs., **Ty Cool**; every Fri. & Sat., **Ty Cool & Mark Hurst**.

East Lansing

Liazrd's Underground, 224 Abbott Rd., E. Lansing, 517-351-2285: Oct. 6-9, **Red Mountain String Band**; Oct. 10-12, **Jawbone**; Oct.

13-16, **Austin Carter Round Up**; Oct. 17, **Contemplation**; Oct. 18-19, **Lost Canyon Drifters**.

Hobbies, 930 Trowbridge, E. Lansing, 517-351-3800: Oct. 8, **Schriber & Pinkney**; Oct. 9, **John Campbell**; Oct. 10, **Phyllis Costello**; Oct. 11, **Northern Lights**; Oct. 12, **Joe Gaifka**; Oct. 13, **Northern Lights**; Oct. 14, **Native Sons**; Oct. 15, **Schriber & Pinkney**.

Peanut Barrel, 521 E. Grand River, E. Lansing, 517-351-0608: Oct. 6-10, **Straten-Nelson Rosenberg Band** (formerly **Lotharian**); Oct. 20-24, **Josh White, Jr.**

Great Steak 246 E. Saginaw, E. Lansing, Oct. 7-9, **Rose**; Oct. 10-12, 14-16, 21-23, 28-30, **Trump**.

THEATRE

Detroit & Suburbs

"The Hot L Baltimore", by Lanfor Wilson, Oct. 21-23, 28-30, 8:30 pm, Studio Theatre, WSU (downstairs at the Hilberry Theatre).

"Of Thee I Sing" by Gershwin, Oct. 12-17, 20-24, at 8 pm, Quirk Auditorium, EMU, 487-1221. Coming Nov. 5, Arthur Miller's, **"The Crucible."**

"House of Blue Leaves", Oct. 8-10, 15-17, Fri. & Sat. 8:30, Sun. 7:30, The Theatre, Marygrove College.

"Man and Superman", by George Bernard Shaw, Meadow Brook Theatre, Thurs.-Sat., 8:30 pm, Oct. 7-9, 10-16, 17-23.

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

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.

"A Raisin In The Sun", by Lorraine Hansberry, Oct. 12-24, The Performing Arts Company, 355-0148.

"A Touch of Spring", comedy by Samuel Taylor, curtain time: 8:30, Fri. Oct. 1, Sat., Oct. 2; Oct. 8, Oct. 9; Oct. 15, Oct. 16 at the Will-O-Way Repertory Theatre, 755 West Long Lake Rd., in Bloomfield Hills. 644-4418. Four week run.

"The Women", now thru Oct. 10, Okemos Barn Theatre, 8 pm, E. Lansing.

"The First Breeze of Summer", Oct. 15-16, 22-23, 8:30 pm, Oct. 17-24, 2:30. Bonstelle Theatre, 3425 Woodward nr. Mack.

"As You Like It", by William Shakespeare, Oct. 8 thru Feb. 19, at the Hilberry Theatre, 577-2972.

"The Miser", by Moliere, Oct. 15, Hilberry Theatre, 577-2972.

Ann Arbor

"Othello" by William Shakespeare in the Power Center, Oct. 13-17, 764-0450 or 763-3333 for info.

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

CAMPUS HAPPENINGS

MACOMB COUNTY COMMUNITY COLLEGE

Fri. Nite at the Flicks, South Campus, K Bldg., \$1.00: Oct. 8, 8 pm, **"Duck Soup"**; Oct. 22, **"Lenny"**; Nov. 5, **"Chinatown."**

Cinema Series for Little People, South Campus, "S" Bldg., \$5.00, 10:00 am: Oct. 9, **"The Adventures of Bull-Whip Griffin"**; Oct. 23, **"The Mouse That Roared."**

Workshops: Oct. 13, 8:30 am, **Prejudice & Inhumanity Workshop**, Center Campus, Auditorium C-101.

SHAW COLLEGE

Oct. 8: **Political Hop**.
Oct. 12: **Student Government Elections**.
Oct. 13: **Social Science Seminar**.
Oct. 15: **Disco Dance**.

SCHOOLCRAFT COLLEGE

Oct. 8 at the Waterman Center, Silver Screen's Nite: **"Chinatown"** with Jack Nicholson/Faye Dunaway, 7-10 pm, contact office of Student Activities.

CENTRAL MICHIGAN UNIVERSITY

Are We There Yet?, by Daune Diane Vreuls, Oct. 12-23, 25, 8 pm, Bush Theatre.

Foreign Film Series: "Z", by Costra Gavras, Pearce 128, 7:30 pm; **"The Garden of the Finzi-Continis"**, Pearce 128, 7:30 pm.

Pottery, Oct. 11-22, John Glick, Creative Arts Gallery.

CMU Faculty Show, Oct. 11-29, Ed Epping, Dave Fisher, Peggy Diggs, University Gallery, South Arts Studio.

Choral Concert, Oct. 12, Warriner Aud., 8 pm.

OAKLAND UNIVERSITY

OCTOBER
7-31: **Man and Superman**, Comedy, Meadow Brook Theatre.

8, 9: **"An Evening of One Acts"**, 8:15, Studio Theatre, Varner Recital Hall.

13: **Student Recital**, 8-10 pm, Varner Recital Hall.

14-16: **"An Evening Of One Acts,"** 8:15 Studio Theatre, Varner Recital Hall.

14: **Free Film: "Mutiny on the Bounty,"** 7:30 pm, Avon Twp. Library, 210 W. University Dr.

15: **Phil Woods Concert**, 8:00 pm, Varner Hall.

Take a look into "Private Eyes" By Tommy Bolin.

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Motor City Entertainment Guide

Metro Detroit Calendar

Entertainment Calendar For Week Ending October 15, 1976

MOVIES

Detroit & Suburbs

Detroit Film Theatre at the Art Institute, 7 and 9:30: Oct. 8, "The Goalkeeper's Fear of the Penalty" (Germany-1973); Oct. 9, "The Exterminating Angel" (Mexico-1962); Oct. 10, "The Red Snowball Tree" (U.S.S.R.-1974); Oct. 15, "Kaseki" (Japan-1974);

Royal Oak Public Library. Sound Film Series, 222 E. 11 Mile, FREE 6:30 pm: Oct. 14, "Seventh Veil" with James Mason/Ann Todd.

