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# SUN

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## Motown's 1st Black Mayor:

# COLEMAN YOUNG

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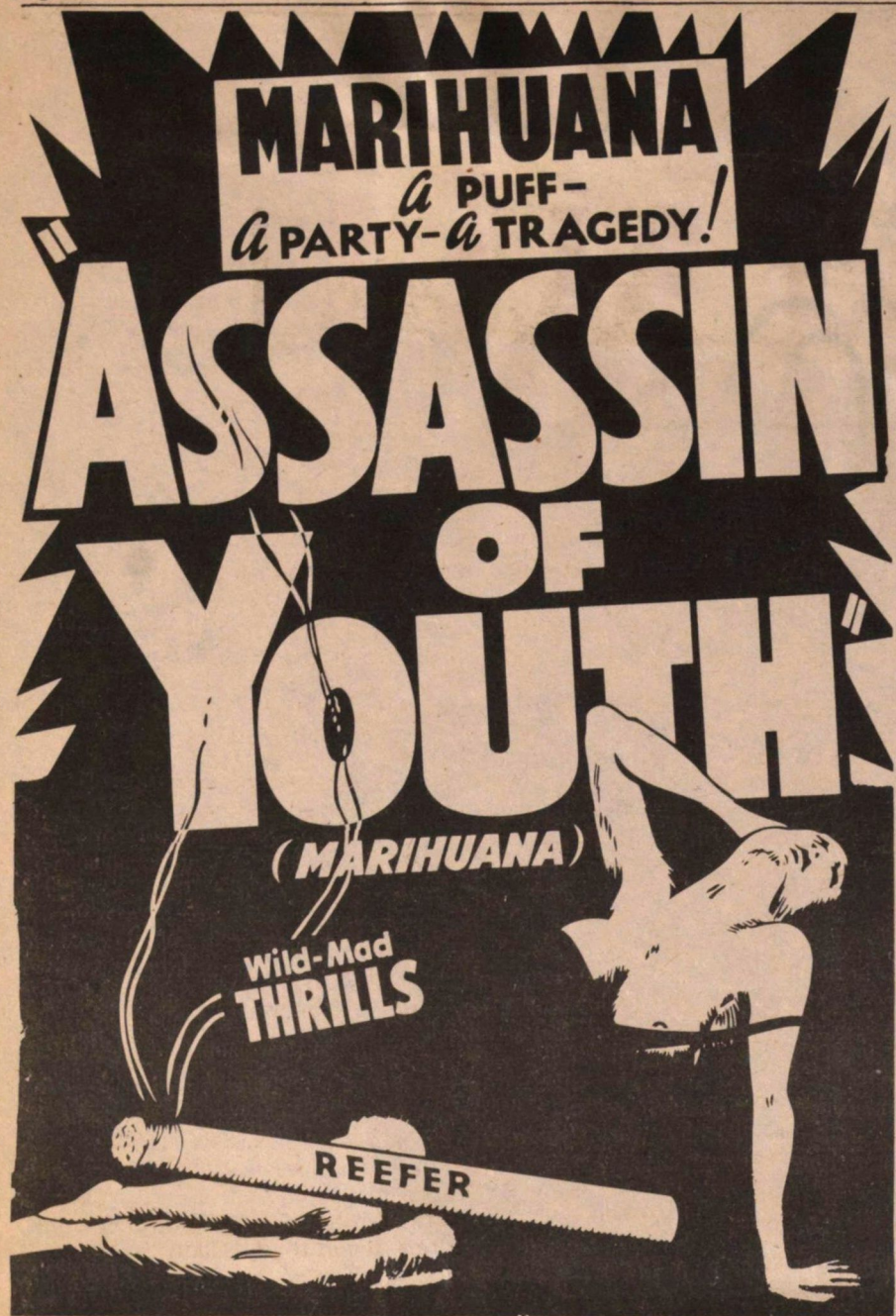
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# Police Power Part III

# Krasny's

*This is the third of a series on the Ann Arbor Police. All the information on the history of the police comes from a dissertation by John Perley Evans, written in 1972, entitled Blue Power: A Comparative Study of Police Political Behavior. The sources for the study come from candid interviews with police, from Chief Krasny down through the ranks. Evans also interviewed a number of city officials and community leaders who worked closely with the police. He plans to eventually publish a book based on his study.*

"Cops nab two in record pot bust," screamed the headlines in the Michigan Daily. "2 Charged With Selling \$130,000 Worth of Pot," cried the Ann Arbor News last week following a bust at Arborland.

With the arrest of two Californians and confiscation of 880 pounds of marijuana, Krasny and crew helped pull off what is believed to be "the largest marijuana seizure in the history of Washtenaw County."

And with these front page stories, Krasny pulled off another political plum in his battle against the "killer" weed.

Undercover agents made arrangements to make a purchase. "When they delivered the stuff, we arrested them," said Police Chief Walter Krasny.

Krasny also made a point of telling reporters about the cocaine and handguns found, just to remind people of his many earlier statements that marijuana is often found with these kind of things. Police information director, Lt. Richard Hill said he believed the pair were part of a larger organization involved in transporting drugs into the state.

While no evidence was given to support such a claim, Krasny agreed with Hill, saying, "Yeah, these guys are big time." But it seems that a larger organization would have better contacts than two undercover agents in the Arborland parking lot. (Ann Arbor shopping center parking lots are becoming notorious for drug squad dealing and arrests. In a highly publicized coup earlier this year, three people were arrested in the Arborland parking lot for LSD sales.)

### The war begins

Battle lines in the marijuana war were drawn early in 1971, as police and Republicans sided against a proposed ordinance to lower penalties on marijuana in the city. (This was over a

# LETTERS

To the Ann Arbor SUN:

The Free People's Clinic, as an active, politically committed, radical organization, sees a great and pressing need for an ongoing, self-sustaining community newspaper. The Ann Arbor News is worthless, the Michigan Daily is run by and for students, Herself focuses on a female constituency, and New Morning is more of a features magazine. We would like to see a locally produced and staffed newspaper, non-aligned with any political party or perspective, an independent paper, with a broad spectrum of radical analyses represented, that would provide local news, analysis of local events and issues, and articles by and about alternative community organizations.

So far, the Sun ain't it. Despite the much-publicized "newness" of the paper, the last three so-called "new" issues have seemed painfully similar to the old Sun. True, rhetoric has been toned down, thank God, and the women's news page is a welcome innovation, and the articles about acupuncture, undercover police work, and the Lee Gill interview were good. However, too many articles still uncritically deify rock 'n roll, and its holy sacrament, marijuana. We smoke lots of dope, and we do enjoy and care about stomp down rock 'n roll; we do not think these topics deserve page after page, issue after issue.

Another thing we strongly object to is the contradiction in terms of your "Rainbow Community News Service." The RPP, through its real political control of Tribal Council neither represents our politics, nor, we feel, those of the vast majority of independent radicals in Ann Arbor. If RPP wants to publish its own party newspaper, like the old Sundance: fine. If they want to fill it with articles by a Rainbow News Service or Rainbow Multi-Media: fine. But we want and we feel the majority of other alternative community people want a community paper, independent of the RPP's rainbow influence,

rainbow politics, and rainbow personalities. We want, and we demand, a truly independent community newspaper.

This brings us to the recent issue with its four-page interview with John Sinclair. For years now, this community has been inundated with the Thought of John Sinclair. If John is not the most talked about political force in town, he certainly is the most talkative. We already know, only too well, how he thinks, what he does and does not support, and now: who he hates. The only noteworthy things we found in the recent interview were John's totally offensive, uncontrolled viciousness, and his habit of labelling every political adversary an "agent provocateur," with no proof offered. A four-page interview with the leader of Ann Arbor's smallest political party is hardly what we, at the Free Clinic, would call serious coverage of events in this community.

Despite these criticisms, however, the Free People's Clinic strongly believes that the Sun can be a valuable tool for community organizing and radical consciousness building. For instance, some people at the Clinic are already organizing against the McDonald's and Burger King which the death culture plans to inflict on our community. We first read about these plans in the Sun. Too many individuals and organizations in Ann Arbor tend to react to media coverage which offends them, or with which they disagree by wringing their hands and withdrawing deeper and deeper into whatever ideological cocoon they already inhabit. The Free People's Clinic condemns such withdrawal as indicative of a non-struggle attitude. We experience our disagreements with the Sun as "contradictions among the people," and we hope that through continuing discussion some resolution can be eventually worked out.

Our disagreements are significant, but so are our areas of agreement. Therefore, starting with this issue, the Free People's Clinic will be

submitting a regular feature article on the politics of health care for every issue of the Sun. There is a tremendous amount to communicate. It is a matter literally of life and death to explain to the community who controls the health care system, how they continue to do it, and how we, as organized patients, can bring the fuckers down. We also encourage other community organizations to submit regular features, and to take a more active part in determining editorial policy.

We at the Clinic really hope that the paper will evolve toward what we would consider to be a politically broad-based, non-sectarian community newspaper. Through our regular articles and our critical support, we intend to push such a program. —In struggle, the Free People's Clinic

## SUN's response

The Sun is answering this letter from the Free People's Clinic because we consider it to be particularly illustrative of the misinformation and rumors about the Rainbow People's Party and John Sinclair that are being spread in this community.

Misconceptions like these are the very reason we published these interviews with John Sinclair in the first place. They only indicate a lack of investigation on the part of those writing the letter. If anyone examined the actual content of the John Sinclair interview in even a cursory way or the actual content of the Ann Arbor Sun they would be hard-pressed to charge that a narrow perspective was being promoted or that too many articles deified rock & roll and dope.

We know that many people in the community do not have the correct information about the work of the RPP. We consider the RPP to be a longstanding, committed organization of people who have contributed greatly to the growth of Ann Arbor's alternative community. John Sinclair himself has

# Crusaders Hunt Weed

year before the better known \$5 fine law was passed by an HRP/Democratic coalition. In 1971, the State law then in use made possession a felony, even for small amounts. The city's Democratic majority wanted the penalty reduced to a misdemeanor in the city, with the maximum penalty 90 days in jail.)

The lowered penalty had first been proposed by the Blue Ribbon Committee on Drug Abuse in December, 1970, set up by then-Mayor Robert Harris, Democrat. The City Council decided to discuss the matter at a working session on January 25, 1971, so that police officials and judges could be brought in to talk about the proposal.

But the police had moved five days before the working session to create an atmosphere discouraging such a proposal by staging a raid on the Argus house, headquarters of the underground newspaper affiliated with the White Panther Party. Krasny termed the raid as part of the department's "continuing push" to drive narcotics traffic from the city.

During the raid, the police seized the financial records of the paper, \$4,000 in cash, (which the police claimed was from the illegal sales of narcotics) and a variety of what was believed to be

"We must unite as one voice that drugs aren't good for Ann Arbor. They cost more than the pleasures they bring. I hope we'll work together to drive them out of our community because I don't think they belong here." —Councilman Fairbanks to Krasny

narcotics.

(It later turned out that what the police had actually found was a small quantity of marijuana, and what they had first claimed to be heroin turned out to actually be organic sea salt! Of course, this information did not come out for several weeks.)

Immediately after the raid, Krasny told the Ann Arbor News, "We knew what we were looking for." He used the circumstances of the raid to support his belief that marijuana and hard drugs are usually found with one another and used in conjunction with one another.

"The important thing in this," he stated, "is that people say marijuana is harmless, yet everytime we have a raid or arrest involving marijuana we find other drugs, mostly LSD and other types of illegal drugs. This has been the pattern right along."

However, the raid did not rally the support that Krasny had expected. Instead, illegal actions by the police, including removal of the business records of the Argus, exposing a Daily reporter's film, and the issuance of statements by the police suggesting arrests had been made for hard drugs when warrants had no such information, caused a public scandal.

John Perley Evans research on this raid revealed that police had also failed to notify the city administrator prior to the raid, a standard procedure. As Krasny claimed that months of work had gone into the raid, there seems to have been time to notify his superiors.

The raid was also set up ahead of time. According to information that Evans found, an undercover agent had appeared at the Argus house just prior to the raid to set up a pot deal. He was seen leaving just before the police arrived.

Another informant told Evans that the raid not only was a political move by city police, but also satisfied the desire of the State Police to discredit the White Panther Party at a time when three of its members were facing Federal charges. He questioned the legality of the search, given that the warrants were for arrest and not for search and seizure.

"Why did they search the entire place and confiscate the records of the underground newspaper?" he asked. "Could they just not resist taking them to look at and xerox? Obviously, a few seconds perusal would show what they are."

In response to the public outcry, Mayor Harris decided it should be investigated and asked Chief Krasny to do it. Krasny told Harris there was "nothing unusual."

While the department's critics were still protesting the police tactics used in the raid, one insider told Evans that the raid did have some results. The Republicans had decided to stand against the ordinance along with the police. They had at first heard the Blue Ribbon Committee's report to Council in "solemn ac-

continued on page 6

been working for the last ten years of his life to create such a community, starting with the Artists' Workshop to TransLove Energies to the White Panther Party, through 2½ years in prison, to the RPP and up to the present. Many of the programs that we all take for granted, like the Parks Program are direct results of his creativity and hard work.

We're not saying any of this to hype John Sinclair, but we do think that his practice over these past ten years and the experience he has gained through that practice make him capable of conveying to other people a great deal of valuable information.

The Free Clinic may say they're tired of hearing about the RPP and John Sinclair, but from the content of their letter it is apparent that they have never assimilated the facts about either. We think that instead of "too much RPP" we haven't explained it well enough. Some people are still continuing with their misconceptions, which can be dangerous since they confuse people and turn them away from participating in positive community programs.

Since John is attacked right and left in other publications and has never before spoken out to counter the charges of "sexism," "hip capitalism," etc., we wanted to give people an opportunity to find out exactly where he stands on these issues and also what the Rainbow People's Party means by rainbow ideology."

First let's examine the Free Clinic's charge of the RPP presenting a "narrow political perspective." In the interview, John says, "we propose a revolutionary nation, which is a rainbow nation, made up of and controlled by people of all colors, living and working and constructing a world, a socialist, communalist world, together, in peace and harmony." If that is a narrow perspective, then what is a broad perspective?

The other widespread charge is that of deifying rock & roll and marijuana. Flipping through the pages of the last few issues of the Sun, we couldn't find any such articles. The Sun talked about black musicians, blues & jazz, and the marijuana laws, but no where could we find an example of the deification of either of those two issues. We also reread John's

entire interview and only once does he talk about smoking a joint and then he uses it metaphorically, comparing it to the good feeling gay people have when they are able to walk down the street holding hands in a demonstration.

