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FREE CONCERTS
BEGIN!

ANN ARBOR SUN



Rainbow Community News Service

How I.T.&T. Aided
W.W.II Fascists

A Talk with
Bob Seger

Volume 2, Issue 12
June 14-28, 1974



OTIS
SPANN
MEMORIAL
FIELD JUNE
16 & 23



Our cover story last issue, which explored the possibility that some members of the SLA may have been police agents, received quite a reaction when it hit the streets.

The day after the issue's release, two of the SUN's coinboxes were found spray-painted with green "SLA" letters all over them. It took several hours to get the slogans off.

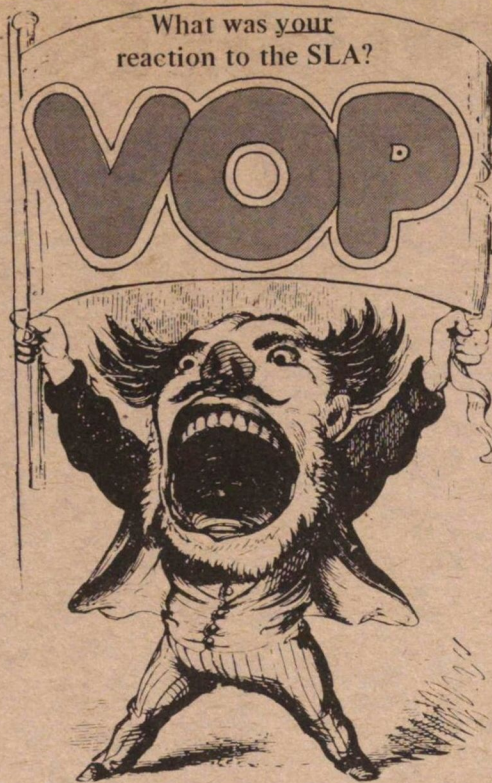
At the same time, three of the coinboxes were completely ripped off of 100 papers each.

The next night the SUN received a threatening phone call from a man who refused to identify himself. He told us that "what you wrote about the SLA this issue of the SUN shows you're an enemy of the people." After that statement, the man hung up.

But despite this madness, most people's reaction has been that at the very least our cover story raised a series of unanswered questions and suspicious circumstances that must be delved into if the real story of the SLA is ever to be told. Most people also agreed with us that whether the SLA was led by agents or not, they couldn't see how their actions had helped to comprehensibly communicate the need for social revolution to masses of people.

Given the intensity of the various responses we received (the last issue sold out), the SUN decided to interview people on the street about their reaction to the Symbionese so-called Liberation Army. A selection of responses follows:

Voice of the People by Cheryl and Michael Cheeseman.



LETTERS

Help Wanted

Dear Readers of the SUN.

As the Sunday free concerts resume, we again turn our attention to the needs of the people who come to participate in the cultural celebration. Among those attending are young children who require special services in their own area.

This year, Drug Help has donated a tent for diaper-changing and naps. But we are in need of other supplies as well. These include ice chests, rugs, cots, blocks, toys and games, paints and brushes crayons, paper, old tires, towels, disposable diapers, fresh fruit and juices. We could also use small playground equipment like swing sets, slides, and see saws.

Adults and responsible young people who love children and are interested in their well-being are sought as volunteers to staff the children's area and provide for their needs. Anyone with supplies, equipment, and/or personal energy should contact Sue Wyborski at 665-2451. See you there with your kids.

Sincerely,
Sue Wyborski

SLA Response

To the SUN:

Congratulations for having a collective head on your shoulders with regard to the SLA. I pretty much agreed with your editorial on them.

However, while I now consider the SLA to be a police organized, or at least a police instigated group, I felt your article

Kim staff member from the Free People's Clinic: I'm really kind of torn on this thing. I've read different viewpoints both ways. First, that perhaps the SLA is really the CIA and then, that it's a legitimate group that would really like to help things.

I can't trust the media, so I can't really give you an educated opinion at all. The media distorts things so badly. Many times they have said that the SLA has randomly shot out at people, like when robbing a bank and several other instances. If those tactics are true, I would say there's no justification.

I think the picture the media is painting is really bad, because for one, I think that a lot of radical groups have a lot of good things to say. The system definitely has to be changed, and a lot of these groups have a lot of good constructive ideas. And it's very plausible that the government could be in on this to deligitimize other groups.

I'm kind of biased toward the SUN, because in the past they've been not very credible. But they're getting better. They've changed their staff and with this story, they gave both sides. They said there was a possibility, and that was good.

was less airtight than it could have been. The information presented was largely circumstantial, and I try to be extra-careful about believing people who call other people police agents.

In your recent series on the State's attempts to crush the Black Panther Party, what made the conspiracy story airtight was the inclusion of the FBI documents proving beyond any doubt that the United Snakes clearly intended to destroy the black liberation movement in this country by any means necessary.

But, where are the documents, the real proof that this CRIC group claims to have? Who are they, anyway? Where are they coming from? Just as cops can go underground and call themselves Left, so, too can cops organize "Citizen's Committees" to confuse the Left by calling legitimate left underground groups police agents.

I am very much inclined to support CRIC's conclusions about the SLA. After the murder of Marcus Foster, I assumed that the SLA had to be the creation of the burgeoning police State. It could only be to the police State's advantage to kill a guy like Foster: it would turn public opinion against the Left, convince people that "terrorism" was becoming more of a problem here, and therefore average Americans would support the creation of an even more overt police State. From what I understand, Marcus Foster was supported by the entire, multi-ethnic Third World community in Oakland, and significantly, by the Black Panther Party.

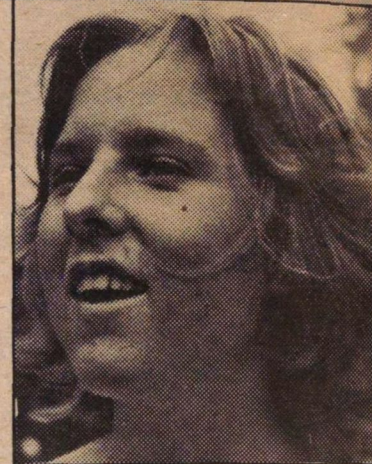


Dan: I don't think I'm in a position to make a moral judgement about the SLA, because I don't know them. I suspect they are into large scale social revolution, and historically speaking, that's always been something that's carried out violently. If they had committed a bunch of indiscriminate murders or something, I'd be absolutely against them, but it seems that they've suffered a lot more than they caused suffering.

The thing that most Americans have a hard time understanding is that in America, for all our touted stuff about democracy, there really isn't any workable vehicle within the system for severe radical dissent. The legal system is very carefully set up so that anybody that does make any kind of newsworthy protest is immediately doing something illegal, and has the overwhelming weight of the media and government against them.

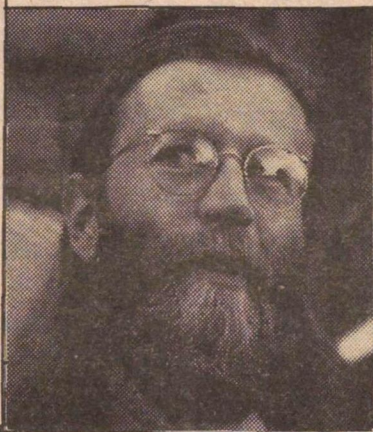
Robin dental hygenist: I think it exists. They seem to be falling apart though. They've already lost so many members, and I don't think they'll have that many people running out to join up with them now.

I think they're bad news all the way around. What they want and what they're doing is all wrong. I don't see that they're doing any good. They're not trying to help the country at all; just causing a lot of problems.



Michael: I like where their heads are at in lots of ways, but I don't agree with the violence. They are trying to revolt against the messed-up people that are running the country and that is all right, but the thing of it is, a lot of people are getting hurt in the long run, the SLA included.

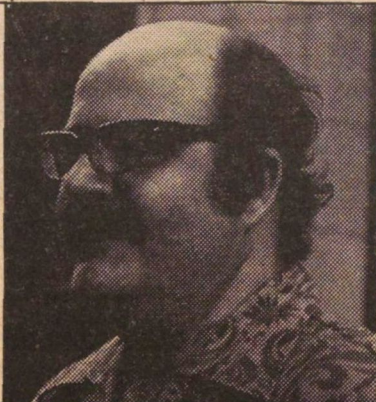
There are a lot of things going on you don't hear about in the media. I'm sure the FBI is in there confusing things. There's also a lot of credibility to the SUN police agent thing.



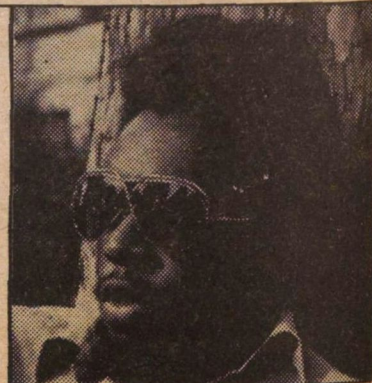
Kent: I have a feeling that it's not hard to understand this sort of thing happening. If you've had any exposure to conditions outside this country, you could easily see how someone who had led such a sheltered life as Patricia Hearst could easily get their ideas turned around. I think it's easy for all kinds of frustrations to build up in this country, and that's one way people might decide to release them.

You know, there is a lot of evidence that they were very much into what they were doing. The way they hung on in the face of danger -- I think they felt very strongly about it. In that, they are with the rest of the radical groups here, who are trying to correct things that are wrong.