U of M-Dearborn: Room 179 E.L.B.—Adm. \$1.00; American Film Series: Oct. 6-10, "Maltese Falcon". Foreign Film Series: Oct. 6-10, "Satyricon"; Oct. 13-17, "Death In Venice".

Cass City Cinema, First Unitarian Church, Cass & Forest, 7:30 & 10:30 pm, \$1.50: Oct. 8 & 9, "Rules of the Game" (1939-France); Oct. 15 & 16, "The Conversation" (1974-U.S.A.).

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

The Detroit Institute of Arts (Russian Film Series): Oct. 10, "The Red Snowball Tree".

"Tunnel Vision": Dearborn, Punch & Judy, Quo Vadis, Holiday, Troy, Bel Air, Galaxy, Jolly Roger, Wayne.

"Billy Jack": Beacon East, Calvin Farmington 4, Hampton, Roseville, Showcase-Sterling Hts., Showcase-Pontiac, Tel-Ex cinema.

"J.D.'s Revenge": Palms.

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

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

"The Producers"/"A Touch of Class": Gateway, Pontiac Mall, Tel-Ex Cinema, Livonia Mall, Somerset Inn, Warren Cinema City, Macomb Mall, Southland, Woods.

"Gone in 60 Seconds": Fairlane, Radio City, Kingswood, Showcase-Sterling Hts., Abbey, Old Orchard, Taylor, Eastland, Parkway, Wyandotte.

"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.

"End of the Game": Americana, Movies at Fairlane, Movies at Lakeside, Old Orchard, Terrace, Showcase-Pontiac, Warren Cinema City.

"Murder By Death": Americana, Movies Lapisien, Beacon East, Somerset Mall, Farmington 4, Southgate.

"The Omen": Allen Park, Carousel, Movies at Fairlane, Showcase-Sterling Hts., Hampton, Movies at Lakeside, Warren Cinema City, Livonia Mall, Movies Prudential Center, Woods, Birmingham, Macomb Mall, Quo Vadis.

"Gone With The Wind": Americana, Mai Kai, Southgate.

"Logan's Run": Berkley, Civic-Detroit, Farmington Civic, Movies-Prudential, Northgate Cinema, Shores Madrid, Tel-Ex, Carousel, Esquire, Main-Royal Oak, Penn-Plymouth, Showcase.

"The Duchess and the Dirtwater Fox"/"Sherlock Holmes. Smarter Brother": Abbey, Parkway, Towne, Vogue, Wyandotte Main.

"Harry and Walter Go To New York"/"Shampoo": Dearborn, Quo Vadis.

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

"St Ives": Bloomfield, Movies at Fairlane.

"Cannonball": Alger, Northgate, Taylor Cinema, Ecorse Rd., Pontiac, Farmington 4, Norwest, Tel-Ex Cinema, Algiers, Fort George, Van Dyke, Abbey, Gateway, Showcase, Village, Dearborn, Gratiot, Willow.

"Twilight People"/"Super Dude"/"Boss Nigger"/"Tough": Fox.

"Blazing Saddles"—7 & 10, "The 12 Chairs"—8:30 only, "Steppenwolf"—12 midnight, at the Cabaret.

Ann Arbor

Ann Arbor Film Co-op, Aud. A-Ange Hall or Modern Languages Bldg., U of M, 769-7787: Showtimes 7 & 9, adm. \$1.25. 10/6, "What?" (1974, Roman Polanski) 7 only, "Dr. No" (1962, Terrance Young) 9 only; 10/7, "McCabe and Mrs. Miller" (1971, Robert Altman); 10/8, "King of Marvin Gardens" (1972, Bob Rafelson) 7 & 10:30, "Drive, He Said" (1971, Jack Nicholson) 8:45 only—MLB 3, "Bedazzled" (1967, Stanley Donen) MLB 4; 10/9, "International House" (1933, Edward Sutherland) 7 &

10:30, "Reefer Madness" (1936, Leo Gasnier) 8:45 only—MLB 3, "The Hired Hand" (1971, Peter Fonda) 7 only, "The Last Movie" (1971, Dennis Hopper) 9 only—MLB 4; 10/10, "Valerie And Her Week of Wonders" (Czechoslovakian, 1971, Jaromil Jires) 7 & 10:30; "Love" (Hungarian, 1971, Karoly Makk) 8:45 only—MLB 4; 10/12, "That'll Be The Day" (1974, Claude Whatham) 7 only, "Stardust" (1974, Michael Apted) 9 only—Aud. A; 10/13, "Diary Of A Chambermaid" (French, 1964, Luis Bunuel) 7 only, "The Private Life Of Sherlock Holmes" (1970, Billy Wilder) 9 only—Aud. A; 10/14, "The Passion Of Anna" (Swedish, 1970, Ingmar Bergman); 10/15, "The Wild Child" (French, 1970, Francois Truffaut) 7 only, "The Red Shoes" (1948, Michael Powell & Emeric Pressburger) 9 only—MLB 3, "Beware Of A Holy Whore" (German, 1970, Rainer Werner Fassbinder) 7 & 10:15, "Atta

Cinema Guild, Old Architecture Aud. (Tappan & Monroe), 662-8871: Showtimes 7 & 9:05, adm. \$1.25. 10/6, "Wild Strawberries" (Swedish, 1959, Ingmar Bergman); 10/7, "War Of The Worlds" (1953, Byron Haskin); 10/8, "African Queen" (1951, John Huston); 10/9, "Philadelphia Story" (1940, George Cukor);

bers; Fall Classes (already in progress): Women's Alcoholism Discussion, Wine Tasting, Dancersize, Beginning Astrology, Drama, Square Dancing, Yoga, Rap Group, Fair Housing For Plants, Children's Swimming, Adult Swimming, Beginning Sewing. Call for information.

Kresge Art Gallery, through Oct. 10, Michigan Folk Art. Hrs.: M-F, 9-5 pm; Tues., 7-9 pm; Sat. & Sun., 1-4 pm.