Also, if the Free Clinic naively thinks that John's warnings about the possibilities of agents in this community are hogwash, then they should read the article in issue 54, which is taken from an unpublished investigative report by a UM student and details how agents live and work among us.

The Sun is encouraged that the Free Clinic is now contributing articles. Anyone who "demands" a community newspaper should work to help create one. The reason the Rainbow People's Party started the Sun in the first place was because it's political perspective was not represented by the Ann Arbor News or the Michigan Daily.

Part of this perspective has been to support the efforts of the Free Clinic from its birth. The

articles the clinic is now submitting, which include the centerfold article in this issue, "Capitalism Operates on You," and "Health Without Wealth" in the last issue, are both valuable contributions to the education of the community.

The RPP no longer publishes the Sun. It wanted to cooperate with others in the community in publishing a community newspaper. The Sun has been moved out of the basement of the RPP house and into an office at 208 S. First St., above the Blind Pig, for the past six months. Only one member of the editorial staff is currently an RPP member, and several other party members help with various aspects of the paper's overall operation.

We would like to join the Free Clinic in encouraging other community organizations also to contribute articles. The Sun is bi-weekly now and the best way to let each other know what's happening is to type it up and submit it.

— SUN Editorial Board

## SUNTRIBE

The Ann Arbor SUN has grown shorter due to the current paper shortage, but will continue to publish on a regular bi-weekly schedule. Look for the next issue on Friday, November 30. Our final issue for 1973 will be on the streets December 14. The SUN welcomes contributions. All articles must be in at least a week and a half before the issue it is to appear in. The Ann Arbor SUN is a non-profit corporation, located at 208 S. First St. in Ann Arbor. Phone—761-7148.

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## Detroit '67

# Police State Reigns

The following excerpts are from *Hurt, Baby, Hurt*, a novel written by A2's own William Scott III about his own experience during the Detroit riots. His father's blind pig was the site of the ignition of resentment and anger that had been smoldering in the Detroit streets all that hot summer of 1967.

The riot and the scare it put into white Detroiters was the basis for the blossoming career of Detroit's law and order specialists, most notably former Police Commissioner John Nichols, known for his tough shoot-to-kill handling of the riot mop-up.

*Hurt, Baby, Hurt* is available in local book stores.

My job was to sit by the door all night and unlock it to let people in I knew; no cops. It was like one of those places rich white folks have out in the open in their community; the one we couldn't go to for entertainment.

\* \* \*

As I was coming down Twelfth Street and approaching the club, I noticed a bunch of shining lights, cars stopping, turning off on the side streets. I got closer and had to park my car because I couldn't go any farther through the congested traffic. I parked my car on Twelfth about a block away from Clairmont. Then as I got closer, I saw a crowd of people standing on one side of the street across from the club where a paddy-wagon was parked in front.

"The club! Those Goddamn pecker-woods (police and whites who constantly peck at the wood, the Negro) are going to raid the club again."

\* \* \*

There was this sergeant standing in front of the door, about ten feet away. I aimed for his head, but apparently missed because I heard the bottle hit the ground at his feet (shit!). Everyone started to run for the larger crowd on the other side of the street when the bottle broke. The cops ran after us with their nightsticks but when we reached the side of the larger crowd, they backed off.

\* \* \*

Something happened that even amazed me.

After they had got everyone out of the club and, as they were leaving the scene, bottles, bricks, and sticks came from everywhere, smashing the windows and denting the bodies of the police cars.

I hurried to get me a brick to throw too.

The police began a scramble for their cars (they were no longer police but scared, disorganized men) to get the hell away from the bottles and bricks they had deserved for years. They got out of there so fast they almost had an accident and raced away to fade out of view.

Behind them the street became filled with black people and with a unified cry of Victory that rang through the streets.

For the first time in our lives we felt free.

\* \* \*

People began to come from everywhere, grabbing beer; before I knew it, the clothing store next to the drug store had been broken into. Things became very hectic. It was impossible to tell if you were coming or going. The police weren't going to show up again because they were scared and most people knew it.

\* \* \*

I walked back down Grand River toward the Boulevard. There on the corner stood a group of young boys talking and pointing at a drug store. The windows had been broken the night before; probably the place had not yet been looted.

\* \* \*

The group of boys standing on the corner seemed to be looking for something or someone. Then about three of them moved quickly toward

from the book SHOTS



the broken drugstore window and entered to fade out of view.

Suddenly, out of nowhere, came a fleet of police cars, circling the block. The boys on the corner started to run, at seeing the approaching cars, yelling to the others who had gone into the broken drug store window.

"Here comes the man."

They ran past me and the others at the bus stop, going toward the opposite end of the street. The police cars came to a screeching stop—shotguns pointed out of their windows.

A command of "Stop!" came from the police cars, "or we'll shoot."

The running boys stopped dead in their tracks with police coming from everywhere their cars could be seen, pointing their guns until they got right upon the boys, telling them to raise their hands, then get on the ground, laying face down.

Digging this, I didn't have to read the papers to know it was time to get the hell away from there...they had set those God damn stupid fools free again to stop the rioters...anything black moving. When a peckerwood cop gets in that position, it's open season on coons—like a deer hunt.

I quickened my step to get away from there. One of the boys who had gone into the drugstore jumped out of the window as I passed. Before he could gain his footing, there was a net of police there to point those shotguns right down into his face—and in mine—telling us to get our hands over our heads.

Then one of them asked me if anyone else was in the store.

"I wouldn't know," I said.

"You just came out of there. Why don't you know?"

"I most certainly did not." (Thinking, "You God damn fool!")

"Boy, don't get smart with me or I'll blow your fucking ass off."

"I'm not getting smart with you, officer."

(You son-of-a-bitch.) He pushed me against the wall with his shotgun, saying, "You're one of those smart niggers!" (Thank you.)

Then he told me to get on the ground with my face down.

\* \* \*

It was best just to go along with them, not questioning anything they did until protection came from an outside source—maybe a lawyer when I would be given my telephone call at the police station; alternatives would be a minister or a gun.

I was laying there on the ground mad enough to kill one of those peckerwoods when we were told to get up with our hands behind our backs. I rose to see that they had a number of people standing against walls, including the ones waiting for a bus. We were told to step forward two at a time, then handcuffs were put on us and we were pushed from behind into a waiting police car.

\* \* \*

It was not long before we were at the police station. There, we drove into this big parking lot with six-foot walls around all four sides of it. The

police were together in a half circle, giggling and laughing, twiddling their guns. You know, like the cowboy movies. Facing this garage was an army tank with its gun trained on the door. The cops yanked us out of the car, then put us in the garage with all these other people.

\* \* \*

Later, Wednesday afternoon, the police got a city bus and told us that we were going to be taken downtown for a court arraignment; one of those luxuries that comes with justice.

The cops formed two lines on both sides of the front door of the garage and stood facing us with their guns pointed in readiness for hunting wild game: woolly heads.

Then they told us to run in a straight line into the bus. The seats of the bus were filled within seconds. It wasn't long before many more buses came to be filled for the journey downtown. None of the buses left the police yard after loading their cargo but, instead, they moved elsewhere to park alongside another bus.

Here in this parking lot we sat without food on these buses under a hot, scorching sun that caused the interior of the bus to boil. Once inside the bus, the cops wouldn't let us open the windows for air. They wouldn't even open a door for ventilation. The peckerwoods were scared to death some nigger was going to try getting away. With all those guns pointed in our faces? So there we sat with the National Guard and police guarding the bus. Some of those All-American young punks would constantly raise their tommyguns and point them at the bus windows to say, "Niggers meet your maker."

\* \* \*

Later on, many hours had passed; time seems endless under these conditions. The cops brought us some water in a metal bucket. I thought that was real humane of them (this country takes care of its niggers; I mean, keeping us alive). The water tasted old and moldy as if it had been taken from an elephant's asshole.

\* \* \*

Later that evening the cops got all the buses together in a little caravan and we went downtown to the Thirteenth Precinct...or was that the First Precinct? I never could get it straight.

\* \* \*

One old cop on the bus stood up and said, "Look, don't nobody try to run because we'll shoot you. And when you leave here, you put your hands on each other's belt and you run in a line, and I mean fast, and don't stop for anything."

\* \* \*

Then they just ran us all up in there into the precinct station. We had to run through the precinct...this is it, boy. They ran us down to another garage big enough this time for the whole damn family. We were still holding onto each other's belts and every time we passed this one cop at the door, he jabbed everybody in the back with the butt of his shotgun.

## 5 Years Later

## Detroit Blacks Vote Majority

"Things were kind of gloomy around here this morning," said a STRESS officer the day after Coleman Young's election as Detroit's first black mayor.

It was a close race. State Senator Coleman Young, a former cab driver and union agitator who once was called to testify before Joe McCarthy, is Detroit's new mayor. He narrowly defeated John Nichols, Detroit's ex-Police Commissioner and STRESS supporter, who is known as "Black-Jack John" for his treatment of prisoners.

Last minute returns from predominantly black precincts put Young into the mayor's chair in a race that polarized Detroit. Ninety per cent of Young's votes were black and 90% of Nichols' were white.

Nichols had run on a law and order campaign, declaring only he could reduce Detroit's crime rate, even though his term as Detroit's Police Commissioner was most notable for the increase of civilian deaths by the decoy STRESS squads, not with a decrease in crime. Coming up through the ranks from patrolman to commissioner, Nichols was fired by Detroit's Mayor Gribbs right after he won the primary, when possible police interference in the campaign became an issue. Upon learning he had been canned, Nichols reportedly stormed out of Gribbs office, accusing the mayor of jeopardizing Detroit's law enforcement.

Coleman Young, supporter of abortion reform, consumer protection legislation, tenants' rights and marijuana decriminalization while in the State Senate, pledged to abolish STRESS, put more blacks on the police force and abolish the police corruption that permits heroin traffic to flourish in the Motor City.

Called a communist by his right-wing opponents and known for his leftist leanings in Lansing, Young told an interviewer from TRIBE magazine, "I believe that the post office as well as the telephone, electric and gas companies should be owned by the people. They ain't got no damn competition now; if that's socialism, so be it."

But in the tradition of electoral politics, Young's stands moved to the right during the campaign, as Nichols constantly raised phoney law and order issues. "Criminals will be arrested and prosecuted vigorously, without mercy," Nichols noted

Young does speak to the real issue, which is the economic deprivation of Detroit's poor: "Poor white Detroiters, poor Latino Detroiters have been in a depression for several years," he told one audience. One of his most difficult problems will be keeping industry and jobs in Detroit as whites continue to flee to the suburbs. Gribbs' and Henry Ford's plan for the redevelopment of Detroit is the multi-million dollar Renaissance Project, which would replace the burned-out remains of the '67 riots with a riverfront ruling-class enclave.

Coleman Young's victory marks a turning point in Detroit's history as the black voters outnumbered whites. "It's too bad that this victory should be along racial lines," Young said. He is not a separatist, having once led a walkout of Michigan's 245-member delegation from the national Black Political Convention during the vote on a constitution he described as "basically a separatist document." Young says his administration will not be black-dominated and that he is appointing members of both races to administrative posts.

He is reportedly considering keeping on Philip Tannian, Gribbs' recent appointee (and an ex-FBI agent) as Police Commissioner for at least the next six months.

The closing days of the campaign saw an anti-Young smear campaign mounted in sections of Detroit where a key white crossover vote was possible. Twenty-five thousand copies of a newspaper article accusing Young of being a communist were mailed and distributed as similar phone calls were made to avowed Young supporters. The Wayne County American Independent Party distributed 50,000 leaflets echoing those charges. None other than Gregory I. Donovan, Nichols' campaign treasurer, was forced to resign after he was revealed as the buyer of an ad in the Detroit News calling Young a commie.

Young will take office with a liberal majority on Common Council and a new city charter that includes a civilian review board of the police.

Called the People's Charter, the new document was drafted over a period of three years by an elected body of nine people who consulted with Detroiters through public hearings. Taking effect next July 1st, it calls for a five-person Civilian Review Board of the Police to set policy for the police department. Its members would be appointed by the mayor. The police commissioner, also appointed by the mayor, would assume merely an administrative role. As an extra check

on the police, the board could hire its own independent investigator (akin to the Watergate Special Prosecutor), to investigate any complaints.

The other important charter innovation is the creation of an ombudsman, appointed by two-thirds of council to a ten-year term and empowered to investigate any city department. This person would supposedly be immune to political pressure.

Often beginning speeches with "brothers and sisters," Coleman Young was born in Tuscaloosa, Alabama, into a family that migrated north with thousands of others after World War I. He's been involved in innumerable union organizing attempts, walking picket lines, joining sit-down strikes and has been fired for such activity time and time again.

During his years in the air force he led a protest against segregation of the officers' club, was stockaded and eventually released to victoriously attend the newly integrated club.

Most people don't realize it, but Young has also been an advocate of the legalization of marijuana since the 1950's. He supported John Sinclair's release on appeal bond after he was sentenced to 9½-10 years for giving away two joints; he was also a prominent supporter of the Michigan Marijuana Initiative.

Up until now, Young has been concentrating on winning the election, courting Detroit business and labor leaders who decided that Nichols was too unstable and unreliable for them to handle. But with the new city charter and the increased power it gives the mayor over the police, Young could make some changes that might surprise even his campaign supporters.

However, it takes more than just the election of a Black Mayor to change the economic conditions in a city like Detroit. Coleman Young may be the Motor City's executive officer, but the Ford's are still behind the wheel.



One case resulted from marijuana being observed by a police officer in a home being processed on a breaking and entering. No one was arrested, but the marijuana was confiscated.



# Police Power: Marijuana

continued from page 1

ceptance," according to the source. But by the time of the working session of January 25, it was clear that they were siding against the issue. They asked Krasny all the right questions at the working session: were hard drugs usually found with pot, what would be the effects on law enforcement, and even requested that members of the Ann Arbor Police Officers Association be asked to speak.

Krasny told Council they should direct their attentions toward State and Federal government "to see if anything could be done to change the maximum penalties."

"You must keep in mind we're talking of an ordinance which may be overturned in the courts," he went on. "I have my reservations whether the ordinance is legal on the face." (Of course, Council has already consulted with City attorneys on the legality of such an ordinance; Krasny is only supposed to enforce the law.)

Krasny told Council that generally other drugs are found during marijuana arrests, and a Councilman asked if Krasny really believed that 26 per cent (from a figure of 35 of 135 given to Council earlier by the Chief) could be classified as "general."