Frank Johnson: What do I think of the SLA? I think they're a bunch of nuts, myself. We have systems set up in this country to deal with certain inequalities and injustices. They're just deviating from society and I think they should be punished. Of course they are giving some of the more radical groups a bad name... a worse name than they already had. Overall I don't think they're being very sincere -- they're just rebels in our society.



Dick U of M sophomore: I don't know. In the newspapers, they portray them as terrorists and stuff like that and as far as that goes, they only give you the view that they're negative. They'll tell you that they're trashy and killers and thieves and repressive. That type of portrayal is bad. There's two sides. The SLA's side and the media's side. You ask me these questions and the answers can only come to me through television, the radio and the papers. There's nothing I can say until the SLA publishes something telling us, "this is our side."



Free Concerts Start!

Who else would kill him and label him a "fascist" but the Pig. And even if the SLA was not really the brainchild of the CIA, they might as well be when they pull shit like that.

Nonetheless, I would still like to hear more about CRIC. Why don't they publish their evidence along with their conclusions? I could understand some of the evidence being sensitive, but if I were in their position I would want to publish every document I had right away to bolster the analysis. Even giving them the benefit of the doubt that much of their evidence is not documentary but corroborative, they must have some hard evidence. Why haven't they released it? In this era of Watergate, failure to release documentary evidence at least implies that you have something to hide. I hope the SUN makes it a point to publish any and all real evidence that emerges as this bizarre thing unfolds. I would also appreciate more on CRIC; I really want to believe them.

I do have one point of disagreement with the SUN editorial. You said, "The US is not Bolivia, Brazil, or Vietnam where impoverished people recognize their real enemy and will support violent action." While it is true that the situation here is much different from conditions in the Third World, I got the impression that the SUN sees all underground activity in the US as senseless. If that's what you meant, I disagree. Somewhere along the line there will have to be a People's Army if we're serious about taking this country over, and that army will have to be organized underground. Furthermore, I even think there is a place for underground activity in the US today. The very existence of a left underground here and now (even though there are probably no more than 200 people in it, if that), is

continued on page 8

*Everybody get on your feet,
You make me nervous when you're in
your seat
Take off your shoes and tap your feet,
We're doing the dance that can't be beat
We're barefootin'
Yea, barefootin'
(from "Barefootin'" by Robert Parker)*

If you're looking for some hot fun in the summertime, take notice that the first free concert of the 1974 Community Parks Program will kick-off this Sunday, June 16. The weekly Sunday events will continue until late August, when hopefully there will also be another Blues and Jazz Festival. (No word on that project as yet, however).

Ann Arbor's oldest alternative institution (this is its eighth year) will take off from Otis Spann Memorial Field, on Fuller Road near Huron High School, the site of last year's concerts and festival. During the past few weeks people have been working to prepare the site, paint and fix up the stage, spread wood chips on the ground near the stage to keep the dust down and out of your nose, and finalize the water, phone, portajohn and electrical hookups.

Greeting an estimated tribal gathering of from 5-8,000 people will be the full range of services and programs that make the park program so unique and long-standing a tradition. Drug Help will be there to take care of medical problems or overdoses. The Psychedelic Rangers will be on hand to replace the police, making it unnecessary and not permissible for the men in blue to enter the grounds, where free-smoking of the herbal sacrament is a time-honored, protected tradition. (The Rangers and Drug Help will also team up to keep hard drugs, amphetamines or barbituates from

being used, or especially, dealt inside the grounds). The AA Citizens Band radio group will once again provide emergency radio communication.

The musical interaction that marks these concerts will be sparked the first Sunday by the **Mojo Boogie Band**, the **Tate Blues Band**, **Zoom** and **Driving Sideways**. The second week will feature **Uprising**, **Scott Morgan's** new band, **Flatrock** and one other group to be announced. (For a preview of the bands see page 18).

Future bookings include the Lyman Woodard trio on July 7th and the incomparable Luther Allison also in July. Beyond that, you can always expect that on at least several Sundays, in addition to a fine review of local Michigan talent, some surprise visits will be made out to Otis Spann by well-known musicians of various disciplines from around the planet.

As you might expect in this world, the free concerts aren't really free. They cost thousands of dollars during the summer to pay for all the services, provide employment to the Rangers, pay the bands an amount below their expense, electricity, water, portajohns -- it all costs.

Sources of revenue in the past have included the weekly spare-change bucket drives at Otis Spann, a percentage from the food concessions, a wee bit from the Musician's Union, donations and, most importantly, money from the city of Ann Arbor.

But unfortunately, due to the misplaced priorities of the City and the defeat of last Monday's tax increase proposal, there will be no city money forthcoming to help support the program this

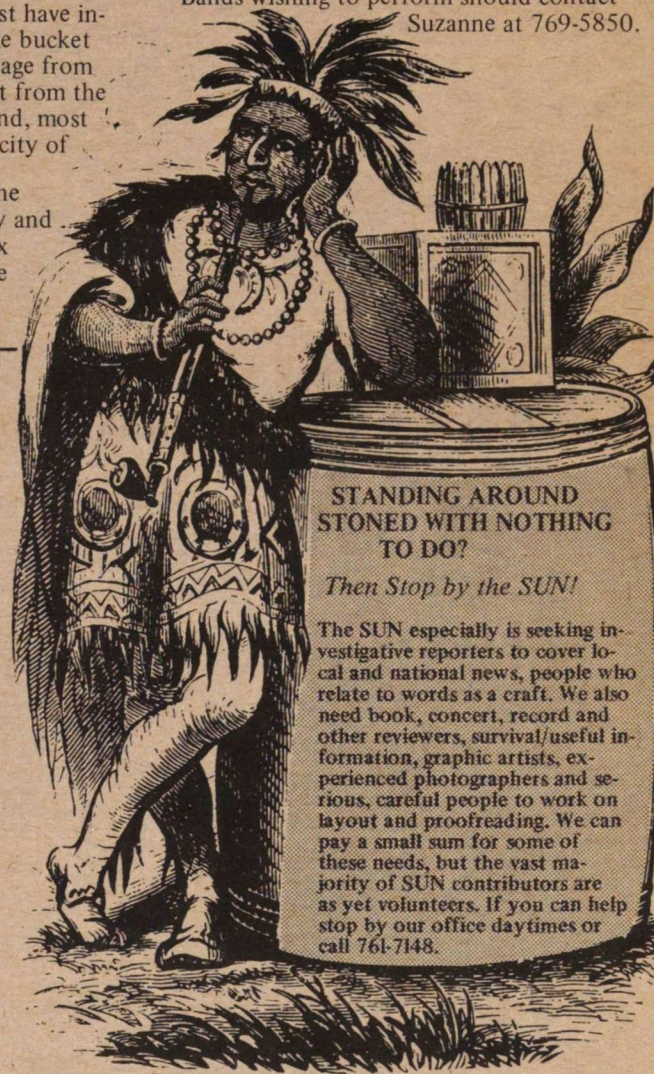
summer.

Last year the concerts received \$6700 from the city, then controlled by a progressive majority. But with the Republicans in power and the city deficit, the park program will now have to rely entirely on its own efforts and the support of the community to make it through the projected budget for all ten concerts.

The Community Parks Program is urgently requesting donations of money in any amount, from the spare change people will be asked to contribute during the bucket drives each Sunday, to larger donations from those who recognize the value of the concerts and can afford it.

Donations should be sent to the Community Parks Program, c/o Treasurer Gail Grigsby, Box 381, Ann Arbor 48107. Look to future SUNS for financial progress reports and the state of the budget which will determine how long the program will operate this year.

In the meantime, people interested in directly participating in the program are welcome to attend its regular Thursday night meetings at 7:30pm at the Rainbow Multi-Media offices, 208 W. Liberty St. Bands wishing to perform should contact Suzanne at 769-5850.



SUN SPOTS

As we go to press the world stands in readiness: Kissinger has threatened to resign unless his "fair" name is cleared up; Nixon is parading about the MidEast presumably stumping to delude voters while his cohorts are parading in front of various courts to receive their unjustly light sentences; Charles Colson has agreed, after consulting with God, to tell all; there has been an unprecedented number of tornadoes throughout the U.S. this spring, nature's warning to all; and the SUN is shining in Ann Arbor again.

Marijuana in the news -- the sacrament moves toward acceptability. Those two classic old Southern Democrats, bastions of conservatism in the U.S. Senate, James Eastland and Strom Thurmond, apparently have altered the consciousness about the weed -- they both are reported to have come out in support of legalized possession of marijuana.

And locally, the only case to come up so far which challenges the recently passed local \$5 weed ordinances in Ann Arbor and Ypsilanti has been postponed while the defendant tries to sell his car. It seems that Ypsilantian David Grey, who was charged under state laws when he allegedly tried to smuggle some joints into the Ypsi jail, went to court on Thursday June 6th and asked for a public defender, guaranteed under the law, since he has practically no money. But the judge noted that Grey owned a car worth \$400, and ordered him to sell it in order to pay for his own attorney. The Ypsi HRP has agreed to assist Grey in any way, if only he would let them know where he is. So the case remains in limbo.

Up in Lansing "our" elected state legislators have been doing their thing. Their most recent efforts include two important bills. One, passed by the Senate and sent to the House, is a new rape law, aimed at reforming the state's 19th century law. The new law was proposed in response to demands by the Ann Arbor Woman's Crisis Center and other organizations, and makes it easier for prosecutors to convict rapists and for rape victims to testify in court without being humiliated. Now the bill must pass through the House.

