

# ANN ARBOR SUN

rainbow community news service



Dr. Robert M Warner  
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Ann Arbor, MI 48105

Volume II Issue 9 May 5-17, 1974



25¢ Outside  
Washtenaw  
County

## FBI vs. the Black Panthers

Yoko Ono Holds Up "Ten For Two"

The SUN is 3 years old!

# U OF M REGENTS PREPARE TO CRUSH INDEPENDENT FILM GROUPS



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THE UNIVERSITY OF MICHIGAN  
SCHEDULE OF INVESTMENTS  
CURRENT, RESERVES AND OTHER FUNDS

June 30, 1973

Par Value or Shares	Description	Book Value	Market Value
Common Stocks			
Industrial			
50	American Chain and Cable Company	\$ 1.00	\$ 1,125.00
135	American Potato Company	1.00	
6,940	Butterfield Michigan Theatres Company	1.00	?
37,500	Butterfield (W.S.) Theatres, Incorporated	1.00	?
250	Camp, (S.H.) and Company	1.00	175.00
100	Comarco, Incorporated	1.00	2,562.50
500	Genge Industries, Incorporated	1.00	5,175.00
150	Knight Newspapers, Incorporated	1.00	
50	Marketable Securities - Liquidation Pending	1.00	72,228.75
1,122	Mobil Oil Corporation	49,749.15	131.75
31	National Homes Corporation	951.45	81.25
325	Realty Equities Corporation of New York	1.00	5,985.00
315	Rospach Corporation	2.00	11,605.25
122	Sears, Roebuck and Company	1,114.16	6,950.00
89	Standard Oil Company (Indiana)	2,409.93	693.00
68	Uniroyal, Incorporated	1,238.82	5,062.50
40,590	Walton-Vatrex Corporation	2.00	5,065.75
1,616	Whittaker Corporation	6,293.13	
	Total Index	\$ 51,770.64	\$ 116,851.75

# U of M TO

be a pornographic classic. At the same meeting where the moratorium was passed, a resolution was sponsored by Regent Robert Brown to "deny the use of University facilities for the showing of X-rated films, effective immediately." The move was felt to be blatant censorship and

matter. It is the more radical film groups that will not put their money into the University Accounting Office. And as a rule of thumb, at the University of Michigan the more radical film group you are, the more rent you pay, with the rents for some groups running as high as two thousand dollars a month.

### Shut 'Em All Down

Typical of the Regent's more aggressive moves, the moratorium was enacted at a time when most of the students are leaving town. This way, there is less opposition. The insane part is that the University is using the screening of a pornographic film by a fly-by-night political group to come down on legitimate student film groups. According to Bill Thompson, treasurer of Cinema Guild, many groups, Cinema Guild and Cinema II in particular, have knocked themselves out in the past to cooperate with the University. They have kept their money in the University Accounting Office and are still doing so. They cooperate with U of M classes by showing needed films, often at a financial loss to themselves. Yet they are getting shut down too. This is being done because the University feels its moves will be more effective if applied uniformly. That way, they can't be easily sued for discrimination.

The moratorium is seen as one of the final steps in the Regents plans to take over the film groups. According to University vice president Henry Johnson, "this summer will signal the end of financially independent film groups at the University of Michigan." He has set July 1, 1974 as a target date

was defeated, but Regent Gerald Dunn said he felt even the less blatant moratorium "smacks of censorship."

The third reason is finances. According to New World Media, student film societies are under constant pressure from the administration to put the money they gross into the University Accounting Office. Once they have the film group's money the University can exercise total control. They are in the driver's seat. They can insist that the student groups use University-owned facilities, as opposed to less costly facilities off-campus. They can charge the students for services that haven't been rendered, arbitrarily take the sum from the "student account" and pay themselves off. They can violate the civil rights of student organizations without fear of a well-financed legal defense on the part of the students. There is no way the University is going to release funds for a lawsuit against the University.

The fourth reason is politics. The University administration does not like radical politics. The profits from the "Deep Throat" showing were originally going to help re-elect Perry Bullard. Perry Bullard is a fairly radical politician. Student film groups show radical films for that

The University of Michigan administration is moving for control over alternative student film organizations. They are apparently willing to put them all out of business to achieve that end.

The Regents most recent attacks came after a showing of the film "Deep Throat" by Perry Bullard and friends in an attempt to raise campaign funds. The Regents freaked totally and passed a resolution which puts a moratorium on facility use for film showings beyond the month of May. The moratorium, if it goes into effect, will put the student film groups out of business. If they do not have facilities, they don't show movies. In the meantime, the impending disaster makes it in-

creasingly hard to plan their programs and contract for films. The Regents had four basic reasons for this move.

The first reason is felt by many to be the U of M's recently disclosed large holdings in the Butterfield Theatre chain; the State, Michigan, Campus and Wayside Theatres. The market value of the University's 44,440 shares in the Butterfield Theatres have been conservatively estimated to be in excess of one million dollars. So student film competition isn't helpful to U of M profits.

The second reason is the nature of the film that was to be shown by the Bullard Action Now Group (BANG). The film, "Deep Throat" is considered by many to



Nixon: "That's why for your immediate things you have no choice but to come up with the \$120,000, or whatever it is. Right?"  
Dean: "That's right."  
Nixon: "Would you agree that that's the prime thing that you damn well better get that done?"  
Dean: "Obviously, he ought to be given some signal anyway."  
Nixon: "(Expletive deleted), get it. In a way that - who is going to talk to him? Colson? He is the one who is supposed to know him?"

So a flustered and panicked President discussed giving \$120,000 in hush-money to an E. Howard Hunt about to spill the beans on Watergate. Giving the money constitutes the criminal act known as "obstruction of justice." Discussing it in such a manner constitutes "conspiracy."

The excerpt above is part of a remarkable series of documents; the transcripts of Nixon conversations released by the White House last week in a vain attempt to stall off impeachment proceedings in the House. Their release

## SUN SPOTS

came only after a subpoena for the actual tapes was issued by an irate House Judiciary Committee. Backed firmly into the wall, Nixon had to do something. But only releasing the transcripts is not likely going to be acceptable to many, including the House Committee. The documents are admittedly edited by the White House at least for "obscenity" and items of "national security." While several Committee members will be allowed to "verify" the transcripts, the tapes they will listen to will also be edited. And 6 of the tapes requested on the ITT and Milk Fund cases have now been characteristically declared "missing," even in transcript form.

Same old ballgame. What's amazing though is that the documents, even as edited, clearly implicate Nixon to anyone with common sense. Of course to the twisted legalistic minds of White House attorneys they prove their man had nothing to do with any criminal acts.

If you want to decide for yourself, just read the transcripts which will soon be available in book form. You will thrill to Nixon threatening to turn the Justice Department and the FBI (they must have edited out the IRS) against his enemies; to his declaration that raising a million dollars in payoffs would be "no problem." Read how our law-abiding President tried to pin all the blame on John Mitchell. Pick up on the whole sordid story.

Apparently Nixon will never release the incriminating tapes, thereby forcing the House to accept the transcripts or risk impeaching him on the grounds of refusing to comply with a subpoena from Congress, which is a strictly constitutional offense for which there is no precedent. That way his slick attorneys can further bog down the proceedings with evasive arguments, which they can't do if the trial is based on documentable and clearly criminal acts backed up by taped evidence.

This Late Flash from one of the Wounded Knee trials going on in Sioux Falls, South Dakota. On April 30 several of the Indian spectators in the courtroom were assaulted by rioting police for refusing to stand as Judge Joe Bottum entered the courtroom. Insulted by the sitting renegades, Bottum ordered the police to mount an attack that resulted in several Indians being hospitalized for cuts from shattered glass and tear gas burns. Is this

1969?

**Know Your Enemy Dept.** It looks like the American Broadcasting Company (ABC) has decided to revive the outdoor massive summer pop festival to add to its growing control and profit rape of the alternative culture. ABC already owns a record company, radio and TV networks including several automated FM so-called "progressive" rock stations, and is planning a national chain of record stores. Their outdoor "California Jam" as it was dubbed, featured industry pop-stars ranging from Black Oak Arkansas to Deep Purple. The event's budget was about \$800,000, and ABC reaped a tidy profit of \$700,000 in return for its investment. In addition, the Festival was taped for four "In Concert" segments which will reap a million or two more in advertising. (For a story on ABC's manipulation of jazz musicians, see page 25.) In contrast, the non-profit A2 Blues and Jazz Festival lost money two years in a row... Another recent outdoor concert in Richmond, Virginia, was invaded by plainclothes police making drug arrests who were met with a reaction that led to the burning of eight police cars and many more overturned... Back in A2 the search is going on for a new site for the Community Parks Program this summer.

As long as we're on the subject, here's some more Music News... John Nusso of the Brooklyn Blues Busters streaked the stage at Flood's last week at the BB's last gig together... Radio King and his Court of Rhythm are moving temporarily to Boston... Iggy Stooze has just fired his entire band... Don't miss Commander Cody and His Lost Planet Airmen at Masonic Auditorium May 12... Also in Detroit, jazzman Rahsaan Roland Kirk plays the expensive Baker's Keyboard Lounge this weekend... Party down at the next Zenta Rejuvenation Boogie at Labor Temple, otherwise known as Carpenter Hall on Sunday, May 12. Bands are the orbiting Rockets and Rabbits. Admission \$3 with all the beer you can stomach...

From now on every Monday night bona fide lawyers will be furnishing free confidential legal counselling at the Free People's Clinic. A group of progressive local lawyers will be staffing the free legal clinic and answering questions on a broad range of everyday legal concerns... May 4th brings two demonstrations. In Ann Arbor the Vice Prez



# SQUELCH FILM CO-OPS

for confiscation. So far, he is right on target.

This came to a head before, around Christmas time when the University closed the UGLI Multi-purpose auditorium. The auditorium at that time housed the Free International Film and Discussion Series, and Women's Film Series. The move was clearly against New World, sponsor of the Free Film series, because of their refusal to funnel their funds through the University Accounting Office. The auditorium was free and ideally suited for movies, poetry readings and what not. It was used by a lot of low/no-income organizations for various cultural and educational programs. But they were all shut out.

Last fall, the University invoked a freeze against New World, resulting in the loss of 23 of their originally requested show-dates. This cost New World about ten thousand dollars. Their demand was, once again, that all groups agree to handle their finances through the University.

### Conflict of Interest

Clearly the University's holdings in the Butterfield theatres shows a conflict of interest. The University is big business, one of the biggest in the Midwest, and they don't want any competition. The Butterfield theatres are aimed at the youth/student population of Ann Arbor and are in direct competition with the student film groups. Their outrageous box office fees and inability to acquire worthwhile material makes them poor contenders.

The Butterfield concerns typically

our Ford is coming to babble at the U of M commencement proceedings. The demo starts at 8:30 a.m. at Crisler Arena. And in Kent, Ohio, people will gather to commemorate the 4th anniversary of the Kent and Jackson State murders with Daniel Ellsberg, Julian Bond, Jane Fonda and Judy Collins... The national Gay Liberation Conference begins in Ann Arbor May 10. See page 5 for a schedule of it's activities... The American Red Cross is offering a canoeing course. Sessions will run May 5 through 10 in the early evenings at the Argo Park Canoe Livery at the foot of Longshore Drive. There is no charge, but enrollment is limited. To register call the Red Cross at 971-5300.

The Michigan Bell Telephone Corp, Consolidated Edison and Consumers Power have all asked the state Public Service Commission their largest rate hikes in history. Bell, for one, is asking for \$60 million more in operating costs matched by \$60 million more in profits. The Public Service Commission of course is dominated by Republican industry sympathizers... This means the average cost of monopoly telephone service charges will jump from \$1.35 to \$1.80.

As for the state of the SUN, this is our third anniversary issue. It's also our longest -- 32 pages. To keep fueling our expansion the SUN has decided to raise its price beginning next issue to 25 cents per copy in Ann Arbor. This is also being done to meet fast-escalating printing, production and every other kind of bills, and also to enable at least some of our staff to collect subsistence salaries for their work...

\* \* \*

The next SUN will be out Friday, May 17th, featuring:

- An Interview with Allen Ginsberg
- The FBI Attacks the Panthers, part II
- ITT's Aid to Nazis and Fascists
- Mass Transportation in A2
- Horrible Herpes
- Women in Medicine, Part II

show slick Hollywood films and are geared towards making tremendous profits from the student population. The alternative student film groups are more interested in bringing new films to the area and are not opposed to losing money on a worthwhile film. They believe that film is more than mere entertainment. Film is culture, rich in intellectual experience, and a current, valid art form. The University Regents wail about the morality of "Deep Throat" while their own Butterfield Babies are screening such goodies as "Last Tango"

to be nothing short of total control of all student organizations. At the same time, they want to stop use of University facilities by outsiders.

In a move related to the closing of the film groups, it appears that non-student community organizations as well are about to be kicked off campus. Vice President Johnson, the Regent's hit-man, has drawn up a set of regulations for use of U of M facilities. In part they read, "only registered student groups could use the Diag for rallies and other events between noon and 1 pm and only with SGC coordina-

*"The market value of the University's 44,440 shares in the Butterfield Theatres have been conservatively estimated to be in excess of one million dollars. Student film competition isn't helpful to U of M profits."*

and "Fanny Hill."

The Regents may feel they have a right to some accountability from the student groups, but the groups are certainly entitled to the same from the Regents, and they are not getting it. According to New World, a lot of the money that goes into the University Accounting Office never comes back out.

### Total Control

The University's ultimate goal seems

ing assignment. No music would be allowed on the Diag at any time. The Plaza would be available from noon to 1 pm with music allowed one day a week. Rallies and other presentations would be allowed on the Plaza from 6-10 pm with observance of noise level limits set by Ann Arbor city ordinances."

Dig it. Regent's Plaza. No music on the Diag. No hashbash. No nothing. The University does not want the large alternative community of Ann Arbor

interacting with students and using U of M facilities to push for social change. The experience of former SGC President Lee Gill calling for the U of M to open its doors to the entire community must have scared them to death.

The University's concern for controlling its facilities for use by radical groups has been known for some time. A couple of years ago the administration made similar moves against the student organization known as "Friends of the Rainbow People." They cancelled contracts for the use of Hill Auditorium and the Union Ballroom allegedly because of violations of the weed laws at the John Sinclair Freedom Rally. The two events scheduled were an election eve get-out-the-vote dance and concert. This further disturbed the Regents, because, at that time, get-out-the-vote meant get out the vote for HRP. The cancellations came a couple of days before the events were to take place and would have cost the organizations involved a bundle of money. Friends of the Rainbow People quickly got a lawsuit together and the University relented.

To understand the University's fear of the alternative student film and other organizations fully, you must consider what the University's prime business is: education. The mass-warp of thousands of first-class minds. The University does not want controversial or political films shown on campus. They do not want concerts, or rallies, or anything, unless they control them completely. Most of all, they do not want student or community organizations introducing new or dissenting ideas and activities within the University structure.

--Michael Cheeseman

# LETTERS

We, concerned organizations of the Ann Arbor community condemn the growing tendency for the use of sexually oppressive cinema for financial benefit. We find unacceptable such films' portrayal of women or men as sex objects, homosexuality as sick or inherently unsatisfying, and rape or sexual violence as natural, primal desires. Such presentation of warped attitudes toward sex must be differentiated from mere explicit sex. While the latter is not sexist in and of itself, the former tends to reinforce the myths that block meaningful relationships between people.

Within the last few weeks, there have been some prime examples of what we find objectionable. To start with, New World Film Co-op, an allegedly radical organization, has sponsored the showing of two obviously sexually abusive films, "Behind the Green Door" and "The Devil in Miss Jones". Both of these films promoted rather obvious myths concerning human sexuality. Lesbian sex scenes in both movies served to illustrate not the supportive and feminist aspects of lesbianism, but rather that lesbianism runs a poor second to heterosexual sex, and the glorification of the male penis in particular. The movie "Behind the Green Door" helped to perpetuate the rape mentality by suggesting that women actually desire their own rape. The movie "Straw Dogs", presented as a benefit for the Indochina Peace Campaign (in cooperation with Friends of Newsreel) was another example. In a handout publicizing the event, Newsweek was quoted as applauding the movie because

"It flawlessly expresses his (the director's) primitive vision...that manhood requires rites of violence...that a man

must conquer other men to prove his courage and hold on to his woman." The brutal rape in the movie was described as

"a masterful piece of erotic cinema, a flawless acting out of the female fantasy of absolute violation."

We find this particularly outrageous because this film and the accompanying publicity was presented under the name of the Indochina Peace Campaign. An organization such as I.P.C. has an obligation to condemn such presentations which advocate the very same mentality which was so responsible for the violence of the Vietnam War, particularly the overt sexual violence towards Vietnamese women.

The same weekend "Deep Throat" was shown as a benefit for the Bullard Action Now Group (BANG). This would seem to illustrate State Representative Perry Bullard's lack of responsibility in assisting this community's effort to combat sexual oppression.

Another allegedly radical organization, Friends of Newsreel, has also shirked its responsibility towards the progressive movement. Their presentation of movies such as "Prime Cut" helps perpetuate the common Hollywood treatment of women as property.

In addition to these blatantly oppressive movies, it is important to recognize the equal detriment of sexism within more common socially sanctioned cinema. Sexism that is common to our society is no more acceptable to us.

Many of these groups have justified the presentation of such films on the basis of financial need. While not questioning the financial instability of such groups, we believe that if such sexually abusive media

is required to fulfill those needs, then there is inherently something wrong with the organizational structure.

This criticism should not be confused with the repressive attempts by the Regents of the University of Michigan to politically and financially control campus film groups. We are rather calling for the voluntary end to the presentation of such sexually abusive films.

- American Veterans Movement (AA Chapter)
- AA Health Care Collective
- AA Sun
- Community Center Coordinating Council
- HRP
- Radical Student Union

### SUNWORKERS

EDITORIAL COLLECTIVE: Barbara Weinberg (Art Director), Dianne Ripley (Office Manager, Production), David Fenton (Business Manager, Music Editor), Ellen Hoffman (News Editor), Elaine Wright (Production).

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STAFF THIS ISSUE: Cliff Kashtan, Greg Fox, Jake the Shake, David Knapp, David Goodman, Linda Lessles, Tasha Lebow, Margie Kelly, with room for MANY more...

Cover designed by Chris Frayne

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# Postill Plays



## Union Battle Looms

With only one table grape contract left, Cesar Chavez and the United Farmworkers have finally received the support of the AFL-CIO (with whom they are affiliated) in boycotting Teamster-picked lettuce and grapes.

In exchange for Chavez's agreement that the UFW will end all secondary boycotts (those which involve a third party not directly involved in the labor dispute, such as grocery stores), George Meany has called for a "united labor campaign" in support of the UFW. In a letter sent out April 10 to "Presidents of All National and International (AFL-CIO) Unions", Meany urged the national boycotting of Teamster grapes and lettuce.

"I call on you to rally your entire membership to help the Farmworkers by mobilizing their purchasing power and that of sympathetic citizens of the community," Meany wrote.

The agreement was made public on April 12 in a speech by Cesar Chavez in Detroit, the day after the letter went out.

"All of labor will back us and make a nationwide boycott possible," he predicted.

The Teamsters, however, are not easily going to give up the lettuce or grape contracts they now hold with California growers.

On April 12, Teamster president Frank Fitzsimmons responded to the AFL-CIO move by sending his own letter to the AFL-CIO union presidents. Fitzsimmons accused Chavez of being "an impractical visionary," and hinted at the conse-

**HELP THE UFW STRIKE**  
Call the Boycott Office  
**763-0258**

Washtenaw County Sheriff Fred Postill is off on a power trip. According to Postill, the three staff members of the Inmate Rehabilitation Program fired early last month were guilty of "insubordination." The reason he gave was that they criticized him and his handling of the federally-funded program.

Postill put forth his version of the firings in a four hour session before the County Board of Commissioners. The Board is holding a hearing at the request of the fired employees: Molly Reno, program director; Marta Manildi, educational coordinator; and Larry Hunter, inmate counselor. The Board has also agreed to hear the case of Jail Administrator, Paul Wasson, who resigned following the firings, at a later date.

Postill argued that as an elected official, he was not responsible to the Board of Commissioners. In recent weeks, members of the Board have challenged Postill's right to fire employees hired under a federal grant, as were the staff of the Rehabilitation Program, which has been operating at the County Jail for over a year.

Postill told the Commissioners at the hearing Wednesday, April 24, "I decided to handle my own personnel matters, and let the Board go their own merry way."

Postill accused the fired staff members of "insubordination." In his opinion, their criticisms made them guilty of "failing to recognize their employer."

Reno was the main problem in Postill's version of the firings. He claimed that she had mismanaged the program, and the reason she had not been terminated earlier was due to the fact that she had already announced her intention to leave "no later than May 1."

In later testimony, however, Postill admitted that all Reno's personnel evaluations had been excellent or good. He also noted that the accomplishments of the Rehabilitation Program since it began in 1973 had been "substantive." It was pointed out that Reno had been the designer of the original program, had worked to initiate the grant through which the program has been funded, and after the program began under Reno, Postill never even visited the program's office during its first seven months of existence. Despite all these facts, Postill did not hesi-

quences of a nationwide AFL-CIO-backed boycott.

"Under these circumstances the decision is yours to make whether you will support a boycott of Teamster products," Fitzsimmons wrote to the AFL-CIO presidents.

"If you decide to support that boycott in any way, this would naturally mean that you are taking a definite position against the International Brotherhood of Teamsters. So, I would be remiss if I did not say to you that in the future our cooperation with your organization will be judged accordingly."

"If you are not with us, you are against us. We do not propose to support unions that are fighting us."

What it all means is a major union war. For example, in the past, unions associated with the Teamsters honored the picket lines of all other unions. Such Teamster aid often has a major effect on the success of a strike, and unions which back Meany's leadership may lose this support. It may also mean the breakdown of various agreements between the Teamsters and the AFL-CIO, such as various non-raiding pacts.

A look at the history of the Farmworkers struggle with the Teamsters indicates the possibility of any cross union battle turning into a bloody national labor war. In the Teamsters attempts to win contracts from the UFW, Farmworkers'

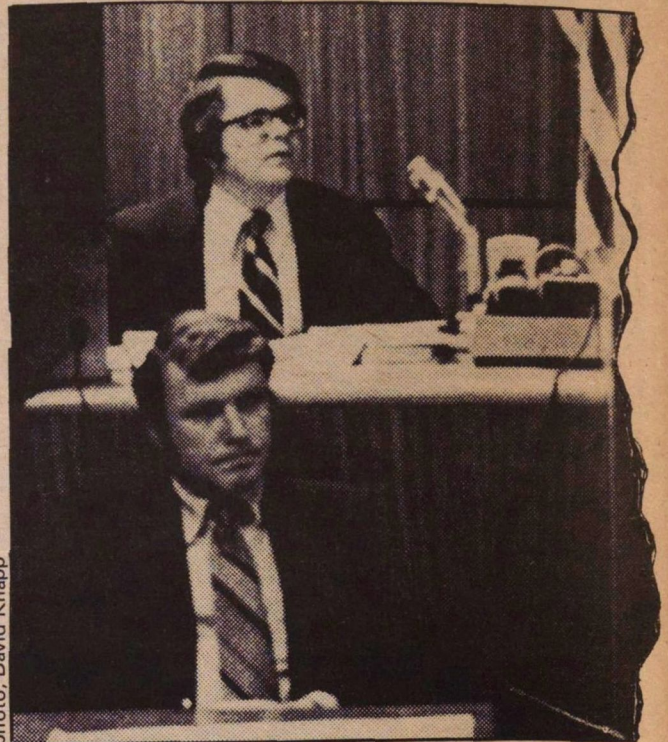


photo: David Knapp

Washtenaw County Sheriff Fred Postill testifying before the County Board of Commissioners.

tate to name himself as the sole person responsible for the program's success. Postill has now even appointed himself project director, the position formerly held by Wasson.

As Postill continued the story, he claimed he fired Reno when she supposedly told him she would not show information on the program to the sheriff "or anyone outside the program." That, according to Postill, was refusal to recognize her employer. However, according to the grant application, Reno was under the responsibility of the project director, then Jail Administrator

pickets were beaten and even shot by Teamsters goons.

Meany's support for the UFW had to come, as the Teamsters have publicly challenged the power of the AFL-CIO in the continuing struggle over California grower contracts. Ever since Fitzsimmons broke an agreement with the AFL-CIO and Chavez made last fall to return the contracts to the UFW, Meany has been expected to rise to the challenge. And apparently the time is finally at hand.

While the struggle continues to develop at the national level, it has already had its effects locally.

The Ann Arbor UFW supporters have already changed the focus of their picketing activities from the stores to the lettuce and grape boycotts.

Picketing is continuing at area Wrigley stores, but instead of asking customers not to shop there, the UFW is asking them not to buy Teamster produce.

Help is still needed on the picket lines, and summer is a nice time to spend a couple of hours outdoors furthering the UFW struggle. Rides to the stores are available at 3:15 p.m. on Thursdays and Fridays (returning at 6) and Saturdays, at 10:45, 12:45 and 2:45 (returning at 1, 3 and 5). Picketers should meet at the north side of the Michigan Union. For more information, call the Boycott office at 763-0258.

--Ellen Hoffman

10-6 DAILY  
10-9 FRI.  
12-5 SUNDAY

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### MAY 5-18

at the  
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1st floor, Michigan Union

opening reception May 5, 4-6 pm  
A Talk on dialectic structuring will be presented May 7, at 8 pm with Diane Kirkpatrick.

gallery hours: 10-5 Tues.-Sat.



# Power Politics



Larry Hunter, Marta Manildi and Molly Reno, fired from the County Jail's Rehabilitation Program by Postill.

Paul Wasson, rather than directly to the Sheriff. After Reno left Postill's office, he went to Wasson and told him to sign a termination notice for Reno.

The next day, Wasson had not yet told Reno of the Sheriff's order, so Postill took matters into his own hands. He called Reno into his office, ordered her to resign immediately or be fired. Reno told him he did not have the right to fire her (that power was vested in the project director under the grant application). Postill told her to leave.

After Reno left the office, Manildi came in with a re-

signation which was critical of the Sheriff's handling of the Program, stating Postill had exercised "heavy-handed control." For that, Postill found Manildi guilty of "in-subordination," and she, too, was fired. Larry Hunter's critical resignation also resulted in a third firing. Postill said, "It was out and out insubordination to imply I was interfering with their program."

Because the grant application did not place them in direct line of control under the Sheriff, the Rehabilitation staff did not believe they were responsible to him.

Postill claims differently. As he put it, "If I walked up to the Undersheriff on the street, and he said he didn't work for me, he worked for Washtenaw County, I'd fire him."

The fired employees are seeking full reinstatement, stating that as their resignations were never officially accepted, they are now void because of the firings. What the Board of Commissioners will decide is not known at present. (As the SUN went to press, another session of the hearing had been scheduled to hear testimony by the fired employees. Following that, the Board is scheduled to reach a decision on the case, too late for this edition.)

Even if the employees win their case, the Sheriff made it clear he didn't want them back, claiming that all their activities since the firings were "solely to discredit myself and the program."

Postill further claimed that the Board had no power in the personnel matters of his department anyway. When asked why he agreed to the hearing Postill said, "Every County employee has the right to a hearing before the Board, even if it isn't binding."

But Postill doesn't expect to lose, stating absolutely "my case is so overwhelmingly solid." He was "reserving the right" to decide whether he would accept the Board's decision or not.

Postill made it clear in the hearing that he doesn't like being told he's wrong. He wouldn't accept it from the staff of the Inmate Rehabilitation Program, from Jail Administrator Paul Wasson, and he probably won't take it from the Commissioners either.

--Ellen Hoffman



A major conference to bring together gay people from Ann Arbor and across the country is scheduled to kick off here on Friday, May 10.

The conference, which is open to anyone interested, is scheduled to coincide with a national conference of the American Psychiatric Association being held the same weekend in Detroit. The shrinks are planning to once more discuss their previous decision to remove homosexuality from the list of mental disorders. After some controversy over this decision, made last year at the national convention, the psychiatrists took a mail-in poll which ended up re-confirming the original recognition that gay people are not sick. But apparently, some doctors are just not willing to give up.

The Ann Arbor conference begins with all-day registration on Friday at the Michigan Union (at State Street and South University) for all participants. Registration ends at 8 p.m., but will also be open for a while on Saturday morning.

Conference workshops are now scheduled for Saturday and Sunday, and for those who can stay beyond the weekend, three workshops will be held on Monday. For entertainment, a series of films are scheduled, and Saturday night, there will be a dance for all conference participants. On Tuesday, the events of the conference will move to Detroit, and the focus will be on the APA meeting.