Krasny was also asked if he knew of murders or manslaughters by persons under the influence of marijuana. "I really can't answer that question," he stated. "I can't recall at this moment where it happened."

Opposition to the ordinance came from all levels of the Police Department. The Ann Arbor Police Officers Association released the following statement to the Ann Arbor News the day before the working session:

"We do not believe that such action would be legal or in the best interests of society and the young people of our city....Such an ordinance would not do any good anyway. It is unrealistic to isolate marijuana from the total drug scene, where it has played a leading role."

Despite the opposition of the police, Council passed the proposed ordinance on the first reading February 9, and on the second reading March 9, 1971, it was put into law by a 6-5 vote.

The police continued to maintain that the law was passed by a "vocal minority" and its effectiveness was undermined by most cases being

referred to the County Prosecutor, who continued to file cases under the State law.

## Marijuana busts

Republican and police stands against marijuana haven't changed considerably over the past two years. The same lines were used again last year during the hearings on the \$5 fine marijuana law. This year, with the return of a Republican majority to city hall, the \$5 law was repealed in June. (This action reinstated the current State law to the city, making use punishable by up to 90 days in jail, possession up to one year in jail, and up to four years for sale, with the possession of over two ounces being considered intent to sell.)

While both Mayor James Stephenson and Police Chief Krasny promised initially that repeal of the law did not mean a crack-down on users in Ann Arbor, figures from the Police Department show marijuana cases have steadily increased since the June repeal.

Krasny's figures, presented to Council last month, show 248 case reports dealing with marijuana during the period of January 1 through October 1, 1973. Of those, about one-half are from July through September, and close to one-third are from September alone.

Krasny, of course, told Council that the department had not placed a high priority on enforcement of marijuana laws since the repeal of the ordinance. He claimed that most arrests were made incidental to investigations of other crimes in which pot is subsequently found. But the actual figures showed that this was 81 out of the total 248 cases.

Krasny once again reminded Council that marijuana could not be separated from the total drug scene. He still claims that other drugs are often found with marijuana. He said that hard drug dealers were likely to also deal marijuana if a customer wanted it.

Krasny also related the crime rise in the city with the drug problem. According to him, 85 per cent of all burglaries, larcenies and robberies are drug related. (He never explained the source of that statistic, and at one point, admitted that anyone could do anything with statistics.)

Councilman Fairbanks immediately came to Krasny's support. He said that with such figures as that 85

per cent, it was necessary for people to "unite as one voice that drugs aren't good for Ann Arbor. They cost more than the pleasures they bring." He went on to Krasny:

The most dramatic change is in the number of arrests made by officers who

"I hope we'll work together to drive them (drugs) out of our community because I don't think they have a place here."

The marijuana statistics (which are available to the public through the City Clerk's office) broke down the cases by month and by type of discovery. Among the more interesting cases:

—40 cases were the result of traffic violations. As was reported in the first story in this series, many traffic stops are used for the purpose of illegal search and seizure.

—one case was a bicycle being stopped for defective equipment.

—18 cases were initiated when plants were seen growing in gardens throughout the city.

—one case resulted from marijuana being observed in a home being processed on a breaking and entering. No one was arrested, but the marijuana was confiscated.

—one case resulted from a subject being observed with a marijuana cigarette at a public meeting in May. The police were not authorized by the prosecutor to arrest the person. (But interestingly enough, this was the month that a number of people were seen smoking in public at the Council meeting where repeal was first discussed.)

From the 248 cases, a large number were refused authorization and another group were discoveries of pot where no owner could be established. However, 58 cases resulted in arrest and conviction. Of those, 35 were from July, August and September.

## And the hard drugs?

Krasny made a number of references to the problem of "hard" drugs, prompting Councilwoman Carol Jones, Democrat, to request statistics on arrests made for other drugs than marijuana. The figures Krasny brought to Council the following week showed 22 arrest and convictions for all other drugs.

In addition, the figures showed that the Washtenaw Area Narcotics Team, a nark squad made up of State and local police, made seventeen arrests for drugs other than marijuana in Ann Arbor. In addition, W.A.N.T. had made eight arrests for marijuana, with four of these involving over 100 pounds each. Krasny told Council that 30 investigations are currently being made for "hard" drugs.

While it might appear that police are putting some effort into combatting the problems of hard drugs, news releases and court records indicate that most (if not all) cases involved either LSD or pills, such as quaaludes or amphetamines. No major arrests have been reported for observed people handling or smoking pot in public. Of thirty cases reported all year, twenty-one were from September. Officers are clearly paying more attention

heroin in the past year.

Not only have the police done little to deal with hard drugs, but W.A.N.T., a group set up particularly to deal with the "hard" drug problem, and which receives large sums of money for that purpose, has made now heroin arrests. According to Linwood Noah, assistant county prosecutor, their best effort was a heroin purchase on Ann Street in which no arrest has yet been made.

While police in Ann Arbor have not had the rocking scandals involving drug traffic that Detroit has had, John Perley Evans found evidence that the Ann Street situation has long been known to police and avoided.

A police officer in the A.A.P.D. admitted to Evans that there are "narcotics on the street, fights, shootings, stabbings, etc."

But police don't do anything about it. Another officer admitted, "There is more or less an unspoken order that you don't go on Ann Street when on patrol."

A person closely connected with the department told Evans, "There almost has to be some connection between the police and the drug traffic. They must be either directly involved or paid off. It's just too goddamned open and obvious for them not to be aware of its going on."

But while the police can continue to scare much of the public with a drug crisis, and receive large sums of money for drug squads and fancy equipment, drug users has continued to grow.

In Ann Arbor, two officers are assigned full-time to work with W.A.N.T. In addition, a seven-man plain-clothed squad is being set up to investigate breaking and enterings. While Krasny told Council that these men would not be investigating drug cases, he admitted they would not ignore it if it came up. If they follow Krasny's thinking that 85 per cent of all such crimes are drug-related, they are most likely to spend a great deal of time working as a second nark squad.

The Ann Arbor police are heavily involved in marijuana busts for a city which has said that it shouldn't be important. Council can make policies, but the police make their own rules.

As one informant put it:

"The whole drug thing is great for the police for there is no way that there can be adequate public accountability for the expenses involved in trying to deal with the drug traffic. The police are able to put together a large bureaucracy around the whole drug thing. This is a bureaucratic thing, the urge to enlarge their organization. As long as pot or the harder stuff is not declared legal, there is no problem. It can go from a felony to a high misdemeanor, they could care less, as long as the samples keep coming in."

—Ellen Hoffman

(Watch for Part IV of Police Power in the next issue of the Ann Arbor SUN, on the streets November 30.)

There almost has to be a connection between police and drug traffic. They must either be directly involved or paid off. It's just too goddamned open and obvious for them not to be aware its going on.

# Gato Barbieri: Third World Jazz

Screaming jazz saxophonist Gato Barbieri appeared recently inside Ford's symphonic auditorium in Detroit, along with his band of rural folk musicians from deep inside Latin America.

It was a truly inspirational performance that night from all the Impulse jazz musicians appearing, including Pharoah Sanders and Keith Jarrett with Dewey Redman and Charlie Haden. Support for this music is growing, and finally reaching the point where the recording industry will put money behind it for the advertising, promotion and tours needed to reach a large audience. Until only recently these musicians were rarely heard outside New York and Europe. But their time is fast approaching.

Gato himself has become somewhat more widely known recently after penning the soundtrack for the popular film *Last Tango In Paris*. On stage he commands an orchestra of nine Latin American musicians flown in for the tour, blowing and strumming a variety of native instruments in a colorful stream of latin rhythms, rising and falling in intensity. The group plays as though creating one continual solo. Gato concurrently pierces through to lead the ensemble through lyrical latin melodies, at times changing slowly into the sound of the screaming agony being perpetrated on the people of South America. Putting his face to the microphone, Gato yells out: "Chile. Cuba. Chile. Cuba. Aiyyyyyy!"

Gato picked up the requinto, an Argentine clarinet, when he was twelve. Soon after hearing a Charlie Parker record, "Now is the Time," he took up the alto sax. Rising in popularity until he was the best known Argentinian in his field, Gato still found the musical stimulation he wanted lacking. So in 1962 he and his wife Michelle travelled to Italy. There they met trumpeter Don Cherry, who had been pioneering what is loosely known as new black music with Ornette Coleman in New York. After playing around Europe, where many of these musicians are highly acclaimed far beyond the recognition they receive in their own countries, Gato and Cherry travelled to New York where they recorded a lesser known masterpiece known as *Complete Communion*.

While becoming a part of the New York-free-black-jazz scene, and doing various odd recording ventures, Gato began to dig into the power and spontaneity of his Latin American roots. "It was through playing black jazz that I learned to express myself," he once explained, "but now I know I can be even stronger in that expression if I keep learning more about my own musical background in the third world."

Soon enough Gato had his own recording contract with Bob Thiele's Flying Dutchman label, and the album *The Third World* was released to high but isolated acclaim. It was followed by *Phoenix*, *El Pampero*, *Under Fire* and *Bolivia*, named for the country in which Che Guevara was killed by the CIA.

His most recent album, *Latin America Chapter 1*, is out on ABC-Impulse. It was recorded live in Argentina after Gato spent three months recruiting and practicing with his band. It's a fine record and a very accessible introduction to his music. You should be hearing Gato's blend of latin music and energy jazz; Impulse is even releasing a single/45 from the album.

We spoke with Gato while inside, of all places, the Pontchartrain Hotel, awaiting the concert at Ford's. Also present was his wife Michelle, who translated for Gato, who speaks only broken English. Michelle also had much to say for herself.

**SUN: What is the concept of Latin America that you are trying to express, through your music, with these musicians, in the titles of your albums?**

**GATO:** That Bolivia is under fire. That Chile is under fire. That Latin America is under fire. The people there, except for Brazil, are very political. The young people, especially

in Chile, Argentina, Peru, are very beautiful. But to live in these countries if you are political is very difficult. For instance, now Peron comes in Argentina, everybody was happy and said Peron would change things. And he changed to the right. It brings all these people down and makes change more difficult. The government watches people closely. In Chile they killed people in droves after the coup.

**MICHELLE:** What is going on is American intervention in Chile. It's very obvious, they even said it in the newspapers here—it's money. Brazil for instance has become like a colony of the United States. There's big economic boom in Brazil, where they have oppressed any possibility of a left movement.

**GATO:** Chile was doing well with Allende and now it's closed off because of the U.S., Argentina is closed. Uruguay is closed. Brazil is in a strategic position between them all. They're trying to cut off the possibility of a union of Latin America.

**MICHELLE:** That's why this new album is called *Latin America Chapter 1*, because he wants to express the

fact that Latin America should be united. In Uruguay, for example, which was very strong in the left with the Tupamaros popular guerillas especially, the military took over with U.S. aid. Because

Uruguay was very dangerous. If it had a left government, a socialist government, it would be very dangerous for Brazil to have it at the frontiers, because all the exiles and people working underground would be able to have sanctuary in Uruguay.

It's the same thing they're doing with Chile, which, under Allende, nationalized everything, and now the military government is giving

it all back to the U.S. corporations. All the industry belonged to America.

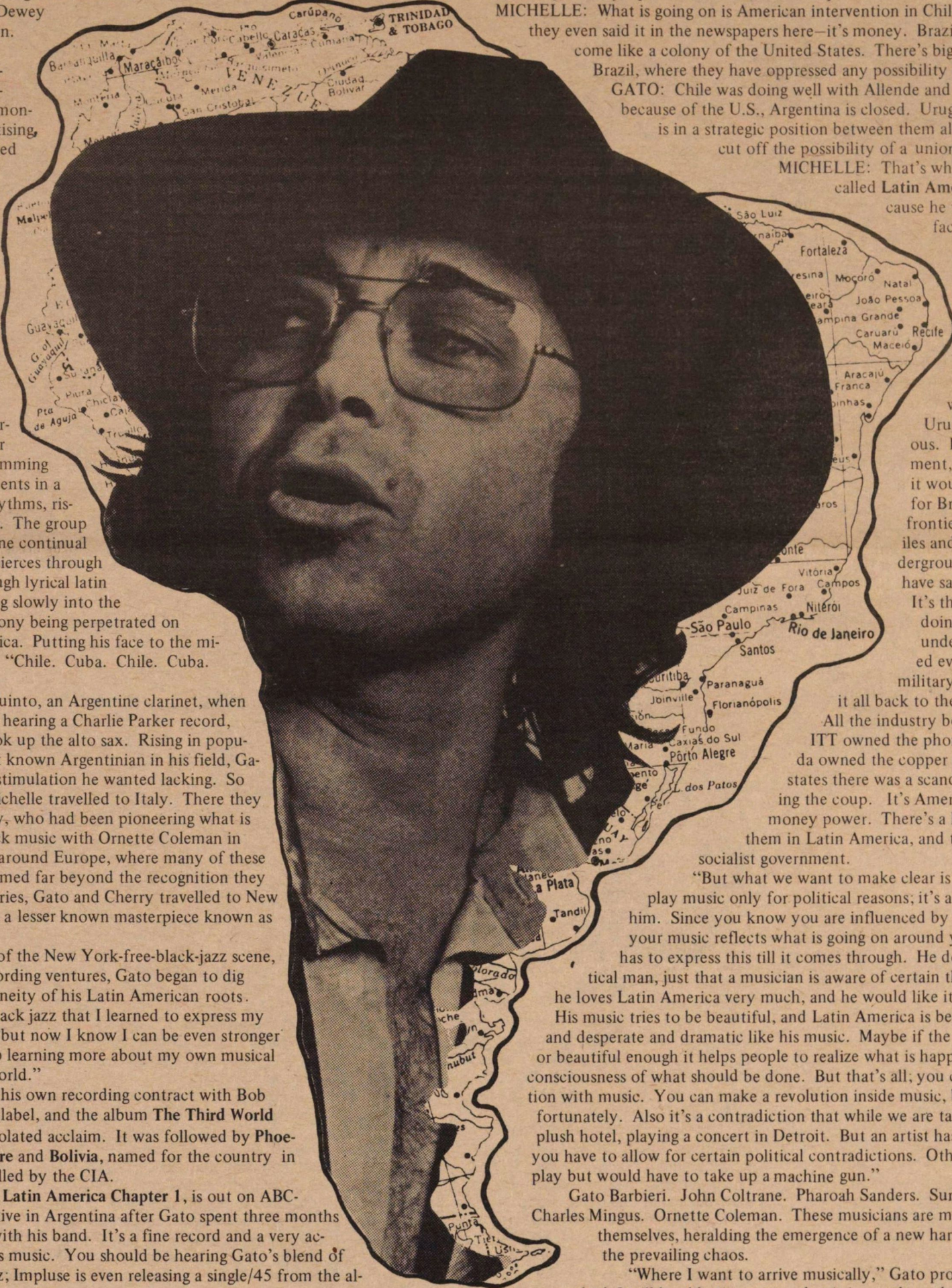
ITT owned the phone company. Anaconda owned the copper mines. Even in the states there was a scandal about the CIA aiding the coup. It's American capitalism, it's money power. There's a lot of potential for them in Latin America, and they hated Chile, a socialist government.