Boys' Club Alumni Reunion & Dance, Oct. 23, 8 pm, Knights of Columbus Hall, 4381 Larkins.

Michigan State Fairgrounds: Oct. 8-10, Michigan Dept. of Commerce Trade Show, Community Bldg.; Oct. 8-10, Frank's Craft & Trim Show, Michigan Mart Bldg.; Oct. 12-14, Electronics Trade Show (Midwest Products), Community Arts Bldg.; Oct. 15, U of Detroit West Indian Day Extravaganza.

19th & 20th Century Paintings & Drawings, Oct. 12-Nov. 25, Klein-Vogel, 4520 N. Woodward, Royal Oak.

Bike-A-Thon, Oct. 9, Edward Hines Parkway (Haggerty Rd. to Ford Rd.) for details, 722-3055, Wayne County Easter Seal Society for Crippled Children & Adults.

West Indian Karnaival Extravaganza with Steel Band, Reggae Music, Calypso Singers from Trinidad, 8 pm til midnight, State Fair Coliseum,

3 pm, Cass City Cinema, 1st Unitarian Church, Cass at Forest: The Wild Party, by Dorothy Arzner, w/ Clara Bow, 1929 movie. Also featuring other films by local feminist film makers. Wine & cheese served, \$3.00, for further info: Claudia, 823-1347.

Instructions on Mon. **SUBWAY DISCO**, 525 W. Lafayette, 964-7938: Live disco bands and D.J.'s Bob Grant & Brent Hudson. **UNCLE SAM'S**, 14060 Telegraph at Schoolcraft, Redford, 638-1645. Dancing seven nights a week.

SPORTS

WSU Athletics
Oct. 8: Cross Country, WSU vs. Notre Dame at N. Dame.
Womens Tennis, WSU vs. Lake Superior at Lake Superior.
Oct. 9: WSU (football) vs. Hillsdale College at 2:30 pm.
Womens Tennis, WSU vs. Ferris State at Lake Superior.
The Detroit Demons, Michigan's only professional women's football team: Oct. 9, Toledo Troopers; Oct. 23, Philadelphia Queen Bees; Oct. 30, Columbus Pacesetters. All Demon home games will be at Fitzgerald's Field on Sat.'s at 8:00 pm (9 Mile and Ryan). Information: 548-3618 or 542-7250.
Harness Racing: Racing nightly at 8 pm through Oct. 23. Daily double, two perfectas, a trifecta, and a superfecta nightly. Ten Mile and Dequindre (just east of I-75 Fwy.) Hazel Park, 566-1595.
Thoroughbred Racing: Races daily at the Detroit Race Course, Mon.-Fri., at 3:30 pm, and on Sat. and holidays at 2 pm. Daily double, perfecta, and three trifectas. Schoolcraft and Middlebelt, Livonia. 421-7170.
Detroit Pistons, NBA: Oct. 23, Washington, 8:05 pm; Oct. 27, Seattle, 8:05 pm; Nov. 5, Buffalo, 8:05 pm; Nov. 10, Cleveland, 8:05 pm; Nov. 12, N.Y. Knicks, 8:05 pm; Nov. 17, New Orleans, 8:05 pm; Nov. 20, Boston, 8:05 pm; Nov. 24, Philadelphia, 8:05 pm.
The Detroit Lions: Oct. 10, 1:00 pm, New England Patriots at Pontiac; Oct. 31, 1:00 pm; Green Bay Packers at Pontiac.

RADIO

CJOM-FM, 88.7, Windsor, very middle of the road.
WIOB-FM, 103, Ann Arbor, rock station.
WIOT-FM, 104.7, Toledo, white rock.
WIID-FM, 109.0, Garden City, hourly ethnic shows.
WQRS-FM, 105.1, weekdays/classical, weekends/ethnic, folk, big band.
WSHJ-FM, 88.3, top 40/progressive (begins Oct. 4).
WWJ-FM, 97.1, beautiful music.
WMZK-FM, 97.9, foreign language.
WSPD-FM, 89.3, Toledo's commercial station.
WUOM-FM, 91.7, U of M classical & jazz.
WCAR-FM, 92.3, 24 hour news.
WDRQ-FM, 93.1, mostly rock/am-housewives, pm-teens.
CKLW-FM, 93.9, country.
WMJC-FM, 94.7, magic radio/70s music.
WLDM-FM, 96.5, middle of the road.
WJR-FM, 96.3, good listening.
WMZK-FM, 97.9, foreign language.
WBFG-FM, 98.7, 24 hour religious stereo.
WABX-FM, 99.5, progressive rock.
WNIC-FM, 100.3, middle of the road.
WRIF-FM, 101.1, album rock.
WDET-FM, 101.9, public radio/community access.
WBRB-FM, 102.7, Mt. Clemens, adult contemporary.
WMUZ-FM, 103.5, Christian radio.
WOMC-FM, 104.3, easy listening/Muzak, etc.
WJZZ-FM, 106.7, laid back jazz.
WWWW-FM, 106.7, albums—mostly rock, some jazz.
WGPR-FM, 107.5, Detroit's black r&b, some jazz.

AM
WJR-AM, 760, Middle of the road.
WWJ-AM, 950, News & information.
WCAR-AM, 1130, All news.
WXYZ-AM, 1270, Contemporary.
WJLB-AM, 1400, Spiritual-jazz, am/Soul pm.
WSDS-AM, 1480, 6 am to Sunset/Modern Country
WDEE-AM, 1500, Detroit's modern country.
CBEF-AM, 540, Windsor, French Station; music & hourly news.
WHND-AM, 560, Monroe, oldies/classic gold.
CKWW-AM, 580, Windsor, contemporary middle of the road.
CKLW-AM, 800, Windsor, contemporary rock.
WCHB-AM, 1440, Inkster, disco.
WPON-AM, 1460, Pontiac, middle of the road.