The House isn't just sitting around up there either though; Perry Bullard, Ann Arbor's state representative, has sponsored a resolution just passed making it possible for students to run for Regent -- which has previously been, as Bullard stated, "an exclusive club of non-students." If the Senate passes the resolution it will go on the ballot in November for voter approval as an amendment to the state constitution. This resolution is a big step in the effort of students

to acquire control over their own institutions.

The unelected members of our government continued their efforts this week. The Nixon Supreme Court whittled away once again at the landmark civil rights decisions of the Warren Court. In one case the Court declared that although a defendant's rights must be protected, they don't have to be perfectly protected. The court decided that it was not necessary to tell a defendant of his rights, as long as a complete attempt had been made to protect them. The decision overturned the Miranda case, which you may remember made it necessary for the police to inform a person of their rights so that no one would be trapped out of ignorance.

Music News: Rumors about town have it that there will be some hot acts outside the music mart this summer during the Street Fair. Old Ann Arbor favorites Bob Seger & Luther Allison are supposed to be appearing over the three days, along with the usual fine acts that appear for free during the fair. Luther will be in the area before then, appearing with Muddy Waters at Ford Theatre on June 19th, and if you check out the rest of this issue you will find the interview with Bob Seger.

More music! more music! A new "Rainbow Room" is opening up at the Shelby Hotel in Detroit. The first week's show will feature the Rockets starting June 19th, and the week after, June 26-29, will bring the incomparable Charles Mingus. Any of you who missed the unbelievable Mingus Quintet sets at the late King Pleasure ought to make it to the Shelby for this one -- it's a fine treat. There's also going to be a benefit for the Hot Flash, Michigan's Rock and Roll newspaper, in Kalamazoo on the 29th of June, with Uprising, Lightnin', and Scott Morgan's new band.

And in the passing institutions department, it was announced that the site of

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SUNWORKERS

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

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ART & PRODUCTION: Kathy Kelley, Gary Kell, Richard Fredericks, Tom Kuzma, Lauren Jones, Chris Frayne, Carson X. Napier, Matt Fairey, Michael Minnich.

STAFF THIS ISSUE: Craig Pointes, Andy Sacks, Jake the Shake, Leslie Weston, Bruce Weinberg, John Benson, Chuck DeGryse, Cheryl Cheeseman, Steve Hersh, Mike McQuaid, with room for MANY more...

Cover by Gary Kell
Photo by David Fenton

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Sign to avoid a Republican Mayor Petition Drives to Change A2 Voting System



voter turnout). The Democratic candidate, Franz Mogdis, received about 35% of the votes, with HRP's Bea Kaimowitz getting about 20%. Under preferential balloting, with one candidate having a majority (over 50%), the one with the lowest vote total, Bea Kaimowitz, would have been dropped from consideration. Then the second choice votes of those originally choosing Bea would be added on to one of the two others. It is more than likely that the HRP voters would choose the Democrat as their second choice. With most of the HRP voters going over to the Dems, Mogdis would have then had a majority to beat out Stephenson, and we wouldn't be in this Republican quagmire as we are today.

Next April, 1975, will provide Ann Arbor's voters with an opportunity to get the 6-man Republican City Council majority off our backs once and for all.

But this will only happen if the disastrous vote-splitting in the Mayor's race which elected ultra-conservative James Stephenson was elected Mayor with a minority of the vote, because the HRP and the Democrats split the city's liberal/radical majority block. To help insure that this scenario is not repeated again next year, both the Human Rights and Democratic parties have initiated charter amendment petitions which would alter the electoral system so that the next Mayor must receive a majority of votes. The elimination of the Republican majority block in the city could once again go forward in the direction paved by the HRP/Democratic Council coalition that governed the city during 1972. With this coalition once again in power, there would be no more McDonald's, Packard-Platt shopping centers, People's Ballroom bypasses and similar fiascos. The Great Republican plan to widen every street in town, reinstitute the Packard-Beakes bypass expressway, and generally throw Ann Arbor open to the integration of American urban sprawl once again. Needed funds would be provided to child care, health care, and other "social service" programs and not mainly to increase the police budget or improve garbage collection.

The HRP's proposal to deal with vote-splitting is called "preferential balloting for Mayor." The SUN is endorsing their plan. The Democrat's plan would implement a 2nd run off election for Mayor and also each Council race.

Both proposals will need to gather 3500 certified signatures from registered Ann Arbor voters by August 1st, which really means they need about twice that many to qualify. If one or both of them get enough signatures, they will appear on the November ballot and, if passed then, will be in effect in time for the April city election.

PREFERENTIAL BALLOTING

Under HRP's preferential system, voters would pick their first and second choice for Mayor at the polling place. In the event that no candidate receives a majority, the one with the lowest number of votes would be dropped from consideration. Then the second choice vote of those favoring the eliminated candidate would be added on to one of the two remaining, thereby giving one candidate a clear majority.

In a typical election the system would affect things as follows. Take, for example, the 1973 election when Stephenson received 46% of the votes cast (in a year when there was an extremely low student/youth

difficulty of getting people to vote twice in large numbers. It's hard enough to get out the student/progressive/youth vote in this town for one election. To do it twice would be a difficult burden indeed. We feel the voters can be made aware of how preferential works, and that it is the best proposal. If red tape causes a delay then paper ballots could be used one year.

The other problem with the Democrat's plan is that it includes all the council races, which we don't think is necessary. The effect of this would be to make it more difficult for the HRP to win in its potential base areas, the first and second wards, especially in the first ward which the party almost won this year. This is because in a runoff in a close election, the 2nd choice Republican votes would go to the Democrats to give them a majority.

The Democrats are saying it is necessary to extend the system to all wards to be equal, fair, and to help insure that the HRP can't recklessly split-the-vote in the fourth ward races. In the fourth the Democratic and Republican votes are about evenly divided, so the presence of a strong HRP candidate there throws the seat to the Republicans as it did in 1973, even though progressives make up the clear majority of the ward. This year the HRP ran a somewhat more low-key campaign in the fourth, acknowledging that it couldn't win, although stopping short of urging people (as the SUN did) to vote Democratic. The result of HRP's lower-key campaign, coupled with the very effective work of Democrat Jamie Kenworthy, was Jamie's victory over arch-reactionary Clyde William Colburn.

THE RUNOFF PROPOSAL

The Democrats have rejected preferential balloting as too confusing a system, and have opted for the admittedly simpler method of runoff elections. Under this system, if no candidate receives a majority of votes cast the first time, there would be a second election with the highest totals (most likely the Dems and Repubs). The runoff winner would then become Mayor.

The Dems are also reasoning in supporting their proposal that it would require much less work in changing the voting machines or basic system. Their proposal would, however, like the HRP's, still cost a good deal of money (an estimated \$15,000), but in this case it would be spent each year, to pay for the second election.

Democrats say in addition they are concerned that with preferential people or parties could "play games" with the second choice vote or urge people not to cast them, achieving the wrong result. Lastly, they say that red tape on the more complex preferential system could delay its implementation for too long to help next April.

THE SUN'S POSITION

After carefully considering the two plans, we've decided to support the HRP's proposal, although in no way should this be construed as an endorsement of the HRP as presently constituted. It seems to us that the major flaw with the Democrat's proposal is the

Congressional Profile:

(Editor's Note: This article on Dr. Ed Pierce's campaign for Congress is the first in a series of SUN features on the various candidates for the August 5th primary election for Congress, State Senator, State Representative, Judge and County Commissioners.)

"I'm running the whole damn campaign on my own personal integrity and past record," states Dr. Edward Pierce, candidate for the Democratic nomination in the Second Congressional District.

Pierce's past record is certainly an impressive one. He is best known locally as the founder of the Summit Medical Center, a place where doctors are known by their first names and fees are based on ability to pay. Located in Ann Arbor's Model Cities area, the clinic has been operating since 1968 when Pierce gave up his own more lucrative private practice in order to establish a place where

We share the Democrat's fears about a possibly reckless, strong 4th ward race again by the HRP, but the SUN believes that there is now enough community awareness of the danger of this kind of race to keep the HRP from making this mistake again. In addition, as we've stated before, we believe in the form of the third radical party as a great future for an HRP in Ann Arbor that takes its task seriously, looking out for the interests of the entire city and not simply its own ideological principles and Repubs are all the same). While we've disagreed sharply with the HRP in the past, we expect that with time and criticism the party can and will develop into an effective, responsible force once again. Therefore, we don't want to make it harder for them to win the first and second wards from here on out.

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Race-Dem Primary Dr. PIERCE



Pierce's activities in the community are not limited to medicine alone. He is a member of the ACLU Board of Directors, a member of the Model Cities Policy Board, and the founder of the county's first methadone treatment center. Pierce is by no means new to politics: he served as a City Council member in 1964-65, and ran for mayor in 1967.

But Dr. Ed Pierce is running on much more than just his past record and personal integrity. His campaign is an attempt to bring a wide variety of people whom he has worked with over the years together, from students to working people, both black and white. As he points out, the Second Congressional district has all these elements, and he believes he is the candidate who can unify them behind him.

(The Second Congressional district includes eastern Washtenaw County—Ann Arbor and Ypsilanti; part of Wayne County—Livonia and Plymouth; and Monroe County. The seat is currently held by Republican Marvin Esch.)

Not everything in Pierce's campaign is going to please all those people, however. Many of his ideas and reforms can be termed nothing less than "radical."

"I'm running the same campaign in Monroe as Ann Arbor," Pierce answers when asked if some of his ideas might alienate more conservative voters.