"But what we want to make clear is that Gato doesn't play music only for political reasons; it's a natural expression for him. Since you know you are influenced by whatever happens, your music reflects what is going on around you. So he feels he has to express this till it comes through. He doesn't say he's a political man, just that a musician is aware of certain things. He's an idealist, he loves Latin America very much, and he would like it not to be oppressed. His music tries to be beautiful, and Latin America is beautiful and unhappy and desperate and dramatic like his music. Maybe if the music is good enough or beautiful enough it helps people to realize what is happening and attain a consciousness of what should be done. But that's all; you cannot make a revolution with music. You can make a revolution inside music, but not with music, unfortunately. Also it's a contradiction that while we are talking we sit here in this plush hotel, playing a concert in Detroit. But an artist has to express himself, so you have to allow for certain political contradictions. Otherwise Gato would not play but would have to take up a machine gun."

Gato Barbieri. John Coltrane. Pharoah Sanders. Sun Ra. Archie Shepp. Charles Mingus. Ornette Coleman. These musicians are making a new song of themselves, heralding the emergence of a new harmonic age from within the prevailing chaos.

"Where I want to arrive musically," Gato projects, "is the point at which I will be able to express what is in me through the horn as naturally as the act of breathing. The way it is now, you have a thought and then you proceed to execute it. My dream is to eliminate that step in the process so that the music will flow instantaneously, the music will be so natural that other people will respond to it as naturally as the way it is made. It would be the beginning toward being natural in all things."

—David Fenton



# MICHIGAN BOOGIE

## Luther Allison

At the Primo Showbar

Luther Allison and his various bands have gone through a lot of changes the past three or four years. It got to the point where nobody knew what to expect whenever Allison came to town. Sometimes it was a blues band with horns, sometimes more of a soul revue, sometimes lots of wah-wah pedal rock and roll, and only occasionally good straight-ahead blues.

I'm happy to report that Luther is back to the blues, and to hear him sing and play it, and listen to him talk about it between sets, he's back to the blues to stay.

Drummer Bob Richey, who's played with Luther for years, was too sick to show up Thursday night. So Wilson Owens, drummer for Uprising, filled in. Luther's blues are of the funky variety, and that's right down Wilson's alley.

Paul White plays piano for Luther now. He switches constantly between piano, electric piano, and organ, and he's a master of all of them. He's got a lot of speed, and even more taste, which is a very powerful combination.

Luther's sounds make it seem like he's listened to both Muddy Waters and Jimi Hendrix with equal care and thought. His guitar style ranges from rough and raunchy to delicate and graceful. He still picks his guitar with his teeth occasionally, but I should also point out that his use of feedback was very effective the one time he got into it.

Luther Allison has always been a good singer. Particularly on the slower numbers, his voice has a pleading, bluesy quality to it that makes you feel the man's suffering and joy. But he can rock and roll too. The funkier tunes convince me that Luther could have been an r&b singer if he'd wanted to.

By his own admission, Luther rarely plays more than one slow blues number in a row. He concentrates on getting the crowd moving to a wide variety of blues standards, many of which have updated lyrics and arrangements. Sometimes he plays a few tunes back-to-back, letting the energy build for half a set before letting up for the enthusiastic applause. Luther keeps the set moving, and the net result is some well-paced, well-played blues that had the Primo jumping the entire night. Allison's band and their brand of blues seem destined for success.

—Jim Dulzo

## Allman Brothers

At Cobo Hall

I entered the Allman Bros. concert backstage courtesy of their road manager "Buffallo." John Hammond had just finished his set and the Allman Bros. road crew was in action. I counted at least 14 people, to give you some idea of what goes into these things. A money man, band personal manager, road manager, head technician, head roadie, head lightman, P.A. mixer, monitor mixer, chauffeur and two other light people and three roadies all with the crews. The band has their own p.a. and light system that they carry with them.

The present band consists of; Jai Johanny Johnson and Butch Trucks on percussion, Dicky Betts on lead and slide guitars, Chuck Levin on acoustic piano and Hammond organ, Lemar Williams on bass guitar, and Greg Allman on electric piano, Hammond organ and guitar. As they landed on stage the crowd rose to their feet applauding warmly. Although Dicky Betts and Gregg entered the stage at different times, the band exuded confidence and professionalism throughout their show.

The outstanding highlight of the band for me was Dicky Bett's tasteful and flawless guitar playing—ah, what a beautiful tone he gets. His slide-guitar playing was always perfectly on pitch. Amazing! Along with playing "Elizabeth Reed," "Whipping Post," "Midnight Rider," "Ramblin' Man," etc., the songs they're famous for, the extra looseness in their solo sections (which most

of their records didn't allow for) made the concert totally exciting.

It all showed that a band can make it to the top with just good music and without glitter, flash or bogus hype, just taste in music and promotion. With Dicky Betts' no. 1 hit single, "Ramblin' Man," Gregg's new solo album and the band's amazing success, who knows where they're headed?

—Jeff Jones

## Hound Dog Taylor

At the Primo Showbar

Hound Dog Taylor and the Houserockers played the Primo Showbar a few Thursdays ago, and it gave the crowd a chance to check out Hound Dog in the environment he's most used to. The Houserockers have been playing south and westside Chicago bars for years, yet most Ann Arborites are familiar with the band only through their album or their two appearances at the Blues and Jazz Festival.

So instead of hearing a lot of short tunes, we got to dig several sets of Hound Dog really stretching out on just a few numbers. The contrast is interesting and fun to dance to, and a real opportunity to dig Hound Dog's style in depth.

There's only three people in this rough-sounding band. Hound Dog Taylor plays slide guitar alongside a drummer and rhythm guitarist. That's right, there's no bass player. The combination of Hound Dog's piercing lead work and the absence of a bottom instrument makes for a totally original sound, best described as very rough, very hard, almost grating during its most intense moments.

The band's style is a very simple one: the drummer sticks mostly to his snare and an occasional cymbal crash. The rhythm guitarist plays solid progressions that never miss. They are so effective because they are so in the groove with each other: very tight without being showy about it.

Hound Dog leads the unit effectively. He didn't do much singing at the Primo—just a few quick verses at the beginning of each tune, then it was time to jam. Taylor uses the time-proven method of starting slow and building. His riffs are short and uncomplicated at the beginning of a jam, and as he plays chorus after chorus, the notes come harder, faster, and before you know it the whole joint is jumping to one of the hardest-rocking blues bands around. Hound Dog's guitar positively howls near the end of a good jam, as if he's squeezing the absolute last bits of energy out of it.

It all makes for some of the best good-time music around. The surprisingly small crowd had a fine night of dancing and drinking to Hound Dog Taylor and the Houserockers.

—Jim Dulzo



## Stanley Turrentine

At King Pleasure

Stanley's smooth. During his three nights at King Pleasure he showed me that it's not what you play but how you play it. I mean, I could say that the music Stanley Turrentine's quartet made was middle-of-the-road jazz, but that's not what it is.

Stanley, true to his recorded musical style, kept things in a framework that wouldn't surprise or offend anyone. It's the least-common-denominator scam that renders most popular music and media so useless. But there's a critical difference here. Most M.O.R. stuff appeals to people by employing a familiar style and saying nothing in it. The Turrentine Quartet, however, took an M.O.R. format and just pleasantly nudged the audience into a new space. The themes (which always managed to seem vaguely familiar) lured the ear into the music and then the musicians began to speak of themselves.

Stanley's saxophone was full of sound. I mean big, fat, blowing. Whether he was rippin' and runnin' through John Coltrane's *Impressions* or playing his own *Salt Song* as pretty as you please, you always knew that he meant it. Butch Cornell's organ playing was the quartet's musical foundation. His feet floating over the bass pedals and left hand virtually always laying down a kind of chordal rhythm he provided a solid musical base on which Stanley, Ed, Roland, and Butch's own right hand built beautiful music.

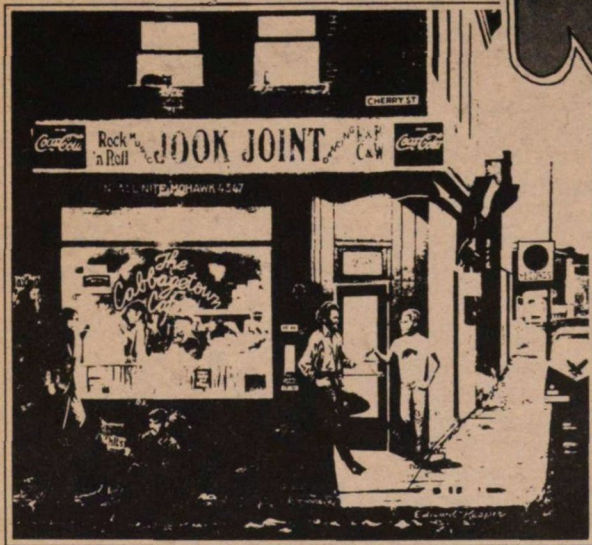
Ed Moore's drumming had a kind of laid-back exuberance. He would embellish his own stated, swinging rhythm with rim shots, dancing cymbals, and genuinely amusing drum flash. His playing had the other musicians literally grinning with delight, particularly Stanley who would occasionally turn around in the middle of a solo so he could watch and dance.

The guitarist, Roland Prince, was amazing. He played rhythm guitar so well that you didn't notice him until he stepped out. And since he shared most of the solo space with Stanley, he got many oppor-

The Gris-Gris was flying as Dr. John zoomed in on Ford Auditorium Oct. 27. Photo by Leni Sinclair.



# RECORDS



## The Band; Taj Mahal

The Band—MOONDOG MATINEE—Capitol, SW11214; Taj Mahal, —OOOH SO GOOD 'N' BLUES—Columbia, KC-32600

The second album The Band made and the second album Taj Mahal made are masterpieces. Those two are among the small body of records that can stand up under the duress of long-term attentive listening. The Band is every-note-in-the-right-place precise and (remarkably) also soulful and funky. "Natch'l Blues" is loose, comfortable music with a hard edge of blues earnestness, and with finesse everywhere. All of Taj's and the Band's other records have also contained good music, but some not-so-good music too. Those albums have parts that beg to be skipped over. Taken as whole albums they can't be said to have everything right. The Band's "Moondog Matinee" and Taj's "Oooh So Good 'n Blues" fall right in with the rest of the non-masterpieces: they contain tasty material, but you couldn't listen to them all the way through every day for ten months and still like them.

"Moondog Matinee" is made up of music that must be what The Band listened to when they were kids. It has songs by Fats Domino and Chuck Berry, and it even has an old-time purple record label with silver type, and a poster of a jook joint wrapped around the album jacket. It's interesting to hear rhythm 'n' blues played by The Band, because it's good to hear that music done in a contemporary style. And The Band sounds pleasant no matter what kind of song they're playing.

It's a warm, relaxing album. Even the heavy rock numbers sound mellow, like "I'm Ready" (I'm ready/I'm willin'/and I'm able/to rock an' roll all night). But those mellow numbers are exuberant, too. The version of "Promised Land" conjures visions of Kerouacian trips. And there's an authentic Chuck Berry solo by Robbie Robertson in "Saved." "Mystery Train" reminds me of Sly or Curtis Mayfield.

There are a couple of poor sections in the album. "Third Man Theme" is corny. The corniness is intentional, but it becomes irritating after a few listenings. And there are some moments, such as in "Share Your Love," when the typical lyrical Band vocals get too syrupy.

It's wonderful to hear familiar Band sounds, like "Holy Cow." Rick Danko continues to be one of my favorite bassists. And Robbie Robertson has that nice unique quality in his guitar playing, a precise, almost mathematical sound. I only wish that Levon Helm would use more of the offbeat style he drums with on "The Band." But the group's sound is staying relatively the same.

Taj Mahal has been moving away from electric bands and towards simple arrangements, with either only his guitar and voice, or with a couple of other acoustic instruments and voices in addition. This is what he uses in "Oooh So Good 'n Blues." A few of the songs on the album shine like lights. That shows he can make good music with these uncluttered arrangements. But some of the cuts fall flat, because they sound flat and uninspired.

"Frankie and Albert" is a nice love ballad. Frankie shoots Albert " 'cause he was doin' her wrong." The vocal is bouncy, the guitar playing crisp and clean. "Railroad Bill" is a good folksy instrumental, with more expert guitar work. And Taj has started putting a loose, impressionistic song

in all of his albums. "Teacup's Jazzy Blues Tune" is the one on this record. It isn't very bluesy, but it's very good.

But other songs on the album are another story. Taj was trying something difficult in covering Robert Johnson's "Dust My Broom," armed only with guitar and voice; there's nothing moving about this one.

Taj uses acoustic bass on "Built for Comfort" and the Pointer Sisters' voices on "Oh Mama Don't You Know." These songs are hardly alive. On his album "Recycling The Blues," he used the Pointers on "Sweet Home Chicago" and the Pointers plus upright bass on "Texas Woman Blues." These two show what Taj can do with voices and bass when he's really hot.

"Moondog Matinee" and "Oooh So Good" are worthwhile because they add to the world's stockpile of good Band and Taj tunes. "Moondog" is more valuable: it stands with "Big Pink" directly below "The Band." But if you don't listen too critically, "Oooh So Good" is good listening too.

—Stephen Hersh

## Bonnie Raitt

Bonnie Raitt—TAKIN' MY TIME—Warner Bros., BS-2729

Bonnie Raitt has a new album out and if you've enjoyed either of her previous releases then you won't be displeased with this one. It's called *Takin' My Time* and features ten songs from a variety of sources ranging from soul/r&b favorites, to contemporary ballads and love songs, to country blues with each type of material complementing the others.