The first few of the 55 Free Trips are of special interest to women and are taking place at the Hershelf Bookstore in Highland Park. A series of discussions are held there regularly, and this week, on Oct. 11, Manicure Madness with Karen Haydu; Oct. 13, Midwifery and Home Births with Marta and Buffy from Motor City Midwives; Oct. 14, Women Who Have Lost Their Children; Oct. 17, Socialism and Feminism; Oct. 18, Radical Lesbians with Amy Fournier; they all start at 8 pm, call 869-4045 for more info.

Continuing this week are visits to area Cider Mills to take in some fresh fall air and enjoy the cider and

donuts. Take the family and friends and check 'em out: Blake's in Armada, 784-5343; Clore's in Brighton, 227-4971; Diehl's in Holly, 634-8981; Foreman's Cider Barrel in Northville, 349-1256; Franklin's in Franklin, 626-2968; Historytown in Brighton, 546-5782; Huron Farms in Dexter, 426-3910; Hy's in Romeo, 798-8843; Keatington in Lake Orion, 391-2811; Paint Creek, between Rochester and Lake Orion, 651-8361; Parmenter's in Northville, 349-3181; Saline's in Saline, 429-9085; Sergeant's Fruit Farm in Rochester, 651-3777; South Huron in New Boston, 753-9380; Tom Walker's in Fenton, 629-9079; Weirer's in Monroe, 241-2781; Wiard's in Ypsilanti, 482-7744; Yate's in Rochester, 651-8300.

For other fall fun check out the Metro Parks Nature Centers and Trails at Kensington, Stoney Creek, and Oakwood, or take a stroll around the Cranbrook Academy in Bloomfield Hills or the beautiful Arboretum in Ann Arbor... and Detroit's own Belle Isle offers tranquil surroundings all around and a variety of pleasurable activities including the swings, merry-go-rounds and teeter-totters, Giant Slide (15 cents), Conservatory with the October Flower Show, Aquarium, Great Lakes Museum, Children's Zoo (25 cents), and

pony rides (25 cents), something for everyone.

The free flicks are flashing at the Downtown Library on Oct. 12 at 2 pm, *Johnnie Fedora and Alice Blue Bonnet, Introduction to Acupuncture, and Tell Tale Heart; The Seventh Veil* at the Royal Oak Public Library Sound Film Series, Oct. 14 at 6:30; and Bicentennial Films at the Henry Ford Centennial Library in Dearborn.

The Fisher YMCA (896-1800) is now offering several community interest workshops including Life Science Seminars, Christian Philosophy, Crime Prevention and Community Leadership.

In Kalamazoo this week, on the 8th is *Humor in 20th Century Music* at the Oakland Recital Hall and on the 14th, at Wings Stadium is the All American Bands Concert with the Army Marching Bands performing.

There continue to be various kinds of exhibits around town, including Sam Karres at the AAA Gallery on Grand River; Original Fine Arts/Crafts at Objects & Images on Fourth St. in Rochester; paintings, sculptures, jewelry and more at Objects Unlimited on Van Dyke and Jefferson; Ray Frost Fleming on show at the Allen Rubiner Gallery in Royal Oak; Arlene Voelker's acrylics at the Robert Thom Gallery in Birmingham; and 19th and 20th Century paintings and drawings at Klein-Vogel on N. Woodward in Royal Oak.

The Peaceable Kingdom continues at the Art Institute, along with *Work In Progress: Part II*; and *Michigan And The World of Work* is at the Walter P. Ruether Library at WSU. Coming on Oct. 10 to Lindsay's House of Minority Employees, downtown on Gratiot, will be a Cultural Awareness Program with Baby Boy Warren, poetry readings and raps from 6 pm-2 am.



10/10, "Umberto D" (Italian, 1952, Vittorio deSica); 10/12, "Little Foxes" (1941, William Wyler); 10/13, "All These Women" (Swedish, 1964, Ingmar Bergman); 10/14, "Forbidden Planet" (1956, F.M. Wilcox); 10/15, "Phantom Of The Paradise" (1974, Brian DePalma); **Cinema II, Aud. A-Ange Hall, U of M, 769-7787:** Showtimes 7 & 9, adm. \$1.25. 10/8, "The French Connection" (1971, William Friedkin); 10/9, "Amarcord" (Italian, 1974, Federico Fellini); 10/10, "Mother And The Whore" (French, 1973, Jean Eustace); 10/15, Animation **People's Bicentennial Commission Film Series**, Natural Science Aud., U of M, 994-0770: Showtimes 7 & 9, adm. \$1.25: 10/7, "Sleepers" (Woody Allen); 10/14, "Seduction Of Mimi".

Women's Studies Film Series, Natural Science Aud., U of M, 763-2047: Showtime 7 pm, no admission charge. 10/11, "Tell Me Where It Hurts" (78 min., 1974) MLB 3;

EVENTS

Feminist Women's Club: Information: 964-0598. Oct. 12, Crime Prevention Seminar; Oct. 15, The Festival Dancers of Metropolitan Detroit, \$3.00 non-members, \$2.00 mem-

bers; Fall Classes (already in progress): Women's Alcoholism Discussion, Wine Tasting, Dancersize, Beginning Astrology, Drama, Square Dancing, Yoga, Rap Group, Fair Housing For Plants, Children's Swimming, Adult Swimming, Beginning Sewing. Call for information.

Kresge Art Gallery, through Oct. 10, Michigan Folk Art. Hrs.: M-F, 9-5 pm; Tues., 7-9 pm; Sat. & Sun., 1-4 pm.

Boys' Club Alumni Reunion & Dance, Oct. 23, 8 pm, Knights of Columbus Hall, 4381 Larkins.

Michigan State Fairgrounds: Oct. 8-10, Michigan Dept. of Commerce Trade Show, Community Bldg.; Oct. 8-10, Frank's Craft & Trim Show, Michigan Mart Bldg.; Oct. 12-14, Electronics Trade Show (Midwest Products), Community Arts Bldg.; Oct. 15, U of Detroit West Indian Day Extravaganza.

19th & 20th Century Paintings & Drawings, Oct. 12-Nov. 25, Klein-Vogel, 4520 N. Woodward, Royal Oak.

Bike-A-Thon, Oct. 9, Edward Hines Parkway (Haggerty Rd. to Ford Rd.) for details, 722-3055, Wayne County Easter Seal Society for Crippled Children & Adults.