"I'm hoping that I'm a strong enough politician to say that, on the whole, I'm going to have about thirty major stands in this campaign; five of which you might really be upset about, twenty which really might hit you and four or five which really might make a difference in your life."

Ed Pierce wants to make a difference in people's lives, and after working with a wide range of people, decided that Washington was the place to do it.

"It has become apparent to me that many of the problems faced by my patients deserve a national solution," he points out. "Congress is the major dispenser of public funds, although I do have some serious questions about whether it should be that way or not."

If elected to Congress, Pierce has some very unique programs for dispensing that money. As a first step, he wants the defense budget, a major drain on the nation's funds, drastically reduced.

"You could cut 15-20% just in fat," he says, "but I'm actually talking about cutting the purpose."

Pierce has proposed at least a 50% cut in the arms budget, a suggestion which has some of the conservatives in the district worrying it will lead to the Russians bombing us. Pierce doesn't think so, pointing to the fact that the U.S. has more troops overseas at present than any other country, including Russia. He wants the U.S. to stop being the world's policeman and major arms supplier. He is extremely critical of the aggressive foreign policy this country has pursued for the past 20 years because of "economic friendship."

"If we agree with a country's economic policy (for example, Spain), we are friendly. If we disagree (for example, Chile), we are not friendly and are, in fact, at times that country's destroyer (North Vietnam). Economic friendship by our definition means that our companies can wheel-and-deal in their country. Arms, and at times, troops, follow the economic interests of American companies

in foreign lands. Who would the United States support today if civil war broke out in the Union of South Africa? The 90% oppressed black population or the 10% white population, which has allowed vast economic development by the United States multi-national corporations."

"Our flag must stop following General Motors!"

While admitting that foreign policy is "my number one reason for running," Pierce also has some ideas that may more directly affect people's lives. With less money spent for arms, more can be used to guarantee everyone the basic necessities of life. Not exactly a socialist (he thinks the free enterprise system has a certain amount of "pizzazz," although he admits the current system "creaks"), Pierce does like the idea that each should get "according to his needs."

"I think the basic services of life need to be socialized—energy, medical care, legal care—those places where you can have large concentrations of power that can affect our personal lives have got to be busted up."

One of his major economic reforms is to eliminate tax shelters which protect the rich. For example, he is proposing a stiff inheritance tax which would prevent the wealthy from having extreme power simply because they happen to inherit incredible wealth.

"The goal of the present economic game plan can be summed up in eight words—the rich get richer and the poor get poorer. I believe that full employment and a decent standard of living are possible if we have the guts and generosity of spirit to take the necessary steps to bring this about.

"We are a rich country and if it takes drastic steps to redistribute income, then that is the way it will have to be."

Of course, Watergate has not gone unnoticed in Pierce's campaign. Critical of Esch's refusal to take a stand on impeachment, Pierce says he will be right in there voting for it if elected. He also wants to see Presidential power cut, recognizing that Nixon's successor will be "just as conservative."

One other area of concern playing a

major role in Pierce's campaign is racism. While pointing out that racism will continue "until the economic condition of the poor improves," the doctor wants to work towards a fully integrated society. He is one of the few candidates not running an anti-bussing campaign. According to Pierce, such a stand "would be a slap in the face of my black friends."

All these reforms do not sound like the usual rhetoric coming from future Congresspeople. Can it all really work? Well, Pierce says he has always been an optimist.

"I've always kind of been operating under the 'everyman' theory. The 'everyman' theory means that I'm not an isolated person in the culture or the country. I think there's probably many, many people coming out of the woodwork, throughout the country in the various Congressional districts, like myself as far as political philosophy is concerned.

"I don't want to go to Congress and be an isolated voice. I would love to walk arm-in-arm with Dellums and Abzug. It would be a lot of fun. But I'm hoping, at least eventually, there will be true reform in this country."

--Ellen Hoffman

Election Results Dismal

The election results are in, and they are less than surprising.

Following predictions for a light voter turnout, with heaviest voting in the conservative wards, both tax proposals went down in stunning defeat, and two more conservatives were elected to the School Board.

So what does it all mean?

For the city, the defeat of the 1.7 mill property tax means "devastating" cuts in city services, according to City Administrator Sylvester Murray. The cuts previously proposed by Murray will now be put into effect, as no party on Council has the needed eight votes to make changes.

When Democratic Council member Jamie Kenworthy heard of it, he mumbled, sadly, "Well, that's the end of social services," and Council member Carol Jones even proposed a moment of silence during the Council meeting.

Budgeted for cuts now that the city will not be receiving the additional revenue are all social service programs, 30 employee's jobs, and all raises for city employees.

Without city money, community organizations will have to seek funding from other sources. This may not prove easy for all the organizations, which include child-care centers, drug programs, medical services, community centers and park programs (including the free concerts).

"I think it's criminal that more money is going to police and none to human services," commented Michael Castleman of the Free People's Clinic, one of the agencies which received money from the city before. "It just shows the present city government does not meet human needs."

Child care centers will probably be most affected by the loss of money. Many of them have depended on city funding to supplement the small amount which parents are able to pay for child care. Without city financing, many may have to raise their prices to parents beyond the amount which it is feasible for the parents to pay. There are few grants or other government sources to which the child care centers can turn to find more funds.

For 30 employees, the millage failure means a loss of jobs. The City Administrator has said that those employees laid off will be considered first for any jobs which may open up as current employees leave, but the chances of many jobs opening is small.

For those employees remaining, however, the situation is not much more pleasant. Despite the high inflation rates affecting the economy, making all things

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Foreign Matter

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Neighbors Halt Halfway House

Well, I'm liberal, but to a degree, I want everybody to be free, But if you think I'd let Barry Goldwater move in next door... Dylan

Having received a Federal Grant of \$250,000 for the establishment of a county halfway house, Washtenaw County Sherriff Frederick Postill thought he had found the ideal site at 2050 Washtenaw Avenue.

The house there is a stately brick mansion with two large cement lion heads at the front of the driveway. The yard is spacious and the house itself has two living rooms and six bedrooms. Besides, a suitable house had to be located by June 1st, or the halfway house grant would be taken away.

Postill describes the halfway house as a "new concept", where minor offenders of the law are kept under 24 hour supervision at a residential home as an alternative to going to prison. The offenders, Postill says, are young people, probation failures, guilty of crimes such as writing bad checks.

When Postill contacted one of the owners of the house, John Ogden, he had a positive and cooperative reception. Ogden asked the present tenants to leave earlier than their lease stated. They readily agreed. Over \$1,000 of Ogden's own money was spent on various renovations. Postill also checked the program with the county commissioners; they gave their

approval.

Then came the unexpected. The residents of the area surrounding the house heard of the project and immediately objected. They contacted an attorney, John J. Murphy, and managed to win a court injunction against the establishment of the house. It seems the district is a zone termed RO, residential-office, and forbids the establishment of "jails".

The entire matter came to the forefront when Postill confronted Murphy and his clients at the City Council meeting in Ypsilanti on June 3.

"This thing has been characterized as shoving something down someone's throat," said Postill to the council and audience. "This is not the case. After looking for about 6 weeks, we found that site. We checked with the county commissioners and they approved it. We didn't have any choice, the time for the grant was running out."

Postill stated that he hadn't foreseen any problem with neighbor disapproval. He pointed out that Ypsilanti has the highest crime rate in the county, that two-thirds of the people sent to prison go back once they are freed, that the city would benefit most from the program. He tried to persuade the residents of their ultimate safety.

"These people are low risk," he said. "It's not a far out crazy program. These people would have absolutely nothing to gain by walking away."

SGC IN FRIENDS OF

After one month of investigation by the University's Student Organization Board (SOB), the student film group Friends of Newsreel was granted approval Tuesday night to continue showing films on campus through July and August.

However, Newsreel isn't in the clear yet, and it is likely that the University administrators will now profit from the whole situation.

Investigated originally for complaints of financial irresponsibility and then for inadequate student membership, Friends of Newsreel has not yet satisfactorily settled with SOB the problems concerning outstanding debts owed by Newsreel to some major film distributors. If the SOB should decide in the near future that Friends has indeed been irresponsible, in violation of student organizational rules, then the film group could still face the loss of U facilities.

However, SOB and Newsreel did resolve the question of membership. Elliot Chikofsky, chairperson of SOB, had indicated to Friends last week that their "51% non-student membership" was in violation of the 50% student requirement for campus groups. It was thus agreed behind closed doors Tuesday that Newsreel, through quick recruitment on campus, will increase its percentage of student members, thus settling that point.

Ironically, Friends of Newsreel's finan-

cial dealings may prove beneficial to the University elite. For over a year, the University Administration has attempted to initiate a strong new set of guidelines which would force all student groups to keep their funds in University-controlled accounts. The guidelines are in part politically motivated, and would severely limit the ability of all student groups to control their own money. Newsreel (as well as other groups) has been opposed to this plan, but the University will now undoubtedly exploit Newsreel's financial practice in persuading the Regents to adopt the new guidelines at next week's Regent's meeting. The University will allege that tight financial controls will prevent film groups in the future from having difficulties with distributors, and thus, the Regents will be told such controls must be implemented.

It is also possible that the stigma of "student fiscal irresponsibility," tied in with the Bullard-BANG showing of *Deep Throat* two months ago, may help the Regents decide to cancel usage of U facilities for ALL film groups in July and August. The Regents are more likely, however, to approve the new pursestring controls only, as such a move will be less controversial.