Side one starts out with "You've Been in Love Too Long," and old Martha and the Vandellas hit. It's a mellow tune with a good groove and a good intro into the album. "I Gave My Love A Candle" is next, a slow ballad which sounds lots like Jackson Browne. As this tune ends voices come through the speakers saying "Were it comes, let's do it," and suddenly Bonnie and friends are full speed ahead into the old r&b killer "Wee-ooh, Wee-ooh." The old roaring 20's rinkytink piano, barroom sound they get on this record amazed me but you can't stay amazed too long because "Everybody's Cryin' Mercy" starts. This is a slow, weary blues/jazz piece written by Mose Allison and sounds good to me. "Cry Like A Rainstorm" is in the same musical vein as "I Gave My Love --" and closes out the first side.

Side two opens with the surprise of surprises, a calypso tune called "Wah She Go Do." If this wasn't on the disc I wouldn't have believed it was Bonnie. But it is, and it's a testimonial to her and the band's versatility. Steve Stills does a number of tunes that sound similar to the next song, "I Feel The Same," but Bonnie has her own sound and this is another good tune, definitely holding attention until a Jackson Browne composition "I Thought I Was a Child" takes over. If you dig Bonnie Raitt you should check this brother out as she digs him and it shows in her music.

Next comes "Write Me a Few of Your Lines/Kokomo Blues" written by Fred McDowell, one of Bonnie's guitar teachers and one of her major musical influences. You might have heard her do this tune on the 1972 Ann Arbor Blues and Jazz Festival album, and it's the only tune on the album where Bonnie's guitar work is out front for you to hear, instead of being a background instrument. She makes the most of it though, playing bottleneck, electric and acoustic guitars. Only a Randy Newman song, "Guilty Remains," a slow bluesy tune which finished off the second side.

Bonnie's band for this album was basically John Hall on lead guitar, Freebo on bass, Bill Payne on piano, and Earl Palmer on drums with a few minor changes, like Taj Mahal playing harp on three tunes. Bonnie doesn't play any guitar on over half the album but her voice seems richer, older and more mature perhaps since she could concentrate more on her singing. It would be nice to hear some more of her original material on her next album, but we'll have to wait and see.

All in all this is a very enjoyable record. It won't make your jaw drop but that's cool cause Bonnie's Just Takin' Her Time.

—Freddy Brooks



## Bobby Blue Bland

Bobby Blue Bland—HIS CALIFORNIA ALBUM—Dunhill (ABC) DSX-50163

Joe Scott is gone, along with his trumpet with two bells, and his absolute control over everything that Bobby Blue Bland sang (or, as some critics believed) thought and felt.

A blues historian wrote one time, in an otherwise distinguished book, that "without Scott's original and coordinative talents, Bland would probably be just another blues singer." Whatever that means. How our words come back to haunt us!

Gone along with Scott is the slick and programmed sound of the band, with its ringing horns and rim shots on the drum, with every note pre-arranged and on little cards, so that when Bobby wanted to change the sequence, or add another number in the middle, there would be a pause so they could dig out the proper card.

Apparently gone (though he never showed up in Bobby's records, but only in shows) is Al "TNT" Braggs, the skinny dude who did the monkey and the chicken and the frog, or imitations of B.B., Sam Cooke, and Ray Charles. It's hard to see how he would fit into the new Bland image.

Almost gone are the Bland Dolls of old—at least Bland's original Dolls, the ones that sang one phrase over and over in a response to Bobby's "preachin'".

The changes have been coming for a long time now, but with this new album they are complete.

What is left of Bobby Blue Bland is that superb instrument which is his voice. That is not just enough—it is magnificent, and it's been getting better and better through the years.

As bluesmen go, Bobby Blue Bland has enjoyed a rather successful life. He's never had to work day jobs and play weekends for small change. He's been in demand, been loved and idolized (especially by the women) for two decades or more.

But it's always been in the context of black clubs and halls, and, except for a small audience of blues freaks, to an almost exclusively black audience.

This latest album may change all that. Finally his record company is giving him decent promotion, with ads and radio spots, and producer Steve Barri has given him the backup band and material needed to show him off to a larger section of the public.

This is the "new" Bobby Bland, with funky orchestration in back of him, singing pop and soul and blues and even a country-flavored number (though if you'd never heard the country version you'd never know it!), and singing with more power and feeling than ever before.

From the opening guitar note to the end it is a showcase for one of the best damn voices in the business, and a man whose distinctive style can not only handle a wide variety of material, but one who can take that material and make it his very own.

You've never heard a version of the blues song "Goin' Down Slow" like this. Nor have country fans ever heard "(If Loving You is Wrong) I Don't Want To Be Right" the way Bobby does it.

And when he hits "Help Me Make It Through The Day" there are just no words to describe it.

If this album doesn't make it big there just ain't no justice left.

—Doug Fulton

# The Politics of Health Care CAPITALISM OPERATES ON YOU



You're sick. You're really sick. You don't have a personal doctor. You go to the hospital. You don't know your way around. And you're sick. You follow a line. You find the clinic. They make you fill out forms. They don't tell you what you're signing. You wait an hour...two hours. Someone calls you into a little room. You wait 15 minutes. A man comes in. He pokes at you. He tells you to undress. Is he a doctor? He never says. He leaves. You wait another 15 minutes. He comes back with a paper. You look at it. You don't understand it. Be sure to take every one of them... Later, outside, you feel better. You're going home. He said it would go away. You're glad you're out. That was horrible. But, you're sick. Maybe...maybe it was all a bad dream..

Almost everyone has some complaint or dire story to tell about his/her experiences within the health care system. Medical costs are outrageous, you have to wait weeks for appointments, health insurance costs more than you can afford, doctors are often too rushed, or too professionally haughty to treat you like a human being.

MEDICAL MEDIATORS is a new project of the Free People's Clinic, organized to begin to attack the injustices and abuses of the health care system. Until now, people have had nowhere to turn with complaints about the quality of their health care. MEDICAL MEDIATORS is a health care consumers' advocacy project that operates a phone line at 761-5079, Mon.-Wed., 5-8 p.m.

MEDICAL MEDIATORS has two primary objectives. First, we will help individual patients obtain satisfaction whenever that is possible. For instance, we have been able to clarify problems with health insurance policies and rates. One of our calls prompted a Washtenaw County Health Dept. official to work on changing U Hospital's handling of VD cases. Also,

our lawyer, is prepared to subpoena patient records, and to represent patients in malpractice or other suits for FREE. Second, the affidavits we gather will be compiled into a set of quality-of-health-care statistics, which will expose the injustices and inadequacies of the health care system where they exist, and be based on documented evidence. We see our statistics as a powerful weapon in the struggle to force the health care system to be responsible to the needs of patients.

So far, the calls we have received can be classed under two major headings: fee complaints, and complaints about insensitive and/or incompetent health care. Here are some examples of fees that callers reported they were charged:

- \$25 for a five-minute office visit where the woman was told nothing was wrong with her.
- \$50 to drain an infected foot, a procedure that took 15 minutes.
- \$77 for three stitches at U Hospital's Emergency Room.
- \$45 for one X-ray and drugs for shoulder pain.
- \$42.50 cash in advance at U Hospital for one woman before they would give her an electroencephalogram.
- \$400 total for a woman with back pains who was referred from one specialist to another until one doctor finally told her that nothing could be done for her problem.

Here are some examples of reported incompetent and/or insensitive care:

- a woman was told at UM Health Service that her rectal irritation was caused by perspiration and her clothing. Three days later, her rectal abscess had to be drained surgically at U Hospital Emergency Room
- one woman had problems being seen by any doctor in the hospital due to the impressions of her that previous doctors had written into her chart. She

does not even know what they wrote. The hospitals do not allow patients to see their own medical charts. If she wants to see it, she can only obtain it with a court-ordered subpoena.

- a woman had a severe reaction to a medication which her doctor had prescribed. She was vomiting, became dizzy, and couldn't walk or keep her eyes open. She went to Beyer Memorial Hospital Emergency Room where she had to wait over an hour while the nurse and clerk accused her of lying about the type of drug she had taken. When she finally saw a doctor, he accused her of being a "chicken" for having come

insuring patients they helped bring into the world, but as factories, with the workers: the orderlies, janitors, clerks, aides, nurses and doctors staffing positions along an endless assembly line of health care that moves as fast as possible to insure maximum profits for the mammoth medical centers, health insurance companies, hospital equipment companies and drug companies that control national health care priorities.

MEDICAL MEDIATORS, at first glance may look like an organization set up to attack doctors as a group: the doctor overcharged, the doctor made me wait an hour, the doctor was insensitive to gayness,

Medical Mediators is an attempt to build a people's health movement by focusing patient outrage on the profit motivations of the health care providers.

in, and told her to go home and sleep it off without even examining her. The cost of this "advice" was \$24.

- one woman complained of long waiting times for outpatient appointments. The earliest appointment she could get for a vaginal infection was almost two weeks away. Harmful damage could have been done in that time.

- an eighty year old woman was ill for a month but was too weak to travel to a hospital or doctor's office. Her daughter could not find one physician in Ann Arbor who was willing to make a house call.

Why are these abuses going on? Because of capitalism. Under a capitalist economic system, the main goal of every industry is to reap maximum profits, and not to produce and deliver high quality goods and services. In fact, as is well-known in the notorious case of the automobile, often in the industry's profit interests, products are designed specifically to be cheap and shoddy, to fall apart in a short time, thus forcing the helpless consumer to buy another one, and spend more money.

Though few people think of it this way, the health care system is an industry like any other. In fact, it is one of the fastest growing, most profitable industries in the country! Hospitals should be understood not as places where legions of revered Marcus Welby's spend infinite time curing and reas-

the doctor was a bastard. But, it isn't. MEDICAL MEDIATORS is a tool for bringing a community of outraged patients together to force change in the priorities of the health care system, by whatever means necessary. However, the fact that doctors specifically are the target of so many of our MEDICAL MEDIATORS phone calls raises issues that should be explored further.

Doctors occupy a unique position in the health care system. Twenty-five years ago, most doctors worked as individual practitioners, occasionally referring patients to hospitals that were for the most part, hotels for the sick. Now, however, with the influx of billions and billions of tax dollars in the form of Medicare and Medicaid reimbursements, hospitals have engulfed the entire medical care system. More and more doctors find themselves employees of these gigantic ever-expanding medical centers. They have gone the way of other groups of craftspeople and artisans of the last hundred years—into the factories. Many doctors are understandably upset by their rather sudden loss of autonomy. They are angry about it. Unfortunately, they usually wind up taking this anger out on their patients, their co-workers, their families and themselves. Doctors as a profession have shockingly high rates of suicide, divorce, alcoholism and drug dependence. And even phenomenal salaries like \$30,000 a year lose some of their appeal when you're on call three nights a week, and work 55 hours. Most doctors die young.

Patients often feel like the doctor is in a rush to get rid of them, that the doctor doesn't care about them, or explain anything to them, that they dare not ask a question about what he/she is doing or why, that the doctor is angry with them for being ill. These outrages are common, and whenever complaints come in to MEDICAL MEDIATORS concerning a doctor's inhumane behaviour, the MEDICAL MEDIATORS will act promptly, and if possible, try to obtain satisfaction for the offended patient. However, it is important to understand that doctors are not the real enemy of patients. In reality, the position of a doctor in the modern, complex, highly technological medical center is similar to that of a foreman in a factory: he may scowl a lot, and order everyone around, and expect everyone to worship him, but in fact he is only a pawn in the hands of the increasingly powerful hospital administrators, and their allies in the health insurance, hospital equipment and drug conglomerates.

While we compile our statistics, and help individual patients obtain humane medical care, MEDICAL MEDIATORS is trying to bring patients together, to prove that people are not alone in their criticisms of the health care system. MEDICAL MEDIATORS is an attempt to build a broad based People's Health Movement by focusing patient outrage on the profit motivations of the health care providers. MEDICAL MEDIATORS publishes a newsletter periodically to keep concerned patients informed about what we are doing. This newsletter

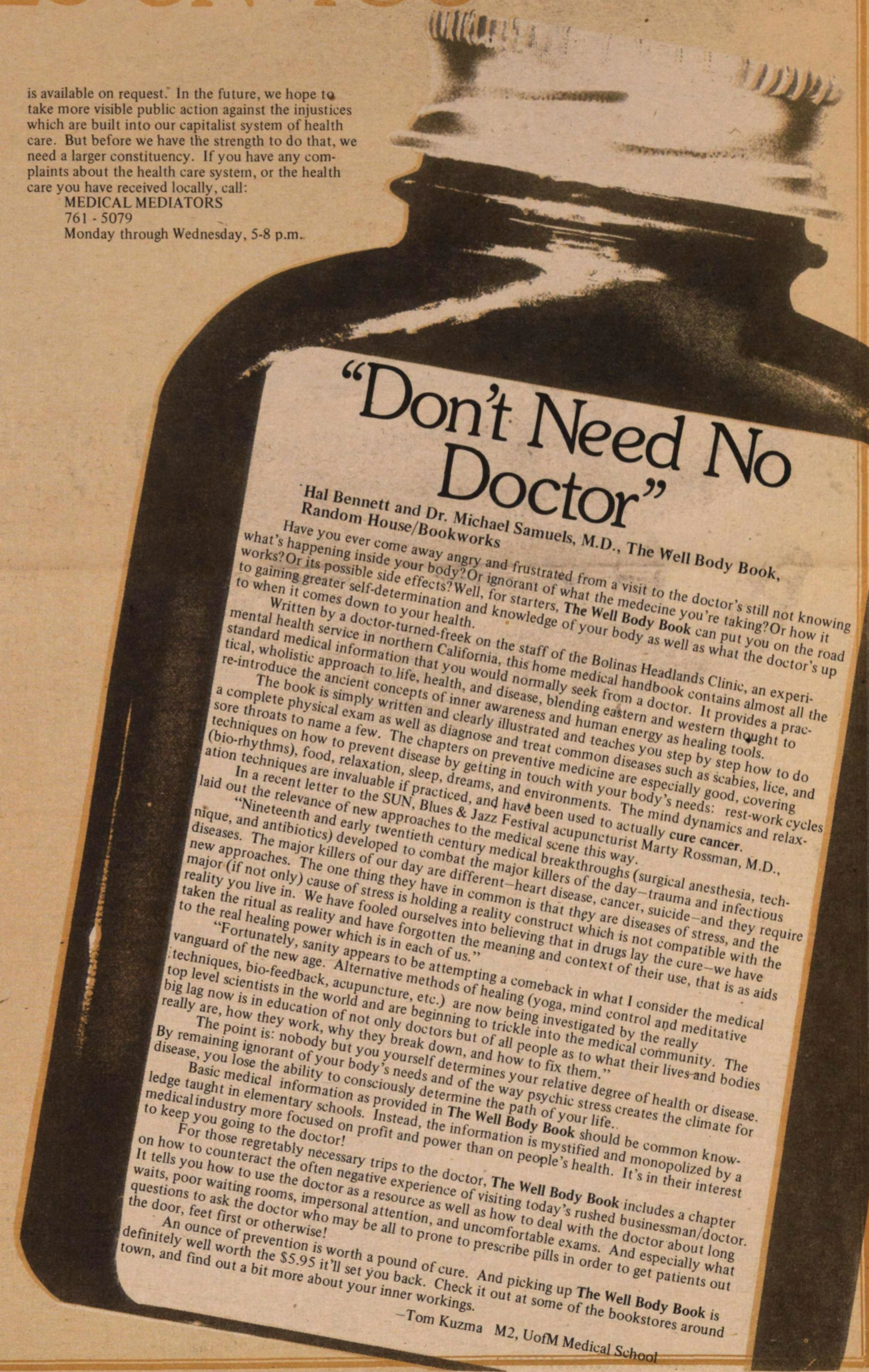
**(ZNS)—When a woman goes to the doctor, she's likely to be drugged, rather than treated for her illness. A man, on the other hand, is usually treated.**

According to psychologist Doctor Linda Fidell of California State University at Northridge, women are given mood-modifying drugs twice as often as men. Doctor Fidell said that physicians tend to take their male patients' symptoms of illness more seriously than those of their female patients. Women, says Doctor Fidell, often explain their emotions as well as their symptoms to their doctors—whereas men tend to describe their symptoms only. As a result, doctors are more likely to prescribe such drugs as barbituates, sedatives and anti-depressants to women than to men.