West Indian Karnaival Extravaganza with Steel Band, Reggae Music, Calypso Singers from Trinidad, 8 pm til midnight, State Fair Coliseum,

3 pm, Cass City Cinema, 1st Unitarian Church, Cass at Forest: The Wild Party, by Dorothy Arzner, w/ Clara Bow, 1929 movie. Also featuring other films by local feminist film makers. Wine & cheese served, \$3.00, for further info: Claudia, 823-1347.

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., Paco, D.J.

CLUB FEVER, McNichols at Woodward, 867-9568.

CORAL GABLES, 2245 N. Woodward, Berkley, 398-7333. Tues.-Sun, Terra-Nova.

CRACKER'S, 1403 S. Commerce nr. 15 Mile, 624-6662: Mon-Sat., Tues., dance lessons.

DIAMOND LOUNGE, 15350 Fenkell (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, 30540 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, 20600 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 nite.

OCIE'S PARADISE LOUNGE, 8202 Fenkell, 861-5111. Open every nite with D.J. Rappin' Rino.

OLIVER'S, 16360 Harper, nr. Whittier exit off I-04, 881-7230. Disco dancing to: Circus.

ONE FLIGHT DOWN, Dix Hwy., Melvindale, 383-1116.

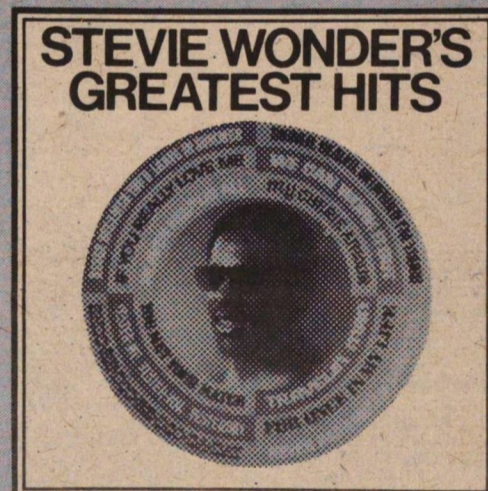
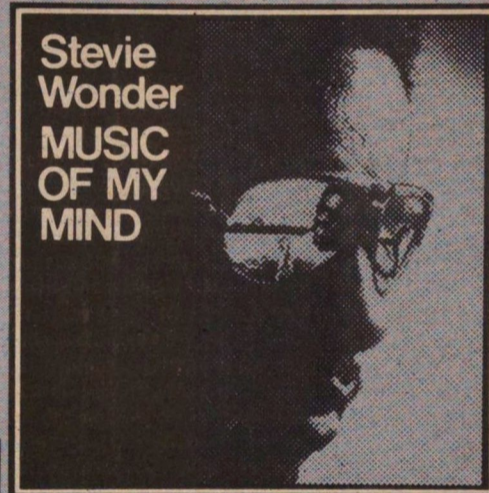
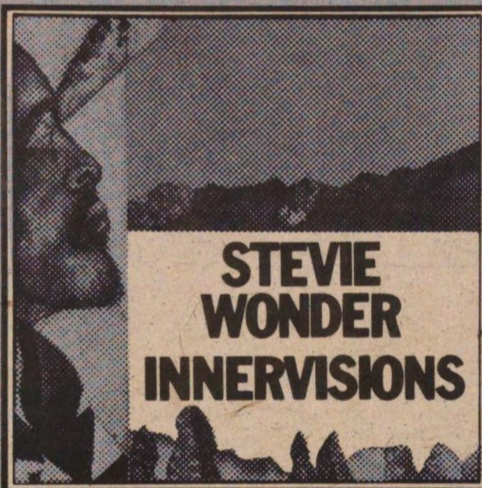
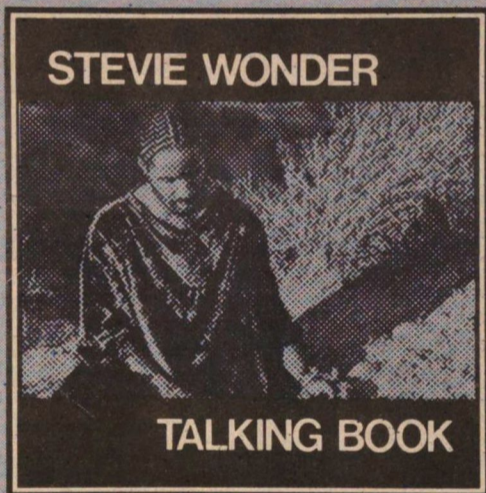
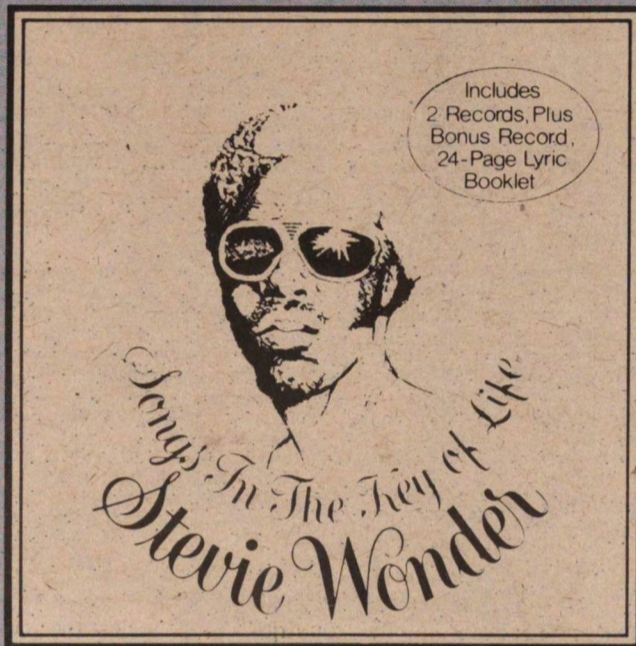
POISON APPLE, 38418 Ford Rd., Westland, D.J. John every night.

ROSE ROOM, Michigan Ave. at 24th, 894-1860, Wed.-Sun., with Arthur "Baby" Hughes.