SOB'S INVESTIGATION

The SOB investigation has caused con-

An inmate who did walk away from the house would end up being sent to prison with a longer sentence, according to Postill. He added that most of the people in the program are only assigned there for one year.

"There is a need for a structure that would accompany this type of program," said Mayor Pro-tem Dale Hooker. "But I think it should be made abundantly clear that there is court action." Hooker recommended that Postill look for another house rather than trying to rezone the house or going through court action.

HRP Councilman Eric Jackson responded. "If we're going to say OK we need to find a building that will accompany this type of program," he said, "I think in effect we'll be telling Sheriff Postill to look for a place that doesn't exist."

Postill admitted that finding the current site was difficult. "This place does have a lot of personal dignity," he said. "I wouldn't want to put these people in the back of a store and say 'OK, now we're going to reintegrate you'".

Ogden, the house owner, offered a compromise on the issue. He suggested rezoning the area of the land that faces Wash-

tenaw Avenue to allow for a "correctional institution." The back of the land, which faces Whittier Street and the residential area would remain as it is. Murphy said this compromise had already been considered by the residents and rejected.

"I don't feel he's [Postill] being fair to the residents," said Murphy. "The halfway house is in fact a jail. I don't feel that these residents should be subjected to that. I submit that to put a jail into that area is not in the best interests of the residents." The numerous residents at City Hall refused to comment on the issue. When asked to identify themselves, they ran to their cars and drove away.

"I think the residents' attitude is based on a TV image of what a criminal is," Jackson said later. "I think they're racially motivated. You noticed they're all white."

Postill left city hall stating that he had received an extension of 30 days on the federal grant and hoped to use the time to work out the problem with Ypsilanti City officials. The results of their discussion, he said, would be reported to the next city council meeting on June 17.

-- Dan O'Grady

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VESTIGATES NEWSREEL

trovergy among Newsreel supporters who've called it a "fishing expedition" and "red-baiting." As originally conceived, the investigation centered around four complaints received by the SOB concerning outstanding debts owed by Newsreel. Actually, one had already been resolved, and Newsreel has arranged to resolve the other three since then. (It has been learned since, however, that Newsreel had not admitted to another large outstanding debt). The three known complaints were 1) a \$50 bill owed Avco-Embassy, 2) late attendance reports (used in determining rental rates) to Warner Bros., and 3) an outstanding debt with RBC films.

Friends of Newsreel's attorney, Robert Powell, thus argued at Tuesday night's session that with the original four complaints settled satisfactorily, the investigation should now be considered closed. His remarks were directed towards new questions being asked Newsreel concerning their bank accounts, involvement with outside groups, student membership, and so on. Chikofsky defended enlarging the parameters of the original investigation in order to get to the bottom of the whole affair.

Chikofsky also claimed that the investigation did serve a worthy purpose in that after it began, "many complaints brought against Newsreel were settled."

Some people charged that the investigation went overboard beyond legitimate complaints at times, and in the case of the membership rules this appears to be true. Others charged that the SOB was strongly pursuing evidence regarding Newsreel's financial dealings with film distributors, to the exclusion of information on the other campus film groups. Yet, Calvin Luker claims that discussion with film distributors revealed that all the other film groups have good financial reputations.

MORE COMPLAINTS REVEALED

SOB is still investigating Friends over a previously unannounced outstanding debt with New Line cinema, it was learned Tuesday. Though the amount of this debt has not been publicly revealed, the SUN has learned that it is in the neighborhood of \$2500. Newsreel had not previously acknowledged this debt.

In an interview earlier this week, Kirk Karhlil, manager of New Line Cinema in New York, told the SUN that Friends had requested that he withhold information from SOB (and the media) in exchange for a quick settlement of the debt—\$750 by June 14, and the rest in partial payments. Bitterly, Karhlil called Friends "so irres-

ponsible," stating that "I have to blackmail them to get money." Karhlil continued, "I can't believe anything they say to me. Everything they've told me has been lies. It's either they pay or go to court." Karhlil said he hadn't had financial trouble with the other groups.

Glenn Allvord of Friends of Newsreel, sought out by the SUN to discuss the situation and respond to these allegations, declined to do so, citing Newsreel's (and New Morning's) policy of "non-cooperation with the SUN." "At this point, I don't want to sit down with the SUN and say exactly what I want to say," he said.

The Friends of Newsreel is a student film (and literature) group which shares space and political views with the Community Media Project corporation, better known as the New Morning Media Cooperative. Both are also connected with the Michigan Free Press, whose editor, George DePue, also serves as advisor to Friends. The two organizations claim they are financially independent.

Karhlil, meanwhile, will be in Ann Arbor soon with what he considers New Line's documentation to back up his charges against Newsreel.

RELATIONS WITH OTHER FILM GROUPS

Interestingly enough, other campus film groups also view Newsreel's reputation in a similar vein, perceived through their own dealings with film distributors. According to Bill Thompson, treasurer of Cinema Guild, "I've received a number of complaints from some of the major distributors, who tell me that Newsreel has some fairly large outstanding debts."

Steven Bernardi, liaison agent for AA Film Coop, also stated that distributors had complained to his film group about outstanding debts with Newsreel. At Cinema II, Chairperson Bob Honeyman referred to Newsreel's suggestion that it was being singled out of the five current film groups for political persecution and repression as "bullshit." Honeyman acknowledged hearing complaints from major film distributors about Newsreel. And Dallas Kinney, treasurer for New World Film Coop (an equally "political" film group not under investigation) stated that he was aware of "a lot of outstanding bills" on the part of Newsreel.

It was further alleged by a film group member who requested to remain anonymous, that Newsreel treasurer Glenn Allvord confidentially stated last year that Newsreel's policy was to put off paying distributors for as long as possible, and then,



Friends of Newsreel
Filmshowings Blocked!

SOB "Investigates" "Responsibility"??

Wednesday, June 5, chairman Elliot Chikofsky convened a meeting of two voting members of SGC's student organizations board (SOB), and launched another abuse of the board's legitimate authority and student rights.

* Chikofsky engineered a vote of the two SOB members in attendance (full membership is five) to block approval of the Friends of Newsreel event form for July-August filmshowings.

All other group's event forms were approved. The reason cited for the action against the Friends of Newsreel was that we are "currently under investigation."

Calvin Luker, SGC director of student organizations but a non-voting member of the SOB, protested that the vote denied "any presumption of innocence" in the board's "investigation."

Chikofsky then asserted to a Michigan Daily reporter that the Friends of Newsreel are in violation

Friends of Newsreel told its story through street leaflets like the one above. Was it a case of "political persecution" or financial irresponsibility affecting every other film group?

when pressured by the distributor, would negotiate a deal where they'd pay, in installments, only if film shipments to Newsreel were continued. This policy, allegedly revealed at a meeting last year of UFO (the Union of Film Organizations—a now defunct discussion group) was also

confirmed as spoken by Allvord by another film group member who also requested anonymity, fearing bad karma with Newsreel for releasing this information.

So as it currently stands, Friends of Newsreel has not been absolutely proven

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Election

continued from page 5

they must purchase more expensive, no raises are to be granted during the next fiscal year (July 1, 1974 - June 30, 1975). While this won't be tough for people in administrative positions whose salaries are already in the \$25-30,000 range, it will be tough for those whose wages are already low, like clerical workers. The City Administrator has not yet talked to the unions about the problem, but it is unlikely to be well received. The city and the unions are presently negotiating new contracts, and the non-raise provision being pushed by the city administration may lead to wide-spread strikes this summer if the unions fail to accept this point.

And the schools?

Things don't look much better for the students enrolled in the Ann Arbor Public Schools, with the Republican-backed conservatives taking two of the three open seats. Winners Wendy Barhydt and Peter Wright will join the other four conservatives already on the Board. With liberal-backed Tanya Israel taking the third open seat, the Board will now swing 6-3 in favor of the conservatives. And Barhydt has already made the point that the heavy vote for the conservative candidates means that people back their proposals,

including "discipline." Students are likely to find the schools a more repressive place than ever, with little right to object.

At the same time, Superintendent Leroy Caepert has come out with the statement that the failure of the millage does not necessarily mean that those programs to be paid for by the additional money are to be cut. According to him, some of them may still be included, with cuts made elsewhere in the school budget.

If this is true, more money will be going into administration at the expense of basic programs for the students. The millage money was originally to be used to hire more counselors, principals, curriculum coordinators and an "attendance" counselor. While the city spends a high amount per pupil, more and more of it goes to pay administrators.