Anyone interested in further details on the conference and related events can contact Gay Hotline, 761-2044, for information.

## GAY HOTLINE

CALL 761-2044

### CONFERENCE OF GAY PEOPLE VS. MENTAL HEALTH OPPRESSION-ANN ARBOR, MI. MAY 3-7

#### May 3-Friday

Registration (all day, Michigan Union, State St. at South Univ. St.)

#### May 4-Saturday

9AM Registration (all morning)  
noon Lunch  
1PM Workshops  
3PM Workshops  
5PM Potluck Dinner  
7PM General Assemblies (women & Men)  
8PM Film Festival  
9PM Dance

#### May 5-Sunday

11AM Bagel Breakfast  
1PM Workshops  
3PM Concert & Grand Social High Tea with Rosetta Stoned & the Hieroglyphics  
5PM Dinner  
6PM General Assembly  
8PM Poetry Reading, Films, Theatre

#### May 6-Monday

9:30AM Workshops

11:30 AM Lunch  
1 PM Workshops  
3PM Workshops  
5PM Dinner  
7PM General Assembly

#### May 7-Tuesday

9AM Leave for Detroit  
10AM Open workshop for APA people (all day, Vet. Mem. Bldg.)  
5PM Dinner  
8PM APA Panel on Gayness  
10PM Convention Wrap-Up (Vet. Mem. Bldg.-proposed topic: Straight Values in the Gay Movement)

#### WORKSHOPS PROPOSED

Gay Professionals as Employees of MH Institutions  
Gay Client Oppression in MH Institutions  
Gay Client Oppression from Private MH Therapists  
Alternatives: Gay Peer Counseling, Encounter Groups, Therapy Groups  
Alternatives: Education of Therapists, Gay Studies, Sex Education in Public Schools  
Genetic and Cytogenetic Theories of Gayness  
Parents of Gay Children  
Gay Parents

Gay High School People  
Lesbians over 30  
Agism among Gay Men  
Gay People Over 60  
Gay Media  
Gays & Leftism  
Politics of Drag  
Lesbianism & Feminism  
Gay Men & Feminism  
Racism in Gays  
Conflicts between Movement Lesbians & Faggots

#### APA SCHEDULE (COBO HALL, DETROIT)

May 6 (Mon.),  
9AM-Convention Opens  
May 7 (Tues.)  
8PM-Panel on Gayness  
May 8 (Wed.)-  
Banquet & Dance

SPRING CONVENTION STEERING COMMITTEE, 1933 BROCK COURT, ANN ARBOR, MI. 48104 (mail address) 313-763-4186 or 763-1069 (office) 761-2044 (Gay Hotline) 662-9559 (Black Caucus)  
(Univ. of Mich. Gay Advocates' Office is at 325 Michigan Union, South Wing, 3rd floor)

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# ANN ARBOR SCHOOL BOARD



"Now, children—you can't run for school board! How could you possibly know what's best for you?"

With the April election barely over, attention is already shifting to the November state and federal election. And if November seems too far away to contemplate, there is the August 6 primary for the major party nominations for the November election, even earlier, the local School Board election is set for June 10.

### MAJOR ISSUE: IMPEACHMENT

The race currently receiving the most local attention is for the U.S. House of Representatives seat now held by Republican Marvin Esch. His refusal to take a stand on the impeachment of President Nixon has become a major issue by the challenging candidates. While Esch has yet to formally announce his intention to seek re-election, he is expected to run unopposed in the August Republican primary.

Four Democrats have already announced that they are seeking the nomination in the Democratic primary, with a fifth possibility in the near future. All are hoping to gain the seat of the 2nd Congressional District based on a strong anti-Nixon campaign. (The 2nd Congressional District includes Ann

Arbor, Eastern Washtenaw County — Ypsilanti and Ypsilanti Township, all of Monroe County and a small chunk of Wayne County — Livonia.)

The announced candidates for the Democratic nomination, which will be decided at the August 6 primary, are:

**RONALD EGNOR**—Currently serving as assistant Ypsilanti city attorney, he is the most conservative candidate (in fact, the only conservative in a field of left-of-center Democrats) seeking the Democratic nomination who has announced so far. The major issues of his campaign will be inflation, the economy, consumer issues and the energy crisis.

**MARJORIE LANSING**—"In my view," she said in her campaign statement, "Congress needs an infusion of members from all walks of life—innovators who will tackle and solve the acute problems of Watergate and all that word stands for, of new sources for energy, of runaway inflation, of poverty, of our growing shortages, of unemployment, of unsatisfactory national health services and of our ecological concerns." Lansing is an associate professor of political science at Eastern Michigan University.

# An Early

**DR. EDWARD PIERCE**—Founder of the Summit Medical Clinic. Pierce stated in his campaign statement, "Four major problems face this country; 1) we continue to conduct our foreign policy as if we were the world's policemen—an arrogant and costly delusion; 2) we are a rich nation with millionaires flourishing behind tax shelters while the poor lack the essentials; 3) our President can't lead us because he lacks our confidence and respect; 4) and racial antagonism continues to undermine our democratic society."

**JOHN REUTHER**—The first candidate to officially announce his intentions, he is considered the strongest candidate. A resident of Ypsilanti Township, and member of the UAW family, Reuther is supporting tough campaign reform measures, comprehensive national health insurance, vastly improved security for both the retired and the unemployed, meaningful tax reform, improved mass transportation systems, revitalization of the ineffective and inflexible Congress, and generally a re-ordering of our national priorities away from corporate and military interests and toward basic human needs.

In addition to the four announced candidates, Marvin Stempfen, a Livonia lawyer and former candidate for the Congressional seat, is also reported to be interested in running. He is expected to make a definite decision some time next week.

While the Democrats are fighting it out among themselves, two other parties will be running candidates in November for Congress.

Martha Pettit, a U of M grad student in Art History, is running on the Socialist Workers Party ticket. Pettit said in her campaign statement, "My campaign stands for breaking with the Democratic and Republican parties which are supported by the big companies like oil companies, and have no interest in overthrowing them. As many reforms as liberal candidates may suggest, election law reform, plugging up the holes in the tax laws, etc., won't solve the problems. The problem is the capitalist system itself. The Socialist Workers Party campaign is about organizing people to fight against this system of inequality, and creating a socialist system with a planned economy for the benefit of all instead of for the profit of the few."

Pettit is not likely to be the only socialist on the ticket. The Human Rights Party has no officially announced candidate yet, but several people have expressed interest in the nomination.

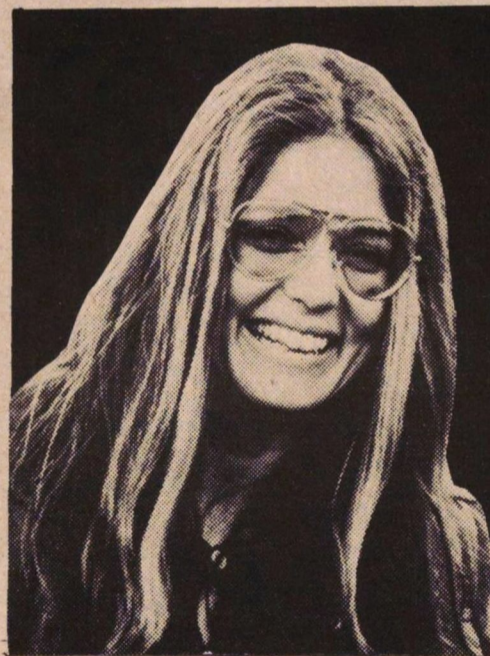
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Gloria Steinem

# Gloria En Marj

"There is no such thing as a larger struggle than the women's struggle," declared Gloria Steinem at the Power Center April 8, in her kickoff speech for Marj Lansing's congressional campaign. "When I spoke here last year, I said we want revolution, not reform. I used the word revolution because I wanted to be taken seriously by men. But then I realized that what they meant by revolution was just taking over radio stations and the Army—the changes we want are much broader and more fundamental than that. We need a new term for what we're doing."

Taking off from the theme of women and politics, Steinem spoke to a wide range of subjects. "Politics is any power relationship in our daily lives, any situation in which, for example, one group has power over another not due to talent but by birth. Every situation, however minor it is made to seem by others, is political if power is

involved." She quoted actress Lee Grant, "I was married to a conservative, and then married to a radical. Neither one took out the garbage."

Steinem urged the largely female audience to reject traditional political labels. "Women's politics, like that of blacks and Spanish-speaking people, springs from our daily lives. Out politics is organic, it comes from our guts, from what we see and know. Political labels tend to divide us. Many radical women have more in common with Republican women than they do with some radical males. As women, we have shared cultural experience which gives us a common understanding of populist, humanist issues.

### Feminist Men

Steinem asserted that women have always looked at issues a little differently, "not because we're morally superior, but because we're uncorrupted by power. We haven't grown up believing that our identity depends on winning and exerting our will over others. Women are a reservoir of different values which we need to see expressed in positions of leadership until the time comes when all of us are changed



# Look At Election '74

## OTHER NOVEMBER RACES

Congress has gotten much of the attention, but state offices are also decided in November, the major one being the gubernatorial race.

The governor's race will once again pit William Milliken, the current Republican governor, against Sander Levin, his Democratic opponent of four years ago. Levin is saying this time it will be different.

What will be different is that the state-wide HRP will be nominating a candidate for governor, and local resident Diane Hall has announced her intention of seeking the nomination.

Hall's bid for nomination will be officially decided on at the state-wide HRP nominating convention, to be held May 25-26 in Lansing. (In Michigan, major parties' candidates are selected through the August primary; minor parties, defined as those having received less than 5% of the total vote in the last state election, are required to hold nominating conventions.)

Hall is not expected to win the race, but as the candidate for the highest elected state office on the HRP ticket, her role in the election is critical. She must pick up approximately 15,000 votes (officially, 1% of the total votes cast for the office of Secretary of State) for the HRP to stay on the state-wide ballot. If she fails to get enough, the HRP would be required to petition again to have the party appear on the ballot in the future.

Also on the ballot this fall is Perry Bullard's seat in the House of Representatives. Bullard, who was recently in the news again for showing "Deep Throat" at a benefit, is likely to be challenged in the August Democratic primary. It seems that other Democrats are nervous about appearing on the same ticket as Bullard in November. In particular, Congressional candidates who must win votes in conservative Livonia and Monroe don't like the idea of having to answer for Bullard's actions.

Bullard will probably be opposed by both a Republican and HRP candidate in November.

Local elections, for county commissioners, will be on November's ballot. Current Commissioners Liz Taylor and Kathy Fojtik are both expected to seek re-election. The commissioners are elected from areas about the same as City Council wards, with five in all coming from Ann Arbor.

The HRP is planning on running in the County races, and will hold a county-wide nominating convention on May 4 and 5 to decide on candidates.

## SCHOOL BOARD

Long before the November election or the August primary, Ann Arbor voters will be electing three members of the Ann Arbor Board of Education. June 10 is the date of the election which will determine who will control the education of 19,000 students in the city's public schools.

Because of the recent Council election, the School Board race has received little attention, except by parents of schoolage youth. They are concerned over the policies which have been set by the current, conservative-dominated School Board. While the elections are city-wide, non-partisan for Board members, the Board is currently run by Republicans. (Most School Board candidates have party affiliations, although it does not appear on the ballot.) This year, two of the most conservative, landlord Duane Renken and radio talk-show host Ted Heisel, are up for re-election. (While no official announcement has been made of candidates, both are likely to run.)

The reason for conservative domination in this primarily progressive town has been due to vote-splitting by liberal and radical candidates. In the past, up to six "liberals" have been run against only three conservatives. The progressive vote is so split between all the "liberals" that the conservatives take the election. The parents, concerned over the problems of vote-splitting and poor candidates in the past, have organized to encourage both Democrats and the Human Rights Party to limit the number of candidates. If vote-splitting occurs again this year, Renken and Heisel will once again make life difficult for students in public schools.

## ABSENTEE BALLOTS

One of the other reasons contributing to conservative victories in the School Board race is the lack of interest by students, guaranteeing a more conservative electorate for the election. Part of the problem is that many people are out of town during the election.

Anyone who will be out of town for the June 6 School School Board election or the August 6 primary can still vote by absentee ballot. If you're not going to be here, check with the City Clerk's office to arrange for an absentee ballot. And if you aren't registered to vote in the city, there is still time before you leave.

Ellen Hoffman

# City Budget: POLICE RAKE IT IN

Toward the end of a long and drawn-out City Council meeting on Monday, April 29, Police Chief Walter Krasny made his annual appearance before Council to present the Police Department budget for 1974-75.

As in recent history, the Police Department requested and received a major increase in its budget. Next year, the proposed budget gives the police four and a half million dollars, a 24% increase over this year. Although some of this additional money comes from new state and federal grants (which will provide 30% of police funding in 1974-75), general fund expenditures for police are slated for a 10% increase in the new budget.

The Police Department will continue to be the single largest city department, employing over 200 people and using more than 1/4 of the total city budget.

Chief Krasny was closely questioned by City Council members on a wide range of subjects, including the position in the police budget for a "radiological officer" (in case of a nuclear attack), the insufficient level of University of Michigan payments for police service at athletic events, the lack of night foot patrols to prevent rapes and other assaults, and police harassment of bicycle riders.

Kathy Kozachenko (HRP, 2nd Ward) asked the Chief about the over \$100,000 budgeted for "uniforms and accessories," an amount equalling the total budget of the city's Human Rights Department, which is supposed to enforce anti-discrimination laws.

Norris Thomas (Dem, 1st Ward) quizzed Krasny about the use of high-powered (450 cu.in., 8-cylinder engine), high-speed chase vehicles which are now standard for the department, and which can only be used for 40,000 miles under the police union contract. Thomas suggested that police look into buying less massively engineered cars which could be used by other city departments after their police mileage limit has passed.

The question of police priorities in the area of drug law enforcement was raised by Kathy Kozachenko. She pointed out that marijuana possession cases increased by 50% in 1973 over 1972 to a record high of 290, while actual narcotics sale

continued on page 28

# Steinem dorses Lansing



Marj Lansing

enough to be whole people, not divided into masculine and feminine roles. We need women and feminist men, all kinds of every race. I'd like to salute the men who are fighting this struggle too.

Someone from the audience asked whether this sort of change could be brought about by running for Congress. "How do we know that once a woman goes to Washington she won't be corrupted and become a part of the oppressive power structure?" Steinem replied that some people felt it was more moral to lose than win, but women have been losing for the last three thousand years. "Now we need to look for any path to seize power. We've got vote power, dollar power, and body power, and we should use them all, by any means necessary." A man in the audience complained that this was a pretty ruthless and shrewd approach. Steinem quipped, "Ruthless and shrewd! We must be getting someplace!"

## Club Called Congress

Steinem reminded the audience that out of 535 people in Congress, 15 were black, and 14 were women, with an overlap in

two cases. "Some white male clubs are called clubs, and some are called Congress." Following Steinem's speech, she introduced Marj Lansing, a candidate in the Democratic primary for the 2nd district (Washtenaw County) congressional seat. Steinem noted that "As always, she's overqualified for the job. People will use many labels to describe her during this campaign, but they're all irrelevant--radical, liberal, conservative, Republican, Democrat. She's running as a feminist and a humanist."

Lansing, who had announced her candidacy earlier the same day, fielded a few questions. A prepared statement handed out at the door contained a few hints of the direction her campaign was headed--an emphasis on education, Watergate, the energy crisis, unemployment, and price controls. A man asked whether she had the economic expertise to produce any

con't. on page 12

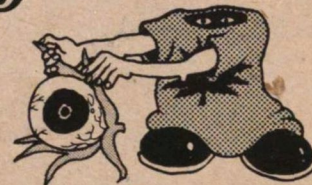
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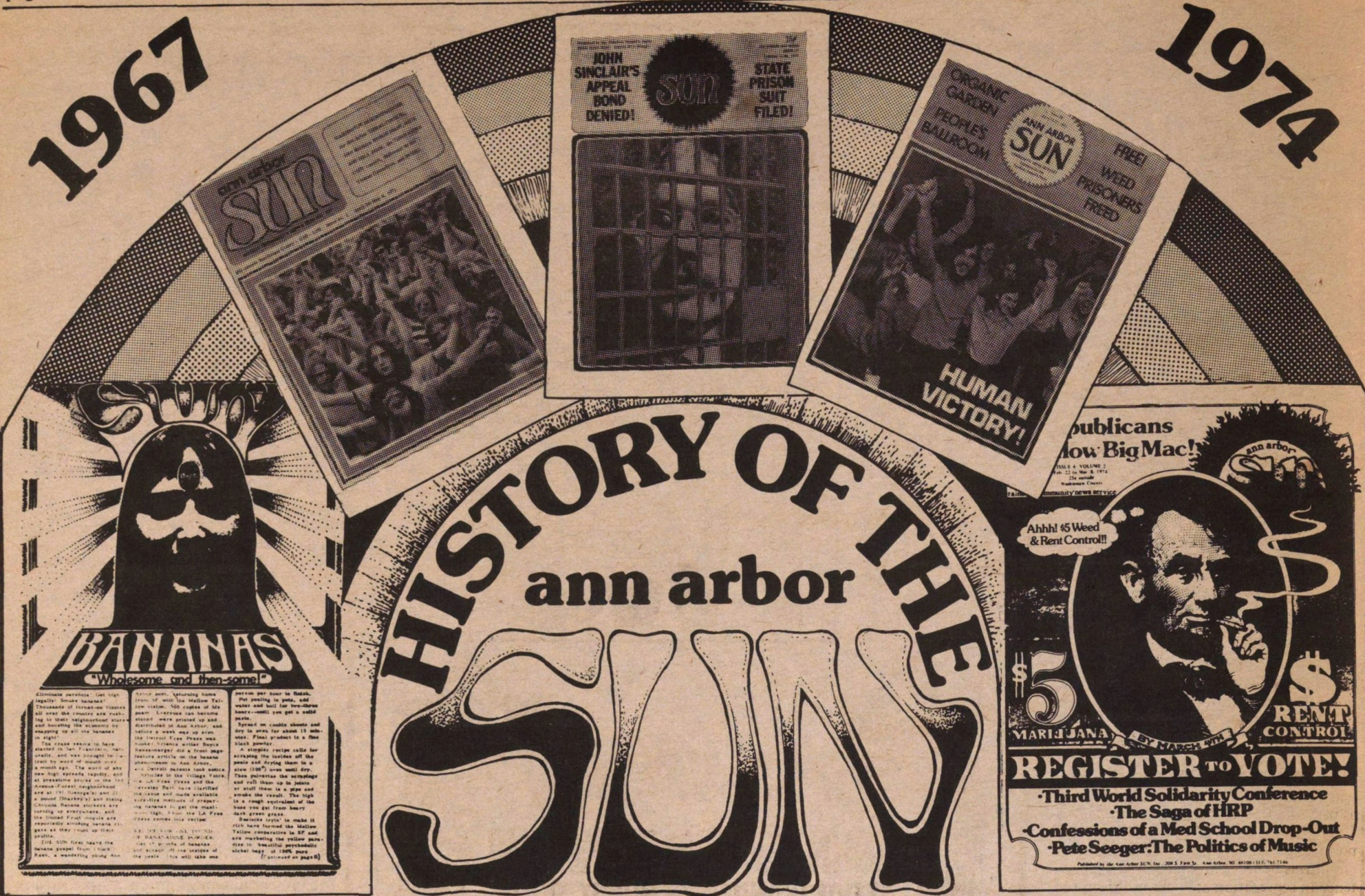
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1967

1974



On May 1st the SUN reached its third anniversary in Ann Arbor. As those of you who've been following our progress since 1971 probably realize, we've come a long way. This issue of the paper is the largest - 32 pages - in our history. The SUN's circulation has been increasing steadily, as has its influence. Organizationally more people work with us than ever before. Economically we are finally pulling out of a continual deficit that has plagued the paper ever since its founding.

Although things are, especially economically, far from being secure (only 4 people here are getting paid below-sub-sistence salaries and we are very much in debt), the staff of this paper feels we've reached a turning point. Whereas exactly one year ago at this time the SUN was completely shut down for 5 months, we are now hoping to go weekly in the fall.

On the occasion of reaching the three year mark in A2, we thought it might be appropriate to briefly describe how we got here anyway.

\* \* \*

The saga begins in 1964. In that year John and Leni Sinclair and 14 others formed the non-profit, cooperative Artist's Workshop of Detroit, which soon grew into several houses full of spaced-out musicians, artists, poets, beatniks and other creative weirdos. The Workshop became one of the first alternative institutions of the then new culture, paralleling similar efforts on the east and west coasts.

As part of its multi-media activities, the Artist's Workshop Press was born, consisting of a mimeo machine "borrowed" from Wayne State University and a bunch of hijacked paper, ink and stencils. With this setup a series of mimeographed editions of 500 copies were published of several publications; the jazz/poetry magazines, "Work" and "Change," poetry editions by emerging national poets like Allen Ginsberg and Gary Snyder, as well as editions by local poets such as Sin-

clair, Jim Semark, Allen VanNewkirk and others.

In 1966 Sinclair finished serving 6 months in jail for his second weed bust, entrapped into the situation by undercover Detroit Narcotics Bureau agents. Soon afterwards he and Allen VanNewkirk published several issues of the newspaper "Guerilla," a tabloid "of culture and revolution."

Although "Guerilla" didn't last long, it was soon replaced by the Warren-Forest SUN, named for the Wayne State campus area in Detroit where a new community was developing. It was now 1967, the summer of Love, when the mass cultural movement exploded into millions of fertile post-war minds. A new kind of music was invading AM radio in the form of the Jefferson Airplane, the Doors and Bob Dylan. Timothy Leary and LSD were opening up new vistas of consciousness. People tried to get high on bananas. Nothing has been the same since.

The SUN reflected these scenes precisely. A 12-16 page tabloid, its pages were imaginatively laid-out with cultural propaganda, local news items of interest, interviews with the likes of Leary, Sun Ra and Archie Shepp, the first Dope-O-Scope, reports on police activities and other fare similar to that erupting nationwide in scores of newly emergent "underground" newspapers. The SUN, as well as the "Fifth Estate" then operating in Detroit, provided another view of existence not found anywhere else in those early days.

At the same time that John and Leni Sinclair, Pun and Genie Plamondon, Gary Grimshaw and others were putting out the new SUN, the Artists Workshop was transforming itself into a new organization, Trans-Love Energies. Trans-Love was a non-profit collective designed to reach the expanding cultural movement with a variety of activities, including managing, designing posters for and doing lightshows at the Grande Ballroom. Soon the group took on the management of the MC5, developing it into the most successful and political Michigan rock and roll band.

But the naivete of that initially idealistic and beautiful surge of new energy was not going to get off that easily. Whereas to the freaks of America all that was needed was peace and love, the police and other guardians of the antiquated order were determined to stifle the movement of history and pull their children firmly back into the Eisenhower years of silence. In January, 1967, the police raided the entire Warren-Forest community, arresting 56 people, including Sinclair. While the summer was of Love, it was also of black rebellions throughout the country. The Detroit riots and the growing use of mind-expanding drugs fueled a growing police state. In April of 1968, Martin Luther King was assassinated and a terrified Detroit establishment clamped a curfew down on the city.

The curfew shut down the Grande Ballroom, while the growing repression made operating in Detroit next to impossible. So Trans-Love Energies moved to Ann Arbor, where survival seemed more of a possibility, and there was a large youth community to interact with.

Soon after moving to Ann Arbor, Trans-Love began publishing sporadic mimeographed versions of the SUN. The street sheet became involved immediately in the struggle to establish the free summer concerts. It helped organize community meetings during the summer that seven coeds were murdered on the streets and Sheriff Harvey's Hogs used the investigation as an excuse to harass longhairs. The SUN helped initiate a Recall Harvey Campaign, a Legal Self-Defense Fund (LSD) and otherwise reported on the dope of the day. That October of 1968, Trans-Love became the White Panther Party. Modelled after ideas coming from Huey Newton and Eldridge Cleaver, the WPP was a first attempt at synthesizing the new culture with an active political organization and rock and roll band.

While it may have immediately copied too much of the Black Panther's style and rhetoric, still the WPP was one of the most creative of the late sixties political groups directing their activities at young people.

But John Sinclair's case pending from the 1967 raid in Detroit was coming to a head. In July of 1969 Judge Robert Colombo sentenced him to 9 1/2 to 10 years in the penitentiary for simple weed possession. Especially now that he was part of the WPP and manager of a popular band that spread the party's ideals, the state of Michigan wanted Sinclair behind bars.

After John went to prison the informational outlet for the WPP became Ken Kelley and the Ann Arbor "Argus" staff, who joined forces with the people on Hill Street. A month later Pun Plamondon, Skip Taube and Jack Forrest went to prison, and the WPP began re-evaluating its existence. It was decided that more emphasis needed to be placed on practical alternative programs in the community and less on spouting rhetoric about offing pigs which only brought down worse heat and did not organize anybody.

As a result of these discussions the Rainbow People's Party was formed on May 1, 1971, and along with it the first issue of the SUN appeared as a tabloid in Ann Arbor. (The cover is printed above.) The Argus, meanwhile, had become much less of a force, too tied to the rhetoric of 1969. Ken Kelley had left town after publishing 2 issues of the WPP national magazine, called "Sundance."

The new SUN began as a weekly, published from the basement of 1520 Hill St. by Gary Grimshaw, David Fenton, Ann Hoover and the entire RPP, which financially supported the paper. Soon the SUN moved back to a bi-weekly that featured articles on emerging local food co-ops, the parks program, demonstrations in Washington, local rock and continued on page 28



# Why Won't YOKO Release TEN for TWO?

You'd think a movie starring the likes of John Lennon and Yoko Ono, Stevie Wonder, Commander Cody and the Lost Planet Airmen, Phil Ochs, Archie Shepp, Bob Seger, Bobby Seale, Rennie Davis, Allen Ginsberg and others of such stature would be a tremendous success, right?

Well, there is such a movie, made at the John Sinclair Freedom Rally of December 10, 1971. Only it's been sitting in the can ever since it was finished in 1972, as yet unreleased to the nationwide commercial distributors who eagerly await rights to the film.

"Ten for Two," has been held up these past two years ever since John Lennon and Yoko Ono broke their original agreement with the subject of the film, John Sinclair, on what to do with the potentially lucrative proceeds from the movie.

The dispute, detailed here for the first time publicly (prompted by a distorted report on the situation as a brief gossip mention in the last Rolling Stone) boils down to this: Sinclair proposed that the proceeds be divided up among a specified number of non-profit political prisoner defense funds and movement organizations represented in the film, and Yoko is insisting that the money all go only to unspecified "women's causes" which she alone would choose.

\* \* \*

The story begins at the John Sinclair Freedom Rally itself. Plans for the rally had been initiated several months earlier as part of a strategy that aimed to secure John's release by putting as much public/political pressure on the state as possible. (John was being held on a 9½-10 year sentence in segregation at Jackson Prison for allegedly possessing two joints.)

About three weeks before the rally, Jerry Rubin called Leni Sinclair and said that John and Yoko wanted to play at the event. The participation of the two transformed the event into an international media spectacle. 15,000 people jammed Crisler Arena for \$3.00 apiece (which paid the cost of the event) and became part of a massive, 12-hour benefit which synthesized music and politics. The combination proved very effective, for three days later John was released from Jackson State Prison on bond after serving 2½ years. A few months later the Michigan Supreme Court confirmed his challenge to the state's marijuana laws by declaring them unconstitutional. The same Supreme Court that only 6 months earlier refused even to let Sinclair out on appeal bond. Something had obviously changed their elected minds.

John and Yoko brought an array of color film and 16-track audio equipment with which they recorded the entire December 10 event for a possible movie. The participants in the rally, who had come together to achieve a political purpose and appeared for free, agreed that the proceeds from the movie would go to the same kinds of people's causes represented in the event. In order to get the film out, they would all have to sign releases after the financial arrangements were set.

The rough cuts of the movie were assembled and edited by Steve Gebhardt of Joko Productions into an exciting documentary and rock and roll movie. Gebhardt recently produced and directed the hit movie known as "Ladies and Gentlemen, The Rolling Stones."