SINDROME, Telegraph at Ford Rd., Dearborn Hts., Disco all week.

STEVIE WONDER

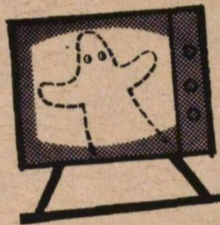
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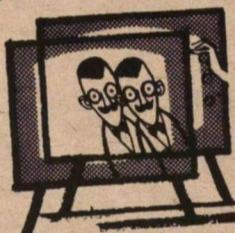
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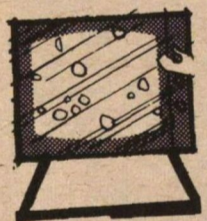
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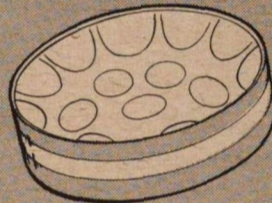
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Friday, Oct. 15

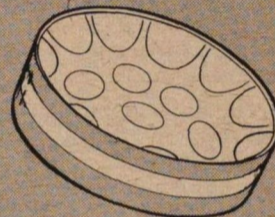
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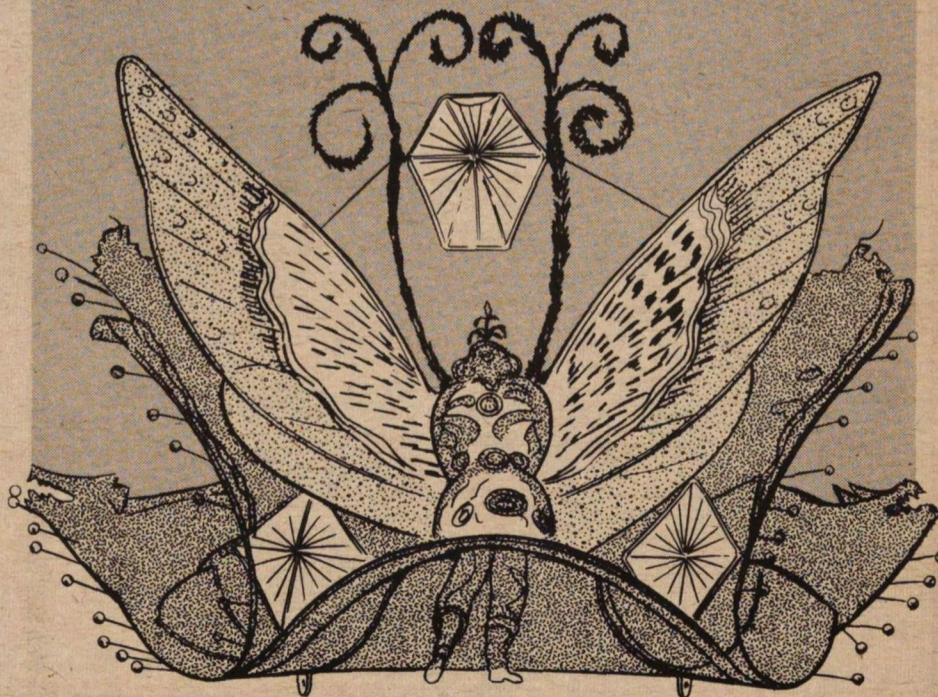
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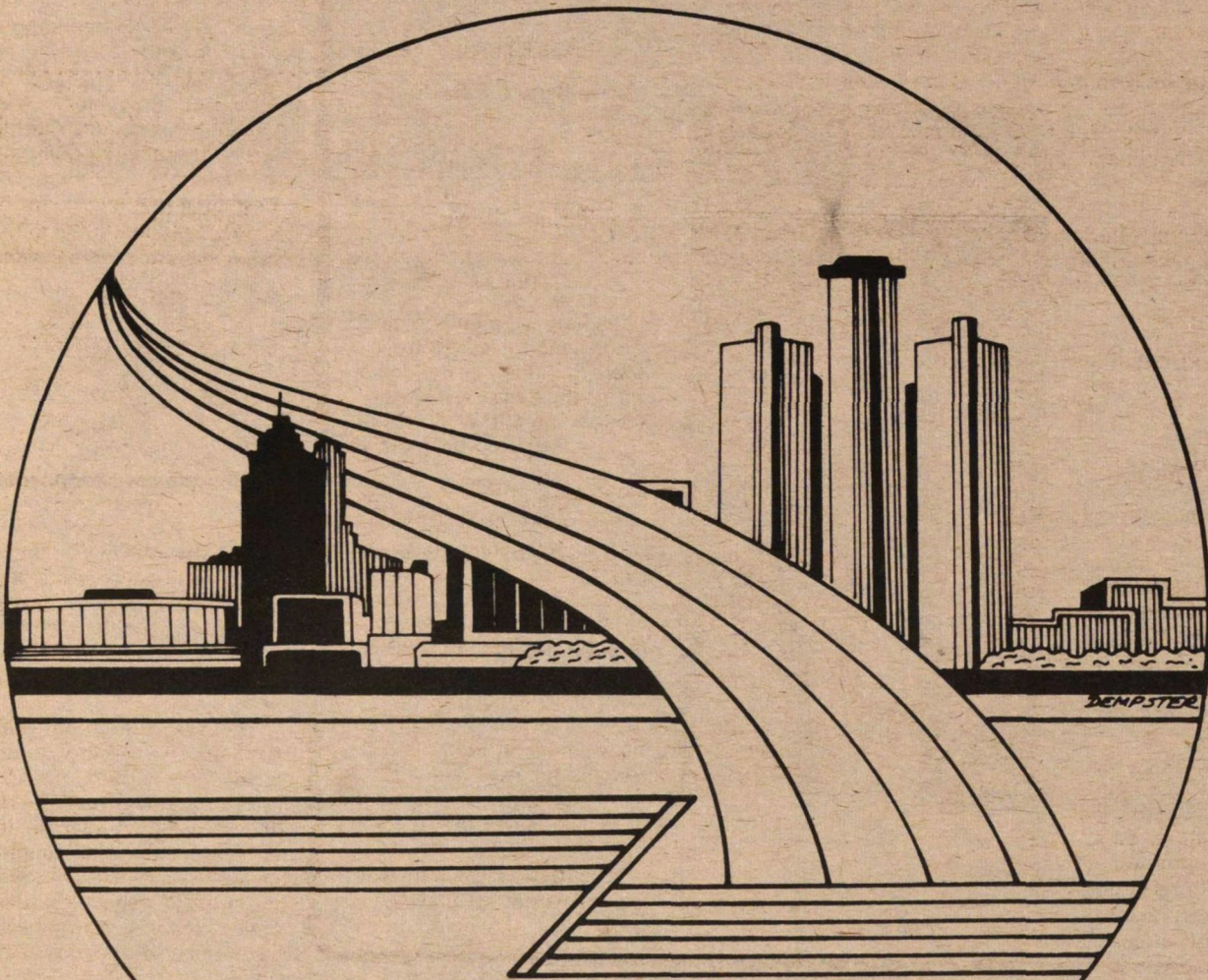
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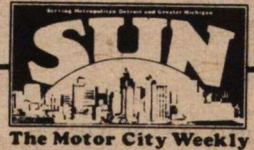
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STAR-TRACKING