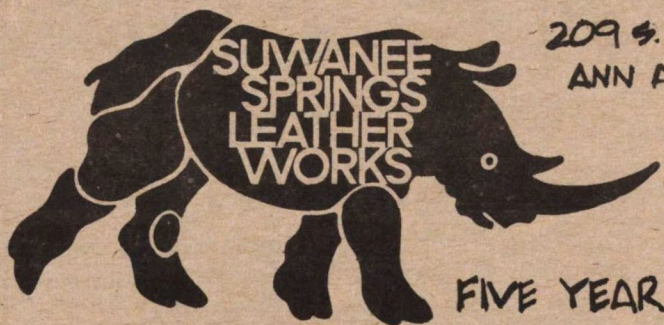
In all, the results of the election are disquieting. Too many of Ann Arbor's progressive voters did not think it was important to add their individual votes in this election. And, as can be seen, the conservatives had their way, to the detriment of both the city and the schools. Only about 15,000 of the 76,000 registered voters turned out, with the lowest numbers recorded in the predominantly student wards. Because of the unrepresentative nature of the election, the real losers are the people of Ann Arbor. -- Ellen Hoffman

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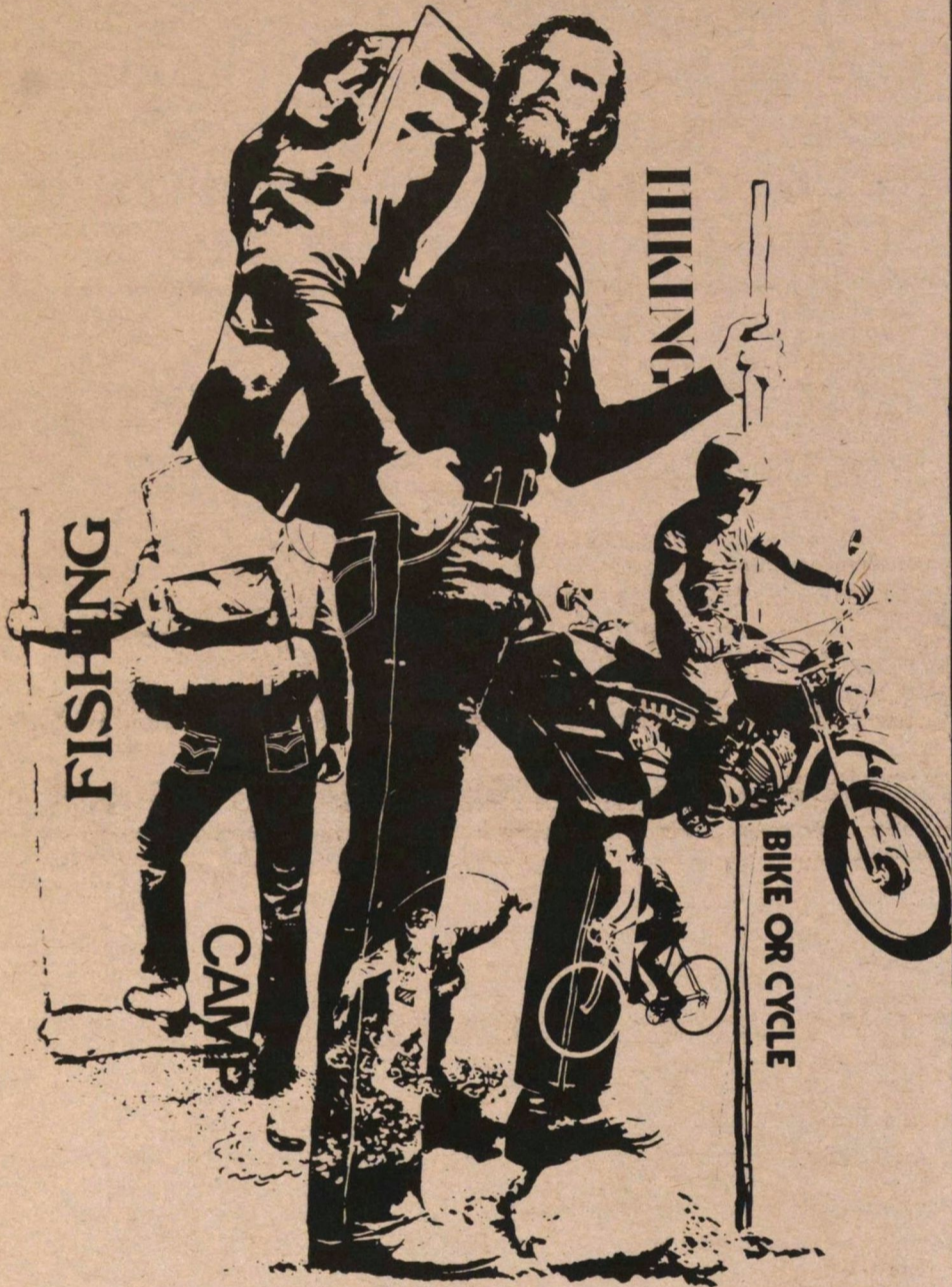
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Letters

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living proof that the police State is not quite as together as it wants us to believe it is. It is definitely in the State's advantage to keep us all super-paranoid that they're everywhere, and that we can't possibly win against them. People underground are outwitting the Man right this minute, suggesting that the clamps are not as tight as they might be. I think this opens up some important psychological space. The day may well come when a lot more folks are forced underground, and I derive a certain amount of comfort in the knowledge that some people already seem to have this harrowing existence successfully figured out. My only regret is that the underground, and Weatherpeople in particular, have not kept in touch with the rest of us as much and as often as they might have. They should be sending tapes to Zodiac and LNS every week: Yes, we're all fine; yet, if you're careful you can avoid being infiltrated; the underground is alive and well. Weatherpeople have not done this for their own reasons, but I really wish they would. So: good-night Bill and Bernardine, wherever you are!

The other thing that underground groups can do here and now is to pull off actions that are creative, and that a broad spectrum of the country will support, or at least some kind of action that won't earn them universal condemnation like the Foster murder. For instance, suppose a left underground group had kidnapped the President of Texaco in the middle of the oil and gas "shortage," then used the tremendous media play they would have certainly commanded to calmly and rationally discuss the oil ripoff. They might have demanded that Texaco immediately drop its price back to where it was a year ago. I believe that millions of Americans were really pissed off about the oil fraud and would have supported such an action.

Of course, the main problem with underground activity is that any group -- cop or real -- can go underground and call itself "Left." There's really no way of knowing who they are unless the members were openly and credibly active in a community *before* going underground, and unless it seems reasonably certain that the State forced them under, as in the recent case of Abbie Hoffman. The true guerilla knows his/her base, and has a base he/she can depend on. The SLA, as far as I can see, has no base, which makes them all the more suspect. However, I believe that credible underground activity is possible in the US, and even *necessary* as the police State tightens the noose.

-- Name withheld by request

RE: Ozone-Salvation Army Free Lunch Program

Dear Sun,

Names, ages and social security numbers are taken; a pass card is given. Ozone house workers do the cooking; volunteers. Friday's lunch was fruit salad, hot dogs with chili and kool-aid. It was spaghetti one other day last week.

Two factors make this a hard program to swallow. 1) The usual Salvation Army condescension (i.e. I believe the Army works under the assumption that everybody can make it and there is no reason why not.) People always belie the "practicability and humanness" of the system, but the Salvation Army seems, to me, to forsake any meaningful responsibility for the "get your act together" stance, as if everybody had a job, there wouldn't be any problems. 2) The literature available at the check-

in table:

1. The food program has been started to help you settle yourself in the community. This is only temporary help and we feel that if you haven't been able to locate something within five days, you should move to another community where you could find employment or, we would be glad to discuss your problem.

Hence, the free lunch program should be called the "keep on truckin' program." But, how do you knock volunteer energies like Ozone People's? There probably is more to lose than to gain by knocking the program in the press, since it takes more resources than Ozone has to maintain a High energy program like this, and since it would probably take a larger commitment from Salvation Army; and a larger commitment from the community, which is definitely not imminent.

There are a lot of hungry people and will be more. You know how summer is. I don't like the program's "Keep on truckin'" attitude.

Sincerely,
Bob Thiel

Ozone House Responds

Dear Bob,

You strongly reacted to the first paragraph of the handout. I didn't write this, and I agree with you that the wording does lend itself to misinterpretation of the actual philosophy of our program. Therefore, we have changed the wording to read as follows:

"The food program has been started as a service to the Ann Arbor community. As we are limited in both funds and human energy, we are forced to place a five day limit on the service. If for some reason after five days you are unable to find employment or an alternative source of meals we would be glad to discuss your problem."

I have to agree with you that "there probably is more to lose than to gain by knocking the program in the press." This is a new program, and I feel that it is offering a much needed service to the community (a service that didn't exist until we initiated this program). There are indeed, as you say, "a lot of hungry people." But because the program is new, we still have a few things to work out, and we welcome any suggestions or constructive criticism. However, I don't feel that all your criticisms are valid. You say the Salvation Army should give a "larger commitment." Already the Army is providing the kitchen and equipment to cook with, the food, the space for people to eat, and the funding for the program--as well as hours and hours of work by Army personnel. The larger commitment that is **really** needed, as you suggest, is from the community. And **you** are part of that community. Right now, the program exists only through the help of the Salvation Army and the volunteer efforts of Ozone House, Drug Help, and Community Center Projects.

We feel that we can be of the most benefit to the community and to you as an individual if we maintain the priorities and polities presently governing the program. As I have said, we welcome suggestions from anyone--but instead of knocking the efforts and energy of the people involved, let's work together to help this community food program succeed. You are welcome to contribute your energies and concern to help us fulfill our goals with the program.

Sincerely,
Linda Chapin, Ozone House

SUPPORT SUN ADVERTISERS



Teeth Pulled from Bank Anti-Discrimination Bill

tion, of which the Huron Valley National Bank is a member, is the chief opposition to the penalty clauses in the original House bill.

A strike by members of NOW at the Ann Arbor Federal savings Friday, June 7, resulted in the management's promise to send notice to Sen. Bursley supporting the House bill.

Fojtik stressed the necessity of a law with enforcement measures "instead of a free-floating piece of legislation in nowhere-land."

If passed in its Senate committee-amended, penalty less version, Bursley said, "There is a question of it being germane to the penal code section."

He said that in that event, the bill would still be Michigan law and would stand on its own feet. Instead of being part of the penal code, it would "focus attention" on itself.