Aiding Gebhardt from time to time were John and Leni Sinclair, who made several trips to New York to help edit the film and plan its promotion. During those visits the two participated in a series of meetings which included John and Yoko, Peter Andrews of Rainbow Multi-Media, Jerry Rubin, Ed Sanders, Rennie Davis (pre-Mahara-Ji days) and Stu Werbin from Rolling Stone. The meetings were held to work out a

## The John Sinclair Freedom Rally

**JOHN LENNON YOKO ONO**  
**STEVIE WONDER BOBBY SEALE**  
**COMMANDER CODY AND HIS LOST PLANET AIRMEN**  
**ALLEN GINSBERG \* BOB SEGER WITH TEAGARDEN AND VANMINKLE**  
**ARCHIE SHEPP ROSWELL RUDD WITH C.J.Q.**  
**ED SANDERS \* PHIL OCHS \* UP \* RENNIE DAVIS**  
**JERRY RUBIN \* DAVID PEEL \* LOWER EAST SIDE**  
**DAVE DELLINGER \* FR. JAMES GROPPY \* ELSIE SINCLAIR**

Produced by John Lennon and Yoko Ono  
 Directed by Steve Gebhardt

**MUSIC + POLITICS = FREEDOM!!!**  
NET PROCEEDS GO TO POLITICAL PRISONERS + PEOPLE'S ORGANIZATION

plan that would take John and Yoko on a tour of several major U.S. cities to raise money for and focus attention on local progressive movements. The tour was also being timed to aid George McGovern's chances in the last election; it was to have culminated in a massive outdoor Festival in California just before that state's primary.

The tour, of course, never took place. During this time John and Yoko were coming under increasing government and police harassment for their activities, for which they are now suing the government.

And Lennon was facing an extradition to England on a dope charge that the U.S. government seemed increasingly intent upon carrying out.

But back to our story. Around the time of the meetings Gebhardt asked John and Leni to draw up and present a proposal detailing where the money would go. Gebhardt urged them to prepare it quickly as he was anxious to release what he knew would be a popular film.

The proposal they drew up would have divvied up the proceeds as follows: 10% to the Black Panther Party, 20% to the Attica Brothers' Defense Fund, 10% to the San Quentin Six Defense Fund, 10% to the Rainbow People's Party, 10% to Amorphia for the legalization of weed and the defense of prisoners challenging state marijuana laws, 10% to a political prisoner general defense fund for the likes of H. Rap Brown, Robert F. Williams and Karlton Armstrong, 10% paid directly to John Sinclair's attorneys for their work, and a final 10% to a proposed entity to be known as the Rainbow Economic Development Council. The non-profit Council would be composed of a volunteer collective which would raise seed money to put into alternative programs aimed at organizing the new culture; community ballrooms, food coops, printing presses for alternative newspapers and other needed equipment to be used nationwide.

The plan also called for the premiere of the film in major cities to be utilized as benefits for progressive groups. The letter of July 10, 1972 to John and Yoko which details the proposal stated emphatically; "We are not irrevocably committed to this plan. Our interest is in setting out clearly and precisely, before the film is released,

just what will happen with the profits and who will be the recipients. We are certainly open to discussing the drawbacks of our plan and coming up with alternatives if this is unacceptable..."

"We thought it was important to take the money from this film to emphasize the politics of the event," Sinclair explained recently, "we wanted to make it an example, to show people what can be done with the money these kinds of projects can earn."

The proposal was mailed to John and Yoko and their attorneys. Two months went by, with no response. A meeting was finally arranged. John and Leni went to New York but the Lennon's cancelled out. Then another meeting was set up in New York, to take place on a Thursday. The meeting finally got together on Saturday morning at 8:30 am, two hours before the Sinclairs were to catch a plane home.

"We went to their place," relates Sinclair, "and then Yoko launched into this long diatribe about the historical oppression of women. We couldn't figure out where she was coming from. John Lennon hardly said a word the whole meeting. And then she said that we have to accept that all the money was going to female causes. Boing! We were dumbfounded. And that was it. There wasn't anything to discuss about it; it was just that we had to see that was the only way it could go."

Meanwhile Leni started talking to Yoko about having such a separatist position on women, but "she didn't appear interested in discussing it, just laying a trip on us. So then she went into well, of course we know all the established women's groups are bullshit, so I'm not talking about giving it to the feminist movement. If it's going to go to prisoners, then it should go to their wives and girlfriends, because most prisoners are men anyway so you're talking about giving to a male-dominated cause."

Yoko insisted that she would distribute the money herself, determine where it would go, and wouldn't have to account for it to anyone. The Sinclairs related that, while they were not opposed to giving some of the funds to women's groups, they could not present such a one-sided plan to the people in the film who would need to sign releases, as it violated their previous understanding.

John and Leni then departed for Ann Arbor. And there the case has sat ever since. The film sits locked up in a metal can (although it was shown once publicly in Ann Arbor). Nothing has been heard from the Lennons on the matter since. Sinclair made a counter-proposal later on which would give 50 per cent of the proceeds to Yoko for her to distribute, as long as a record were kept of where it went, and 50 percent to be distributed according to the original plan. It has never been responded to either.

The SUN's efforts to reach John and Yoko for their comments on this matter have not been successful as we go to press. But Sinclair offered this explanation for why things got to such an impasse.

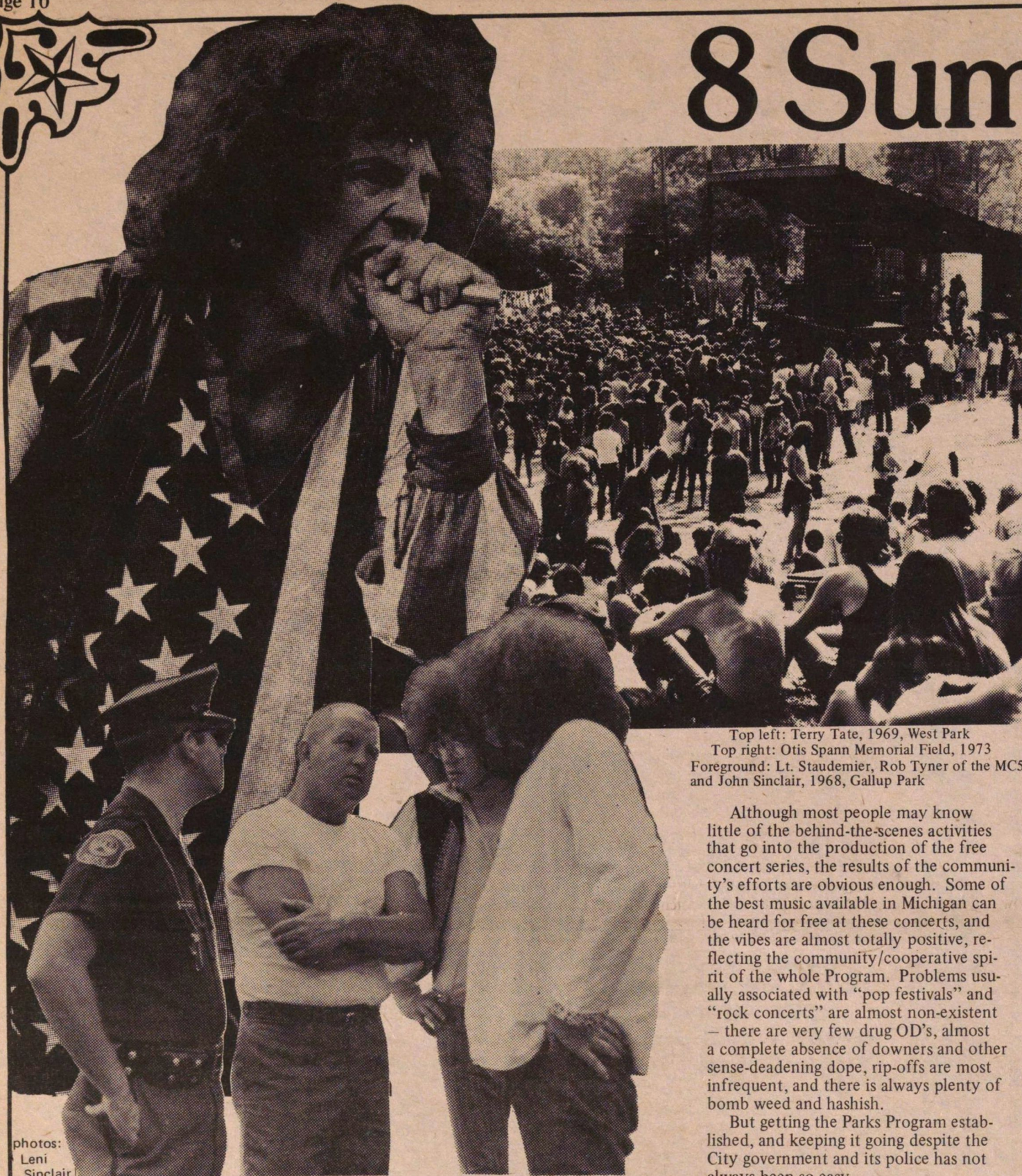
John contends that the problem may have been the political content of the movie itself. At the time the agreement broke down, the extradition case against Lennon was pending hard. The government was tapping their phone and conducting surveillance. Yoko was trying to get her child back.

"So it occurred to me," explained Sinclair, "that they didn't want the movie to come out, because it was so pointedly political. I think they essentially got scared and turned away from that kind of activity, and were advised to keep it cool and not stir up any trouble. They can afford easily to lose \$150,000 on a film. So they decided not to release it and get involved in such a controversial plan for use of the money which could only bring down more heat. I'm sure Yoko knew we would never accept her proposal, nor would the other people involved. So she just made these

continued on page 12



# 8 Summers



Top left: Terry Tate, 1969, West Park  
 Top right: Otis Spann Memorial Field, 1973  
 Foreground: Lt. Staudemier, Rob Tyner of the MC5  
 and John Sinclair, 1968, Gallup Park

photos:  
 Leni  
 Sinclair

One Sunday in 1969 Terry Tate wore a beautiful costume made from an American flag. During his unusually high energy performance his costume started falling apart, leaving his beautiful self "exposed" for a minute before he could put on a new pair of pants. Undercover police spies were present among the audience and recorded the whole incident on 8mm film. Terry was arrested the next day, charged with "indecent exposure," a misdemeanor, had his long hair shorn down to a quarter-inch stubble in Harvey's Hotel, the Washtenaw County Jail, and had bond set at \$5000!

The MC5 played the next set. During their fantastic performance of "Black to Comm" Rob Tyner pointed out some of the undercover narks in the crowd to the audience who chased them out of the park. That was the last rock and roll concert ever held in West Park.

*(Reprinted from Leni Sinclair's history of Ann Arbor's Free Concerts, "Rock and Roll is Here to Stay!" Ann Arbor SUN, May 7, 1971, Issue No. 2.)*

The new marijuana laws that went into effect in Ann Arbor and Ypsilanti this May 1 have just about made "bust paranoia" a thing of the past for weed and hashish smokers in this area. But there has been one place in Ann Arbor where people have freely smoked the sacrament in public without fear of the police for almost eight straight years now — at the

free rock and roll concerts presented every summer by the Ann Arbor Community Parks Program.

Weed has been "free and legal" on the grounds of the summer rock and roll concerts thanks to Ann Arbor's unique Psychedelic Ranger security force and the Community Parks Program collective, which each year has demanded (or rather, reasoned) that the only police that can be allowed at the concert itself are the "people's police" — the Psychedelic Rangers. And the city government has had to go along because they know Parks Program people are right — there's no telling what might happen to uniformed police showed up inside a park concert with all that weed, and all those weed smokers around. . .

The "off limits" policy for Ann Arbor police at the parks concerts is just one example of how real community control takes action through the agency of the Parks Program. Besides the Psychedelic Rangers community security service, there are services like free child care, provided by the Children's Community Center; low cost organic foods; first aid facilities; drug information and crisis treatment; a community information service; emergency citizen's-band radio communications facilities; and traffic direction (provided by none other than the Ann Arbor Police Department) — all regular features of the weekly summer concerts.

Although most people may know little of the behind-the-scenes activities that go into the production of the free concert series, the results of the community's efforts are obvious enough. Some of the best music available in Michigan can be heard for free at these concerts, and the vibes are almost totally positive, reflecting the community/cooperative spirit of the whole Program. Problems usually associated with "pop festivals" and "rock concerts" are almost non-existent — there are very few drug OD's, almost a complete absence of downers and other sense-deadening dope, rip-offs are most infrequent, and there is always plenty of bomb weed and hashish.

But getting the Parks Program established, and keeping it going despite the City government and its police has not always been so easy.

## FLASH! MC5 ARRESTED IN ANN ARBOR FOR PLAYING FREE MUSIC IN THE PARKS—CHARGED WITH DISTURBING THE PEACE!

Rob Tyner, Wayne Kramer, Fred Smith, Michael Davis and Dennis Thompson — the MC5 — were arrested by Ann Arbor police Friday, July 26th, 1968, and charged with "disturbing the peace" and "disorderly person" as a result of a free concert they played in West Park last Sunday (July 21, 1968). The band posted \$125 apiece in bond money and will face the charges in Ann Arbor Municipal Court next Monday.

The warrants stem from complaints by neighbors of the park about the alleged "noise" created by the band last Sunday. The principal complainant, Johannah Lemble, whose name appears on the warrant, charges the brothers individually with "creating an unreasonable and disturbing noise" and with "disturbing the peace" by being "loud and boisterous" in violation of city ordinances. Mrs. Lemble and her husband are active in the local chapter of the John Birch Society.

What went down is this: Last summer free rock and roll concerts were held in West Park every Sunday through the middle of September. Ron Miller, bassist for the now-defunct Seventh Seal, would pay the city the \$10.00

permit fee every week, and the Seal as well as bands like the Prime Movers, Charles Moore's avant jazz group, Billy C. and the Sunshine, the Up, the Roscoe Mitchell Unit from Chicago, and the Grateful Dead when they were in town, took the stand every Sunday afternoon to play for the people in the sun.

Ron Levine and I applied for a permit to use the West Park bandshell some weeks ago and received a flat refusal. Apparently a new ordinance was passed during the winter months outlawing amplified music in the parks so there couldn't be any more concerts, but we knew the people had to have the music. So after giving the matter some serious consideration, including consultations with attorneys and local heads, we decided to just go down to the park and set up and kick out the jams, since the parks belong to the people anyway. Two Sundays ago (July 14, Bastille Day) the MC5 set up in the picnic shelter in the park and played for about an hour for a great audience of freeks and black people from the neighborhood. The police showed up to douse it out, but the mayor was on the set and held them off until he could talk to us and see what the deal was. I told him that these were important community functions and that we were donating our time and energy to the people so they could have some of the free music they need to survive, and he said he could dig it. He promised to get in touch with us during the week, but two weeks went by with no word from the city, so we decided to make it on down to the park again and rent our own generator so we could play in the bandshell this time. Word of mouth spread the news, and a large grooving audience was there on Sunday ready for it.

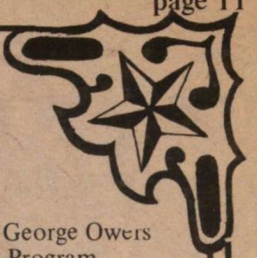
The Up played the first set and smoked all the way through, with a short interruption when two uniformed patrolmen mounted the stage in an attempted suppression scene. Lt. Staudemire emerged from out of the audience where he had been digging the proceedings and cooled out the lowly patrolmen. He explained to us that the neighbors around the park were complaining about the noise and could we turn down a little to see if that would work out? Sure. The Up did the rest of their set, and the 5 followed them for an hour. When it came time for the magic moment Tyner got the whole crowd to scream "KICK OUT THE JAMS MOTHERFUCKER!" with him, *three times*, and you could hear it all over town. This brought down the self-righteous wrath of the Birchers in the neighborhood, however, and led to the arrests of Friday.

There was no music in the park this weekend, but one interesting development has taken place: city officials have expressed a further desire to meet with the Trans-Love freeks this next week to see what can be worked out in terms of free outdoor concerts somewhere else around town. Meanwhile petitions are being circulated among Ann Arbor's hip community to demonstrate the need and support for such concerts.

*(The above originally appeared in the mimeographed "Ann Arbor Sun" — "free newspaper of rock and roll, dope, and fucking in the streets" — July 17, 1968. It currently can be found in "Guitar Army" by John Sinclair.)*

"The earliest concerts," writes Leni Sinclair in Issue No. 2 of the SUN, "were in the summer of 1966. The music then was mostly unamplified avant-garde jazz by such outstanding musicians as Charles Moore and his band, the Detroit Contemporary 5 (now the CJQ), Stanley Cowell, Joseph Jarman (now with the Art Ensemble





# of Free Music in A<sup>2</sup>

ble of Chicago), and many others."

But as more and more rock and roll came out to the parks, more folds came to boogie down, and the conservative forces in town got themselves more and more uptight. After their ban on music didn't work they finally let the free concerts have their way at different, temporary sites around the city, hoping the free concert movement would die out.

In 1969 the concerts were shifted from Gallup Park (out next to a swamp on the Huron River) to the windswept "Fuller Flatlands" and on back to West Park (where Terry Tate took off his clothes). By the next summer the city had decided to allow construction of an "old folks home" overlooking the stage at West Park, thereby abolishing loud rock and roll from the vicinity forevermore.

Rather than dying out, however, in 1970 the free concert movement got more firmly established than ever before. Peter Andrews (a young rock and roll promoter who managed a local power band called the SRC), got deep into the program, helped set it up as a legal entity, and encouraged the participation of more and more people, especially those involved in the alternative community service organizations who were just then getting started in Ann Arbor.

In a letter to Park Program workers last year (reprinted in Issue of the Ann Arbor SUN, June 5, 1973) Andrews ran down his theory of the musical/political importance of the events:

"As we have seen in recent years of the Park Program, our society has culturally deteriorated considerably . . . The entire music business has gone on a capitalistic spiral where, in almost a joint

manner, promoters, agencies, and record companies have all conspired, in many respects, in creating a bigger and bigger emphasis on sales appeal, not musicianship. This has meant more dollars for fewer and fewer in the industry and, as a result, less and less jobs for a growing number of musicians.

Locally the effect has been to disintegrate what was once the healthiest local music scene in the country. Indeed, our culture has lost thousands of musicians who have had to seek other forms of work because there is just no money in the business to support them or their growth as future acknowledged musicians.

A tremendous amount of what we are doing with this Park Program is trying to secure a future for our culture, for our musical culture. And, certainly, musicians are not going to have any future on two cents a week.

We are trying to give those musicians that are most talented locally, that are not in the big band scene, a chance to expose their music as adequately and as effectively as possible. Just like any program, you want to start with a basis, a nucleus, strengthen our local scene, strengthen the appreciation for local musicians all the more.

We are trying to provide a stage for musicians so they can be appreciated, the audience can learn what good musicians there are locally, and can support them throughout the summer, fall and winter months."

The concerts got more and more organized throughout 1970 and '71, the music got better and better, and more people came out to dig it. But the city kept hoping it would all go away somehow and kept shifting the concert sites,

from the Gallup Park swamplands (which the Park Program renamed Diana Oughton Memorial Park) to the recently-filled City Dump (later renamed Otis Spann Memorial Field).

Since the beginning of the free concerts the money necessary to put them on has been supplied by people contributing through "bucket drives" at the events, and contributions from merchants and community organizations around town. In 1971, the Park Program finally demanded enough attention to merit city funding. The same government that had banned the concerts outright in 1968 was giving money to support them in 1971! Money was allocated again in 1972, and in 1973 a total of \$6,700 was supplied to the Program as part of the "Revenue Sharing" funds given to the city by the Nixon government. (It should be noted, however,) that \$4,100 of this money was spent on Ann Arbor police working outside the concerts, as required by the city.)

As the Community Parks Program sets out to present the eighth year of free concerts in the parks it is faced with a Republican controlled city government, a government badly in debt, a government that would like to eliminate almost all of Ann Arbor's community service programs and a government totally committed to the honk. As reported in the last issue of the SUN, the talk around city hall is that funding for the Park Program will be slashed by at least 50% - but it remains to be seen exactly what money, if any, will be forthcoming from the city.

Two weeks ago, representatives of the Community Parks Program met with city administrator Cy Murray, his assistant Michael Rogers, and Parks and Recreation

Department representative George Owers to discuss the future of the Program. Parks Program people told the city that a permanent site for the concerts is what is needed - a real "People's Park" that can be custom-tailored to the needs of the Program, its services and its participants.

The city government representatives indicated that they wanted to help find a site and build such a park. After eight years the city is finally being forced to recognize the need for on-going free/musical events for Ann Arbor's rainbow community.

The city administrator's proposal for insuring the future of the Parks Program is that it be integrated into the "non-controversial" Parks and Recreation Department, thereby making it much easier to procure funds around budget-making time. It won't be till 1975 when this can be accomplished, however, which means that the Parks Program will have to spend at least one more year at a temporary site, with funding from the city that could easily be much less than it was last year.

Presently the city has agreed to find at least three possible sites for the Parks Program's consideration. Watch the next SUN and attend Parks Program meetings (held at 208 W. Liberty, Tuesdays at 7:30 pm) for further developments as they happen.

--Frank Bach

P.S. Bands and individual musicians who wish to play in the Park Program can contact Suzanne at 769-5850 and leave their phone numbers. Their names will be added to the list from which the concert bills are put together, and they will be contacted to set specific playing days whenever possible.

## Get Lost in the OZONE Again.....LIVE in Michigan...

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# NEW RIDERS of the PURPLE SAGE

AND

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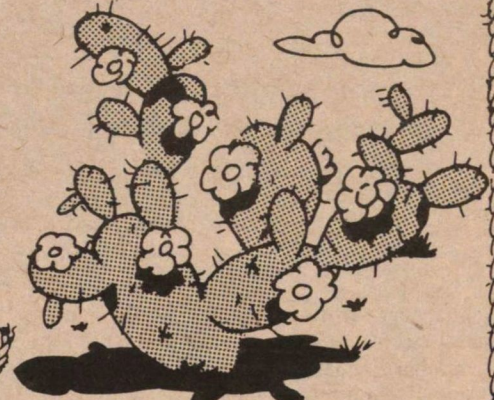
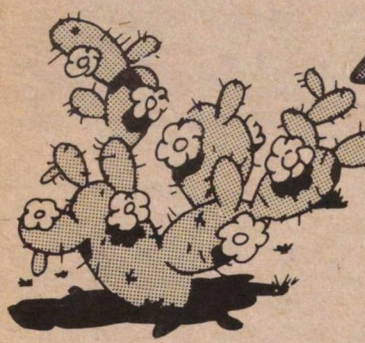
SAT. MAY 11

GRAND VALLEY STATE COLLEGE'S FIELDHOUSE

SUN. MAY 12

# MASONIC AUDITORIUM

DETROIT



New Riders' New Live LP



Commander Cody's New Live LP

NRPS- LP's & Tapes Available On CBS Records At All Local Outlets

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# THEATRE: SUNSHINE & SMILES

People's Theatre is alive and flourishing on the east coast, west coast, and in Europe. Here in Ann Arbor it has been resting in limbo with various occasional outbursts such as the Ozone Parade, or the Medieval Festival. These outbursts have turned to cries and these cries are now being answered with a total assault and construction of an alternative theatre center in the Ann Arbor Area. People's Theatre thrives on education as assault and its first assault takes place on May 10, 11, 12 at the "Sunshine and Smiles Theatre Seminar".

The S.S.T.S. is an intensive theatre training workshop facility of over fifty classes in theatre related subjects. Workshops, classes, and discussions will be held each evening of the three days between 6:00 pm and 10:30 pm. There will also be demonstrations, performances, and guest classes announced each evening as special events. Besides instruction in theatre tech-

niques like Opera Comedy, Improvisation, Childrens' Theater and Dance there will also be classes and workshops in publicity, selling, booking, touring, and grant applications to help motivate immediate action by participants. The registration fee which is \$5 barely covers the cost of publicity and all the participants who are leading workshops are donating their time to the seminar. There will also be 10 hours of video theatre library and documentation of the seminar.

The actual event may not be a seminar in the strict sense of the word as much as a general sharing of energies and trading of images (the organizers encourage accidents in an atmosphere of positive thinking, and experience) within a set time under one roof. It is sponsored by activists in the arts: Art Worlds (a non-profit creative arts center) The Proposition Theatre Company, Old Buck Band, Larues Sodbusters, and Friends Roadshow (an inter-

national touring theatre company building a base in the Ann Arbor Area.)

The seed of the seminar was the discovery of a wealth of information that could be shared among those in the area interested in theatre, with the hope of instigating a vibrant theatre atmosphere and encouraging new work. In an informal atmosphere, the seminar will be a situation where you can come to learn how to become actively involved in theatre on stage, in the street, or as you work.

The seminar will close with an open Question and Answer period followed by a celebration into the night with performances and demonstrations by various participating groups.

Registration is limited and it is suggested that people pre-register as early as possible to assure a place. Late registration, however, will be accepted at the door according to space available. See you there.

## SUNSHINE & SMILES three day theatre seminar

### interested in any of this ?



May 10, 11, 12  
6pm 'till late

SET DESIGN  
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VIDEO  
CHILDREN'S THEATRE  
DIRECTING  
STAGE MAKE-UP  
TAI CHI

JUGGLING  
PUBLICITY  
STAGE FIGHTING  
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Friends Road Show, breathing fire in Amsterdam



interviews with local musicians & choice musical cuts  
**MONDAY NIGHTS 9PM-1:30AM**

## Steinem continued from page 7

realistic solutions to these problems. Lansing answered that what Congress needs isn't more economic experts, but more variety. "55% of Congress is lawyers, and the only thing they're trained for is defending property and arranging divorces." Another questioner wondered whether she'd be able to withstand the pressures of the white male establishment. "I've been confronting the male power structure since I was 10 years old," she retorted. Lansing seemed surprised at the audience's eagerness to hear her views ("You came to hear Gloria, so I'll sit down now."), and her explanations often seemed rushed and unprepared. In a brief interview following the speech, she explained that "primaries are run on personalities, not issues. Ed Pierce and I probably don't disagree on anything. I'm running against six men, and I'm running as a woman."

She suggested that wage and price controls should be re-instituted and prices rolled back. "Low and middle income people are suffering, but if you look in the Wall St. Journal

you'll see that corporation profits have gone sky high. We also need to change the tax structure to take some of the burden off low and middle income people, so they can deal with higher prices. In the last election, Nixon promised no tax increases, then he turned around and instituted a higher Social Security tax, one of the most regressive taxes we have."

"Many low and middle income families are really in a bind. If you wonder why we have 47% of adult females in the labor force now, in many cases it's because a family needs two wage earners to be able to buy the groceries." Earlier, Steinem had spoken of women's needs for choice-- freedom to choose to have children as well as freedom from pregnancy, freedom to raise children or work at a meaningful job.

A wide ranging informal question and answer period covered subjects from women's studies to an analysis of women's role as the means of reproduction. The message of the evening was best summed up by one interchange. A woman asked how she could get men to change their actions toward her. "All I can tell you," replied Steinem, "is take no shit."

--Barbara Meyer

## Ten for Two

continued from page 9  
maneuvers to insure the film wouldn't come out and make herself look righteous at the same time."

Both Gebhardt, Sinclair and all the people who worked on the film continue to urge the Lennons to release it now for its political and historical impact. According to Gebhardt, "two years ago the ideas in this film were considered way out. Now they're accepted by millions."

The real tragedy in all of this is that a great flick sits in the can. "Ten for Two" is tightly edited. High-intensity speeches

damning Richard Nixon while calling for America's liberation are quickly alternated with inspirational folk, jazz and rock and roll music. It concludes with footage of John walking out from behind the bars at Jackson. Particularly now, with the tide against Nixon going as it is, this movie should be released.

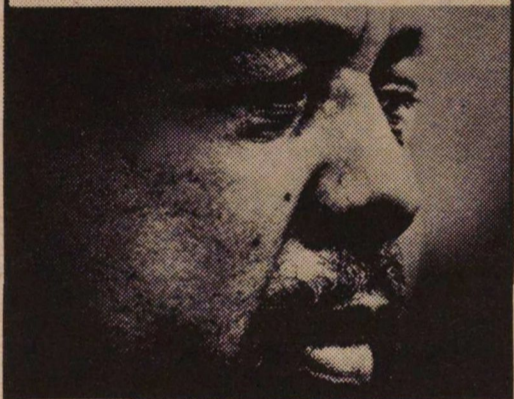
"With people talking about the movement's dead and nobody can do anything," explained Sinclair, "the film reminds people very clearly, even though people like Rennie Davis have gone completely into the zone, still the stuff that was being said then lead to the situation that's developed now. The musicians also have become more popular. It's a good movie; it gets you off."