Doctor Fidell also charges that doctors tend to see women as hypochondriacs. A study of drug advertisements in such publications as the *Journal of the American Psychiatric Association* shows that women generally appear in ads for mood-changing drugs, while men appear in ads for drugs given for specific diseases.

is available on request. In the future, we hope to take more visible public action against the injustices which are built into our capitalist system of health care. But before we have the strength to do that, we need a larger constituency. If you have any complaints about the health care system, or the health care you have received locally, call:

MEDICAL MEDIATORS  
761 - 5079  
Monday through Wednesday, 5-8 p.m.





## We're standing up to them in the fields— will you stand up to them in the stores?

Boycotts are a drag. You're tired of them, just as the farm workers are tired of striking. But the workers will not be reduced to chattel again. Cesar Chavez asks consumers to unite as never before. Nothing less will cause the growers to grant workers the simple right to vote, by secret ballot, on which union will represent them: the UFW or the Teamsters.

Three years ago a massive consumer boycott dragged growers kicking and screaming into the 20th Century. Now, when UFW's hard-won contracts are up for renewal along come Teamster honchos who, without a word to the workers, sign a ready-made contract with the growers. That Teamster contract reinstates the notorious Labor Contractor hiring system, reduces the workers' already minimal pay, imposes no restrictions on the use of man-killing pesticides and leaves the workers without any effective medical benefits. There are other cruel inadequacies in the Teamsters' sweetheart contract, but that Teamsters are now importing scab labor should be enough to make you lose your taste for grapes.

So how come these union-hating growers welcome Teamster advances rather than negotiate with a worker-controlled union? Growers, not surprisingly, prefer to deal with bosses who have nothing in common with the men and women who spend their lives bent over in the fields.

The farm workers are seeking redress via the courts and by petitioning the

growers for secret-ballot elections. The (many of whom arrive not knowing they are strike-breakers and who are coerced to keep working by the Teamsters' inelegant persuasions!). The bitter fruit of this labor is now arriving at stores in your neighborhood. If these grapes sell, other growers will be tempted to follow the lead of their Coachella and Delano peers and invite the Teamsters to "organize" the fields on their terms i.e., a lower hourly wage; no restriction on the use of condemned sprays, including nerve gas; reinstatement of the slave-labor contractor system, and a medical plan that neatly excludes seasonal workers!

To strike is to go hungry, and for many workers it means going to jail. But strike we will, even knowing this may not prevent the harvest.

You are our last line of defense. You are the one critical element the Teamsters cannot control. If you are sickened by this attempt to return farm workers to the status of cattle, then the workers' cause is not yet lost.

The Growers understand sales. The memory of the last great boycott is their

recurring nightmare. To be stuck with a worthless crop is a fate even worse than negotiating with a worker-controlled union.

Nothing less than a massive consumer boycott of grapes and iceberg lettuce will cause the growers to recognize a union that represents the workers.

So here's what you can do to support the farmworkers in their non-violent resistance to the Grower-Teamster consortium: 1. Boycott all table grapes. 2. Contribute money to help feed the workers who will miss the few months of work when they can earn wages. The money you send will be used for basics: food, clothing, medicine. 3. Continue to boycott iceberg lettuce, Safeway and A. & P. stores.

### TAKE A STAND

I enclose \$\_\_\_\_\_ to help the farm workers survive the coming weeks or months without a working wage.

I would like to help with the boycott of grapes, iceberg lettuce, Safeway and A. & P. Please send me more information.

YOUR NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_

Make Checks Payable to "United Farm Workers Union".

Mail to: United Farm Workers Union  
4101 23rd Street  
San Francisco 94114  
Call (415) 864-5613 for further info.

**"THE WHEELS OF JUSTICE DO NOT MOVE AS  
FAST AS NATURE GROWS GRAPES"** —Cesar Chavez

# Watergate Reaches John Lennon

John Lennon filed suit against the federal government last week, demanding that it admit or deny whether John, Yoko and their attorney were the subject of illegal federal wiretaps and surveillance.

The suit was filed after Leon Wildes, Lennon's lawyer, uncovered a government memo ordering surveillance of the former Beatle, who is still suing to prevent his deportation to England. The memo calls the Lennons "undesirable and dangerous aliens" and orders that their application for residency in the U.S. "is inadvisable and should be denied."

The incredible memo follows in full:

FROM: Supervisor, Intelligence Division, Unit 2.

TO: Regional Director, Group 8.

SUBJECT: THE SUPERVISION OF THE ACTIVITIES OF BOTH JOHN AND YOKO LENNON.

It has come to the further attention of this office that John Ono Lennon, formerly of the Beatles and Yoko Ono Lennon, wife of John Lennon, have intentions of remaining in this country and seeking permanent residence therein, as set forth in a previous communication this has been judged to be inadvisable and

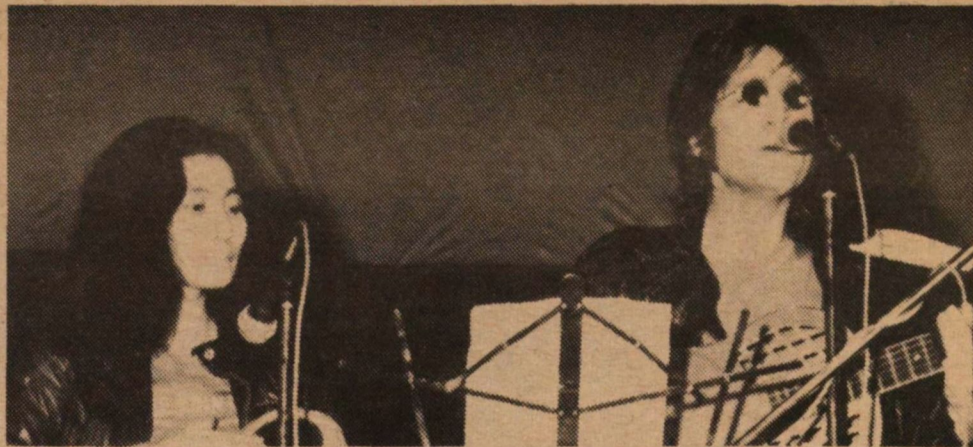
it was recommended that all applications are to be denied.

Their relationships with one (6521) Jerry Rubin, and one John Sinclair (4536), also their many commitments which are judged to be highly political and unfavorable to the present administration. This was set forth to your office in a previous report. Because of this and their controversial behaviour, they are to be judged as both undesirable and dangerous aliens.

Because of the delicate and explosive nature of this matter the whole affair has been handed over to the Immigration and Naturalization Service, to handle. Your office is to maintain a constant surveillance of their residence and a periodic report is to be sent this office. All cooperation is to be given to the INS and all reports are to be digested by this office.

\* \* \* \* \*

Lennon has been ordered deported from the United States by the Immigration Department, ostensibly because of his marijuana bust in England 5 years ago. The ex-Beatle has appealed to the federal courts to halt his deportation because of the cultural contribution he can make to this country, and because the government has singled him out for political prosecution-persecution. A ruling on the issue is expected shortly.



John and Yoko play at the John Sinclair Freedom Rally, Dec. 10, 1971

## Divide and Conquer

(ZNS) The Justice Department—after a year-long legal battle—has been ordered to release information about a secret F.B.I. program code-named "Co-Intel-Pro New Left."

"Co-Intel-Pro New Left" is believed to be a covert F.B.I. operation which was designed to cause open antagonism between members of the anti-war movement and the black movement in the late 1960's.

N.B.C. newsman Carl Stern, for the past two years, has been demanding information about the controversial project from the justice department under the freedom of information act. Stern's requests were repeatedly rebuffed.

Stern first learned of the covert program several years ago when he was given an internal F.B.I. memo.

That memo detailed an alleged anti-left operation being coordinated by the F.B.I. on many college campuses around the United States.

Additional information on "Co-Intel-Pro" was later revealed by former F.B.I. agent Robert Wall, writing in the *New York Review of Books*. Wall stated that he had been assigned to the program, and that its purpose was "to create dissent among various groups involved in the new left and to prevent them from working together."

The former F.B.I. agent said that one of his assignments on "Co-Intel-Pro" had been to forge a letter to anti-war demonstration leaders in Washington. According to Wall, the forged letter demanded \$30,000 in cash from anti-war leaders to be paid to the black

continued on page 16

## THE SUN IS HOT FOR YOU

### WE NEED YOU!

The SUN is looking for people who want to help make this newspaper into a permanent, stable, alternative institution of this community.

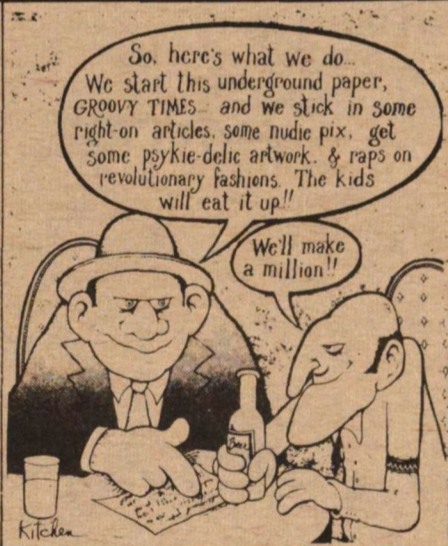
If you'd like to plug into the SUN in any one of the following areas, give us a call at 761-7148 or drop by our offices daily above the Blind Pig at 208 S. First.

—LOCAL AD SALESPERSON, to approach various businesses in town to advertise in the SUN. This job pays money on a percentage basis and can provide a decent income to whoever undertakes it, depending directly on how much effort they put into it.

—SUN SALESPEOPLE to earn money by selling the SUN at concerts, events, movies, on the streets, etc. This activity provides immediate remuneration at the rate of 10 cents per issue sold. A concentrated hour of selling the paper at a crowded local event can provide much needed spare bills and change. No shit. Call us and we'll let you know the best times and places to hit.

—TYPISTS, on both a paid and volunteer basis, to typeset the SUN and transcribe interviews.

—WRITERS! People who want



to write news, columns or features, report on local events and/or undertake investigations into local politics and corruption.

—PHOTOGRAPHERS who know how to use a darkroom...

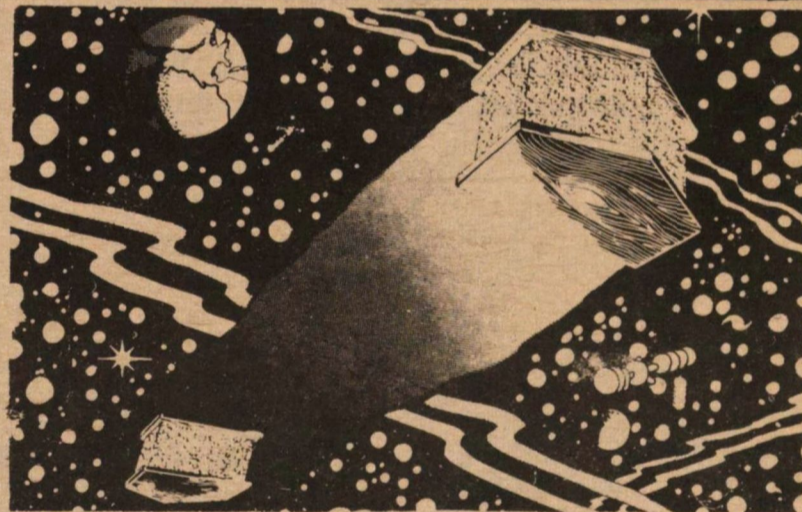
—ARTISTS, cartoonists, and people interested in learning design, layout and offset production.

—PEOPLE to help with simple tasks like proofreading and corrections.

—MONEY...we would like to purchase several more coinboxes for street distribution and are looking for loans of \$65 to cop them with, payable back with interest.

—SUGGESTIONS for articles and other types of content.

—HOME DELIVERY subscriptions. Sign up your friends. Get the SUN delivered straight to your door on publication day, and a free album besides...



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Weekends 10-6.

# Kohoutek Cometh

As the Nixon regime topples, comet Kohoutek is shooting towards the sun. Comets have traditionally been viewed as omens of disaster, particularly of the fall of a society's rulers.

If there's any validity to the superstition, America's corporate behind-the-scenes power-mongers are in for even more trouble than they've had already.

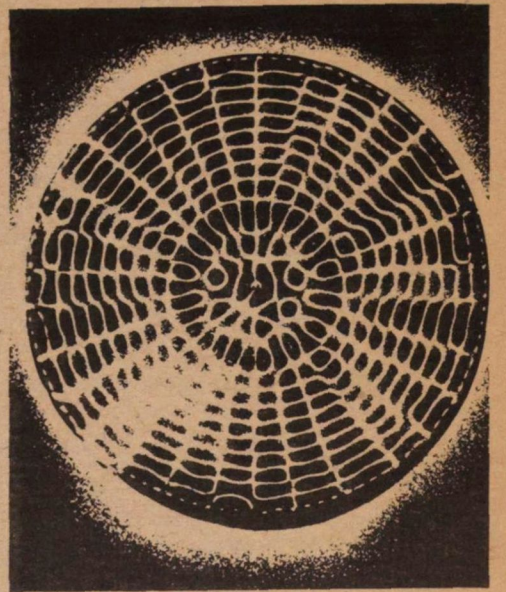
Because Comet Kohoutek is one of the largest comets ever discovered in the solar system, it may turn out to be the most spectacular celestial event seen in several milleniums.