Both Ravitz and Fojtik said the House bill had been introduced essentially as a provision of criminal and civil penalty and that this would be the only effective way it could be made into law. Fojtik said that even if only the misdemeanor or imprisonment of not more than 90 days were dropped, or the misdemeanor fine of not more than \$500 was retained, along with the full civil penalty of the House bill, the bill could still yield enough force against discriminatory practices.

Ravitz called attention to the third line of the Senate committee substitution: "The collection of data on marital and family status past and present shall not be prima facie evidence that this act is being violated."

"If they (agencies extending credit or loans) can look at irrelevant information of status, they will in fact use it--and it does prejudice a lot of people," she said.

THE FEMINIST FEDERAL CREDIT UNION

Ravitz asserts that civil penalties of a minimum of \$200 or triple damages, whichever would amount to more, would have to be established to provide any practical motivation for a person to take a discrimination case to court to enforce

an anti-discrimination law. Only substantial awards will make class action suits a forceful initiative for persons discriminated against, she said.

"Without penalties, the bill has no guts, no teeth at all. It's giving a right without a remedy," Ravitz said. "Most people who suffer from this discrimination will have no remedy."

She pointed out that criminal and civil penalties exist to dissuade and penalize other forms of economic violations.

"What's more important: stealing a 10-cent pack of gum or robbing someone of educational opportunity?" she said.

Ravitz said that because the bill was originally introduced as an amendment with its vehicle the penal code, it could be subject to constitutional attack if it is passed without penal provision.

State Sen. Gilbert Bursley (R-Ann Arbor) agreed that the bill lack enforcement power and said he would try to reinstate the original \$200 minimum or triple damages liability of the House bill.

"We took out the criminal penalty clause," Bursley, vice-chairman of the Committee on the Corporations and Economic Development, said, "Because there wasn't a prayer of passing it with the bankers against it."

He said he personally doesn't think that the criminal penalty is necessary and could not conceive of judges throwing bankers into jail.

"This discrimination is not an easy thing to convict," he said. "Like pot laws, there will be no convictions if it's too strict."

People at the Ann Arbor branch of the Feminist Federal Credit Union have also been watching the credit and loan anti-discrimination bill of the Michigan legislature carefully because as Joanne Parrent, a founding member, said: "Women shouldn't have to rely on feminist groups totally; they should be able to get credit any place."

"Credit is a necessary evil in our world," Klaetke said. "Some people regard money as a dirty thing and those who handle it as dirty people. But women have to have

continued on page 27

When you don't have cash and you can't get credit, you won't have equal opportunity for education, medical care, transportation, rent, or other essentials dependent on dollars.

For the first time a bill is before the state legislature to help equalize economic opportunity. Already passed by the House of Representatives, the bill would guarantee full and equal opportunity for credit and loans to all persons without discrimination on the basis of race, color, religion, national origin, marital status, sex, or blindness.

The bill was conceived as an amendment to the Michigan penal code to carry both criminal and civil penalties for violators--banks, department stores, gas industries, etc.--which would dislike the nasty public image of having executives jailed or paying fine or being sued for discriminatory practices in credit and loans.

By the time the bill was put through the Senate Committee on Corporations and Economic Development, corporation lobbyists had moved in and the bill emerged on the Senate floor without any

practical means of enforcement. The bill no longer carried any criminal penalty and retained only the negligible civil penalty of "actual damages". The House bill had provided misdemeanor fines of not more than \$500 or imprisonment of not more than 90 days or both as criminal penalty. The violator could be held liable to the injured party for \$200 damages or triple damages, whichever is more, in civil action.

"How do you determine 'actual damages'? What money does it cost to have a door slammed in your face?" said Allyn Ravitz, Detroit attorney and advocate of the original House bill. "And what about the lost opportunity to buy a car, so you lose a job that would require a car?"

Kathy Fojtik, vice president of the Ann Arbor NOW chapter and a Washtenaw County commissioner, said a picket line is planned to demand support for the original House bill at Huron Valley National Bank, at the corner of Washington and S. Fifth, from noon to 1 p.m., Friday, June 14.

She said the Michigan Bankers Associa-

ites to adopt ordinances like Ann Arbor's Human Rights Ordinance, which although not well enforced by the Republicans, does at least in words protect gays from discrimination. All Gay people and supporters are urged to attend the council meeting at 7:30 p.m.

Other activities and festivities for Ann Arbor have not been finalized as the SUN goes to press. For information call Gay Hotline at 761-2044 or the gay advocates, 763-4186.

Activities in Detroit are numerous:

Saturday, June 22nd, there will be a Fair at Trinity Methodist Church, 13100 Woodward in Highland Park from noon to 8:00 p.m. The Fair will feature films, art collections, music and seminars. There is a \$.50 donation at the door. Tuesday, June 25th, there will be a picket line at Traffic Court in Detroit at 10:00 a.m.

Wednesday June 26th, there will be a special Television program on Gay Liberation on Channel 56, WTVS from 10:30 to 11:00 p.m.

Thursday, June 27th, there will be a consciousness raising group at 8:00 p.m. at 906 W. Forest (the Gay Community Center) in Detroit. Also on Thursday

there will be a special one hour long program of Gayly Speaking, a Gay radio program on WDET-FM 101.9 at 11:30 p.m.

On Saturday, June 29th, there will be a demonstration and rally and a dance in the evening. The rally will begin at 1:00 p.m. at Kennedy Square followed by a march up Woodward at 2:30 which will culminate at Louis Stone Park at Forest and Fourth. Later in the evening there will be a Gay Dance at Cobo Hall, room 3037 from 8:00 p.m. to 1:00 a.m. The admission charge will be \$2.00.

On Sunday, June 30th, there will be a picnic at Palmer Park, north of the Duck pond, which will last the entire day.

Gay women and men are tired of being the victims of this sexist state and we reiterate our demand: Liberation now: gay pride and struggle.

For further information, interviews, dates, locations, etc. please contact the Gay Pride Week 74 Planning Committee (Box 631-A, Detroit, Michigan - 48232; or call Franz Martin at 833-1920, or Marvin Gried at 864-6164).

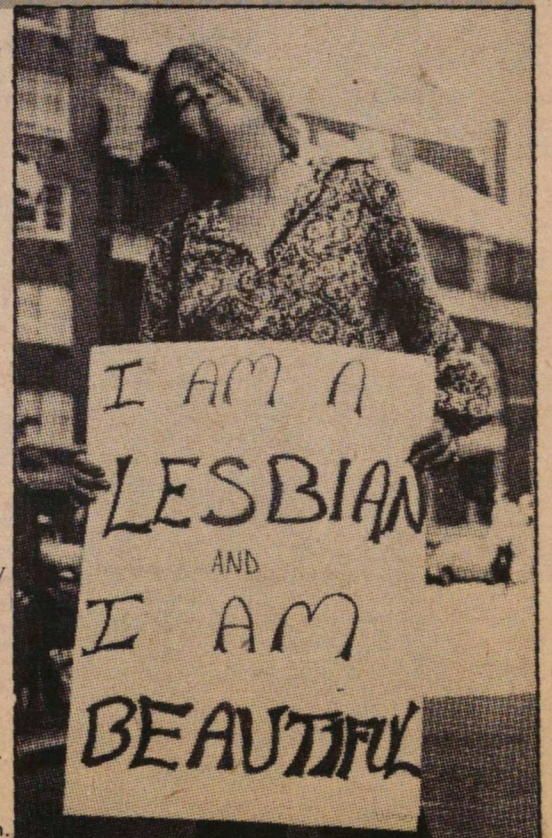
From Shots, a collection of photography from the underground press, edited by David Fenton.

During the week of June 22nd to June 30th, Gay women and men will celebrate the 3rd annual Michigan Gay Pride Week in Detroit and Ann Arbor. This year is the 5th anniversary of Christopher Street-Gay Pride Week, the celebration of the 1969 Christopher Street rebellion in New York City, when Gays rose up to defend themselves against police attacks.

Since the Christopher Street rebellion, Gay women and men have been demanding their full equality and an end to the constant harrassment that they go through in their daily lives. We are coming out in greater numbers every year recognizing our Gay identity and our Gay pride. This year our theme symbolizes these feelings: Liberation Now: Gay Pride and Struggle.

During the week of June 22 to June 30, there will be a series of programs for Gay people in both the Ann Arbor and Detroit areas.

Locally HRP councilwoman Kathy Kozachenko will submit two resolutions to the city council on June 17. The first will call for citywide support of the Gay movement for civil rights and will officially declare the week of June 22-29 as Gay Pride Week. The second will urge all cit-



On Abbie Hoffman's Dis

This is a heavy moment for me. A moment that has always been a possibility for Abbie and me. Because Abbie's work and play have so often challenged the established powers, we have always feared that one day those powers would succeed in destroying our happiness. It has finally happened. And when we least expected it. I feel that this moment brings to an end the seven happiest years of my life.

Although I had no prior knowledge, it is now apparent that Abbie has left us all because he felt he could not expect justice. It is a sad moment for all of us when a figure like Abbie is forced to leave the ring, because his opponents persist in attacking him in a manner which belies the veneer of a democratic civilization. Of course, in these days of Watergate and possible impeachment, no one expects the New York City Police Department (especially its Red Squad and Narcotics Squad), the F.B.I., the Justice Department, the I.R.S., and organized crime to fight clean. Strong and brilliant as Abbie is, experienced as Abbie is, this latest onslaught by the above mentioned agencies has apparently been too much for him. Although he has been harassed by the government for many years, the risks and the penalties he faces in this cocaine sale frame-up are heavier than anything he has ever experienced. Abbie is innocent yet he must risk his life to prove it.