--David Fenton



# The Sound of Jazz 74

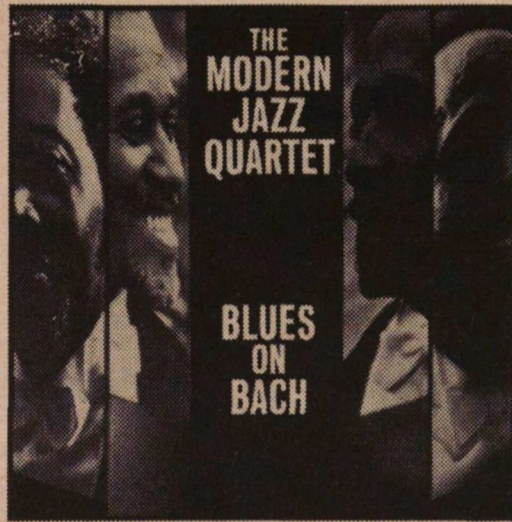
## CHARLES MINGUS MINGUS MOVES



CHARLES MINGUS  
MINGUS MOVES

Charles Mingus, who has been aptly described as a giant of twentieth century music, offers his first release for Atlantic in over a decade. The legendary bassist/composer/arranger/bandleader is re-united on this recording with his original Atlantic producer, Nesuhi Ertegun. Mingus leads his quintet, consisting of Ronald Hampton, George Adams, Don Pullen and Danny Richmond in arrangements of his own fine, original compositions and selections by Doug Hammond and Sy Johnson.

## THE MODERN JAZZ QUARTET

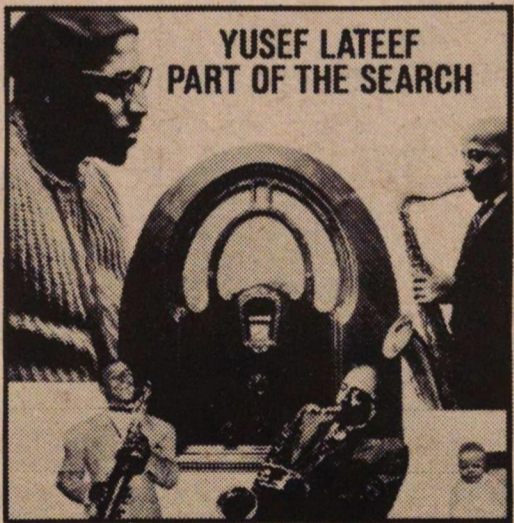


## BLUES ON BACH

MODERN JAZZ QUARTET  
BLUES ON BACH

With 20 years as a group and a score of albums under its belt, the Modern Jazz Quartet remains one of the few time-tested combos who refuse to become outdated. On this album, the MJQ combine elements from the diverse styles of blues and classical music and the result is dazzling. Borrowing from Bach Chorales, Fugues and Preludes, the MJQ concoct a set of "Baroque Blues," incorporating classical counterpoint with jazz syncopation.

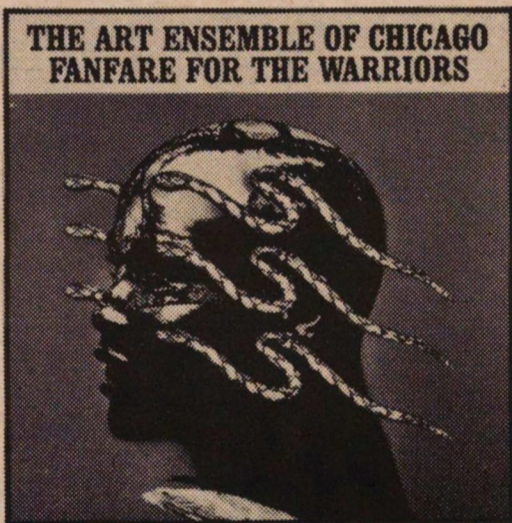
## YUSEF LATEEF PART OF THE SEARCH



YUSEF LATEEF  
PART OF THE SEARCH

The sound of a radio being turned on begins this ingenious album. The radio dial is flipped from station to station as each different song begins, ranging from big band swing to the "doo-wap" classic "In The Still of The Night." In between, there are random snatches of the national anthem, strangled versions of news reports and spoofs on British murder mysteries. This imaginative album abounds with the kind of outstanding musicianship and endless experimentation that have characterized Yusef Lateef's music for many years.

## THE ART ENSEMBLE OF CHICAGO FANFARE FOR THE WARRIORS



THE ART ENSEMBLE OF CHICAGO  
FANFARE FOR THE WARRIOR

This is the second Atlantic album by the avant-garde quintet, The Art Ensemble of Chicago. The group consists of Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, and Don Moye, and they are joined on this record by guest pianist Muhal Richard Abrams. The Ensemble have long had a formidable reputation in Europe, and the group's performances in the U.S. are renown for their theatrical excitement and musical excellence.



# Birth Without Violence

A new method of child birth is currently sweeping France, and will probably become popular in the U.S. within the next year.

The method creating this sensation was developed by French obstetrician Frederick LeBoyer, and is based on a revolutionary concept in child delivery — gentleness.

LeBoyer, in his book "For Birth Without Violence," argues that the traditional method of giving birth today produces absolute panic in a newborn baby. LeBoyer says that taking a newborn baby from its mother's womb, exposing it to the bright lights of the delivery room, cutting its umbilical cord and then spanking it until it cries is utterly terrifying to the newborn child.

LeBoyer believes that traditional births — which he calls violent delivery — subjects the infant to a subconscious fear of life that it never forgets.

The LeBoyer method of gentleness attempts to avoid the terror of being born in this way: as the birth is about to occur, the obstetrician turns down the lights in the delivery room to avoid frightening the infant.

The baby is then removed from the womb slowly and carefully, and is placed gently on the mother's stomach where it feels her breathing. The baby is then stroked gently by a nurse, the umbilical cord still attached, for about ten minutes. The cord is then cut, and the child is placed in a lukewarm bath, where it is gently caressed. The infant is then given to the mother who begins breastfeeding her child.

Says LeBoyer of the traditional spanking method: "I had participated in the births of 7,000 babies before I realized that the first cry that everyone is so pleased to hear is actually a frightful scream of terror."

--Zodiac

An estimated 15 to 20 thousand blacks who normally live in the free fire zones have been moved to other parts of Rhodesia, so that the zones are now completely uninhabited.

--Zodiac

# Wounded Knee Hits Bottum...

Two defense attorneys representing members of the American Indian Movement (AIM) have been suspended from the case by the presiding judge -- and a third defense lawyer has been jailed.

This unusually harsh decision was handed down in Sioux Falls by Judge Joseph Bottum who is presiding over the arson trial of five AIM members.

The jury selection process was in its fourth day on Thursday (April 25th) when a defense attorney objected to the proceedings. Attorney Ramon Roubideaux argued to Judge Bottum that each of the five defendants was entitled to 10 preemptory challenges to jurors being questioned -- saying that a total of 50 challenges should be granted to the defense team.

The judge, however, ruled that all five defendants together would be permitted a total of only 10 challenges. Attorney Roubideaux informed the judge that the decision was being appealed to the South Dakota Supreme Court, and Roubideaux asked for a recess in the trial until the appeal could be heard.

When Judge Bottum refused the delay, defense attorneys then announced they would not proceed with the jury selection process until their appeal argument had been reviewed by the Supreme Court.

With that, the judge ordered a brief recess, conferred with the three attorneys and reconvened the court. Judge Bottum then sentenced Roubideaux to jail for 24 hours for contempt of court, and suspended the two other defense attorneys -- John Pratt and David Allen -- from the case.

--Zodiac

# Rhodesia Creates "Free Fire Zone"

The white government of Rhodesia has launched a massive anti-guerrilla campaign that is reminiscent of the U.S. tactics in Vietnam.

The Rhodesian government has announced the creation of what it calls "free fire zones" in areas along the border of Rhodesia and neighboring Mozambique.

The Rhodesian government, led by Prime Minister Ian Smith, has blamed an increase in guerrilla activities in his country on black insurgents who are alleged to be coming into Rhodesia from sanctuaries in Mozambique.

The free fire zones being formed consist of more than 5400 square miles; the government has issued warnings that anyone found in the area may be shot on sight.

The area is being defoliated with bulldozers and even flamethrowers so that suspected guerrillas cannot hide in the underbrush.

# ... "Bugs" Ruled Illegal

The judge in the trial of two Wounded Knee leaders — after hearing all the evidence relating to possible illegal wiretaps used by the government — has declined to dismiss all charges in the case.

However, Federal Judge Fred Nichol ruled in St. Paul this week that the wiretaps used by the government were, in fact, illegal. Judge Nichol said that if any further evidence is developed during the trial involving illegal activities on the part of the government, he will be compelled to dismiss all charges against Indian leaders Dennis Banks and Russell Means.

Following the judge's ruling, defense attorney Mark Lane predicted more bombshells and an early dismissal. Said Lane, "this case will never go to the jury."

--Zodiac

# Planet News



# Abbie Hoffman Jumps Bail

Former Yippie leader Abbie Hoffman has been declared a fugitive from justice and is the object of a nationwide search by the FBI after Hoffman failed to show up for a New York court hearing.

Hoffman and three others were busted last fall on charges of selling cocaine to undercover narcotics agents. Hoffman was later released on a \$10,000 cash bond which was posted by his wife, Anita.

Abbie was scheduled to appear for court hearings on March 15th and March 25th, but failed to appear in either instance. The New York State Supreme Court this week formally issued a warrant calling for his arrest.

Ironically, Hoffman was last seen in public on national television — when he appeared as a guest on the Dick Cavett Show taped February 5th and shown last month.

--Zodiac

# Pentagon Mind Readers Ready

The Defense Department — believe it or not — is currently perfecting a computer that will be capable of understanding your thoughts by reading your brainwaves.

Research on this 1984-like device is being conducted at the Stanford Research Institute in California under a grant from the Pentagon's "Advanced Research Projects Agency" (ARPA).

Stephen Lukasik, the director of ARPA, states that the mind-reading computer is programmed to receive and understand the human brain's electronic signals. The ARPA says that it likes to refer to the project, not as "a mind-reading computer," but rather as "pattern recognition techniques."

The Pentagon's ARPA section reports that the computer system is designed to measure the electro-encephalogram (EEG) signals emitted as a person thinks, compare these signals to pre-recorded patterns stored in the computer's memory bank, and then to diagnose what the person is thinking.

According to Stanford Research Institute, the computers have recorded up to 60 percent accuracy in picking out the correct EEG patterns — and the research is only in its infancy.

The thought-reading project is similar to another Pentagon computer project called

"speech recognition," in which computers are programmed to understand spoken words. MIT computer scientist Professor Joseph Weizenbaum has warned that speech recognition can be easily abused by a government.

Dr. Weizenbaum predicts that speech recognition by computers would enable a single machine to monitor millions of telephone conversations simultaneously, listening for "forbidden words." Weizenbaum explains that when a forbidden word is recognized by the machine, the computer can flash a warning to a human operator who could then monitor the "suspicious" call.

Weizenbaum has suggested that his colleagues in the computer science field should refuse to engage in such research.

The thought-reading computer, of course, is a major step beyond a machine that merely understands speech.

--Zodiac

# Sinclair Et Al versus Nixon Et Al

On May 2nd, 1974, attorneys for John Sinclair, Pun Plamondon and Jack Forrest went to court to argue that President Nixon be included as a defendant in the \$525,000 lawsuit brought by the plaintiffs against Nixon and other members of his crew.

The lawsuit stems from the illegal wiretapping of Plamondon that was revealed during the CIA Conspiracy Trial in Detroit in 1970. During the course of the trial the Justice Department admitted to tapping Plamondon's phone without a search warrant. The Government argued that no warrant was needed under the blanket of "National Security".

The local District Court Judge, the Federal Court of Appeals as well as the U.S. Supreme Court ruled that the wiretaps were illegal and that Plamondon had a right to see the logs of the wiretaps. The Justice Department refused to turn over the logs and dropped the case rather than jeopardize any

continued on page 28



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# HOW the FBI ATTACKED the BLACK PANTHER PARTY

The following article on the FBI's concerted attempt to destroy the Black Panther Party was originally printed in Boston's *The Real Paper*. The *SUN* is reprinting it here because we think the real history of the disruption of political opposition by the U.S. government should be known. Watergate is only the tip of the iceberg in a pattern which will stop at nothing, including political assassination as in the Fred Hampton case, to secure the power of America's corporate rulers.

Also reprinted on the next pages are excerpts from the actual FBI documents which guided the attack on the Panthers and other movement groups, taken from the latest Black Panther Party newspaper.

In reading these articles, which will be continued again next issue, one can only speculate on what FBI activity is going on in Ann Arbor to "disrupt, misdirect and neutralize" the movement towards revolutionary social change.

The Patty Hearst kidnapping case will never be an episode in the FBI television series, where the G-men always get their man, or woman. The real FBI story has been one of incompetence, provocation and, now, it appears, frameup. The FBI has failed to solve the case while making broad statements threatening severe action, thus possibly endangering the kidnapping victim, if that is what she is, or was. The police have been outwitted by a band of ten or so marauders.

Add all this to the rising racial fears in the SF Bay area, fanned by five months of random night shootings of whites by a black assailant dubbed by police as the "Zebra" killer, police in neighboring Berkeley and Oakland carried out the first pre-dawn raid in 3 years against the Black Panther Party.

Early in the morning of April 16, 1974, police, armed with a search warrant, broke into the house which had served as campaign headquarters for Bobby Seale's 1973 campaign for Oakland mayor, allegedly confiscated a cache of arms and marijuana and arrested 14 sleeping members of the Black Panther Party on charges of possession of illegal weapons, dangerous

drugs and conspiracy.

Panther party chairman Bobby Seale claims the raids — which also netted police a list of the names and addresses of 3000 campaign workers — was the result of the party's growing political influence among Oakland's black population (which represents over 40 percent of the city's 345,000 residents). Although the charges were dropped less than 36 hours later for lack of evidence, photos of the arms cache published in Bay Area newspapers alongside stories of the latest "Zebra" killings and the day after the SLA's armed robbery of the bank, were designed, according to the Panthers, to link them in the public mind with terrorist actions.

According to Panther spokeswoman Elaine Brown, the Panthers see themselves as a particular target in this campaign — in which the real threat comes not from raids, but from assassination attempts against Panther leaders by paid black agents and other anti-Panther black militants encouraged and aided by police and prison officials.

The Panthers see the March 29 escape from San Quentin prison of Larry and George Steiner as proof of this conspiracy to place anti-Panther blacks on the streets to bring about these assassinations. The Steiner brothers, black members of the L.A. based US (United Slaves) organization led by Ron Karenga, whom the Panthers denounced as police agents long ago, were convicted of second degree murder and conspiracy to commit murder in the 1969 deaths of Panther members Bunchy Carter and John Huggins in L.A.

The Steiners escaped last March 29 during an overnight visit with their parents in the family housing unit just inside San Quentin walls — a privilege normally not extended to prisoners convicted of violent or controversial crimes, let alone those involved in politically volatile disputes with other black groups represented in prison.

The possibility of a link between the US group and the SLA was raised in February with the publication of the SLA's "seven principles of unity" — which were taken word for word from earlier US statements.

Like the Steiners, Donald DeFreeze, the black convict reputed to be field marshal of the SLA, escaped from prison with unusual ease according to the Panthers — while he was working alone, unattended by a guard, in the boiler room of Soledad Prison. The police raid on Panther headquarters came several days after the Panther newspaper front-paged a story charging that DeFreeze may be an agent provocateur working for California police to discredit the Panther party and all revolutionary groups in the eyes of the people.

As early as February, the Panthers claim, the SLA had targeted Huey Newton for death, using as justification statements he and other Panther leaders made denouncing the SLA murder of Oakland school chief Marcus Foster.

Police officials who carried out the predawn raid against the Panther headquarters claim it was the immediate result of a complaint the previous evening by a 21 year old black hitchhiker in Berkeley, Michael W. Foster. Foster alleged that 3 men whom he recognized as Panther associates who lived at the East Oakland Panther residence had beaten him with a baseball bat. Police claim they found a bloody baseball bat at the Panther house, but not the assailants.

In an interview with a Sacramento radio station April 17, Foster's mother described her son as a former Panther once arrested on charges of assault on a police officer and jailed for four months, during which the FBI repeatedly approached him to become an informer. The charges were subsequently dropped, according to Foster's mother.

The Panthers charge that the Oakland raid was instigated by the FBI. And recent articles in the Chicago Tribune and the Chicago Daily News have disclosed that the police raid which resulted in the death



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of Panther leader Fred Hampton while he slept was an FBI project; that Hampton's body-guard was an FBI informer; and that the Hampton raid was part of an FBI counter-intelligence program that lasted from late 1967 to 1971.

In the trials of the LA and NY panthers, who were acquitted after lengthy legal proceedings, undercover agents appeared as prosecution witnesses. Perhaps the FBI, trying to salvage its reputation in the Hearst case, is back to its old tricks?

California, 1967

On May 2, 1967, 30 strangely-garbed lobbyists arrived at the California Capitol building in Sacramento. They were there to oppose a proposed law which would forbid the carrying of loaded weapons in towns and cities. They wore black leather jackets, black berets, and carried rifles and shotguns - loaded weapons.

This was the public debut of the Black Panther Party. Huey Newton and Bobby Seale, the founding Panthers, expected the party to grow to several millions within a few years. Eldridge Cleaver, covering the Sacramento "guerilla theater" for Ramparts Magazine, saw the Panther party as the logical heir to Malcolm X's legacy. Yet only four years later in 1971, Earl Caldwell could report in the New York Times, after surveying the results of police activity against the Panthers, that "the party is only a skeleton of what it was..." There have been bombings and murders and trials and bitter factionalism. But the Panther Party still exists in Oakland.

But this isn't a history of the Panthers. It's a piecing together of a story long suspected but not really known - the story of how the FBI set out systematically to destroy the Panthers.

There was even an actual program, called the Counterintelligence Program Against Black Nationalist Hate Groups, or "Cointelpro" for short. Secretly initiated by the FBI in



Huey Newton in the Alameda County Jail, 1968

late 1967-early 1968, it was illegal and unauthorized by the Attorney General, then Ramsey Clark.

In a secret memo dated March 4, 1968, J. Edgar Hoover outlined the goals of Cointelpro:

"Prevent the coalition of militant black nationalist groups. In unity there is strength; a truism that is no less valid for all its triteness.

"Prevent the rise of a 'messiah' who could unify, and electrify, the militant black nationalist movement. (Censored but assumed to be Malcolm X) might have been such a 'messiah,' he is the martyr of the movement today. (Censored) all aspire to this position. (Censored, but assumed to be Elijah Muhammad) is less of a threat because of his age. (Censored but assumed to be Martin Luther King) could be a very real contender for this position should he abandon his supposed 'obedience' to 'white, liberal doctrines' (nonviolence) and embrace black nationalism. (Censored) has the necessary charisma to be a real threat in this way.

"A final goal should be to prevent the long range growth of militant black nationalist organizations, especially among youth. Specific tactics to prevent these groups from converting youth must be developed."

And so the Cointelpro operation was set in motion, primarily against the Panthers. Staged from 41 field offices, the program marked the Bureau's adoption of an incredibly aggressive strategy of provocation and dirty tricks, known in intelligence circles as the Black Advance.

Chicago, 1969

It was not the first case of Cointelpro intervention, nor the last, but it was the clearest, and perhaps the most dramatic. The stage had been carefully set in late 1968, when an FBI informer named William O'Neal infiltrated the Chicago chapter of the Panther party. A year later the Chapter was shattered, and Fred Hampton and Mark Clark were dead.

O'Neal had been directed all along by FBI agent Roy M. Mitchell, local chief of Cointelpro. The informer was quite successful. He became chief of security for the chapter, and bodyguard of Fred Hampton, and remained so until he disappeared after the morning of December 4, 1969. That morning the State Attorney's police raided Panther headquarters.

According to the Chicago Tribune, the FBI had cast around among local police agencies in Chicago before Edward Hanrahan, the State's Attorney, agreed to the plan. (The Chicago Police Department had been approached twice, in October and November of 1969, but refused to carry out the raid. Even the CPD Intelligence Unit was hesitant about the FBI request.) The raid, finally scheduled for the night of December 3, 1969, was the culmination of a series of hostile incidents between

photo: Jeffrey Blankfort

the nascent Chicago Panther chapter and the police and FBI. On June 4, 1969, the FBI had raided the Panther headquarters, claiming to be searching for a fugitive. Finding no suspect, the FBI confiscated money and a list of contributors to the Panthers. Eight people were arrested and the charges were later dropped. William O'Neal admitted that he had set the raid up in a deposition taken January 12, 1974 in closed proceedings in Detroit, by lawyers for the family of Fred Hampton. (They have filed a \$3.5 million suit against the government and officials for violating Hampton's civil rights.)

On July 16, 1969 there was a brief gun battle between two Panthers and police. One Panther, Larry Roberson, was killed and the other arrested. Charges were later dropped. On July 31, 1969 a gun-battle between police and Panthers took place in front of Panther headquarters. Five policemen were wounded and three Panthers arrested. The charges were eventually dropped. On October 4, 1969, responding to reports of fire, police arrived at Panther headquarters and arrested six people; the charges of attempted murder were later dropped. On November 13, 1969 a gun-battle between police and two Panthers resulted in the deaths of two policemen and one Panther. Spurgeon Jake Winters, the dead Panther, allegedly opened fire first.

At one o'clock in the morning of December 4, 1969 Fred Hampton, 21 years old, climbed into bed next to his girlfriend, Deborah Johnson, nearly nine months pregnant with his child. They called Fred's mother and sister and spoke for thirty or forty minutes before hanging up. Hampton fell asleep in the middle of the phone conversation. "After I got off the phone, I tried to wake him, but I couldn't," Deborah Johnson testi-

fied in court.

The next thing she said she remembered was Louis Truelock, a Panther who was staying in the apartment, shaking Hampton, trying to wake him. It was 4:45 am. "Chairman! Chairman!" screamed Truelock. "Wake up! The pigs are vamping!"

The apartment was lit with the burst of gunfire but Hampton did not stir. Deborah Johnson dragged Hampton to the farthest corner of the bed and lay partially on top of him. The police entered the room and fired so many bullets into the mattress that it seemed to lift off the ground.

Deborah Johnson testified, "I looked at him. I saw no blood on his face or on the bed. Then, Fred raised his head up and looked toward the door. He didn't make a sound. That was the only movement he made, and then he laid his head back down, and I laid my own head down because I thought I was dead and that was it."

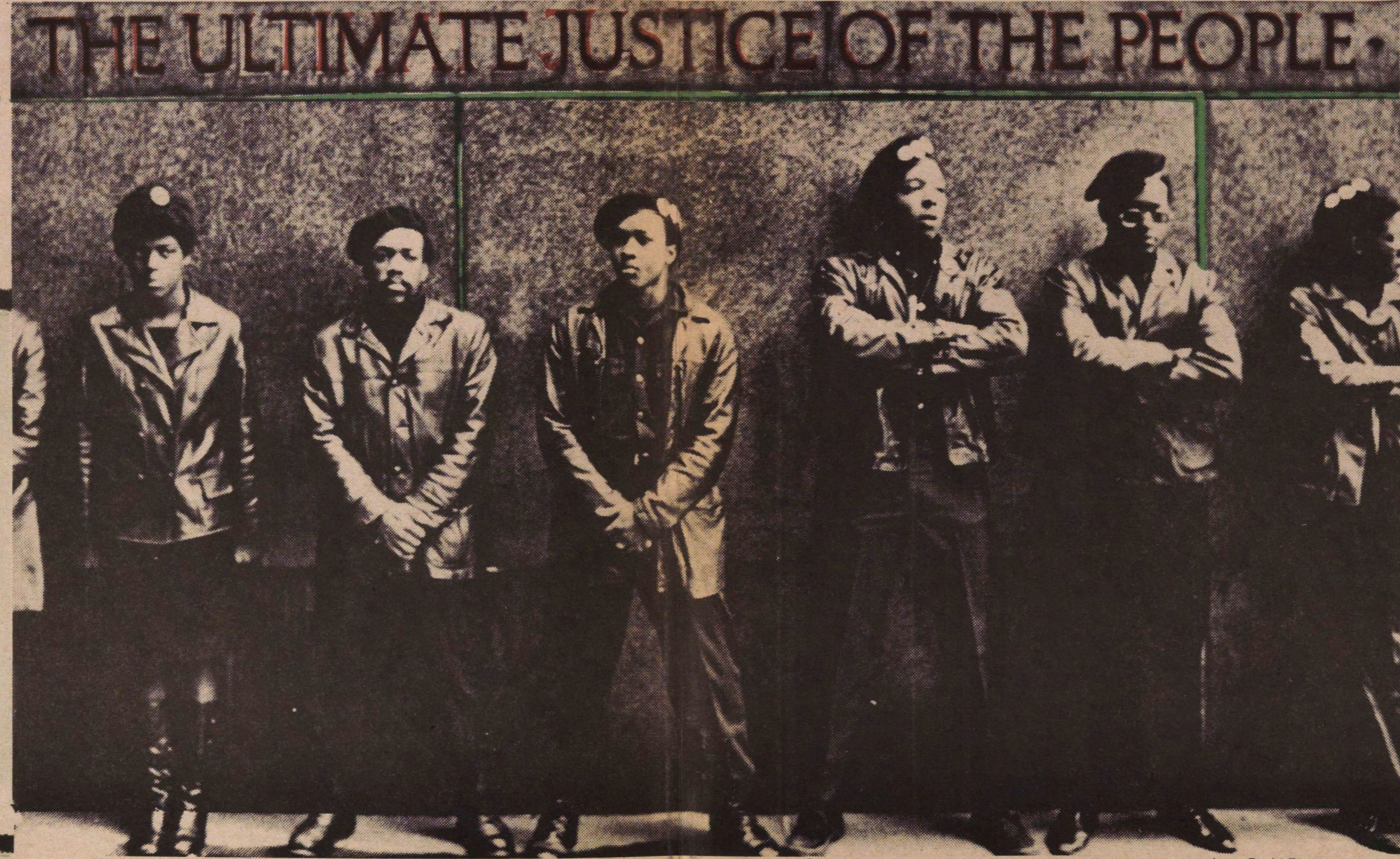
Truelock, crouched by the wall, began yelling, "Stop shooting, stop shooting! We have a pregnant sister in here!" The shooting stopped and Truelock and Johnson came out of the bedroom with their hands up.

Deborah Johnson said, "One of the policemen grabbed my robe and threw it down and said, 'What do you know, we have a broad here.' Another man grabbed me by the head and shoved me into the kitchen. I heard a voice from another part of the apartment saying: 'He's barely alive,' or 'He'll barely make it.' Then I heard more shots. A sister screamed from the front. Then the shooting stopped. I heard someone say: 'He's as good as dead now.'" It was finished by 4:53 am. The front page photograph on the Chicago Sun-Times the next day showed policemen carrying Fred Hampton's body down the front steps of the apartment and into a police ambulance, smiling.

The police account of the raid detailed how the Panthers refused their entry after announcement of a search warrant, how the Panthers opened fire without warning and how the Panthers refused repeated offers of a ceasefire. "Our men had

*"The case of Fred Hampton and the Chicago Panthers was extraordinary, only in its revelation of the starkest elements of the FBI plan; provocation, disruption, harassment and murder."*

no choice but to return fire," said Sergeant Groth, a member of the raiding party. The Chicago Tribune, accepting State's Attorney Hanrahan's scoop, published what was claimed to be the authoritative version, complete with pictures of a door panel that proved that the Panthers were firing their guns repeated-



Black Panthers at a rally outside the trial of the New York Panther 21, 1969

ly. The following day the Chicago Sun-Times printed a close-up of the door. The alleged bullet holes were nails.

A federal grand jury, convened in early 1970 to recommend legal action in the case and directed by Assistant Attorney General Jerris Leonard, returned no indictments. It issued a report instead which referred to "inconsistencies" in the police account and criticized the Panthers for being "obsessed with firearms" and "philosophically oriented towards Asian Communism." The surviving Panthers declined to testify before the grand jury; the grand jury issued no subpoenas so that it might reconstruct that vivid night.

The grand jury did, however, provide the useful information of who fired what at whom. It estimated that between 83 and 99 shots were fired by the police. The FBI said that the Panthers possibly got off one shot, a shell fired from Mark Clark's shotgun.

Assistant Attorney General Leonard, representatives of the Cook County State's Attorney office, two FBI agents, four Deputy US Marshals, and six lawyers attended an autopsy performed on Fred Hampton's body by Dr. Charles Petty, Chief Medical Examiner of Dallas County, Texas. Dr. Petty determined, "Paraffin tests performed upon the body of Fred Hampton were completely negative, indicating that he had not fired a weapon of any sort immediately before his death."