Kohoutek, named for the Czechoslovakian astronomer who discovered it, is expected to light up the skies with a tail which may appear 40-60 times as long as the diameter of the moon. While most comets are visible to the unaided eye, Kohoutek is so big it was discovered last March.

Kohoutek will begin developing a tail by Thanksgiving as it approaches the sun from the southeast horizon, reaching maximum brilliance around Christmas. Afterwards, it will disappear behind the sun, only to reappear in the late night southwestern sky where it will remain visible until February 22nd.

Circle Books has published a flyer describing the event in detail. According to the leaflet, comets are "tiny balls of ice and dust that spend almost all of their lives riding their highly eccentric orbits through the frozen spaces far beyond the reach of Pluto. There may be billions of them out there, 3,000 times farther than Pluto and halfway to the nearest star, yet still tied permanently to our sun.

"They are wanderers who have chosen to go fast and far, who have hurried from our



center until they reached incredible distances and became lost in black space. They are specks of dust lost in a frozen wasteland; it is only as they begin to come home that they gain any significance. A comet as it reaches the orbit of Mars on its return journey begins to warm and grow excited by the nearness of the sun. As it melts it emits the gas and dust that it has held trapped for centuries which can create a gigantic head and fiery tail. A major comet, when it expands, becomes the largest body in the Solar System, larger than the sun. Although it has little density and not much substance, it covers an enormous amount of space."

Astronomers say the nucleus of Kohoutek is a few miles in diameter, but that the total head including gases could extend as much as 100,000 miles in length. The comet has been heading toward the sun for the past two million years, coming in from a distance of about five trillion miles.

The people at Circle Books had this to say about Kohoutek's potential astrological effects.

"Comets traditionally have been considered to be omens of disaster, indicating the fall of great rulers, famines, lawlessness and plagues. They are new energy, new thought, entering our life from beyond, from the unconscious and if they break up established patterns, it is only to make room for a new beginning.

"To those individuals who hold fast to the past, who leave no room for themselves to change, then any new idea or new direction can be threatening. But for those who remain flexible, who are open to new directions and new life, changes offer them an opportunity for renewed energy, for a renewed interest in life."

Kohoutek is coming. Up against the wall crumbling capitalism, your days are over!

### HELP WANTED

Responsible person committed to doing work for young, non-profit company specializing in the music business, needed as full-time receptionist and office worker. Call Linda Ross at Rainbow Multi-Media, 769-5850.

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# MICHIGAN BOOGIE

continued from page 8

tunities to display his pyrotechnics (chops). He has absorbed so many influences and styles into his own playing that during one five or ten minute solo he employed the various techniques of Charlie Christian, Wes Montgomery, Sonny Sharrock, and even some Jimi Hendrix string-tapping effects. And what's more, he had them flowing in and out of one another so perfectly that in the end it was all his. So it wasn't the style that made the difference, not the form, but the content. The MUSIC, that's what it is.

--Chris McCabe

## MOODY BLUES

at UM's Crisler Arena

UAC/Daystar pulled off another major concert on Thursday, Nov. 8 when they brought the Moody Blues into Ann Arbor's Crisler Arena. Some people had been so desperate to get in they had camped outside the Crisler Box Office in order to cop good tickets. So the show had been sold out well in advance. Tickets were priced at \$5.50, 6.50 and 7 but in a couple hours all 15,000 were gone.

The show opened with the Nicky James Band. The lighting was very visual and at times the band showed some potential, but they never seemed to do anything to distinguish themselves from most other English bands. I kept hoping they would break out and really play some rock and roll but they only dabbled here and there so —

The Moodys started their part of the show with a man, who I presumed to be their manager or road manager, announcing that the band wouldn't come on until everyone was seated since they had "special sound effects" and "special lighting effects." He added that they didn't want people to "stand up and go crazy because you can do that when Jethro Tull comes to town." Cool. Here we are in Ann Arbor where most bands aren't satisfied until they have everyone up and dancing away and this guy is saying go freak out with Jethro Tull. A few minutes later they tell everyone to sit down again and the Moodys come on. One of the band asks everyone to light matches "for heat" and at the same time a dry-ice machine is spewing white fog on stage about two feet deep. Crisler takes on a light glow (which is perfect with the white fog) as the Moodys go into "Higher and Higher." They go through a number of their hits, "Out and In," "Watching and Waiting," "Tuesday Afternoon," the whole trip. But I can't get into it. These guys are JUST POP STARS standing up there, looking noble with 15,000 people staring at them like they're holy or something. Jeezus Christ!

These guys aren't anything spectacular. I admit Graham Edge is a dynamite drum-

mer and he was smoking thru the entire set. The rest of the dudes do good vocals and their harmonies are together but k they're only competent musicians and not that interesting to me. And that melotron is TOO much for me to handle. It's an electronic device that uses pre-recorded instrumental tapes to reproduce the sound of several instruments. It might be cool to use one for occasional background parts but Mike Finder was always out front playing it as a primary instrument. You could have 13 chimpanzees with sticks playing behind the thing and it would still sound good. But where is that at?

The Moodys finished off their set with "Singer in a Rock and Roll Band" and split the stage only to be brought back for a single encore, "Questions." Then it was all over. I felt generally bummed out by the whole affair. With so many many GOOD bands from this area having a hard time covering their rent and food bills, the Moody Blues come in and take away tens of thousands of dollars and split back to their English estates. It truly is a long, hard road.

-- Freddie Brooks

## AMERICA

at EMU's Bowen Field House

The desert was not the setting for the America concert at EMU's Bowen Field House last Friday. Surrounded by blooming plastic shrubs and six-foot high flowering plastic evergreens, America put on a thoroughly plastic concert.

Sprinkled heavily with songs from their first and best known album, "America," the group put on a short concert which dragged on forever.

The concert got off to a bad start with an unknown English group which did folk ballads. The songs were basically alike in arrangement and tempo. When America finally came on, they continued along at the same tempo, and their acoustical arrangements were too similar to the first group. Even better known songs, such as "Sandman" and "I Need You" got only a minimal response from the audience.

The concert picked up slightly when America switched over to a series of tunes featuring electrical instrumentation, including a number from their new album. But the concert never really had enough energy to be more exciting than the plastic flowers.

-- Ellen Hoffman




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## NIXON PASSES GAS

President Nixon has called upon all Americans to conserve energy by lowering their home thermostats and reducing the speeds of their autos.

In the face of this Presidential request, it is interesting to note that the President intends to continue to be one of the largest individual consumers of fuel in the world. The White House has announced that the present fuel shortages will not have any effect on the President's travel, including his many flights between Washington and Key Biscayne and Washington and San Clemente.

The amount of fuel consumed during each of these flights by Air Force One is astonishing. According to the White House figures, a single round trip between Washington and Nixon's San Clemente home requires 20,000 gallons of jet fuel.

Engineers for the Standard Oil Company of California have calculated that the cancellation of one round trip from Washington to San Clemente would save enough fuel to power a caravan of

130 automobiles across the United States—from New York to Los Angeles.

## F.B.I.'s "Co-Intel-Pro"

continued from page 13

movement; Wall said that the letter threatened violence if the money was not paid.

The former agent said that the signatures of well-known black leaders on the letter were all forged by F.B.I. agents assigned to "Co-Intel-Pro."

Last week, after waging a year-long battle in court, Stern won his suit. Federal judge Barrington Parker ordered the Justice Department to release key "Co-Intel-Pro" documents to the press.

The Justice Department has delayed releasing the documents for another 30 days, while it decides whether to appeal judge Parker's decision. However, Stern is expecting to have some of the "Co-Intel-Pro" documents by the end of this month.

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# MOVIES

Things been getting you down lately? Are you the little guy who is often picked upon? Tired of your job and never been out of Washtenaw County and you're overweight? Don't let anybody kick sand in your face!! Turn to the Martial Arts, or at least to **Enter the Dragon**. The romance of the Silver Screen, the joys of escapism, and the thrill of seeing blood that isn't your own can now be had at the Fox Village Theater.

**Enter The Dragon** works on that stock plot of the violent adventure film—heroine ring operates out of remote exotic hide-away run by ruthless Oriental who reigns as the Crueldest Man in the World. A renowned Hire-A-Spy organization sends in their virile man of steel to sniff and snuff them out. Guess who wins? But here the agent of violence is not a series of Bond-like super sonic ingenious weapons, such as the deadly ejecto-chair, or the fatal laser ring. Here the weapon is Man Himself, through the skills of the martial arts.

The martial arts movies follow a direct line of descent from diffuse and noble ancestors of the Film Fad Family—the surfin' orgies, the motorcycle cruisers, and the everlasting great vampire genre. The appeal of the martial arts apparently is that anybody can do it: an attractive way of thought to all us Americans rooted in the philosophy that anyone can be President. You need money to buy an arsenal, you have to be blonde to be a surfer, and you must have a gutteral voice to be a biker. But to be a karate champ, all you have to do is go down



to your corner karate school and sign up.

**Enter the Dragon** and other martial arts films of course suffer from the same weaknesses that plagued the other fad genres. The plot is hokey, the script is mundane, the acting is forced, and the music is ridiculous, but the martial arts movies have something unique—an audience-involving series of sound effects!!

The ANN ARBOR SUN invites you to participate in its first Scripted-Auditory Skill Test. Can you identify seven out of the following eight sound effects from **Enter the Dragon**? For correct answers, see box at bottom of this page:

- 1) KKRRRFF, KKRRRPF, KRRRP-FFF, snap, snap, snap.
- 2) WHHHZT, WHHHZZT.

- 3) SCRUNCH.
  - 4) KRRRRSLAM WHUMP.
  - 5) THHHHT.
  - 6) PAD, PAD, PAD.
  - 7) WHHHUMP.
  - 8) EEEEEIIIIIOOO!
- Ahem.

**The New Land**, playing at the Campus Theater, is a Swedish interpretation of the expansion and settlement of the nineteenth-century American West. Because it is Swedish, it has no obligation to protect or demolish the myths of the West that have been developed in our movies and literature. It is a fairly realistic and moving chronicle of the life cycle of these Swedish settlers who thought life might be better in America.

**The New Land** flows into a pattern

of recent American Westerns (McCabe and Mrs. Miller, Little Big Man, etc.) that have tried to show what it was actually like to have lived through this difficult and aggressive period. The Swedish film is unique though because it occurs over a span of forty years, the 1848-1890 era when the west changed from wild isolation to a settled farming community. The struggles and tragedies of this Swedish farming family are the film's way of showing the changes in the West as a whole. It is an honorable and lyrical way to tell history.

—Ellen Frank

- ANSWERS TO QUIZ ABOVE:
- 1) Crunching bones and snapping vertebrae.
  - 2) Flailing fingers flying towards target.
  - 3) A fist in the nose.
  - 4) Guy thrown over champ's shoulder and onto the ground.
  - 5) Claws ripping skin.
  - 6) Moving about.
  - 7) Fist hits stomach.
  - 8) What a Karate champ should say before killing someone.

Perhaps this is neither the time nor the place, but spend at least one evening at King Pleasure over Thanksgiving to hear Esther Phillips. Did you know that Aretha Franklin, after winning this year's Grammy for Best Female Rhythm & Blues singer, announced that "This should go to Esther Phillips."? She gave her the trophy later on.

## Jazz!

- Nov. 15-16 CHICO HAMILTON
- Nov. 17 CJQ
- Nov. 22-23-24 ESTHER PHILLIPS
- Nov. 29-30, Dec. 1 EDDIE HARRIS
- Dec. 6-7-8 JIMMY REED
- Dec. 13-14-15 JIMMY SMITH

COMING: A Gala New Years Eve Party with artist to be announced

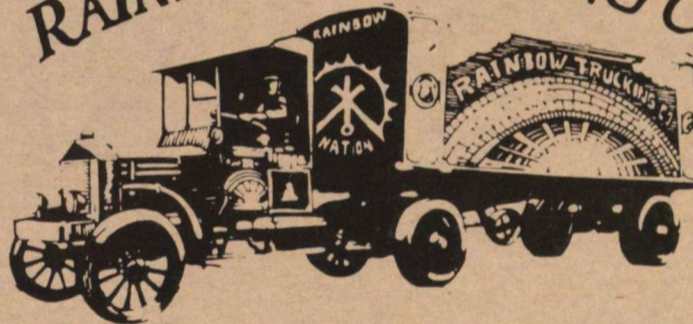


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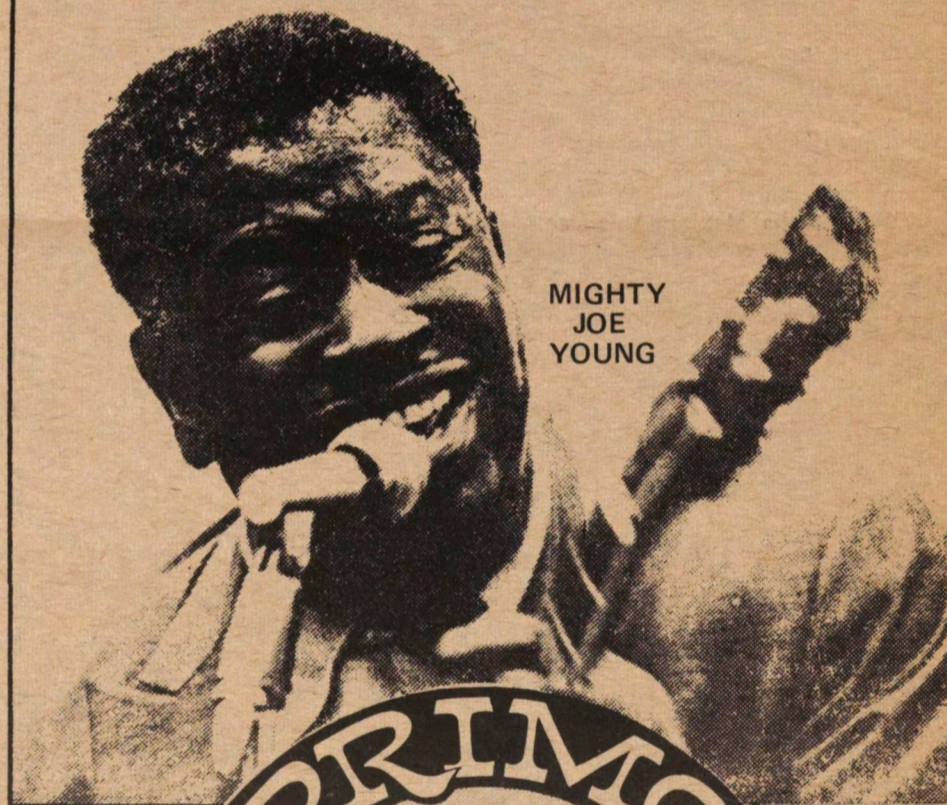
#### SECOND SHOW