By Genie Parker

The planet Mercury moves into Libra on the 10th, to join the Sun and Pluto. This places Mercury in a favorable relationship with Jupiter in Gemini.

Mercury and Jupiter rule those aspects of our thoughts relating to facts and philosophy respectively. Mercury also demands communication.

Libra symbolizes harmony, justice, and balance—particularly in a social context. And Gemini symbolizes a broad scope of involvement—to the point of extremes at times.

♈ ARIES (March 20-April 18)—Be imaginative, but be sure to pay attention to the facts that are made available to you during this time. The more you focus your intentions, the more you'll get done.

♉ TAURUS (April 19-May 19)—Your feelings of love can be a source of irritation now unless you relax and think of others more than yourself. Avoid being stubborn: it holds you back.

♊ GEMINI (May 20-June 20)—Your mind is whirling again, but it makes more sense—especially when you keep a broad perspective. Don't daydream, apply yourself and you'll achieve a lot.

♋ CANCER (June 21-July 21)—This can be an intensely emotional time for you. Concentrate on expanding your outlook to include more innovative thoughts and you'll understand more of what's happening.



The Inkster Tenants Rights Organization won a major concession in its six-month-old rent strike when the Inkster Housing Commission agreed to set up an arbitration board and drop 50 suits for non-payment of rent.

An additional 80 tenants who are also withholding their rent, but have as yet to receive a summons, will also go through the arbitration.

Darnell Summers, spokesman for the Inkster rent strikers, told The Sun, "when the first trial came to court, the Inkster Housing Commission and the prosecutor were all of a sudden willing to set up an arbitration process. We have been asking for arbitration for the last five months, so this new turn is rather significant."

The rent strike, which includes 130 people in the Demby Terraces and LeMoyné Gardens projects in Inkster, began due to poor maintenance conditions and a rent increase from \$37-\$157 for those receiving public assistance.

The change in HUD (Depart-

♌ LEO (July 22-August 21)—You can repel the people closest to you by displaying a bad temper and not even be aware of it. Tune in to much deeper feelings to gain more satisfaction.

♍ VIRGO (August 22-September 21)—Your efforts to help other people can be frustrating when things don't always work out. Communicating more should be easier now, and much more effective.

♎ LIBRA (September 22-October 22)—It's been a stormy time for you for a while. It may be easier to sort out your thoughts, but your feelings are even more intensified. Facts make positive action possible.

♏ SCORPIO (October 23-November 20)—It's especially irritating now when you can't achieve what you set out to accomplish. Temper solves nothing—look more to the future when you make plans and react to situations.

♐ SAGITTARIUS (November 21-December 20)—Not a prosperous time for you. The more you control your reactions, the easier you will be able to handle hard times. Channel your energy into creativity.

♑ CAPRICORN (December 21-January 20)—Communicating your deepest feelings may not bring the results you intend. At least you're not quite as sensitive as you have been. You have a lot of energy to renew your favorite projects.

♒ AQUARIUS (January 21-February 18)—Communication and cooperation is a prime means of satisfaction for you now. It's too easy to get irritated when set-backs hinder your progress, but keep on pushing on.

♓ PISCES (February 19-March 19)—You have a lot of trouble choosing priorities when so much seems so important. Luckily you have a ton of energy to aid you now—but it's essential that you focus that energy on specific projects.



procedure. But this was never enacted by the Housing Commission. "All the leases are filled with illegal clauses. Therefore, our only weapon has been the withholding of rent. But to hell with the law—the people can't deal with those rent hikes."

"We have made all our gains from collective action," Summers added. "The purpose of this strike is to show people the relation between their own plight and the general overall condition. One way to end this strike would be to provide everyone with a job. We have to question the social commitment of this society to the people."

Before this agreement was reached, the tenants group physically prevented the eviction of a tenant. After that, Summers said, no evictions were attempted.

Meanwhile, the rent strike in Detroit's housing projects is continuing to grow with no immediate end in sight. Already several million dollars has been withheld by some 2000 tenants.

SPORTS WITH VINCE

By V.K. Harrington

◊ SHOWDOWN ◊

The survivors of baseball's 162 game schedule are in and the Fall spectacle is rapidly approaching. The weaker teams have fallen by the wayside while baseball's Top 4 prepare for classic showdowns in the East and West.

In the American League, we'll see the New York Yankees square off against the Kansas City Royals. Both clubs had a rather easy time clinching their respective divisional titles.

The 'pin stripe' Yankees waltzed to the top without so much as a threat from the Red Sox or Orioles. The Royals, on the other hand, were in command most of the year until they floundered late in the season. The Oakland A's came on with a flurry but were foiled in their late-season surge. The young Royals, who possess the AL's top 2 hitters—McRae and Brett—held off and dethroned Charlie Finley's 'brawling A's' in their dogfight for top spot in the AL West.