The report raised additional questions, as well. The Cook County Coroner's office, trying to dispel rumors that Fred Hampton had been drugged the night of the raid, said that Hampton's stomach had been opened and that everything was in order, suspicion unwarranted. The Petty autopsy states, "Contrary to previous reports, the stomach had not been examined. The stomach was found to be attached and unopened."

A subsequent chemical laboratory test disclosed strong traces of barbiturates in Hampton's body. This would account for his sudden slumber during the phone call. An independent commission of inquiry into the incident, headed by Ramsey Clark and Roy Wilkins of the NAACP, concluded in their report, Search and Destroy, that Fred Hampton was probably drugged prior to the raid.

In the fall of 1970, a Cook County grand jury was empaneled and in April, 1971 it returned indictments against State's Attorney Edward Hanrahan, the Assistant State's Attorney, several police officials, and five policemen for conspiracy to obstruct justice. The case against Hanrahan et. al. was respectfully presented, failed to produce any

new evidence (notably the FBI informer) and ended in dismissal charges.

But in the 185-page deposition of William O'Neal, taken in Detroit by the Hampton family lawyers, the mystery man clears up some of the mystery.

O'Neal has admitted to being in Fred Hampton's apartment on December 3, 1969, but his memory is hazy on the precise time. He has said that he called Roy Mitchell, his FBI control agent in Chicago, the local Cointelpro chief, on the morning of December 4. Mitchell told him that the information that O'Neal

provided was not the catalyzing factor in the raid.

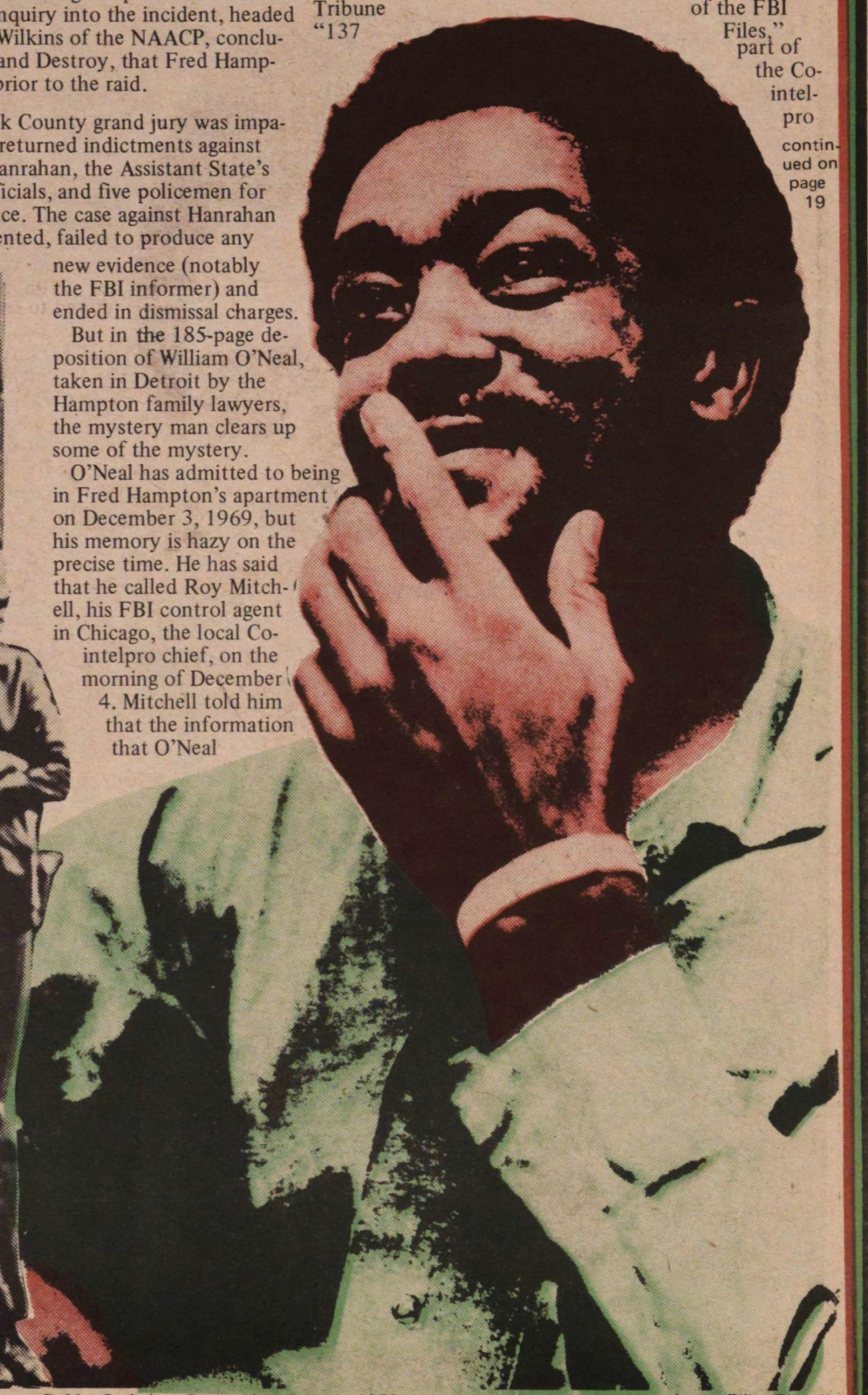
"Well, from March, 1969, on," O'Neal said in the deposition, "guns weren't too much of an issue because he (Mitchell) knew basically what their (the Panthers) position was as far as arms were concerned. He knew they had a lot of guns. It wasn't important unless a trainload of guns or something came in and that never happened."

Yet the timing of the raid had been explained by Edward Hanrahan and the Chicago police as triggered by the FBI information of gun stockpiling in the Hampton apartment.

O'Neal was an early member of the Panther party; the FBI did not dally in sending in its man. Ronald "Doc" Satchel, a survivor of the December 4 raid, remembers O'Neal as a hardworking, erratic dude: "He was one of the first people to come through the door and he did a lot of work, sweeping up and cleaning the office. That is how he got trusted."

Satchel stated that O'Neal tried to lure Panther members into his private criminal adventures. "He was a character and had a lot of enemies. There was conflict between him and almost everybody else. He was contrary to everyone else. Most people in the Party knew where everyone lived but no one knew where he lived. He tried to recruit people to rob and commit burglaries. He said that he went out to the western suburbs and committed burglaries. He sold drugs while he was with the FBI. I know this for a fact. I saw some at his father's house when I went there with him and he spoke to me about it. He was the one with the most criminal aspects about him."

And as it was an FBI informer who stood at the crux of the Chicago raid, so it is a fitting postscript that the drive to reopen the entire Chicago Panther case was stimulated, in part, by the exposure in the Chicago Tribune Files "part of the Cointelpro" section of the FBI Files "137" continued on page 19

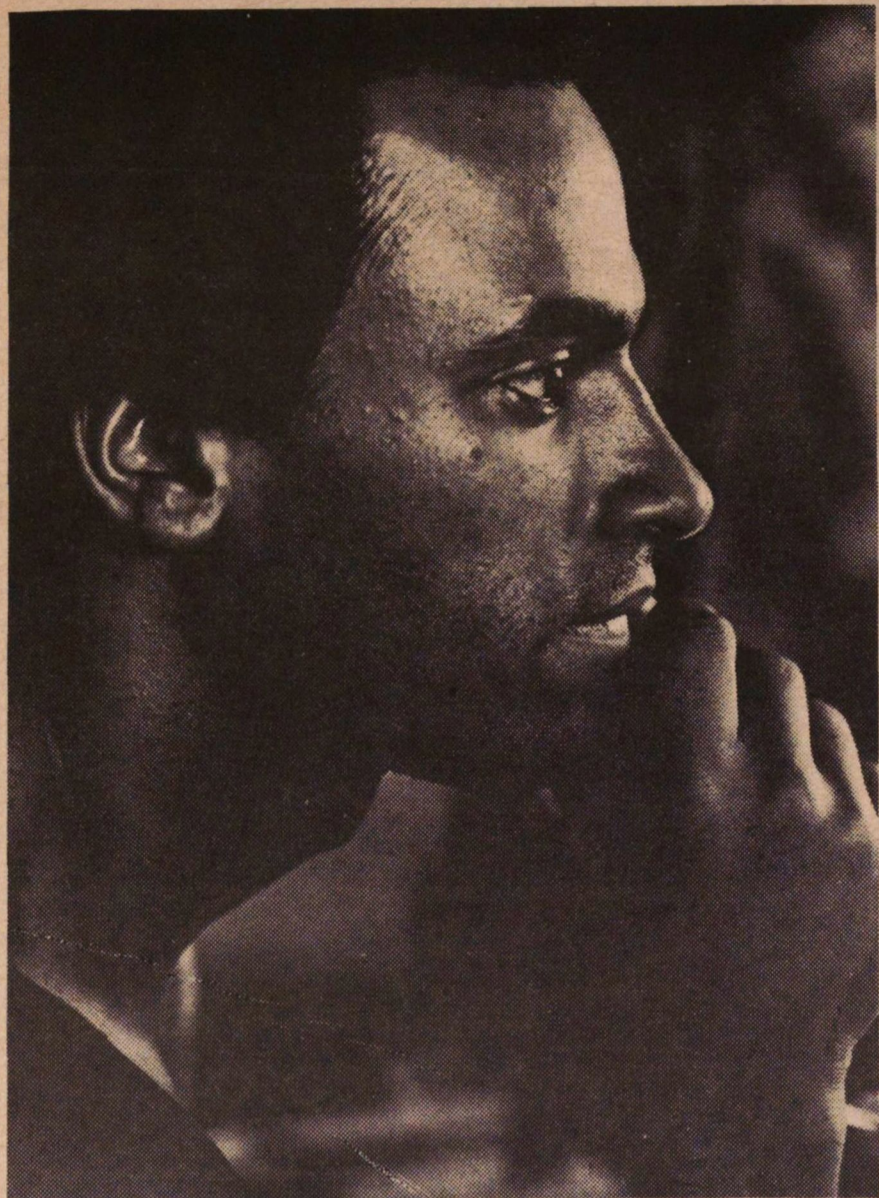


Bobby Seale in a Connecticut prison, 1970

photo: Elihu Blotnik

photo: David Fenton





Huey Newton

photo: Stephen Shames

# Book Review

## REVOLUTIONARY SUICIDE

revolutionary see his/her death and life as one piece. Chairman Mao says that death comes to all of us, but it varies in its significance: to die for the reactionary is lighter than a feather; to die for the revolution is heavier than Mt. Tai."

We all know examples of this kind of suicide/life transformation: Che Guevara, Jesus, Bobby Hutton and countless other human beings whose lives ended in selfless service to their brothers and sisters, but whose spirit lives and is nourished with every human sacrifice, big or small, for the family of humanity.

Huey is definitely a spiritual leader. Spiritual in the sense that his ideas and his actions are based on a sentiment beyond time and space, while remaining practical in his actions in the world.

"When we say, 'All power to the people,' we mean to convey a deep sense of love for the people."

The rational outlook and practical approach he takes in dealing with social realities is evidenced over and over again in his story. The need to relate to the common people, the "brothers on the block," is a guiding principle of the Black Panther Party. Huey grew up on the block and he doesn't consider himself any different now. Many hours were spent on the streets, at parties, in bars talking to the people about their needs and the ideas of the Party. Contrary to a commonly held image, Huey is opposed to rhetoric spouting, intellectual ideological campaigns and blind violent reaction to establishment violence and injustice. The period when these very methods were emphasized and practical so-

out a unified community.

Developing inner strength, control of mind and body is an essential part of the personal development Huey describes. He never backs down in a manner of retreat from an aggressor unless his persistence would endanger others. He would not succumb to the dehumanizing methods of his prison guards. He relates beautifully how he managed to remain strong through the different phases of inhuman treatment he received in prison. He kept his thoughts controlled and adhered unflinchingly to his principles.

"I did not break nor did I retreat from my position, I grew strong." Huey's life is an example of one in which growth comes as a result of struggle. Huey knows that lasting personal growth comes no other way and he has grown to be a giant.

Huey talks of a lifelong need to understand God. His father was a minister who greatly affected his outlook. He speaks of God now:

"In the metaphysical sense we based the expression 'All power to the people' on the idea of man as God. I have no other God than man, and I firmly believe that man is the ultimate being, then you will act according to your belief. Your attitude and behavior toward men is a sort of religion in itself, with high standards of responsibility."

If we are to accept the words of so many spiritual masters that God is to be found within the human heart and shared with all humanity, then Huey Newton's life is an example of living on the spiritual path.

I had the privilege this summer of spending a couple of hours talking with Huey in his Oakland apartment. My initial nervousness fell away immediately upon feeling his warmth and gentleness. I was impressed by the power and feeling of wholeness common to those individuals whose inside is the same as their outside, whose ideals are reflected in life. We agreed on the idea of the oneness of humanity and the need for groups and individuals who shared that idea to cooperate and unify in order to manifest it in the world.

Huey's autobiography is both spiritually uplifting and a practical tool for the social-spiritual revolutionary. The epilogue begins:

"There is an old African saying, 'I am we.' If you met an African in ancient times and asked him who he was, he would reply, 'I am we.' This is revolutionary suicide. I, we, all of us are the one and the multitude."

Review by Michael Chiavario

This article originally appeared in Northwest Passage/A PS

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By having no family,  
I inherited the family of humanity.  
By having no possessions,  
I have possessed all.  
By rejecting the love of one,  
I received the love of all.  
By surrendering my life to the revolution,  
I found eternal life.  
Revolutionary suicide.  
Huey P. Newton

It has been said that as we think, so we will become. The ideal that a human being holds as the goal of his/her existence shapes the path of that soul's journey through this life. The path is the IDEOLOGY — the way to the realization of the IDEA, the IDEAL.

For Huey Newton the ideal is in the title of his autobiography, REVOLUTIONARY SUICIDE. The ideology is selflessly working to implement the revolutionary TEN POINT PROGRAM of the Black Panther Party which he co-founded.

The concept "revolutionary suicide" refers to life, eternal life. Huey explains the difference between the two kinds of suicide in the MANIFESTO used as an introduction to the book.

"...reactionary suicide: the reaction of a man who takes his own life in response

to social conditions that overwhelm him and condemn him to helplessness."

He gives an example of the reactionary suicide of the doctor who treated him when he was wounded by a police bullet the morning of August 28, 1967. Huey believed the doctor took his own life out of "a sense of remorse and despair over his conduct in the emergency room that morn-

*"There is an old African saying, 'I am we.' If you met an African in ancient times and asked him who he was, he would reply, 'I am we.' This is revolutionary suicide. I, we, all of us are the one and the multitude."*

ing; because he had violated all medical ethics in his treatment of a suffering human being, his conscience would give him no peace."

"The concept of revolutionary suicide," Huey explains, "is not defeatist or fatalistic. On the contrary, it conveys an awareness of reality in combination with the possibility of hope — reality because the revolutionary must always be prepared to face death, and hope, because it symbolizes a resolute determination to bring about change. Above all, it demands that the

cial service de-emphasized was when both Huey and Bobby Seale, co-founders of the Party, were in jail, and less disciplined and visionary individuals held leadership roles. Several instances are described in the book in which Huey acted to calm reactions, both community and individual, of violence to establishment injustice when such actions would have proved to be destructive. He knew that the consciousness of the community had to be raised through education and practical "survival programs." Revolutionary change is impossible with-

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# The FBI Co-Intel Documents

On March 7, seven xeroxed memorandums detailing FBI plans to "disrupt, discredit, misdirect or otherwise neutralize" Black militant organizations—including the Black Panther Party—were released to NBC newsman Carl Stern, who had sued the Justice Department for them.

Dating from 1961 to 1970, the memorandums, though still heavily censored, chillingly portray the ruthlessness of government counter-insurgency inside the United States.

What follows are excerpts from the memos as originally printed in the latest Black Panther newspaper, alongside photographs of 26 of the party's "fallen comrades" killed by the police since 1967.

August 25, 1967  
PERSONAL ATTENTION TO ALL OFFICES

COUNTER INTELLIGENCE PROGRAM  
BLACK NATIONALIST-HATE GROUPS  
INTERNAL SECURITY

Offices receiving copies of this letter are instructed to immediately establish a control file, captioned as above, and to assign responsibility for following and coordinating this new counterintelligence program to an experienced and imaginative Special Agent...

The purpose of this new counter-intelligence endeavor is to expose, disrupt, misdirect, discredit, or otherwise neutralize the activities of Black nationalist, hate-type groups, their leadership, spokesmen, membership, and supporters. The activities of all such groups of intelligence interest to this Bureau must be followed on a continuous basis so we will be in a position to take prompt advantage of all opportunities to inspire action in instances where circumstances warrant.

The pernicious background of such groups, their duplicity, and devious maneuvers must be exposed to public scrutiny where such publicity will have a neutralizing effect. Efforts of the various groups to consolidate their forces or to recruit new or youthful adherents must be frustrated. No opportunity should be missed to exploit through counter-intelligence techniques the organizational and personal conflicts of the leaderships of the groups and where possible an effort should be made to capitalize upon existing conflicts between competing Black nationalist organizations.

When an opportunity is apparent to disrupt or neutralize Black nationalist organizations through the cooperation of established local news media contacts, in every instance careful attention must be given to the proposal to insure the targeted group is disrupted, ridiculed, or discredited through



Fred Hampton's bedroom, December, 1969 photo: Paul Sequeira

the publicity and not merely publicized. Consideration should be given to techniques to preclude violence prone or rabble-rouser leaders of hate groups from spreading their philosophy publicly or through various mass communication media.

Many individuals currently active in Black nationalist organizations have backgrounds of immorality, subversive activity, and criminal records. Through your investigation of key agitators, you should endeavor to establish their unsavory backgrounds. Be alert to determine evidence of misappropriation of funds or other types of personal misconduct on the part of militant nationalist leaders so any practical or warranted counterintelligence may be instituted.

You are cautioned that the nature of this new endeavor is such that under no circumstances should the existence of the program be made known outside the Bureau and appropriate within-office security should be afforded to operations considered under the program.

March 3, 1968  
PERSONAL ATTENTION

From: Director, FBI

COUNTERINTELLIGENCE PROGRAM  
BLACK NATIONALIST-HATE GROUPS  
RACIAL INTELLIGENCE

Title is changed to substitute Racial Intelligence for Internal Security for Bureau routing purposes.  
(Section covered over.)

Goals of the Program:

1. Prevent the Coalition of militant Black nationalist groups. In unity there is strength; a truism that is no less valid for all its triteness. An effective coalition of black nationalist groups might be the first step toward a real "Mau Mau" in America, the beginning of a true Black revolution.
2. Prevent the Rise of a "Messiah" who could unify, and electrify, the militant black nationalist movement. (Censored) might have been such a "Messiah"; he is the martyr of the movement today. (Censored) is less of a threat because of his age. (Censored) could be a real contender for this position should he abandon his supposed "obedience" to "white liberal doctrines" (nonviolence) and embrace Black nationalism. (Censored) has the necessary charisma to be a real threat in this way.
3. Prevent violence on the part of black nationalist groups.
4. Prevent such groups and their leaders from gaining respectability, by discrediting them to three separate segments of the community. You must discredit them to first, the responsible Negro community. Second, they must be discredited to "liberals" who have vestiges of sympathy for militant Black nationalists simply because they are Negroes. Third, these groups must be discredited in the eyes of Negro radicals, the followers of the movement. This last area requires entirely different tactics from the first two. Publicity about violent tendencies and radical statements merely enhances Black nationalists to the last group. It adds "respectability" in a different way.
5. A final goal should be to prevent long-range Growth of these groups, especially among youth. Specific tactics to prevent these groups from converting young people must be developed.

—more documents will be printed in the next SUN, out May 19

## Black Panther

continued from page 17

operation. The "137 Files" mainly contained information about the Panthers but also included detailed reports about prominent black civic, business and political leaders in Chicago. Jesse Jackson and Congressman Ralph Metcalfe (D-Ill.) were among those listed in "137."

Rev. Jackson told the Real Paper that the language of Cointelpro documents lends credence to the allegation that the "FBI figured prominently in the assassinations of Malcolm X, Dr. Martin Luther King and Fred Hampton." He has called on other black leaders to join him in a class action suit to subpoena FBI Cointelpro records.

Metcalfe said of the Cointelpro operation, "This is really a Gestapo type program." He requested an intensive Congress-

sional investigation into Cointelpro. Congressman Don Edwards (D-Cal.) responded to Metcalfe's request and the House Judiciary Subcommittee on Constitutional and Civil Rights, of which Edwards is chairman, will soon open hearings into the FBI counter-intelligence program.

Meanwhile, the FBI agreed on March 11 to surrender what it called a "trainload" of documents pertaining to Cointelpro in Chicago to the Hampton family lawyers. The files were supposed to be delivered on April 9 but the date passed without the transfer of files. The FBI claimed that it was sifting through the mounds of paper in order to determine the privileged information that they will not release.

That was only Chicago: Cointelpro was a comprehensive effort across the nation. But though the program was fielding agents in Black Student Unions, black community groups and even at the meetings of black businessmen assessing the potential of black capitalism, the principal focus was on the Panthers. The case of Fred Hampton and the Chicago Panthers

was extraordinary only in its revelation of the starkest elements of the FBI plan; provocation, disruption, harassment, and murder. These conditions were replicated in Panther chapters across the country, although not necessarily in full combination.

The particulars varied from locale to locale but the basic pattern and intention was constant: the dissolution of the black movement. The seeds of Cointelpro were planted in 1968 and began to sprout and blossom by late spring 1969, when J. Edgar Hoover confidently declared that the Black Panthers were "the greatest threat to the internal security of the country."

Police departments from New York City to Los Angeles were ready for the alert. The Federal Bureau of Investigation had already played a catalyzing role in the development of red squads and intelligence units within them for decades.

—To be continued next week, along with a story on the Panther's present activity in Oakland, California.

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# MICHIGAN BOOGIE

## Steve Miller

at Masonic Auditorium

A cheerful, healthy and friendly Steve Miller blew in & out of Detroit last week with an entourage of his own sound and light people and the tight James Cotton Blues Band, playing the finest Steve Miller music the town has ever heard or seen to a full house at Masonic Auditorium.

Miller dominated his 3-set nearly 2-hour performance with effective, polished singing and extended guitar work in his inimitable style. He brandished his new, no-frill Telecaster guitar with more happiness and beauty than ever, pushing himself to, and sometimes beyond his limits. His enthusiasm for his music spilled over into the arrangements of his previously-recorded songs which were newly improved by bright riffs and vamps. These strivings resulted in some rough transitions and tiredness in the third segment of the show, but Miller & Co. finished this pre-encore set with a strong rendition of "Shu ba da du ma ma ma," one of the band's best tunes.

Hopefully these bugs will be repaired as the band gets further into its 40-day cross-country tour with James and, beginning tomorrow night, with Steve's old partner, Boz Scaggs and his band. The Motor City was just the fourth stop.

After doing 5 long numbers with the band, including two new songs and a crisp "Gangster is Back" boogie, Miller moved towards his Echoplex unit for the only time in the show and commenced churning out the ass-grinding "My Dark Hour" riff. He juxtaposed tasty psychedelic effects with this, the beginning and ending of the band's most important new song, "Fly Like an Eagle". Steve's pin-point control of his guitar through echoplex was mind-blowing; his new light show increased the impact of this song which contains a timely message about the Third World vis-a-vis the U.S.A.

Then, Steve sent the band—in which Curley Cooke, an accomplished guitarist & composer, is now a welcome addition on rhythm—backstage while he did his 12-string acoustic set alone. On the 5th tune, "You Send Me" (Sam Cooke), people in the audience began to shout for more "Rock 'n Roll!!!" Evidently they meant the electric kind. Steve responded by calmly cutting his fine, down-home/uptown set short and called back Dickie, John, Gerald and Curley to give the impatient audience their fix of the vaguely familiar.

Has the golden success of "The Joker" spoiled Steve Miller? The answer he gave us tonight is an emphatic no. It has increased his confidence and good sense, and has added to his poise. Most importantly, it has improved his music, which re-

quires happiness to be done well due to its essentially *positive* nature, by furnishing him with personal satisfaction. I predict an even brighter future for him and for those of us who listen to him because of this.

--Bob Goldenthal

## Dr. John Capt Beefheart The Rockets

at Toledo Sports Arena

Toledo's renowned Sports Arena was decked out in Wonder Bread, Planter's Nuts and Zeibart rustproofing billboards. Burly chest photos in the lobby suggested that this rock & roll show had been scheduled between a Bobo the Squeezer Brazil wrestling match and the post figure-skating Pancake Festival. On April 19th, the Rockets launched off followed by a rib-tickling Beefheart, then a strange man billing himself as Dr. John.

Based on pre-concert chitter-chatter I overheard, all of Dr. John's relatives were in attendance. "Captain Who?" became a tired cliché. Most people seemed to be patiently awaiting the Doctor.

With the Rockets one received a strong dose of the best-bounce-per-ounce people's music. The hipsters in the audience were evidence of the impossibility of sitting still.

After the Rockets punched their theatrical time-cards and headed presumably for the locker-room, the forever eloquent Captain Beefheart put his best foot forward. Mr. Beefheart failed to introduce the members of his band, but it was obvious that Zoothorn Rollo, Mascara Snake, Rocket Morton and Art Trip were not responsible for the tunes. Instead he had five dopey-looking guys who looked like the '69 backfield for the Stanford football team. In all probability they were California studio musicians; their manufactured musical imaginations seemed to suggest it.

Making it all bearable was the Captain's old style of exaggerated guttural shouting. He was really very personal about it, often revealing his sexual hang-ups, his need for vacations or his responses to the audience. Much of his performance was blues derivative, often emphasizing the common metaphor, such as shaking peach trees. His musicianship on both harmonica and soprano sax seemed to be an extension of the very same caged animal in him that makes his singing so unreasonable.

Sometimes in the show's course Beefheart's fairy godfather, Del Simons, made

an appearance.

Leaping on stage like a kangaroo, he proceeded to lay down some of the same, inspired sax-meanness that is so commendably Beefheart. Del's versatility was mind expanding. One minute he was soft and cuddly on an off-key flute, seconds later he ignited the stage with a "licorice stick" on "Sweet Georgia Brown." Together Del and the Captain performed as two Dixieland musicians given psychedelics.

The audience suffered Beefheart-mania, enticing him with tokens for encores. To wrap it up, Beefheart sang a song all by himself. Following the pre-arranged program Dr. John was last.

The evening had some great moments, good laughs, good brew, loud music, decent people; some of the same type of hedonism I hope to see going on in Ann Arbor this summer.

--Jimm Juback

## Phil Ochs

at Mendelssohn Theatre

For those of us who still believe that some sense can be made out of this crazy world, that through some hard work and struggle we can change our lives, it's often very frustrating to see so many of the cultural and political heroes who helped feed our visions of a new world seemingly give up hope for any positive change. Bob Dylan sings, "You go your way, I'll go mine," Rennie Davis mindlessly follows the fat little rip-off guru, and so many of the rock & roll bands that filled our minds and bodies with electric energy seem to be totally co-opted by the music industry. But there is one person who hasn't given up. Phil Ochs still sings and talks about politics, struggle, and life.

Phil came through town last Tuesday, April 23, to play a benefit for the Committee to Impeach Nixon, and it turned out to be a totally enjoyable night for the sell-out crowd in the tiny Mendelssohn Theater.

The evening started out with performances by a number of local folksingers and a skit called "Monopoly" by the Attica Brigade, starring Tricky Dick, Nelson "Shoot Em Down" Rockefeller, Gerry "Dumbkof" Ford, and Teddy "the white knight" Kennedy.

Then Phil came out, and for an hour, including two encores, charmed the audience with his music and his wit. He sang a lot of his hits, including, "Outside of a Small Circle of Friends," "I'm Gonna Say it Now," "Joe Hill," and "Changes," which he sang on TV's Midnight Special when they wouldn't let him sing about Richard Nixon, and "There But for Fortune" which included a medley of prison tunes including one each

by Johnny Cash and Merle Haggard. He also did another famous Haggard tune, "Okee from Muskogee" and of course, fitting to the occasion, his new hit, "The State of Richard Nixon." There was a tremendous amount of rapport and dialogue between him and the audience, sometimes he would be laughing so hard he couldn't sing. All in all, it was a wonderful evening. We all left with a warm feeling and the reminder that our visions are not lost, that working together, we can make them become realities.

--Michael Minnich

## Jimmy Dawkins

at The Blind Pig

It was nice to hear "Fast Finger" Dawkins live. His two Delmark lps sound good and point to a promising future for him as he continues to grow. But I'd never caught his live act. When it gets going, it's a powerful show.