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THE EAGLES  
SEALS & CROFTS  
JIM CROCE  
JOHNNY WINTER  
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Fri-Sat 23-24 ROCKETS 1.50  
Sun 25 BOB SEGER GROUP 3.00  
Mon 26 RADIO KING 1.00  
Tues-Wed-Thur 27-28-29  
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Fri-Sat 30-Dec 1 LIGHTNIN' 1.50  
Coming: Dec 12-13 TIM BUCKLEY  
Dec 16-17 JAMES COTTON



MIGHTY JOE YOUNG



## Rock & Roll Dancing!

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# CALENDAR

**FRIDAY, NOVEMBER 16**  
**Moon in Leo**

**Music**  
Deodato and Weather Report, Masonic Aud. (Detroit)...call 1-832-6648.  
Ashford & Simpson...Ford Aud. (Detroit) 8 p.m....\$6, \$5, \$4.  
Flick's—dance to old 45's played by "Chinner Mitchell"  
Primo—Uprising...\$1.50.  
King Pleasure—Chico Hamilton...\$3.  
Flood's—Billy Fox...\$75.  
Blind Pig—Brooklyn Blues Busters...\$75.  
The Ark—Paul Geremia...\$2.  
**Events**  
Impeach Nixon—Town meeting calling on Representative Marvin Esch to vote yes on impeachment; speakers from community, labor & campus organizations. 7:30 p.m., Rackham Aud., call 763-3241 for information or to help petition.  
help picket A&P stores on Huron & in Maple Village...2-6 p.m., 7-9 p.m....if we're late, please wait for us...  
Gay Coffeehouse...9 p.m...Halfway Inn, East Quad...  
Nov. 13-21...residential college art faculty show...featuring lecturer from Paris Abram Knoll at the Union Gallery...for info call...761-2924.  
**Films**  
"Arsenic and Old Lace"...Cinema Guild... Arch. Aud...7&9 p.m...\$1.  
"Wuthering Heights"...Cinema II...Angell Aud. A...\$1...7&9 p.m.  
"International film discussion series: (New World Media) Mexican-American: "Yo Soy Chicano" & "Requiem 29"... UGLI...Multipurpose Rm...8 p.m. free...

**SATURDAY, NOVEMBER 17**  
**Moon in Leo then Virgo 10:42 am.**

**Music**  
Primo—Uprising...\$1.50.  
Flood's—Billy Fox...\$75.  
Blind Pig—Brooklyn Blues Busters...\$75.  
King Pleasure—CJQ...\$3.00.  
The Ark—Paul Geremia...\$2.00.  
**Events**  
help picket A&P stores on Stadium, Huron, Plymouth Rd., & in Maple Village...11 a.m.-5 p.m...if we're late please wait for us...Viva...  
**Films**  
"Bridge over the River Kwai"...Cinema Guild...Arch. Aud...\$1...7&9:05 p.m.  
"Ulysses"...Cinema II...Angell Aud. A... & 7&9:30 p.m...\$1.

**SUNDAY, NOVEMBER 18**  
**Moon in Virgo**

**Music**  
Cheech & Chong w/ Tower of Power... Masonic Aud. (Detroit), 7:30 p.m... tickets \$6.50, \$5.50, \$4.50...  
The Modern Jazz Quartet...Music Hall Center for the Performing Arts (Detroit) 8 p.m...\$2.50, \$7.00, \$25.00.  
Primo—benefit for the ANN ARBOR SUN featuring Lightnin', the Afro-American Drum Troupe, and Okra...\$1...please come.  
Blind Pig—Silk Purse...classical...no cover  
Flood's—afternoon...Diesel Smoke & Dangerous Curves...no cover...  
Flood's—Nite...Billy Fox...\$75.  
Ark—Sunday afternoons—friends of folk music open jam...3pm-5:30pm., FREE, followed by pot luck dinner at 6 p.m...please try not to come empty-handed...bring some food to share...  
**Events**  
Piano recital in the Faculty Lounge of the Union by EMU Grad Student Arthur Mayday...all proceeds go to the needy Union Gallery...call 761-2924 for info.

**Films**  
"Chronicle of Anna Magdalena Bach"... Cinema Guild...Arch. Aud...7&9:05...\$1.  
"Murmur of the Heart"...Cinema II...Angell Aud. A...7&9 p.m...\$1.

**MONDAY, NOVEMBER 19**  
**Moon in Virgo then Libra 4:17 pm.**

**Music**  
Steve Miller Band and Babe Ruth, Masonic Temple (Detroit)...8 pm...\$6.50, \$5.50, \$4.50...  
Primo—Radio King...\$1.  
Flood's—Brooklyn Blues Busters...\$75.  
Flick's—Vipers...  
**Meetings**  
Boycott Grapes Mtg...114 Research Bldg. in the La Raza Law Students' Office...9pm

**TUESDAY, NOVEMBER 20**  
**Moon in Libra**

**Music**  
Blind Pig—Okra...jazz...\$75.  
Flood's—John Nicholas...\$50.  
Flick's—Mojo Boogie Band...  
Primo—Ann Arbor Afro-American Drum Troupe...\$1.  
**Meetings**  
Gay Liberation Front (GLF)...8 p.m... 3rd floor conference room, South Wing, Michigan Union...  
ANN ARBOR SUN...open staff meeting... 8 p.m...208 S. First St., above Blind Pig...  
**Films**  
"Horsefeathers" & "Two Tars"...Classic Marx Bros. & Laurel & Hardy...AA Film Coop...Angell Hall Aud. A... 7&9 pm...\$1.  
**TV**  
8 p.m...Channel 56...movie: "War & Peace"

**WEDNESDAY, NOVEMBER 21**  
**Moon in Libra**

**Music**  
Blind Pig—Okra...jazz...\$75.  
Primo—Riot...\$1.  
Flood's—Brooklyn Blues Busters...\$75.  
**Meetings**  
Herself Newspaper open staff meeting... 8 p.m... 225 E. Liberty St., room 200... all women welcome...  
Gay Activist Women's Kollektive (GAWK) meeting...8:30 p.m...225 E. Liberty...all women welcome...  
Human Rights Party...Steering Committee, 6 p.m...516 E. William...above Campus Bike & Toy...everyone welcome...  
**Films**  
New World Film Coop thanksgiving special...\$1.25...MLB...Aud. 3...H.G. Wells trilogy featuring: "War of the Worlds" at 6:30 p.m.; "Day of the Triffids," at 8:15 p.m.; "The Time Machine," 10 p.m.  
**TV**  
10 p.m...channel 56...Black, Blues, Blacks... "Black Music in Passage"...

**THANKSGIVING**  
**THURSDAY, NOVEMBER 22**  
**Moon in Libra then Scorpio 00:08 a.m.**  
**Sun goes into Sagittarius 5:55 a.m.**

**Music**  
Doobie Brothers & Lynard Skynard... 3-Man Army...Masonic Aud.(Detroit)... 8 p.m...\$6.50, \$5.50, \$4.50...  
King Pleasure—Esther Phillips...call 663-9165.  
Primo—Riot...\$1.  
Blind Pig—Vipers...\$75.  
Flood's—Tate Blues Band \$75.  
Flick's—Brooklyn Blues Busters...\$75.

**FRIDAY, NOVEMBER 23**  
**Moon in Scorpio**

**Music**  
Flick's—dance to old 45's...

King Pleasure—Esther Phillips: (663-9165)  
Primo—Rockets...\$1.50  
Blind Pig—Vipers...\$75.  
Flood's—Tate Blues Band...\$75.

**Events**  
help picket A&P stores on Huron, and in Maple Village 2-6 p.m...please wait...  
Gay Coffeehouse...9pm...halfway inn...  
East Quad...  
Royal Lipizzan Stallion Show...Cobo Arena...(Detroit)...

**Films**  
"Invaders from Mars," Cinema II, Angell Hall, Aud. A, 7&9 p.m., \$1.  
**TV**  
6:30...channel 56...course of our times—  
"Israel & the Arab World"  
8 p.m...channel 56...movie: "War&Peace"

**SATURDAY, NOVEMBER 24**  
**Moon in Scorpio then Sagittarius**  
**10:12 a.m.; New Moon 2:56 p.m.**

**Music**  
Wishbone Ash & Flash & Renaissance... Masonic Temple (Detroit) 8 pm \$6,5,4.  
King Pleasure—Esther Phillips...663-9165  
Primo—Rockets...\$1.50  
Blind Pig—Vipers...\$75.  
Flood's—Tate Blues Band...\$75.  
**Events**  
help picket A&P stores on Huron, Stadium, Plymouth Rd. and in Maple Village, 11 a.m.- 5 p.m., please wait for us if we're late...  
**Films**  
"The Paradine Case" (Alfred Hitchcock)...Cinema II...Angell Hall Aud. A...7 & 9 p.m...\$1.

**SUNDAY, NOVEMBER 25**  
**Moon in Sagittarius**

**Music**  
Blind Pig—Silk Purse...classical...free  
Flood's—in the afternoon...Diesel Smoke and Dangerous Curves...no cover...  
Flood's—at nite...Mike Smith & Co.\$50  
Primo—Bob Seger Group...\$3.00.  
**Events**

**MONDAY, NOVEMBER 26**  
**Moon in Sagittarius then Capricorn**  
**10:13 p.m.**

**Music**  
Primo—Radio King...\$1  
Flood's—Brooklyn Blues Busters...\$75  
Flick's—Vipers...  
**Meetings**  
Boycott Grapes mtg...114 Research Bldg., in the La Raza Law Students' office...9 p.m.  
**Films**  
"Cries & Whispers" (Ingmar Bergman) Ann Arbor Film Coop, Angell Hall Aud. A, 7 & 9 p.m. ...\$1.

**TUESDAY, NOVEMBER 27**  
**Moon in Capricorn**

**Music**  
Blind Pig—27th, 28th, 29th, Billy Boy Arnold, Chicago Harp Player. \$1.75 tickets in advance at Discount Records, and at the Blind Pig.  
Flick's—Mojo Boogie Band  
Flood's—John Nicholas...\$50  
Primo—Mighty Joe Young...\$2.25.  
The Ark—Steve Newhouse (from Diesel Smoke & Dangerous Curves) country-western...\$2.00.  
R.C. Woodwind Quintet...7-10 p.m. at the Union Gallery...call 761-2924.  
**Events**  
Nov. 27th to Dec. 22...Union Gallery "Holiday Show" for info call 761-2924.  
**Meetings**  
Gay Liberation Front (GLF) mtg...8 pm...

3rd floor conference room...south wing... Michigan Union...  
ANN ARBOR SUN...open staff mtg...8 pm... 208 S. First St...above Blind Pig...Y'all come.

**Films**  
"Cries & Whispers" w/Ingmar Bergman... Ann Arbor Film Coop...Angell Aud. A... 7 & 9 p.m. \$1.  
"The Loves of Isadora" New World Film Coop...MLB...Aud. 3...7:30 & 9:45...\$1.25.

**WEDNESDAY, NOVEMBER 28**  
**Moon in Capricorn**

**Music**  
Primo—Mighty Joe Young...\$2.25  
Flood's—Brooklyn Blues Busters...\$75  
Blind Pig—Billy Boy Arnold...see tues./27  
The Ark—Hootenanny...\$50...free coffee... no cover charge for performers...  
**Meetings**  
Gay Activists Womens Kollektive...8:30... 225 E. Liberty...all women welcome...  
Children's Community Center...2nd and 4th Wednesdays of every month...8 p.m... 317 N. Seventh Ave...child care provided... call 663-4392 for info...  
Herself Newspaper Open Mtg...8 p.m... 225 E. Liberty rm 200 all women welcome  
Human Rights Party Steering Committee 6 p.m...516 E. William everybody welcome...  
**Films**  
"A Man And A Woman" Ann Arbor Film Coop, Angell Hall Aud. A...7 & 9 p.m...\$1.  
"Diary of a Mad Housewife" New World Film Coop...MLB...Aud 3...7, 8:45 & 10 p.m...\$1.25.

**THURSDAY, NOVEMBER 29**  
**Moon in Capricorn then Aquarius**

**Music**  
Kris Kristofferson & Roger McGuinn... Masonic Temple (Detroit) 8 p.m. \$6,5,4  
Primo—Mighty Joe Young...\$2.25.  
Flood's—Terry Tate Blues Band & Steve Newhouse...\$75.  
Blind Pig—Billy Boy Arnold...see tues.  
Flick's—Brooklyn Blues Busters...  
King Pleasure—Eddie Harris...663-9165.  
Mime with Michael Lynch...at the Ark... 8:30 p.m...\$1.

**Events**  
Help picket A&P stores on Huron and in Maple Village 2-6 p.m...if we're late please wait for us...  
**Meetings**  
Human Rights Party City Committee... 4:30 p.m...HRP office...516 E. William  
HRP mass meeting, 7:30 p.m., call 761-6650 for location.  
**Films**  
"Death In Venice"...AA Film Coop... Angell Aud. A...7&9 pm...\$1.  
"Diary of a Mad Housewife" New World film coop, MLB, Aud. 3, 7, 8:45, 10 p.m...\$1.25.

**FRIDAY, NOVEMBER 30**  
**Moon in Aquarius**

**Music**  
Blind Pig—Johnny James Blues Revue-\$1.75  
King Pleasure—Eddie Harris...663-9165.  
Primo—Lightnin'...\$1.50  
Flood's—Tate Blues Band...\$75  
Flick's—dance to old 45's  
The Ark—Helen Schneyer...\$50.  
**Events**  
Help picket A&P stores on Huron, and in Maple Village 2-6 p.m. & 7-9 p.m.  
**Films**  
"On the Town" Cinema II...Angell Hall, Aud. A...\$1.  
International Film Discussion Series by New world Media: "Mexico: The Frozen Revolution" & "Nosotros Venceremos"...Free...UGLI...Multi-purpose room...8 p.m.



# TRUTH IS STRANGER THAN FICTION

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