And so the Royals earned the right to square off against the Yankees. Both teams are offensively explosive, but 'Brash Billy' Martin's squad has too much pitching, defense and depth for the Royals to handle.

In the National League we'll witness the Phillies and Reds going at it. Cincinnati, in the NL West, had no trouble with the Dodgers again this year. Sparky Anderson's Big Red Machine simply mowed down the Dodgers from L.A. Philadelphia was given a scare by the Pirates in the last two weeks of the season but held on to lay claim to the NL-East divisional title.

Both clubs are powerhouses who possess League leaders in all the statistical categories. This confrontation should be a slugfest that could go either way...

The winners of both League pennants will go head to head in the World Series October 16.

◊ CHANGE IN COMMAND ◊

One of baseball's premier managers has decided to retire. After handling the reins on the field for over 23 years, the graying manager of the L.A. Dodgers has stepped down and made room for Tom Lasorda to assume command.

The soft-spoken, easy-going Walter Alston gave Dodger fans 7 pennants and 4 world championships (1955, 1959, 1963, and 1965) during his reign.



Mark Fidrych

The well-respected, successful manager is a popular and gracious gentleman who will be sorely missed by players and fans alike.

◊ COLLEGE FOOTBALL ◊

While Michigan thumped Wake Forest 31-0, the fans in Columbus, Ohio booed Woody Hayes. The 'little general' opted for a punt with 24 seconds left and his Buckeyes on the UCLA 47-yard-line. In so doing, Ohio State settled for a tie with the second-ranked Bruins, 10-10.

Ohio State (2-1-1) still has an unblemished record in Big 10 play.

◊ BASKETBALL ◊

Marvin Barnes, a key to the Pistons' fortunes this year, has ended his holdout and reported for training camp. Still missing, however, is the badly-needed and underpaid Curtis Rowe...

◊ THE BIRD ◊

The long season has come to a sudden end for our Detroit Tigers. It was an up and down year for the Bengals, who managed to climb out of the cellar and into the lofty 5th slot in the AL East.

On occasion the Tiger yearlings showed signs of brilliance, but as a rule, mediocrity was the order of the season.

SPECIAL TRIBUTE goes to LeFlore, Oglivie, Thompson, Hiller, Rodriguez, and Fidrych for their personal accomplishments. The highlight of the season came over the weekend when Mark Fidrych, a sure bet for AL "rookie of the year," assured Tiger fans that he will remain in Detroit by signing a new 3 year pact.

"The Bird" has said he will 'Buy a new van' with his bonus. . . .

ment of Housing and Urban Development) guidelines, which made the rent hikes possible, has also prompted rent strikes in Detroit and throughout the country.

When the Mayor of Inkster and members of the Housing Commission were subpoenaed to appear at court for the first case, the prosecutor and Housing Commission

agreed to arbitration. The tenant had brought a jar of cockroaches to court as evidence of non-existent maintenance. However, up until that point, the Housing Commission denied that a rent strike

was taking place.

The agreement on arbitration will create a five-member panel composed of two tenants, two Housing Commission representatives and a mutually-agreed-upon third party.

According to Summers, "the 1971 HUD guidelines called for the establishment of a grievance

By Robert Miller

HOUSING

ND

The **RIP OFF COMIX PAGE**
 SHELTON & SHERIDAN

104 9/30

THAT DAMN HIPPIE MADE ME LOOK SILLY IN FRONT OF A BIG CROWD OF PEOPLE!

HEE HEE!

ILL BLOW HIS HEAD OFF!

NOW, LEROY, DON'T YOU HURT NO QUALIFIED VOTERS, NOW!

LOFTYRIP © 1976 BY GILBERT SHERIDAN AND DAVE SHERIDAN

DUM DA DA DA **DUM** DA DA DA **DUM** DA DA DA **DUM**

SHOOTOUT MUSIC

MEANWHILE, IN THE REAL-ESTATE OFFICE THAT SERVES AS HEADQUARTERS FOR BUX-FOR-SHERIFF...

THAT PHINEAS GUY IS WEIRD! HE TOOK OUR \$5,000 AND THREW IT ON THE GROUND!

MAYBE HE HAS LESS ORTHODOX INTERESTS...

WHAT KIND OF DRUGS DO THOSE PEOPLE USE THESE DAYS?

LISTEN, GIRLS, I WANT YOU TO TAKE THAT WRITE-IN CANDIDATE INTO THE MOORHOME AND HAVE A HEART-TO-HEART TALK WITH THE LAD!

PHINEAS IS BUSILY PURSUING HIS CAMPAIGN FOR SHERIFF IN THE FOODMART PARKING LOT.

ALLOW ME TO INTRODUCE MYSELF! I AM PHINEAS T. FREAKERS, WRITE-IN CANDIDATE FOR...

HEY, FREAKERS! THERE'S A DRUNK LOONY WITH A SHOTGUN LOOKING FOR YOU!

(OH, MY GOSH! WHAT AM I GOING TO DO? THIS PISTOL ISN'T EVEN LOADED, EVEN IF I DARED TO USE IT!)

STEP IN HERE, MR. FREAKERS! WE WOULD LIKE TO MEET YOU!

OH, YES! LET'S DRIVE AWAY FROM THIS VICINITY A LITTLE WAY...

NO! WE MUST TALK TO YOU RIGHT NOW... ABOUT YOUR FUTURE... AS A REPUBLICAN!

ME A REPUBLICAN? YOU MUST BE KIDDING! LET'S GET OUT OF HERE!

... AS A REPUBLICAN DEPUTY SHERIFF, IF OUR CANDIDATE IS ELECTED! ... YOU CAN BE DEPUTY SHERIFF IN CHARGE OF VICE!

LET US SHOW YOU WHAT YOUR JOB WOULD CONSIST OF, MR. FREAKERS!

LET ME HELP YOU GET COMFORTABLE!

YOU WOULD HAVE TO INSPECT ALL THE CAPTURED DRUGS!

BUT... BUT...

I KNOW YOU'RE IN THERE HIPPIE! I'M GONNA COUNT TO FIVE AND START SHOOTIN'!

ONE, TWO, THREE, ER...

THREE...UH...UH...

BONK!