Jimmy played the Blind Pig last Friday and Saturday nights, April 26, 27. He drove from Chicago with his band and it took a few sets Friday night for the road shock to settle out. But no matter what, Dawkins always plays the guitar well.

He plays sparse, straight ahead lines that build chorus after chorus. Some of his quick licks are just amazing. He can tickle those triple trebles as fast as anyone, and with plenty of taste.

Saturday night was a much more relaxed, swinging session, and the whole band worked out. The bass player was into a modern, funky sound but never once lost his solid blues pulse. He and the drummer's great back beat cooked hard all night, providing both Dawkins and second guitarist James Johnson with plenty of steam.

Johnson sang a few tunes and laid down some very tastefully electric guitar work. I'll bet he listens to Curtis Mayfield as much as Muddy Waters, and the combination is pleasing. Someone sat in on sax, too, and we were treated to some real rough and rowdy Chicago blues blues ala 1974.

The only disappointment was Dawkins' reticence at the microphone. I get the feeling he doesn't think he's a very good singer, as he hardly ever did more than one vocal in a row. The sets are mostly instrumentals, but they sure don't have to be. When Dawkins sings, he's great... it's relaxed, almost jazzy style that compliments his band nicely. But I guess he doesn't think so. Well, next time they

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come here, go see them. I hope they stay longer and sing more.

--Jim Dulzo

# Gladys Knight & The Pips

## Persuasions Soulful Soulmates

at Crisler Arena

It was Gladys Knight's turn a few Thursday's ago at Crisler Arena. She brought along the prancin' Pips, a hot soul rhythm section, and more horns than you could shake a stick at.

In some ways the show came off as a replay of the Temptations at Eastern Michigan University last month, but Gladys sure has her own style, and her whole gang put on a great show.

There was just enough "showbiz" to warm Crisler Canyon up to a tolerable level. From there the band just took off, rocking out on crack Motown charts. Even on the slow tunes, they all cooked with lots of energy, displaying a slick suppleness that I must confess I'm hooked on.

The Pips were great, with lots of flashy soul struttin' and sly vocal parts. Mmm! Over, under, around and through! Gladys mixes a smooth style with a hard, nitty gritty sound that comes out sounding very tough and convincing. She talked right to us, even back in row 102.

I must say that the Persuasions almost stole the show. As their LP's note, "The persuasions use no other instrument than the human voice." Rhythm and blues have their roots deep in the acapella gospel tradition, and seeing the Persuasions with Gladys was a pleasing combination.

There are five Persuasions; bass, baritone, two tenors and a lead singer. A band would just slow them down. From the



Gladys Knight and the Pips prancin' at Crisler Arena

photo: Eli Zaret

minute they walked on stage they had the place jumping with beautifully hard-driving vocals that were so full of blues you couldn't stand it. Two tunes stand out in my memory, "My Only Son" and "What is Acapella," a new and then an old lesson in black history which the crowd really responded to. I'm now listening to my old Persuasions albums again. It's really a great change of pace.

The Soulful Soulmates played a short

set to warm everyone up. They were good but their brief appearance was marred by a few sound problems. By the time the mix was straightened out, they were about done. I thought the vocal mixes were too harsh most of the evening, blocking out many of the subtle harmonic things that make good soul music such a gas.

All in all a mighty fine evening of music, though. Rhythm and blues is alive and well.

--Jim Dulzo

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## Paul Bley

Paul Bley: *Open, To Love*, ECM 1023.

Paul Bley is a classically-trained jazz pianist, born in Montreal in 1932. He played jazz extensively on the West Coast in the latter half of the '50's, at one point leading a quintet which later, without him, became the original Ornette Coleman quartet. Out there he met and married Carla Borg (Bley), now a co-leader and composer for the Jazz Composers' Orchestra.

Returning with her to New York in 1959, both took part in the free music explosion of the early '60's, playing and recording with such musicians as Charles Mingus, Eric Dolphy, Bill Evans, George Russell, Sonny Rollins and Cecil Taylor.

Recently, Paul has performed on four stacked keyboards at once, using an acoustic piano as a base for two electric pianos surmounted by an Arp synthesizer. His electric/synthesizer work in trio format is readily available on Milestone Records. Earlier works exist on BYG, Mercury/Light, ESP, Savoy, and other labels. What follows is a review of his latest work, on ECM.

Paul Bley's most recently released album, *Open, to Love* (ECM 1023) contains precious little of the excitement, virtuosity and engrossing interplay which marked his earlier efforts as important, original contributions to the jazz sphere. Perhaps this is due to the fact that it is his first solo lp. The absence of other players gives Paul full freedom in following his own mind; unfortunately Bley becomes so wrapped up in his mind that the result is generally too abstruse and removed from our experience to be understood.

*Open, to Love* lacks necessary variety in speed, sentiment, rhythm and drive which have made his other recordings so appealing. Some beauty can be found in the extreme slowness of all seven pieces on the album—the listener is given unprecedented opportunity to drink in the woody-steel, mechanically-felted, percussive essence of the piano played by one who has lots of sensitivity to and understanding of the instrument. The deliberate, lingering technique was undoubtedly chosen to take advantage of the incredibly accurate recording and reproducing abilities of the German recording company. In *Open, to Love*, the piano gets time to really breathe, to strike with hammered precision, to fade away forever, to, upon full volume, resonate inside our bodies. This, combined with Bley's sometimes magical control, makes our jaws drop open with amazement at points. Slowness, however, is overdone to the point where boredom sets in after ten minutes or so, and we lose interest.

Bley's music is very mental. His mind strikes me as very strange, near the brink of madness at times. Thus, it often takes a great deal of effort to follow his freely improvised trips across the keyboard of his life. He rises to awesome heights of sparkling virtuosity, then suddenly drops into sad, reflective, tedious gropings. In the title cut he seems to take us to a monastic basement in a cold, austere castle where he works up some weird love potion. His masterful fingers place us on a steel rail which has one side burning from fire, the other frozen by ice. It is in this way

that his personality comes through to my ears—at once clear, mystifying, and perverse.

"Started", his own composition, is the most revealing piece. In it, we see many aspects of the man's character. He starts with two growls on the mountain of love. Light-heartedly, taking blows with ease and turning them to his own benefit, he has his moments of grandeur and enjoys them. Then, he tries to outdo his previous achievements, only to wind up beating his head against the wall. The blues automatically follow, relieving the frustrations of no breakthroughs. But soon he jumps into a Mexican-flavored riff which propels him through his familiar, beautifully tart jazz phrasing. This is quickly transformed into frolicking, then trouble; he extricates himself, climbs the rocks in our heads so quickly that we lose sight of him for a moment, and then finishes in a quiet, smiling way, content to take a rest from his adventure.

--Robert Goldenthal

## Dr. John

Dr. John: *Desitively Bonnaroo*, Atco SD 7043

Before I go anywhere in this review, I want to emphasize how much I enjoyed this album. No bullshit, it really stuck to me and smoothed me down. Allen Toussaint is present, producing and writing some incredibly tight arrangements. Dr. John's new material is lyrically interesting, and this LP boasts some of the best back up vocals I've ever been privileged to hear. A round of applause is due to Robbie Montgomery and Jessie Smith, who can sing sweet and sharp, and fill in every arrangement and actually save one or two numbers. And the good Doctor's back-up is uniformly excellent, especially George Porter, Jr. on fender bass and Arthur Neville on organ. And leave us not neglect the title which is one of the most intriguing ever.

Enough applause, 'cause this one bothers me.

There is nothing I can single out. This album is so even that I have trouble making value judgments. It is a fine Dr. John album, I repeat, but I detect disquieting trends.

The first is Dr. John's use of what I think of as the Motown Mantra. It's an endless repetition of a certain musical phrase situated against a steady thump-thump-thump-thump 4/4 back-up rhythm. The figures are pretty good, but even the best of riffs gets to wear thin. This is somewhat offset by the general shortness of the cuts. But songs like "What Comes Around" and "Can't Git Enuuff" suffer from over exposure and "R U 4 Real" which is too cutesy for Dr. J anyway, flounders for over four minutes.

The second, and desitively the most disquieting, is the clarity of Dr. John's vocals. Hell, when the man first came out, no one could unnerstan' a single word he said. It was voodoo and swamp music, fresh out of the bayou. He was the gris-gris man, and dark powers ruled the sound. Man, he was overpowering! Now, he's determined that every word be heard, and it hurts a bit. For this same reason two of the best cuts work because of the incoherence they place between the listener and the singer. I defy anyone to give me a good explanation of either "Mos' Scocious" or the title cut. And they really hit nice. But the general trend is towards a vocal level somewhere to the right of Leon Russell, especially in the Master of Time and Space's lyrical moments. This stands out most on "Me-You = Loneliness" and "Let's Make a Better World" which remind me respectively of "A Song for You" and "Give Peace a Chance". The vocals are a touch too clean.

There are some fantastic cuts here. My favorite is "(Everybody Wanna Get Rich) Rite Away" which has everything going for it simultaneously, and drives like a runaway train. "Sing Along Song" has a palpable tension created by the drums working against the flow of the other instruments. And the opening cut "Quitters Never Win" makes Mac the Knute Rockne

# RECORDS



Dr. John

David Fenton

of Raunch. There isn't one cut that fails to hit and hold a certain level-like Anacin. All in all, there's enough here to make it good and too much to make it great.

--Paul Grant

## The Wailers

The Wailers: *Burnin'*, Island SMAS 6338.

About a year or so ago, every rock & roll publication worth its salt was touting reggae as the Next Big Thing in popular music. It didn't quite turn out that way. True, everyone from Paul Simon to J. Geils has tried their hand at reggae once or twice. And Johnny Nash's "I Can See Clearly Now" made an impressive dent in the sales charts (with a big assist from two hit singles). But the Jamaican artists themselves — people like Jimmy Cliff and the Wailers — have gone largely unnoticed. Which is partly due to mediocre PR work by the record companies.

Take this album, for instance. BURNIN' by the Wailers. Now there are at least four, maybe five or six cuts off this disc that would make dynamite 45's (and unless you're Emerson, Lake and Palmer, or Jethro Tull, or somebody like that, a hit single or two still boosts album sales like nothing else). Did Island release any of 'em? Not to my knowledge. And if they did, there

was little or no promotion in the trade papers; the LP got the same treatment.

Vinyl shortage or no vinyl shortage, more records are being released now than ever before. Unless it's by an established act, you can hardly expect an album to sell by itself.

The Wailers are Rasta Men. Rasta Men are Jamaicans descended from Babylon, who worship Ethiopian emperor Halie Selassie as their god, (Jah). Guitarist and main composer Bob Marley refers to Jah frequently in his lyrics; and to Mount Zion, the Rasta's "home" after death. He counterpoints spiritual allusions with a grimly realistic viewpoint of man's condition on earth. Man is portrayed in constant struggle — repressed, hunted, imprisoned by the "bosses" of society, the "big trees" dressed in "uniforms of brutality." And yet, man is ultimately triumphant — rising above his oppressors to find spiritual peace. The "small axe" chopping down the "big tree." Now, all this could come off foolishly rather easily. But Marley's command of understatement and metaphor makes his lyrics convincing and attractive.

(Editors Note: The SUN would like to point out that despite some positive aspects the Rasta religion is overwhelmingly sexist and holds women in contempt as inferior and redeemable only through service to their husbands.)

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Marley's rough-edged, insinuating vocals convey his message with deceptive ease. Lead guitarist Peter MacIntosh and percussionist Bunny Livingstone give the band three expressive lead singers. And the group vocals suggest the rich R&B harmonies of the Temptations and/or the Miracles (circa mid-sixties) — while retaining an unusually haunting quality of their own.

The music completes the picture. It is body music first and foremost, and the Wailers handle the subtle rhythms of reggae with deft assurance (an assurance missing from many of the aforementioned attempts at reggae by American and British popstars). Drums, bass, guitars and keyboard form an airtight foundation of Jamaican funk, topped off by occasional fills and quips on organ, electric piano, or synthesizer. It's an infectious joyful sound. And in a popular music scene where pseudo-intellectual "seriousness" runs amuck, a little infectious joy would be a welcome relief.

When these elements come together successfully (as they do on 92.1% of the LP, according to my incredibly precise Critic's Tally), the result is exhilarating — food for the body, mind and soul, almost as heavenly as Mount Zion itself.

I don't know. Promotional problems aside, maybe reggae is somehow too ornate, too removed from most Americans' musical tastes, to enjoy more than modest commercial success in the U.S. Nevertheless, the Wailers are there to be heard, and they have much to say. BURNIN' testifies to that.

—Steve Frederick

## Hawkwind

Hawkwind: *Space Ritual*, LA 120-H.

The first genuine second-generation Acid-Rock band, Hawkwind, has leapt holy out of the re-grouping grope of the 1970's. Don't you think the story of Tantalus really tells of slaves in Greece? Hawkwind's survival tells an Other tale. Did you read the article behind the cover of the

March 30-April 12 issue of the "Fifth Estate?" Do you hear Lennon's "Out the Blue" as an Orgone anthem?

The reason I mention *SPACE RITUAL* is that this double LP recorded live at Liverpool Stadium and Brixton Sundown contains a carefully chosen cross-section of Hawkwind's earlier works and therefore serves as an excellent introduction to the group. Another reason is that the first lyrics given voice in *SPACE RITUAL* are: "Wake up boys and girls." If you can make this commitment you will bathe in waves of sound caused by the interplay of drums, guitars, bass guitar, saxophone, flute, human voice and synthesizer, interspersed with psychedelic poetry, which makes the Moody Blues sound right out of grammar school.

Hawkwind put out a single, "Urban Guerilla" b/w "Brainbox Pollution," but withdrew it due to concern that the work would be misinterpreted as support for the terrorist activities of the IRA. An AM disc jockey spinning this disk would be like a curser in the dark lighting a stick of dynamite thought to be a candle. It should also be pointed out that the liner notes for *SPACE RITUAL*, an amalgam of the visions of Wilhelm Reich, Timothy Leary and Hawkwind, are in themselves considerably more educational than most recent releases.

A certain Western critic, i.e. one who neglects the beginning and end of "unity, criticism, unity," glibly wrote that the existence of Hawkwind proves some bodies out there are full of acid. The man also said that the live LP is all old stuff. While the latter assertion is untrue, *SPACE RITUAL*, like all live jams, is primarily a set of live versions of recorded compositions, and a moving introduction to your self.

"Wake up boys and girls." -from "Earth Calling"

"You are well. Come." -from "Welcome to the Future"

Sincerely,  
If I Could Only  
Remember My Name

WABX PRESENTS

# NEW RIDERS of the PURPLE SAGE

with *Commander Cody* and his *LOST PLANET AIRMEN*



MASONIC AUDITORIUM  
DETROIT

SUNDAY  
MAY 12

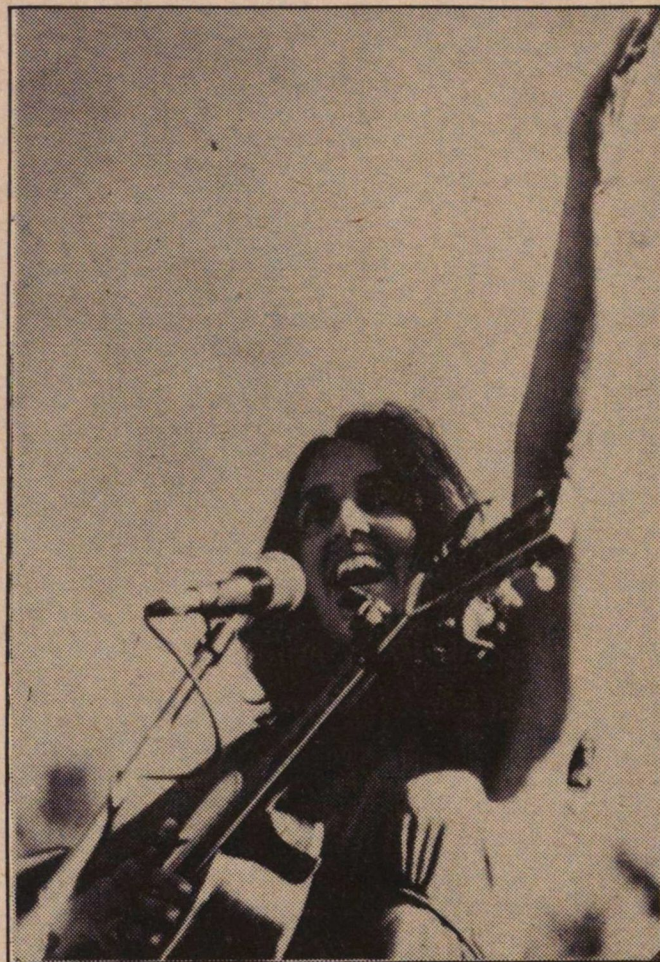
8:00 PM

Tickets: \$4.00, \$5.00, & \$6.00 available at  
Masonic Box Office, Hudson's, and Grinnell's  
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AN OZONE PRODUCTION

# "Here's To Life" Joan Baez

The new album from Joan Baez is a collection of traditional and original songs from Mexico, Chile and Spain. The songs all share a simple wisdom and a passion for life that reflect her cultural heritage. And she sings them entirely in Spanish with a beauty and sincerity that make understanding the language unnecessary.

FOR EVERYONE, "HERE'S TO LIFE" NEW FROM JOAN BAEZ. ON A&M RECORDS.



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# CHARLIE HADEN: LIBER

"Despite the signing of a ceasefire, U.S. aggression continued in Indo-China. Then we learned of the falsification of records by the Pentagon to mask the secret bombing of Cambodia beginning March, 1969. This deliberate deception of the American people was in progress while Richard Nixon claimed he recognized the sovereignty of that country. On our TV sets we watched the Senate Watergate Hearings which finally revealed to the majority of middle-America how our country is being run by corrupt and criminal men who want only personal gain, wealth, and world domination. This is what I believe has to change. Such men should be exposed as the criminals they are. Every human being should have an equal chance to experience life to its fullest. I would like to see these changes happen in my lifetime. This is what I am trying to say to as many people as possible with my music."

--Strong sentiments but hardly revelatory at this late date and offensive only to the fat few who remain in tenuous power. Yet as recently as this past autumn, the Board of Directors of ABC/Dunhill Records refused (not so surprisingly) to include these notes with the re-issue of bassist/composer Charlie Haden's brilliant Impulse album, "Liberation Music Orchestra."

It's no accident that revolutionary politics and revolutionary music come together in the persons of many of the principal makers of Free Music (you might read Frank Kofsky's "Black Nationalism and the Revolution in Music" for documentary purposes). Charlie, recognized as a distinctively brilliant voice on his instrument since his early appearance with Ornette Coleman's barrier-busting aggregations, gathered together, in 1969, a multi-national, multi-racial group of superb musicians to record his first, and only, date as a leader. These "masters of creativity" included Gato Barbieri, Carla Bley, Don Cherry, Paul Motian, Dewey Redman, and Roswell Rudd playing songs inspired by and composed in honor of "the peoples' struggle for freedom" during the Spanish Civil War, a "Song for Che" and "Circus '68, '69," a recreation of the madness manifest at the Democratic National Convention in Chicago in 1968. What follows is the story that the jazz magazine, "Down Beat" refused to print, fearing the loss of ABC ad revenue. The story, recorded in Ann Arbor after Charlie's performance with the Keith Jarrett Group in Hill Auditorium in February, in his own words, of the struggle to get his music, his message, to the people.

**Charlie:** When I first started thinking about recording the music that I wanted to do, I had to decide whether or not to do it with a big record company because to do it for a large corporation is, in essence, completely the opposite of what you're trying to do. It's like aiding and abetting the very system that is stifling creative music and also perpetuating the shallow value system that everyone is raised under.

**SUN:** OK. So why did you decide to go with that?

**C:** Because I had to get my record distributed. Now Columbia, Atlantic, and a lot of people at big record companies wanted me to record but as soon as I mentioned Che and the things that were included in the record, they said, "No." And the first person who said "Yes" was Bob Thiele, of ABC/Impulse. As soon as I showed him the music and played some tapes for him, he said, "I'll see what I can do." I called

him every day for about six months and he kept telling his secretary to tell me he wasn't in. And then finally he said, "OK, we're going to get a record session."

**SUN:** How long ago was this?

**C:** This was 1969 in April. Now when we first talked it was, like December of '68. Finally, we decided to record at Judson Hall in New York and I wanted to invite people involved in political movements, especially the Spanish Civil War veterans and their wives, musicians, composers, critics; all told there were like 300 people invited to the recording sessions.

The first recording session was completely lost because they (Impulse) brought in the wrong equipment for the remote recording. That left us two more sessions. Each session is only three hours and some of the music we hadn't even rehearsed. The second session was in the daytime... before we recorded we had to go take our picture for the cover. And Bob Thiele didn't want that picture taken and I had to take the photographer and all the musicians by the hand and lead them down 57th to this brick wall. Carla had made a banner...

**SUN:** "Liberation Music Orchestra?"

**C:** Yeah, and she sewed it by herself, with her hands...she's beautiful, man. And not only did she do that but she did the arrangements, too, for the music. Anyway, the photographer took the picture and we went back and started recording and that day went all right.

The last session was at night and there were a couple of people late. Don Cherry came a couple of minutes late, someone else was a couple of minutes late and Bob Thiele was in the balcony with the recording equipment and he started screaming, in front of all the invited guests, at the musicians.

**SUN:** What did he say?

**C:** First he started screaming at me, he said, "What the fuck kind of a leader are you? Don't you have any control over your musicians?" He said, "Everyone's not in their chairs, tell them to get in their places. We have to start recording. You're costing my company thousands of dollars." The thing that really surprised me was that Bob Thiele supposedly has been associated with jazz musicians for so many years. And he, especially, should understand jazz musicians as opposed to studio musicians who are in their chairs at 9 am and they record 'til five in the afternoon. When you get innovators and creative musicians, you have to expect somebody's not going to be in their chair. And a couple of the musicians wanted to go up and just smack him in his face, you know...and I wanted to do it, too...but I wanted to get the album recorded and it was the last session we had, three more hours. Most rock groups get six months to record; six hours, that's all we had. All the music that you hear on the album is almost all one take. Everyone had come to the recording session with such a good feeling to play and they felt very strongly the political reasons that we were recording. But when Bob Thiele started screaming everyone was, like, stunned, you know, and just sat in silence. And then Don Cherry came up to me and he said, "I have to leave. I can't stay in the same room with this guy." And I talked him into staying and he recorded "Song for Che" and he played flute and if you listen to Don Cherry's solo on the flutes you'll understand where he was at, because it expresses everything that happened before we started recording. Anyway, as soon as we finished that, the yelling started again and Don said, "I'm sorry, I have to leave."

**SUN:** What was Thiele yelling about the second time?

**C:** I don't know. The musicians were yelling back and forth to him. And Don packed up his trumpet, and started for the elevator and I rode down with him to the street. And he said, "Charlie, I love you, and I want to play the rest of the music but I can't stand in the same room with that guy." And Don got in his car and drove home. The next thing we were going to record was "War Orphans" and Don was supposed to play the melody and he split so I got Carla to play it on the piano. Don was supposed to play the melody "We Shall Overcome" and...

**SUN:** Roswell Rudd played it. It's beautiful.

**C:** Oh man, that's one of the most beautiful things I ever heard in my life! Anyway, Don left and then Carla left. She was upset about what had happened and she was physically sick and Mike Mantler, a trumpeter, composer and one of the directors of the Jazz Composer's Orchestra and the JCO Distribution Service, got a ride for her to the doctor's office. We hadn't recorded the Chicago convention piece and Bob Thiele came up to us and said that we had enough music for the rest of the album and didn't have to record that piece. I said, "Man, if you don't record the other thing, forget it, you know, I don't want the record released. He said all right. So we recorded the "Circus '68, '69" without Carla and without Don Cherry and Carla overdubbed the organ and we mixed it later. It was a very intricate mix because we had to superimpose soundtracks from 1936. Finally we got it done and Capitol, who Impulse jobbed out mixing to in those days, calls me up one day and says, "We lost the second side of your record." So I had to go over and remix the whole second side again.

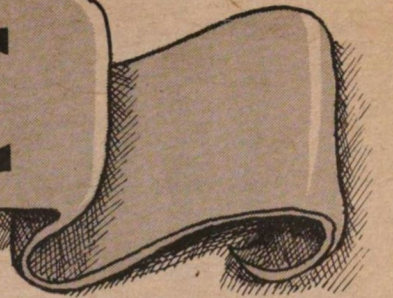
**SUN:** How long did it take to remix it?



The Liberation Music Orchestra outside the recording session in New York City. This photo appears on the album cover.



# LIBERATION MUSIC VS. ABC



C: About two weeks. So then Bob Thiele sent the test pressing and the liner notes that I wrote to Impulse in Los Angeles. As soon as they heard the music and they read the liner notes, they called me up and said, "We can't release this record." So I had to go to LA to talk to them on their level, which is one of making money. And I said to Howard Stark (Vice-President of ABC/Dunhill) "Why don't you want to release my record?" He said that the board of directors thought that there were too many leftist views in the notes. And he didn't like the title of the album. Now this was in 1969 when the album was first recorded. I said, "Well, if you go down Haight-Ashbury in San Francisco or MacDougal Street in the Village in New York, you'll see "The Liberation Record Shop" and "The Liberation Boutique" and if you don't hurry up and get my record out, man, the rock groups are gonna steal the title."

SUN: (Laughter)

C: Stark also had his objections about the pieces on Che and on the Democratic Convention but I managed to convince him to release the album unaltered. So they released it and it was completely forgotten about. There was no promotion...and then it started winning awards. It won the Grand Prix Charles Cros in Paris, it won the best jazz album award in England from "Melody Maker" and it won the best jazz album of the year in Japan's "Swing Journal." It won four or five international awards. And then they wanted to take up my option and I said, "No." I told them I wanted to get out of my contract.

SUN: When was this, 1971?

C: Yeah. They finally let me out of my contract with no more options to do any more records. I was on tour with Alice Coltrane in 1971 or '72, we did about ten

concerts on the West Coast. It was an Impulse tour. When we got to the Santa Monica Civic Auditorium all the big wheels at Impulse were at the concert and I went up to Howard Stark and I said, "I want my tapes. Give me my tapes back." And the guys standing around him who were, I guess, in positions under him, said not to sell me the tapes because potentially it was a big-selling album and it had won a lot of awards and they should re-issue it. So he said, "No, we won't sell you the tapes." Anyway, last summer I played the Newport Jazz Festival in New York with Don Cherry, then I went to Europe with Ornette. Ed Michel said, when I got back, that ABC wanted to re-issue my record. And I said,

*"As soon as they heard the music and read the liner notes, the Board of Directors of ABC called me up and said, 'We can't release this record.'"*

"I don't want my record re-issued, I just want my tapes." He repeated that they were going to re-issue it anyway. I said, "Well, whatever you want, you know, go ahead and do it." See, they were re-issuing my record without my consent and against my wishes and I had no choice in the matter, contractually, they own it, you know. I'd already sent my family out to LA to my wife, Ellen's, parent's place, they were already there. And I said, "If you're going to re-issue my record, I have to be there to remix it. So send me a plane ticket." He said, "I'll see what I can do." I waited a day, two days, no phone calls. Finally, I had to go, so I paid my own fare. Two days after I was in LA the phone rang at my wife's parent's house. It was Ed

Michel, he says to me, "Hey man, we're remixing your record, we want you to come over here and help us." I said, "Man, you mean I paid my own way here and you're remixing my album..." And he said, "Well talk to Howard Stark about all that." I asked Stark again for his tapes and was again refused and told that LMO would be re-issued. Stark said, "We're going to put Gato Barbieri's name on the cover." I said, "I don't want just his name on the cover, I want all the soloists names." He said OK. And I said, "If you re-issue my album I want to write revised liner notes." He said, "OK, but please don't put me in a bind." I asked him what he meant and he referred to our hassles over the original notes. Well, I said, "Man, I'm gonna

back and let JCOA do it right. They told Ed that they couldn't release the album with the revised notes and that they would recall all the already distributed albums. So Ed went back to work for Impulse.

SUN: Did they actually recall them?

C: The albums were in the stores, they're selling them right now...the re-issues...

SUN: With the old liner notes?

C: With the old liner notes and there's nothing I can do about it. Mike Mantler has been trying to negotiate with them to lease the tapes from them. Meanwhile, the last statement I had was like almost a year ago. I get another statement six months later

write what I want to write. And I want some bread. I, at least, want my plane fare out here." I said, "When someone records in New York and Impulse mixes in Los Angeles, you pay their fare and their hotel," and I said, "You should at least do that for me." Stark said he'd see what he could do. So I get half the album remixed, you know, and then I'm told that Howard Stark said there would be no money for old albums that are re-issued. I was, naturally, vexed at this information and proceeded to call and yell at Stark until he finally relented. So he sent me a check for whatever it cost me to get to LA. Meanwhile, I wrote some new liner notes and turned them in to the ABC/Impulse lawyer and he was concerned about ABC getting sued so I said, "If you're worried about ABC being sued, put down "The liner notes are the expressed opinion of Charlie Haden and not of ABC/Impulse'." He said OK. Later I was called to the Impulse offices to read the proofs of the revised liner notes to correct them for grammatical errors. A few days later we went back to New York with the assurance that the notes were going to be put on the album. The next thing I know Ed Michel is calling me and he told me, "I just received the record jacket from the manufacturer and it's got the new outside cover with the names of the featured soloists but the inside is the old, same liner notes." And he said he was going to quit his job if they didn't make good by what they said. And he said, "They've lied to me before, but when they force me to lie to one of my artists, that's the last straw." Ed had told me the liner notes were going on the album. And they told him that it was cool and that they were going to go on the album. And then after I left LA they were humoring me all the time, you know.

SUN: They knew all along...

C: They knew all along they were going to put the old liner notes on the record. Ed called Impulse and called me back and said he'd been told that only 100 records with the old notes had been released and that they would immediately stop them and print the rest of the albums with the new liners. He called back five minutes later to say he'd been lied to, that over 9000 copies had been distributed with the old liners and that he was quitting. Howard Stark and Jay Lasker were very upset that Ed Michel quit because he's a very valuable person. They asked him what it would take to get him to come back and Ed replied that they should either release LMO the way I wanted it or call all the discs

and it says the album sold ten copies.

SUN: Ten copies!?

C: Yeah, I haven't received any kind of remuneration. They paid me \$500 initially to do the record as the leader. The other musicians were paid scale...Japanese royalties from the album have been going to Impulse and not to me, and they didn't tell me about it. Someone told me my album sold over 10,000 copies in Japan. I haven't received any money for that. The last time I spoke with the guy who books all the German concerts, Joachim Berendt, he said, "Your album, I know, has sold at least 40,000 copies." The only way that you can really know that you are getting what you're due, is if you have a lot of money and a lot of power — like rock groups or pop singers or whoever, you sell a million records and have lawyers that can go in and audit the books of the big corporations and find out what's happening. But I have no way of finding that out, man, because I can't afford to. I can't afford to pay a lawyer to go in and audit books.

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For all its numerous seamy scenes and acts of oppression, Charlie Haden's tale of his dealings with Impulse Records is hardly extraordinary. Any authentic jazz or blues musician (or really any of the "Blues People" — a group growing every day and comprised of anyone not rich enough to buy their way out of the nightmare of American history) could sing similar sad songs and they do — that's why they sing the blues. The very latest chapter of this tale is the word from Charlie that Impulse has broken off negotiations with JCOA for distribution rights to "Liberation Music Orchestra." On the bright side Charlie has received a grant from the National Endowments of the Arts for composition and he continues to record (with Keith Jarrett) and tour and thereby create music "dedicated to creating a better world; a world without war and killing, without racism, without poverty and exploitation, a world where people of all governments realize the vital importance of life and strive to protect it rather than to destroy it. I hope our music will help to build a new society of enlightenment and wisdom where creative thought becomes the most dominant force in all people's lives."

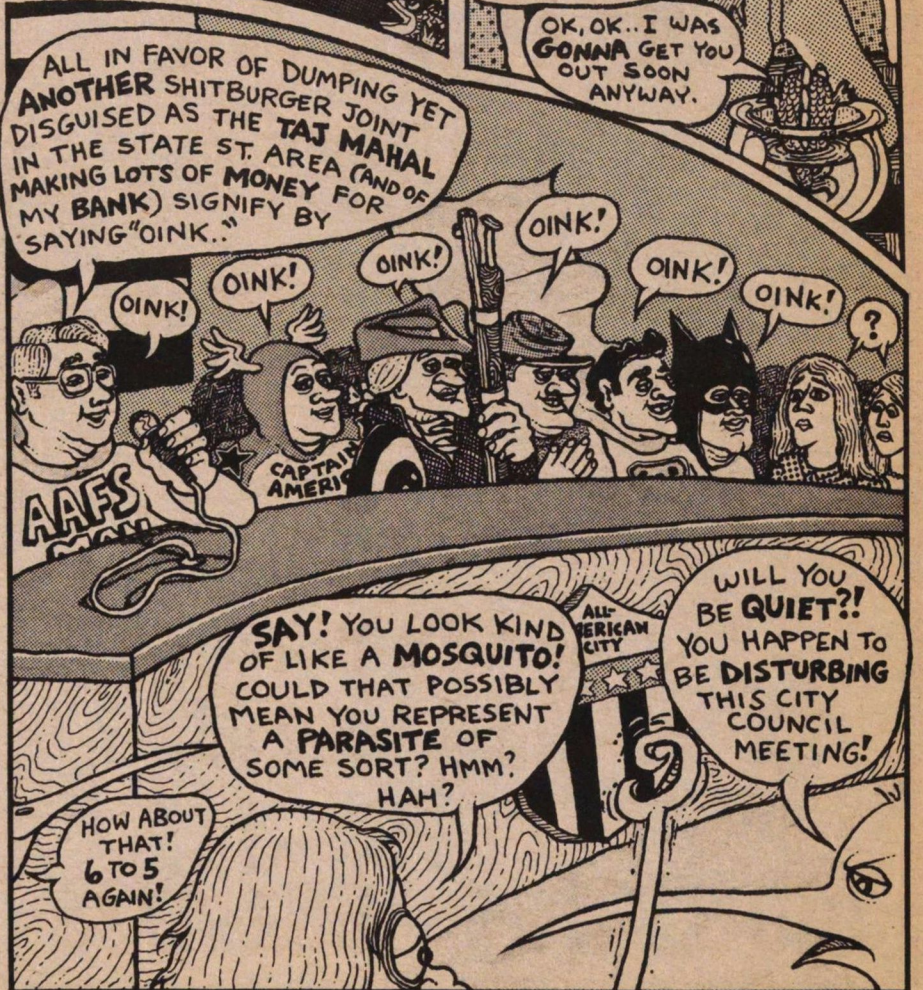
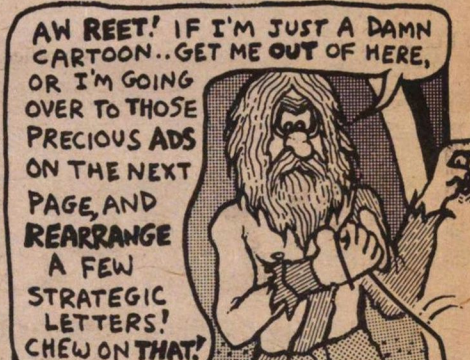
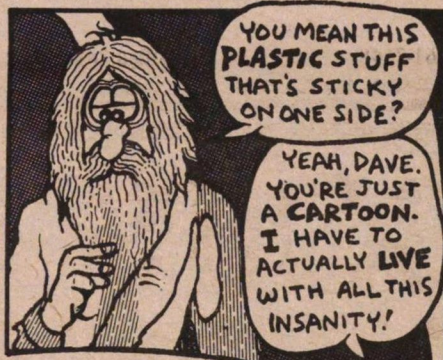
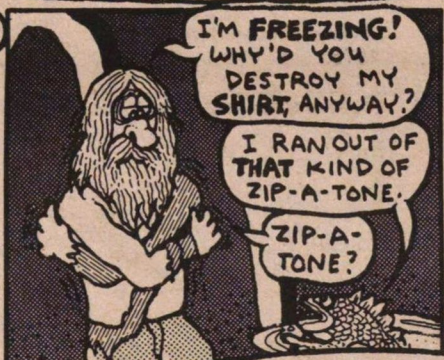
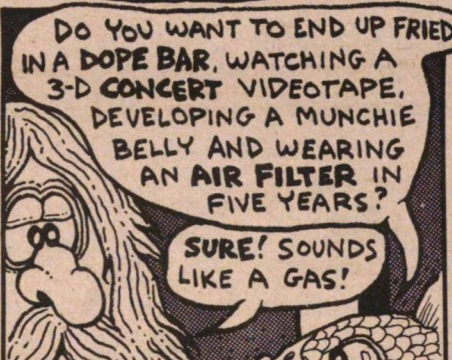
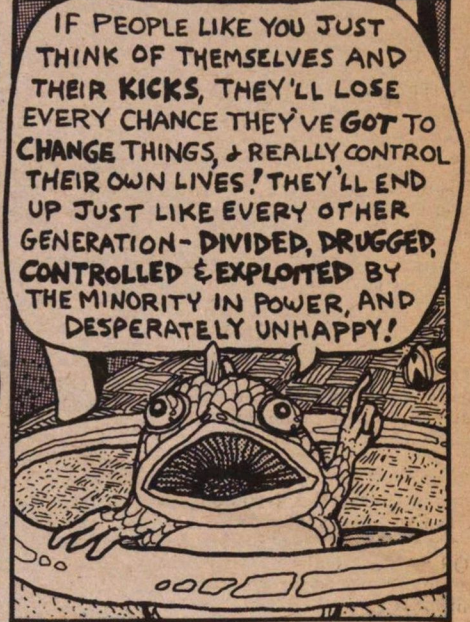
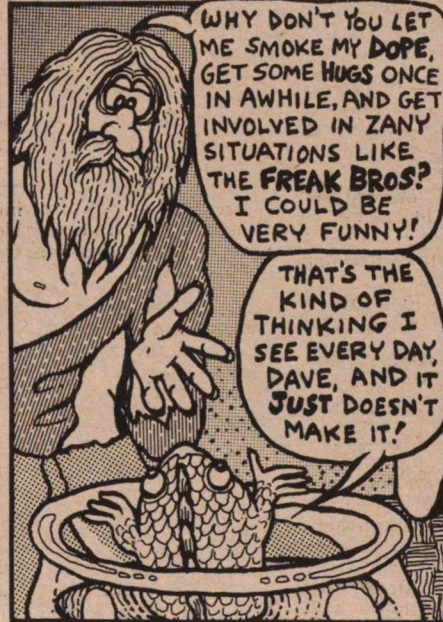
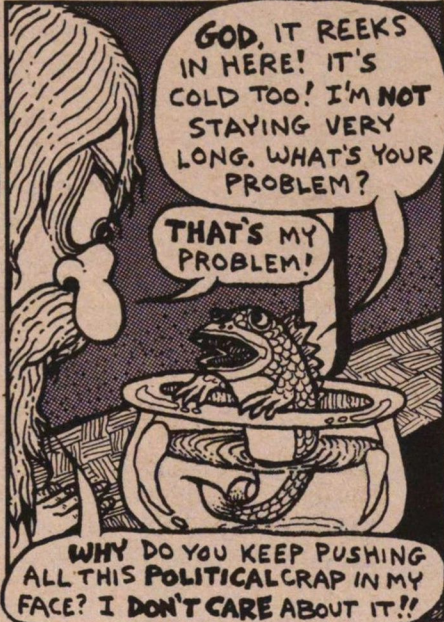
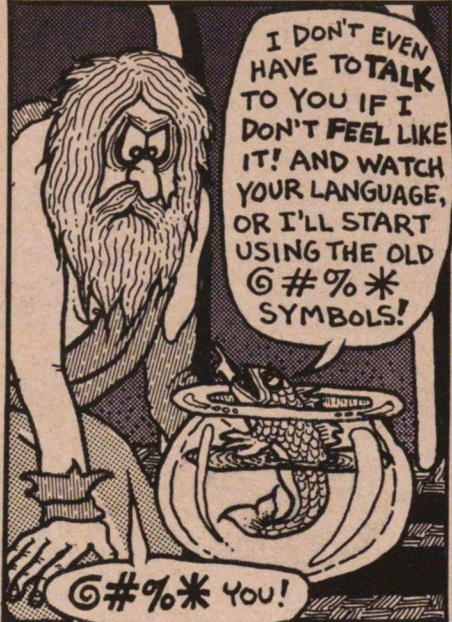
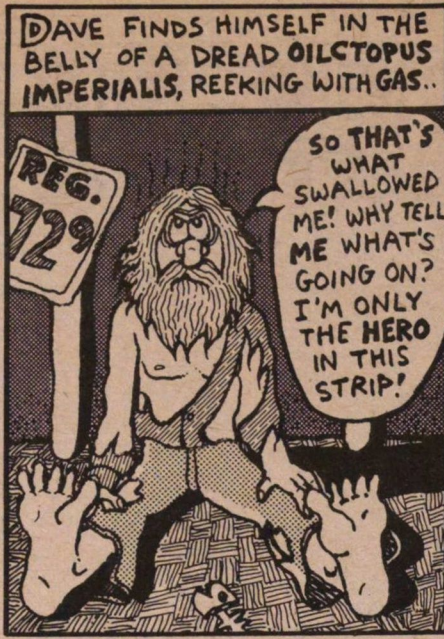
\*\*from the original liner notes, "Liberation Music Orchestra"

--interviewed by Bill Adler and David Fenton



Bassist and composer Charlie Haden is on the far right.







761-7148

# CLASSIFIEDS

761-7148

### MUSICAL EQUIPMENT

FOR SALE: Gibson J-50 guitar with case. Good condition. Call Woody 769-0114.

FOR SALE: PA speaker columns, EMC, excellent sound, call evenings 761-6589.

FOR SALE: Two brand new Electro-Voice SRO 15 inch speakers, still in box from factory. \$70 each, call Bob, 665-2179.

FOR SALE: Fender Stratocaster w/ 1970 body and 1957 neck w/Humbucking pick-up. Call Doug 769-0114.

FOR SALE: Traynor Bassmaster Amp, 5 months old, perfect condition, best offer. Call Sahah 994-4264.

WANTED TO BUY: SRO 15 inch speakers. Call Hiawatha 665-4809.

FOR SALE: Acoustic 270 head. Never used \$600, or best offer. Call 668-7581, ask for Sabad Singh.

2TB-1 speaker cabinets with 2 15 inch Altec Speakers in each cabinet. Good PA speakers \$300 for both.

Dynaco Stereo power amp. Brand new, hardly used. 60 watts per channel, solid state. \$100. Call 665-0409 after 5pm.

FOR SALE: Ampeg VT-40 guitar amp, 3 years old. 4-10's 65 RMS Excellent. \$250.

FOR SALE: 2-100 watt Altec Lansing "Voice of the Theatre" amps. \$400, call Joey 449-4950.

WANTED TO BUY: BAR-BELLS & 3 speed bike, call Jim at 662-1738

### AUTOS

FOR SALE: 1971 Chevy Townsman Stationwagon, call Tom 483-7051.

FOR SALE: 1967 SAAB, sun roof, rebuilt engine, good body, 27 mpg. Best offer, call 485-0842.

FOR SALE: 1969 Yellow Cab. \$125. Call Jerry 449-4950.

FOR SALE: 1966 Plymouth \$300, call Steve 665-8244.

FOR SALE: 1965 Corvair Monza, automatic, new tires & front end. \$350.

-1965 Corvair. Runs well but rusty. \$250

-1963 Corvair Van. Rebuilt motor, good tires. \$450.

-1963 Corvair love van, mattress included. \$400.

-1965 Used 40 HP/VW motor & muffler, completely tuned, new clutch. \$175, installed.

-1968 rebuilt VW 57 HP motor \$375 installed.

-9 1/2 HP Evinrude outboard motor, 1973 model, like brand new. \$300.

-Used and Rebuilt VW transmissions.

HURON VALLEY MOTOR SPORTS, 226 W. Liberty, A2 663-2474.

WANTED TO BUY: Car. Cheap, about \$100. Call Hiawatha 665-4809.

Food Co-ops, Co-op Houses, community organizations-your membership can get a group subscription to the Ann Arbor SUN-you pay only 5¢ per copy, we drop off as many SUNS as you want at your office or headquarters the day we hit the streets! Call 761-7148.

Classified 761-7148

### SERVICES

Pictures for that special occasion, call Image Photograph, 483-0914.

Houses & Garages Painted... other work too, call Bruce 481-0005.

Custom Painted Levi Jackets and projected paintings. Your design or mine. Chris Frayne, evenings 994-4264, or day 761-7641.

TYPIST NEEDED; to type thesis and transcribe interviews, machine furnished, call 971-5038.

Auto repair at our house, lowest price in town. 761-4310. 514 S. Forest, Ann Arbor, 24 hour service garage.

Private Drum Lessons specializing in Rock, Blues, boogie, and jazz. Call Mark at 665-6219 or 663-2866.

Jan does super good sewing right in her own home! Mending or custom creations. Call 994-0569.

Experienced inovative roadie/sound man needs work. Want to be on the road by June first with First-class rockers. Call Doug (414) 748-8177 'til May 5.

NEEDED: Someone who will be commuting to Downtown Detroit this summer. Will share driving & expenses-but I will only be commuting two or three times a week. Call Margie at 769-5130.

ANYBODY WANNA LEARN MATHEMATICS. Call David at 994-4264.

Classified 761-7148

### BIKES

WANTED TO BUY: Many people who work on the SUN need bikes for this year, call the SUN and leave your name and number and someone in need will get back to you. 761-7148.

WANTED TO BUY: Women's 5 speed bike, fair to midland condition, cheap. Call Dianne 769-0114.

WANTED TO BUY: Men's 10 speed bicycle light-weight. 23-24 inch frame. Call Mike 662-0538.

### ROOMS & MATES

Female Room Mate Wanted: Working bachelor wants room mate to share apartment off Plymouth Road. Call Saturdays anytime 994-3358.

Do you, my friend, need a nice room for spring and summer? You can rent my room at 1516 Gilber Court, ICC Coop, Karma House, \$85. Call Greg Fox at 665-0172.

COUNTRY living Feminist wants to share house. Organic garden, chickens, goats, Summer/semi-permanent. 60 miles west. Call (517) 629-3080. Leave message at 482-2470.

\$25 REWARD: Help me find a summer 1-bdr. apt. Call Walt, 769-7791 nites or leave number.

FOR RENT: Small 2 bedroom house, \$180 month. Packard & Platt area. 1 year lease, fenced back yard. Available June 15. Call 971-8693 persistently.

Ride wanted to Boston, anytime in May. Share expenses & driving. Tom McGathan 1-388-4976.

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### ITEMS

WANTED TO BUY: a used wood lathe. Call Craig at 662-3049.

Pure bred Fawn Great Dane Puppies, 6 wks old. Father weighed 200 lbs. \$75. write Rt. 1, Buckley Michigan. Ralph Starek. We will deliver.

FOR SALE: 100 year old solid oak round table (one pedestal), needs refinishing. \$50, cheap at twice the price. Call Doug 769-0114

YARD SALE: Lots of good stuff for next-to-nuthin'. Beautiful electric stoves, furniture, good used tires, stainless steel sinks, musical instruments, clothing. Sat & Sun, May 11 & 12, noon to 5 PM. 1520 Hill St. Corner of Washtenaw.

WANTED TO BUY: Three or 10 speed bike, also a high quality bassoon, for a reasonable price, call Elaine 761-7148.

FOR SALE: Mens leather coat like new. Size 42-44. Must see to appreciate. \$150. Call 761-9855, 994-0770, persistently.

The Childrens Community Center is looking for volunteers to work and play w/ 2-7 yr. olds, especially in gardening, music, theater, academics, woodwork and field trips. Contact Sharon Rhein (769-0002) or call CCC (663-4392). Education for Self-Determination!

FOR SALE: Good electric stove w/ 4 burners & 2 ovens—best offer—come see at CCC, 317 N. Seventh, on porch.

FOR SALE: '66 Ford Fairlane convertible—hip junker—needs water pump—best offer—call Skip, 663-4392. 9am-noon.

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### ITEMS

FOR SALE: Canadian Indian Mukluk's, fur lined. Super nice, never been worn, Size 8. \$45. Call Jane 665-8069.

MOVING: Washer & Dryer \$200, Chest Freezer \$150, Like new—Best offer gets goods, 973-1756.

FOR SALE: one pair BLUE SUEDE EARTH SHOES, size 10, primo condition, \$15. Call Pun 761-7148.

WANTED TO BUY: Air conditioner, 5,000 or 6,000 B.T.U. call Julian 769-3040.

WANTED TO BUY: Oriental rugs, will pay top cash for new and used rugs, call 769-8555 or 973-1678.

FOR SALE: Fantastic oriental jewelry, wholesale. 769-8555.

FOR SALE: The original cocaine poster, 2 feet by 3 feet. Only a few left, call 761-9855 or 994-0770.

WANTED: a 6-10 person camping tent for Children's Community Center—Also, need school bus or van, tricycles, wheelbarrow, wagon, lumber, tools, instruments, polaroid film & money! Call 663-4392, ask for Skip.

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Classified 761-7148

# PIZZA BOB'S UPTOWN

is celebrating its opening with the

## ULTIMATE SUB

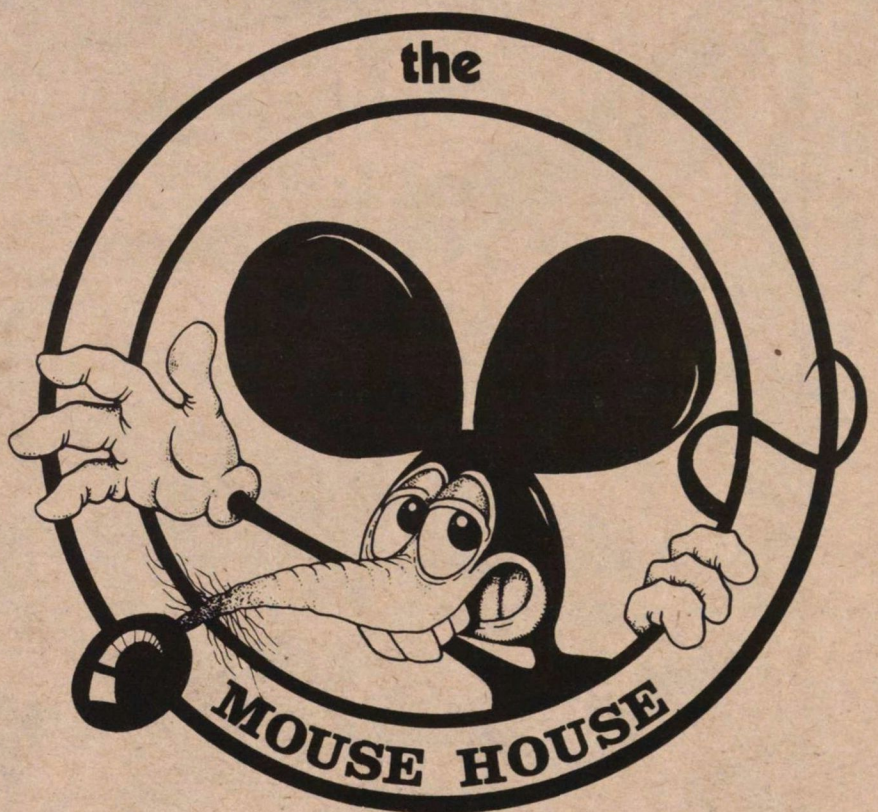
with ham, hard salami, Provolone cheese, and wonderful goodies \$1.75



mon-sat 11-2 am.

sundays 12-2 am.

810 S.STATE 662-4733



"Truck on down to the Mouse House" where you will find a complete assortment of Pipes, Posters, T-Shirts designed by Mouse of California.

### YPSILANTI

402 West Michigan Ave. Phone 485-3550

### LIVONIA

27550 West 7 Mile Road Phone 538-5480





# SUN History

continued from page 8

roll bands and the general growth of an alternative, rainbow community. It's primary focus in those early days, however, was the effort to "Free John Now!" The paper was the major source of information on John's case in Michigan, helping to involve tens of thousands in the effort to gain his release. Culminating in the December 10 Freedom Rally, where a special SUN edition of 15,000 copies was handed out free, the Free John Now movement was a success, and Sinclair walked free on December 13.

From there the focus of the SUN, along with its general coverage of local events, turned to the Human Rights Party and the elections of April, 1972. The paper focused on HRP candidates issue after issue; interviewing them, reporting on their activities, printing the HRP platform and program, urging people to register to vote, etc. Some months before the election the SUN was being handed out free in a bi-weekly

edition of 15,000.

Nancy Wechsler and Jerry DeGriek of the HRP were elected to office that year, the \$5 marijuana law was passed, and spirits had never been higher. The paper turned to the state-wide initiative (MMI) to decriminalize marijuana and the effort to organize a local Tribal Council. The functioning of the People's Ballroom, the Blues and Jazz Festival, WNRZ and the Washington St. Community Center became major items of coverage, along with regular news and features in the political, musical and cultural realms.

But soon unforeseen changes set in. The Community Center and Ballroom burned down in December of '72. Also at that time the Human Rights Party began abandoning its original direction and became dominated by isolated ideologues who decided a major focus of the fall campaign should be opposing McGovern, who seriously proposed a platform plank that would demand that everyone use female pronouns all the time, who spread themselves too thin in too many races and lost every one. The SUN turned critical of the HRP which later went on to repeat their mistaken approach and

split the vote in April of '72 to elect a Republican Mayor and Majority.

While this was happening, financial woes began beating down the paper, which was supported by loans gathered by the RPP and not enough through advertising. Plus the RPP was undergoing tremendous financial problems and internal changes of membership. So the SUN was forced to stop publication altogether on January 23, 1973, until May of that year.

In addition the paper had other problems of a different nature. Without realizing it, the people working on the SUN were becoming far too isolated from the rest of what was happening in town. Too much of their world was filled only with the activities going on from Hill Street and not enough of the rest of Ann Arbor. The SUN over-emphasized the activities of the RPP, which published it with nothing but the best of intentions, and of the fledgling Tribal Council. The activities of those two groups were certainly worthy of printspace, but so was a great deal more. Eventually the staff that remained realized the SUN had to change drastically.

The first move was to get out from the basement of Hill Street in order to become more accessible and inter-related with the rest of town, to become more of a community newspaper. The paper was no longer published or edited by the RPP, nor was it financially supported by it any longer, although Linda Ross of the RPP took a leading role in reviving the SUN over the summer. Offices were secured downtown on First St, above the Blind Pig cafe.

Since that time the SUN has published bi-weekly, coming out consistently on time since October. It has grown from 16 pages to the present 32. Losing money until just 4 issues ago, the paper went thousands of dollars into debt in order to sustain itself and work to regain the community's confidence. The SUN is now run by an Editorial Collective with no RPP members on it, which decides the paper's direction along with the entire working staff. Most of the faces are new. There's still plenty of room for more helpers in the editorial, art and business areas.

This year the paper has also retained its goal of community activism. The SUN spearheaded the drive to stop McDonald's, exposed undercover narcotics agents, helped re-enact the \$5 weed law which took effect today, and uncovered the campaign by Citizens for Good Housing to defeat rent control. Our coverage includes local and national news (though we need more in-depth news articles), features on health, food, music, politics and culture, and regular columns for record, concert, movie and book reviews. We are continually seeking more input and suggestions for how we can continue to expand and better serve the SUN's readers, who are the only reason we exist in the first place.

--SUN Editorial Board  
May 1, 1974

## Lawsuit

continued from page 14  
of their investigations.

Following the ruling by the Supreme Court, the CIA Conspiracy Trial was dropped by the Justice Department as were many other political trials. Sinclair, Plamondon and Forrest countered by filing a half million dollar lawsuit for illegal wiretapping against Nixon, John Mitchell, L. Patrick Gray, Richard Kleindienst and the estate of J. Edgar Hoover.

In April 1973 the judge hearing preliminary motions in the suit, summarily dismissed President Nixon as a defendant. This was done without notifying attorneys for the plaintiffs and without arguments or a public hearing.

The May 2nd hearing is seeking to have the judge reconsider his decision of April, '73. The lawyers will argue that the judge acted improperly in dismissing Nixon from the suit since the Chief Executive had personally ordered the illegal wiretapping and the Attorney General was acting as his "alter ego" in carrying out the wiretaps.

## City Budget

continued from page 6

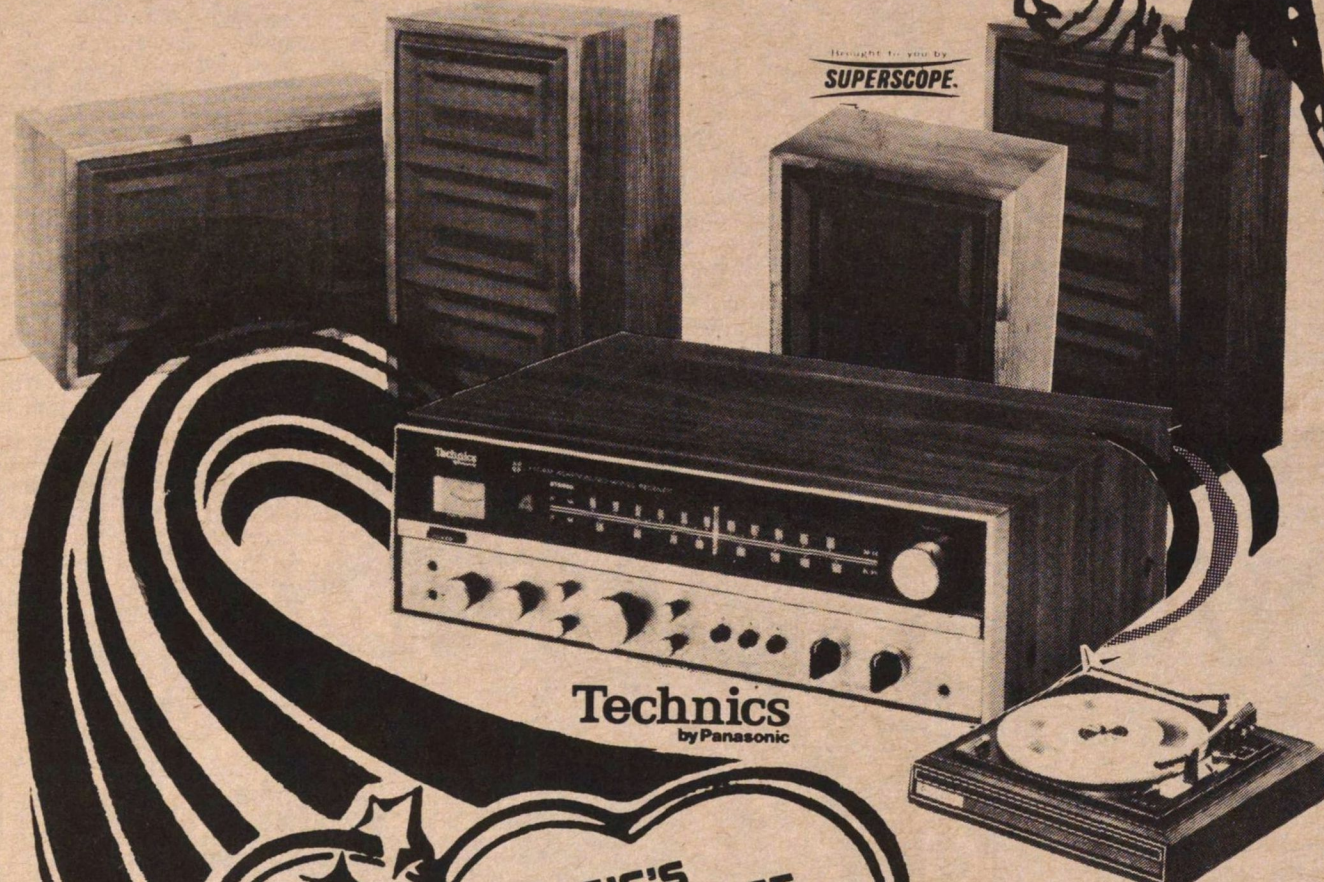
investigations decreased for the second year in a row. She then asked how this reflected Krasny's expressed priority on stopping hard drug traffic. Krasny responded that hard drugs are the police's primary concern, and that marijuana arrests usually occur when someone is arrested for another offense.

Underlying Krasny's appearance was the understanding that his budget will probably remain unchanged. In order to alter the city administrator's proposed budget, seven votes are required, and no likely combination of parties on Council could come up with that number. The three parties on City Council will be presenting their own budget alternatives, but this will serve mainly to show the people where they stand, since none is likely to get the necessary seven votes.

Police Department priorities will not change until channels for community input are provided. This can best be done through some form of community control of the Police Department. Until that happens, the people of Ann Arbor can expect to see little substantive change in this most intransigent area of city government.

--David Goodman

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32-watt (RMS at 8 ohms) AM/FM stereo receiver. Discrete 4-channel amplifier. Matrix circuitry. 4-pole MOS FET. BTL circuitry. 2 tape monitors. 4 separate level controls. Walnut cabinet. Model SA-5400X.

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**GLENBURN 1120 TURNTABLE** 94.90  
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**TOTAL RETAIL VALUE OF \$624.75**

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# MOVIES



The original "Alice in Wonderland"—Alice Liddell at the age of 7. Lewis Carroll took this photograph in 1859.

Disney fan and doesn't see why she has to explain her adoration. But for me or you a re-viewing of Disney is like going back to a childhood hangout that once was enormous or frightening and now is quite small and normal. Ten or fifteen years later **ALICE IN WONDERLAND** is a disappointment. The images and characters are surprisingly familiar but the thrill is gone.

Supposedly older and wiser, the five adults weren't frightened or excited but we were definitely enchanted. The worst part of the film was maudlin and moralistic Alice, but Uncle Walt himself admitted that Alice lacked "heart." On the other hand, the smoking Caterpillar, the Mad Hatter and the Un-Birthday Party, the singing flowers and countless many other creatures remain delightful. The imagination of that bizarre nineteenth century Englishman Lewis Carroll was so bountiful that even this Disney white-wash leaves you with some delights.

### EVERYBODY'S TALKIN' ABOUT IT

Throughout the nation, in bars, restaurants and private homes millions are telling and re-enacting **BLAZING SADDLES** jokes. This movie is hot enough to send steam from the screen. A lot of the heat is rooted in the fact that the movie is blatantly offensive. Someone said it "That's maybe the most racist and sexist movie I ever saw!"

Just standing outside the theatre and listening to passersby gave clear indication. A white waspish family walked out of the theatre and the teenage daughter said,

"That movie is GROSS!!!" Two hip black men walked by and one of them remarked "Hey, I hear that movie is far out."

**BLAZING SADDLES** is a Western-comedy parody. The Western setting and story are up-beated with off-the-wall jive and characters, and the mixture is completely ridiculous. The hero is a black man, saved from hanging by an appointment as sheriff of a town doomed by ruffians from the railroad interests. He saves the day with the aid of his alcoholic sidekick, the Waco Kid, whose gun is so fast you never see his hand move.

I went with a friend to an afternoon showing, knowing that an empty theatre would keep me in the role of Unbiased Movie Critic, and the laughs would be real rather than a reaction to the guffaws of hundreds. Lou and I barely laughed and the ten other people mustered only a few giggles. But at home that evening we laughed our brains out when we re-enacted some sequences.

Like this. Saved at the last minute from the gallows and made sheriff, we next meet up with our hero as he rides across the desert to his mission. His horse is a glimmering palomino, and he has donned a matching gold leather outfit. His white teeth reflect the sunshine in an enormous cheesy smile. The background music builds up -- it's JAZZ. It grows louder and louder. He meets up with Count Basie and his whole band, right out there in the desert. They give bops. He rides off over the hills and Basie plays on.

That's funny, isn't it?

But we didn't laugh, we just sat amazed at the craziness. The movie is full of great

PROGRAM INFORMATION - 434-1782

## WAYSIDE

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F., M., T., Th.  
7 & 9 only  
Sat., Sun., Wed.  
at 1, 3, 5, 7, & 9  
ENDS Thurs..  
May 9.

WALT DISNEY'S  
**ALICE IN WONDERLAND**  
TECHNICOLOR

G © 1974 Walt Disney Productions

ideas, but the implementation stinks. *Why* is a tough question. Especially because the film has delighted so many people - it makes me think there is something wrong with me, and not the movie.

For purposes of self-respect, let's say it is the movie. The jokes are very poorly timed. Instead of the anarchic fast action of the Marx Brothers, or the good pacing of say *The Thin Man*, the jokes are said straight and not put together with any sound sense of order or time. The camera refuses to cooperate and the visual space is not confined to concentrate on a certain character when he says or does something funny. It is not good movie comedy, though it would probably be terrific live on stage.

**BLAZING SADDLES** is playing morning noon and night at *the Movies* at Briarwood.  
--Ellen Frank

## YOU LISTEN TO US...

NOW LET US LISTEN TO YOU.

BROADCASTING IS TOO OFTEN THOUGHT OF AS A ONE WAY STREET. WE ARE ASKING FOR YOUR HELP IN COMPLETING THE COMMUNICATION CIRCLE. TAKE ADVANTAGE OF OUR COLLECTIVE EXPERIENCE AND KNOWLEDGE. SEND US YOUR QUESTIONS AND COMMENTS. WHAT WOULD YOU LIKE TO KNOW ABOUT RADIO?

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WHAT IS THE FUTURE OF FM?

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# UNDERGROUND

5)3 Wedsel Edsel  
5)4 Night Hawk  
5)5 King of Rock & Roll  
5)8-12 Kopper Field  
5)14-18 Riley

2655  
Washtnaw  
Ypsilanti

*Nightly  
Specials*

WEDNESDAY: Sloe Screw ½ price  
THURSDAY: Beer & Doubles ½ price  
SUNDAY: Tequila ½ price  
NO COVER WED., THURS., or SUN.



# CALENDAR



MAY 3

Moon in Libra

MUSIC

- \*Blind Pig - Infinite Sound, \$1.25
- \*Flood's - James Nichol's Sextet (jazz), \$1.00
- \*Rubiyat - Foxfire
- \*Suds Factory (Ypsi) - Lightnin', \$1.00

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned so as to help pay the station's expenses.

\*Channel 7 - 1 am. Rock Concert-guests are Dobie Gray, R.E.O. Speedwagon, 10cc, and Billy Joel



MAY 4

Moon in Libra then Scorpio 11:44 pm

MUSIC

- \*Blind Pig - Infinite Sound, \$1.25
- \*Flood's - James Nichol's Sextet (jazz), \$1.00
- \*Michigan Palace (Detroit) - Tim Buckley and Catfish Hodge
- \*Ford Aud (Detroit) - Herbie Hancock and Graham Central Station
- \*Rubiyat - Foxfire
- \*Suds Factory (Ypsi) - Lightnin', \$1.00

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned so as to help pay the station's expenses.

EVENTS

\*Demonstrate against Ford (the VP of these United States) at Crisler Arena in A2 For time find out the time of U-M graduation

\*\*"Four Years Later" rally against the war in Cambodia and South Vietnam, the Watergate Administration, the Kent State and Jackson State cover-up, at the Commons, Kent State University, Kent, Ohio, 2:30pm. There will be workshops too. Speakers include Daniel Ellsberg, Julian Bond, Jane Fonda, Sokheim Hing, Ron Kovic, Dean Kahler with Judy Collins and Holly singing some songs.

\*State-wide HRP convention to deal with the platform and other issues at 1910 Hill, Ann Arbor.



MAY 5

Moon in Scorpio

MUSIC

- \*Blind Pig - Silk Purse, \$.50
- \*Flood's - Point Blank \$.75
- \*Ford Aud (Detroit) - King Crimson and Maggie Bell
- \*Suds Factory (Ypsi) - Lightnin', no cover

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned so as to help pay the station's expenses.

EVENTS

\*The Khalsa String Band and Ted Lucas, Mendelssohn Theatre, 8pm, \$2.50. For more info call 662-7581

\*Mass meeting for people who would like to work (for free) at Drug Help or Ozone call 769-6540 or 761-HELP for more info.

\*State-wide HRP convention to deal with the platform and other issues at 1910 Hill in Ann Arbor.



MAY 6

Moon in Scorpio

MUSIC

- \*Flood's - Cory Mullen and Howard White \$.50
- \*Masonic Aud (Detroit) - Mahavishnu John McLaughlin and Leo Kotke
- \*Suds Factory (Ypsi) - Lightnin', \$.50

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned so-as to help pay the station's expenses.



MAY 7

Moon in Scorpio then Sagittarius 7:06 am

MUSIC

- \*Flood's - Cory Mullen and Howard White \$.50

TV

\*Channel 56 all day - Channel 56 auction. Lots of stuff donated by area merchants will be auctioned to pay the station's expenses.



MAY 8

Moon in Sagittarius

MUSIC

- \*Blind Pig - Okra, \$1.00
- \*Flood's - Mojo Boogie Band, \$1.00
- \*Toledo Sports Arena - Leslie West, Felix Pappalardi with Mountain
- \*Suds Factory (Ypsi) - Astigata no cover

MOVIES

\*New World Film Coop - "Pat Garrett and Billy the Kid," Mod Lang Bld, Aud 3, 7 & 9pm, \$1.00

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned so as to help pay the station's expenses.



MAY 9

Moon in Sagittarius then Capricorn 5:16 pm

MUSIC

- \*Flood's - Vipers, \$.75
- \*Masonic (Detroit) - War
- \*Rubiyat - Foxfire
- \*Suds Factory (Ypsi) - Astigata, no cover

MOVIES

\*New World Film Coop - "Pat Garret and Billy the Kid," Mod Lang Bld., Aud 3, 7 & 9pm, \$1.00

TV

\*Channel 56 all day - Channel 56 Auction. Lots of stuff donated by area merchants will be auctioned to help pay station's expenses.



MAY 10

Moon in Capricorn

MUSIC

- \*Blind Pig - Johnny Little John and the Vipers, \$1.25
- \*Flood's - Jawbone \$1.00

- \*Flint IMA - Frank Zappa and Golden Earing
- \*Rubiyat - Foxfire
- \*Suds Factory (Ypsi) - Astigata, \$1.00

MOVIES

\*Cinema II - "Play it Again Sam" Angell Hall, Aud A, 7:30, 9:45, 10:40 pm, \$1.25

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned to help pay station's expenses.



MAY 11

Moon in Capricorn

MUSIC

- \*Blind Pig - Johnny Little John and the Vipers, \$1.25
- \*Flood's - Jawbone, \$1.00
- \*Rubiyat - Foxfire
- \*Suds Factory (Ypsi) - Astigata, \$1.00

MOVIES

\*Cinema II - "Jezebel," Angell Hall Aud A, 7:30 & 9:30pm, \$1.00

TV

\*Channel 56 all day - Channel 56 Auction Lots of stuff donated by area merchants will be auctioned to help pay station's expenses.



MAY 12

Moon in Capricorn then Aquarius 5:35 am

MUSIC

- \*Blind Pig - Silk Purse \$.50
- \*Flood's - Point Blank \$.75
- \*Masonic (Detroit) - Commander Cody and New Riders of the Purple Sage
- \*Suds Factory (Ypsi) - Astigata

TV

\*Channel 56 - 7 pm, Nova: "The First Signs of Washoe." Look at the chimp who communicates with a vocabulary of more than 150 sign language words.



MAY 13

Meeting of Movement for a New Society to discuss alternative lifestyles. 8 pm - 315 W. Jefferson. For more info call 769-7496.

Moon in Aquarius

MUSIC

- \*Flood's - Stone House, \$.50
- \*Masonic (Detroit) - Climax Blues Band, Boz Scaggs and Sutherland Bros.
- \*Suds Factory (Ypsi) - Easy, \$.50
- \*Plymouth Cultural Center - Bachman Turner Overdrive and Fresh Start, advance \$6.50, at the door \$7.50, for more info call 455-6620

TV

\*Channel 56 - 3 pm, Woman: "Childbirth, Part I" Doris Haire, co-president of the International Childbirth Education Association and Dr. Mortimer Rosen discuss the high rate of infant mortality in the U.S.

\*Channel 56 - 10 pm, "Watergate and the Political Process (Special-1)" A study of what new laws and administrative reforms might come from the Watergate affair.



MAY 14

Moon in Aquarius then Pisces 6:03 pm

MUSIC

- \*Blind Pig - Friends Road Show, \$1.00
- \*Flood's - Stone House, \$.50
- \*Flint IMA - Edgar Winter
- \*Suds Factory (Ypsi) - Easy, no cover

**EVERY WEEK**

<p><b>SUNDAY</b> Learning Exchange meeting (educational cooperative and resource center) 4 pm every 4th Sunday of the month, 802 Monroe St.</p> <p><b>MONDAY</b> HRP Steering Committee meeting - 516 E. William (above the Campus Bike Shop), 5:30 pm</p> <p><b>TUESDAY</b> Gay Liberation Front Meeting - 3rd floor conference room South Wing, Michigan Union, 8 pm Cable 3 8:30 pm - A2 City Council meeting (replay of Monday's meeting).</p> <p><b>WEDNESDAY</b> GAWK (Gay Awareness Women's Collective) - 3rd floor conference room South Wing, Michigan Union, 8 pm, all women welcome. Guild House Conversation - discussion on "Man/Woman relating", soup and sandwiches, noon, \$4.00</p> <p><b>THURSDAY</b> Picket Wrigley (Lettuce and Farah Boycott) 3:30-5:45 pm, Rides leave from north side of Michigan Union at 3:15 pm, return at 6 pm</p> <p><b>FRIDAY</b> Gay Coffeehouse - Halfway Inn, East Quad, 9 pm Picket Wrigley (Lettuce &amp; Farah Boycott) 3:30-5:45 pm, Rides leave from the north side of Michigan Union at 3:15, return at 6 pm</p> <p><b>SATURDAY</b> Picket Wrigley (Lettuce &amp; Farah Boycott) 11am-5pm. Rides leave from north side of Michigan Union 10:45, 12:45, and 2:45. return at 1, 3, and 5 pm. For more info call Boycott office 763-0258, Dave Super 769-1326, in Ypsi, Mary Szczesiul, 483-9593</p>	<p><b>MONDAY-FRIDAY</b> Cable 3 - Local News Jim Zimmerman 7pm Cable 3 - Community Dialogue, host Bruce Warshal. Various people are interviewed on local concerns.</p> <p><b>MONDAY-SUNDAY</b> Learning Exchange (educational coop and resource center), call 662-5189 or come to 802 Monroe every night except Sat., 6-10pm</p> <p><b>COOPS</b> *Itemized Coop (food) - call 663-1111 for distribution region, order, house, distribution house. *Neighborhood Action Center Food Coop (serving low income people). Call 769-3771 or visit the center at 543 N. Main, ask for Greg. *People's Food Coop - General meetings twice a month. Call 761-8173 or visit the store at 722 Packard for more info. *People's Produce Coop (fruits and vegetables) - \$4.25 per week, order a week in advance at 1305 Martin Pl. or the North-side portable, 11am-2pm. For more info call 449-4210 or 662-8329. *Ypsilanti Food Coop - \$1.00 membership fee allows you to pick up order forms at 401 S. Adams, distribution center the same. 10 am-1pm. For more info call John 481-0689, Mike 483-5458, Gladys 485-0067, or Maxine 482-2549. *Coop Auto (car repair), Call 769-0220 for appointment and info, 2232 S. Industrial Rd. 7:30am-5:30pm. *Naked Wrench (bike repair) call the workshop 764-6177, Ray 761-1733, Bill 663-5579, or Chris 665-0608</p> <p><b>ART</b> Ann Arbor Hand Weavers Guild 4th Annual Sale, Sunday, May 5 10AM-4PM North Campus Commons (Includes demonstrations of spinning, weaving, acid weaving, &amp; inkle weaving) Opening first week of May, "Director's Choice: 1946-1956, Jean Paul Slusseeor." Art from the Indian and contemporary collections.</p>
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# CALENDAR

### TV

\*Channel 56-3 pm, Green Thumb "Terrariums"  
 \*Channel 56-8 pm, Bill Moyers' Journal, "Living Free in the Rockies." Guest: Stuart Mace  
 \*Channel 56-9 pm, Black Journal, "Black Leaders '74"  
 \*Channel 56-10pm, Detroit Black News.

## Wed.

MAY 15

Moon in Pisces

### MUSIC

\*Blind Pig-Okra, \$1.00  
 \*Flood's-Mojo Boogie Band, \$1.00  
 \*Suds Factory (Ypsi)-Easy, no cover

### MOVIES

\*New World Film Coop-"Superfly," Mod Lang Bld., 7 & 9 pm, \$1.25

## Thur.

MAY 16

Moon in Pisces

### MUSIC

\*Blind Pig-John Nicholas, \$1.00  
 \*Flood's-Vipers, \$.75  
 \*Ford Aud (Detroit)-ZZ Top  
 \*Suds Factory (Ypsi)-Easy, no cover

### MOVIES

\*New World Film Coop-"Superfly," Mod Lang Bld., 7 & 9 pm, \$1.25

**TUNE IN**

**WEMU 88.1 FM (487-2229)**  
 \*\*"Composite" 3-5pm Mon.-Sat. w/Fred Higgins  
 \*\*"Late Night Show" 10:30pm-1am Mon.-Wed.: Tom Hill  
 Thurs., Fri., Sun.: Chris Hubbard  
 Saturday: Ed "Wes"  
 \*Jazz Scope 6-10pm Sat.: Art Tinko  
 \*\*"Collector" 7-10pm Sun.: Tom Hill

**WABX 99.5 FM (961-5675)**  
 \*David Perry Mon.-Fri. 6-10am  
 \*Rhonda Tanton Sat., Sun. 7am-noon  
 \*Jack Broderick Mon.-Fri. 10am-2pm Sun. noon-5pm  
 \*Mark Parenteau Mon. Fri. 2-6pm  
 \*Dennis Frawley Tues.-Fri. 6-10pm Sat. noon-5pm  
 \*Paul Greiner Mon. 6-10pm, Thurs.-Sun. 10pm-2am  
 \*Ken Benson Mon. 2-6pm  
 \*Dick Tyne Tues.-Fri. 2-6am Sat.-Sun. 3-7pm  
 \*News with Cindy Felong 7:30am, 8:30am and noon Mon.-Fri.  
 \*Allan Watts Show Mon 1-2am  
 \*BBC Concerts Sun 9pm  
 \*National Lampoon Radio Half Hour Sun 10pm  
 \*Upcoming Concert Listings Mon. Weds. Fri. 5pm, Sat. 4pm  
 \*Rock n' Roll News Thurs 5pm

**WIOT 104.7 FM (419-248-3377)**  
 \*Dorian Paster Mon.-Fri. 7-11am  
 \*Rick Bird Mon.-Fri. 11am-3pm  
 \*Chris Loop Mon.-Fri. 3-7pm  
 \*Dave Loncao Mon.-Fri. 7-11pm  
 \*Terry Gerbstadt Mon.-Fri. 11pm-3am  
 \*Neil Lasher Mon.-Fri. 3-7am  
 \*Realities" News 2:50 & 8:50pm, 1:50 & 6:50am, "549 Report" daily at 549. 10 minute summary of days events with Mark Scheerer and Craig Kopp.  
 \*Clint Doolittle "4 Way Street" Quadrophonic Hour from 7-8pm Sun. Feature LP of the week Sun. 6:05 pm and 8:05pm

**WDET 101.9 FM**  
 \*Bud Spangler, "Jazz Today" Mon. 9pm-1am, repeat Sat. 12mid-4am  
 \*Jim Gallert, "Jazz Yesterday" Thur. 6-8pm  
 \*Ken Cox, "Kaleidophone" Sat. 5-8pm  
 \*Bombay Bicycle Club-Phil Mendelson, Jerry Stormer, Judy Adams, and Mike McCoy, Mon.-Fri. 4-6pm.

**WWW 101.9 FM (961-1067)**  
 \*Jim McKeon Mon.-Fri. 6-10am  
 \*Jim Jefferson Mon.-Fri. 10am-2pm  
 \*Mike Benner Mon.-Fri. 2-6pm  
 \*Ken Calvert Mon.-Fri. 10pm-2am  
 \*Karen Savelly Mon.-Fri. 10pm-2am  
 \*Brent Wilson Mon.-Fri. 2-6am

**WRIF 101 FM (444-1111)**  
 \*Programmed hits from ABC New York. The DJ's all sound the same.

**WHNE 95 FM**  
 \*Nostalgia-oldies station. Good dance program on late Sat. nights.

If you have items to be included in the calendar, call Woody at the SUN, 761-7148.

## PHONES

- American Indian Unlimited.....761-1352
- Ann Arbor People's Food Coop..761-8173
- Ann Arbor SUN.....761-7149
- Black Advocate.....763-4188
- Chicano Advocate.....764-4188
- Children's Community Center.....663-4392
- City Hall.....761-2400
- Community Switchboard.....663-1111
- Crisis Walk-in and 24 hour phone service.....761-9834
- Democrats.....665-6529
- Drug Help.....761-HELP
- Express Teen Clinic.....769-8367
- Fire Department.....663-4138
- Fontana Taylor Ambulance Service.....971-2349
- Free People's Clinic.....761-8952
- Gay Hotline.....761-2044
- Gay Awareness Women's Collective.....763-4186
- Gay Liberation Front.....761-2044
- G.I. & Draft Counseling .....761-2017
- Herself Newspaper.....663-1285
- Human Rights Party.....761-6650
- Legal Aid.....665-6146
- Learning Exchange.....662-5189
- Lettuce Boycott.....763-0285
- Mediatrics.....761-5079
- Michigan Daily.....764-0562
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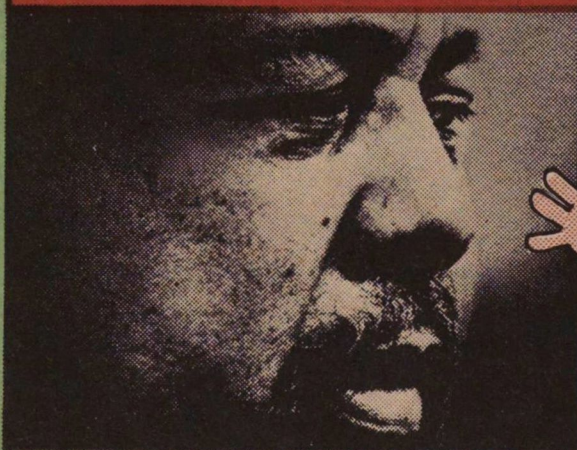
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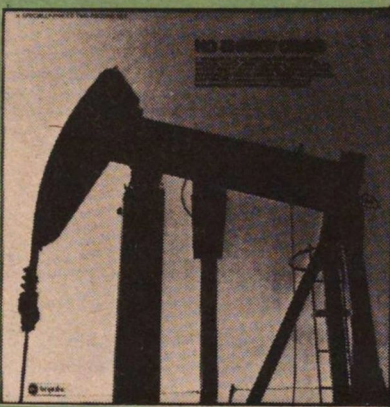
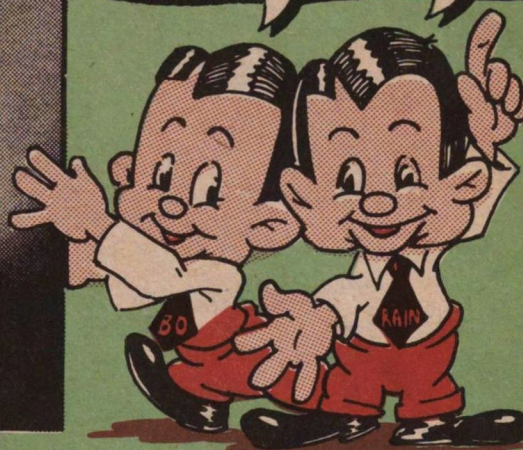
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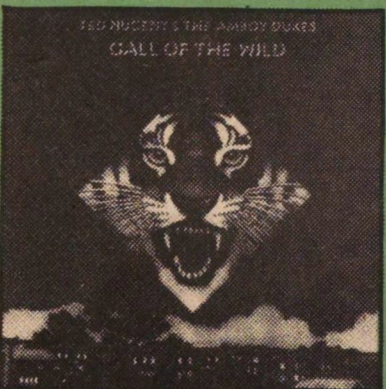
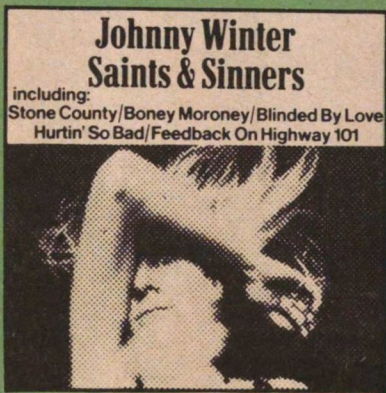
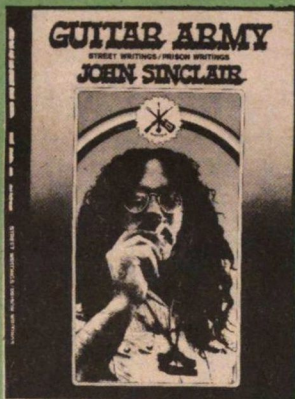
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