This latest episode is no token battle fought for headlines. The government and its police agencies want to put Abbie away for life and they have designed a complex plot to do so.

As early as 1970 Pentagon intelligence records stated that Abbie was ideal for a drug-bust setup. With typical government efficiency it took them only four years to accomplish their goal. Of course, by then

Abbie was living rather quietly in the country with america and me, working on his latest book and discovering new parental roles—but that didn't stop them. He was a good target in 1969 and he was still considered a good target last August. He's a target now, but I hope an invisible one.

As long as I have lived with Abbie we have been under different forms of government surveillance and harassment. Sometimes Abbie's been amazed that he's survived at all. There have been numerous death threats, the most recent of which occurred when he was in police custody last August. During the arrest one cop pointed a shotgun at Abbie and said, "Why don't you run so I can shoot

tenement building and brutally carried off Abbie, later charging him with assaulting a Washington D.C. policeman during May-day demonstrations against the war. The only odd thing was that it was Abbie's nose and not the cop's which was broken by a billy club. Another time he was badly beaten by police while standing in the lobby of the Criminal Courts building at 100 Centre Street during a trial intermission. He was there for his own trial but there was a Panther 21 hearing that day and the police no sooner saw Abbie standing there than they attacked him. That encounter earned him a cracked rib. After that he stopped quoting one of his favorite

has put us through many changes. We discovered that we must find new sexual and parental roles, new modes of living in order to grow with america and not stifle him with our own discontent. We both became more interested in the problems of people over thirty and in new alternate life-styles. We concentrated our energies on our child, our friends, our dog, and our wonderful vegetable garden. We needed money, however, and Abbie set out to write a sequel to *Steal This Book* entitled *Book of the Month Club Selection*. He worked on the book the entire year; even during the summer he rarely left the house except on some errand involving the book. I say this only because his other

In our years together there have been F.B.I. visits, police on our roof, agents following us, fake burglaries, acquaintances who were government agents, I.R.S. audits every year, and at least eight government-admitted wiretaps. This does not include the many arrests of Abbie on phony charges...(which) were so absurd they never even reached the trial stage, but they used up a lot of time and money and permanently weakened Abbie's health.

you?" Then later when they were leading

him to a car a sergeant yelled to the crowd, "Hey, look at the commies we caught." Now these were supposedly narcotics cops who insisted later that the arrest was not political.

In our years together there have been F.B.I. visits, police on our roof, agents following us, fake burglaries, acquaintances who were government agents, I.R.S. audits every year, and at least eight government admitted wiretaps.

This does not include the many arrests of Abbie on phony charges. I shall just mention three. In 1969 the police planted a gun and a brown paper bag containing heroin in Abbie's office on 5th Street. In 1971 the F.B.I. jumped us in the hallway of our

Lenny Bruce lines, "In the Halls of Justice the only justice is in the halls." All these cases were so absurd they never even reached the trial stage, but they used up a lot of time and money, and permanently weakened Abbie's health.

He estimates that he's been arrested 25 to 40 times in his life and has always been vindicated. The early arrests occurred in the 1960's civil rights marches in Mississippi; the later ones stemmed out of the ban-the-bomb and the anti-war movements.

Abbie's political activities and continual struggle to test the limits of free speech have also brought him difficulties in getting his later books published. In an article coming out in the May issue of *Harper's*, Abbie describes his trials and tribulations in the publishing world. Because of I.R.S. threats of tax investigations of publishers, no one would publish *Steal This Book* and Abbie had to publish it himself—making no money in the process, although his books have sold in the hundreds of thousands. This pattern was repeated with his latest work, *Book of the Month Club Selection*. Again the I.R.S. made threats and Abbie spent months searching for a publisher. Which brings me to the background of his latest entrapment.

Last year Abbie, america and I were living quietly in my mother's house in the country. The birth of our son, america,

two books, *Revolution for the Hell of It* and *Woodstock Nation* were written in a matter of days. After a winter of searching for a publisher, Lancer Books agreed to publish *Book of the Month Club Selection* in the Spring. He was finishing the book in August when he was busted. After he was bailed out of jail it became apparent that Lancer was bankrupt, so *Book of the Month Club Selection*, as of now, still hasn't any publisher.

The book has a big chapter on drugs. Since he needed a lot of information on the distribution, sale, and quality of illicit drugs, Abbie gathered information mailed in to him and also went out into the field. A street person himself, Abbie hung out around dealers, marks, and underworld figures trying to piece together the drug scene in order to write about it. He got some heavy information about the New York City drug traffic. He also got entrapped. The police have said they didn't know it was Abbie until the day or so before the arrest, but we know for a fact from both a relative of one of the police officers and other sources that the police were watching Abbie continuously. They therefore had an opportunity to see that Abbie was writing this book and had developed contacts in the drug world. They obviously knew that Abbie had some unsavory acquaintances and was hanging a round the drug scene. That made it easy to entice him into that hotel room.



appearance

We also know from a relative of one of the cops that they were tapping Abbie's phones for months. Rogers has said that there were no wiretaps and we believe him to be an honest man who would not lie, but that doesn't preclude the cops from lying to him. And if there were any way we could prove there were such taps we could win the case. But the situation is so complex, involving as it does the New York City Narcotics Squad, the Red Squad, hip informers, the F.B.I., the Mafia, and Watergate-type infiltrators, that it is difficult to verify all that we know or suspect.

People say that Abbie must either be guilty or very stupid to walk into such a situation. He is not guilty. He has never dealt drugs. Anyone who knows him knows that he has always had too many other activities going on to have the time for the careful, paranoid state of mind characteristic of the drug dealer. And money has never been a goal in Abbie's life. In fact, the one time he received a lot of it (for selling the screen rights to *Revolution for the Hell of It*) he donated it—\$22,000—to the Panther 21 Bail Fund. The person he helped bail out forfeited the bond although he was later acquitted, so we lost that money—and never missed it because our happiness has never been dependent on money.

We also know that Abbie isn't stupid, although perhaps in this instance he was a bit naive. The government has been harassing us for so many years that Abbie and I have almost gotten used to it. The only way to stay sane in that situation is not to become paranoid. We simply couldn't afford to—under almost constant surveillance one would have to cease to live. So while the threat of disaster has always haunted us, we've refused to really believe in it. Until now.

The government seems to be using the drug bust of the 1970's the way they used the communism bust of the 1950's. It is the dirty trick of the decade, the smear which frightens people the way communism did in the 50's. Cocaine is not a narcotic but it is classified as one and considered a hard drug. People would have laughed if the government used marijuana to entrap Abbie so they chose a drug which still frightens people and has connotations of organized crime and big money.

Most of Abbie's actions and books have been about testing the limits of free speech. That is what led him into this latest mess.

I believe
and he
be-
lieves
that he
will



ultimately be vindicated. It will be proven that he is no criminal.

Our little family has been broken up by the exigencies of this nightmare situation. I do not know what the future holds or when any of us will see Abbie again. Perhaps it will be tomorrow or next week; perhaps it will be years from now. I only hope that one day America, Abbie, and I will be reunited in freedom.

Perhaps it is appropriate at this time to recall the pseudonym Abbie used for his first book, *Revolution for the Hell of It*. Those of us who love him hope it will always be an appropriate name for Abbie. He called himself "Free."

(Editor's note: Abbie Hoffman failed to appear at his two most recent court appearances, so on April 16 his bail of \$10,000 was revoked and a bench warrant issued for his arrest. Last August 28, Abbie and three friends, Carole Ramer, Diane Peterson, and Michael Drosman were arrested by New York City narcotic agents and accused of selling almost three pounds of cocaine. Minimum sentence, if convicted, is 15 years. The maximum is life. Charges against Michael Drosman have since been dropped. Abbie has appeared in court eight times for this case; but failed to appear the last two times, most recently on March 15. No one has seen him since late February.)

Anita Hoffman is the author of the novel, *Trashing*. She and Abbie have been married for seven years. This article originally appeared in *University Review*.

Far left -- Abbie wearing his infamous flag shirt for which he was arrested several times; bottom left -- 5 of the Chicago Conspiracy before their trial began, from left to right Rennie Davis, Dave Dellinger, Jerry Rubin, Lee Weiner and Abbie Hoffman; below -- Abbie at MayDay in New Haven, 1970. Photos by David Fenton.

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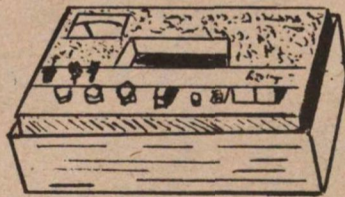
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GM, ITT War U.S. Capital Finances

Recent reports by Bradford Snell about the extensive economic interests which GM maintained in Nazi Germany, even after the U.S. entered the war, should come as no surprise to those familiar with the rapacious activities of American corporations abroad in our own time. But it was not an isolated incident even back then. Large American conglomerates had extensive holdings and interests all over Europe in the 1930's, and their relationship with fascist regimes was everywhere cosy and mutually beneficial. So that Snell's news may be placed in perspective, it is useful to add some other information.

ITT & THE NAZIS

Anthony Sampson, who studied the matter, found that ITT acted just like GM. After the Nazis seized power in 1933, one of Hitler's first American visitors was Colonel Sosthenes Behn, the buccaneer Chairman of ITT. He had come to Germany to "adjust" ITT's operations to the new order. From Hitler's economic advisor, Wilhelm Keppler, he collected the names of men acceptable to the Nazis for placement on the boards of ITT's German companies. One of those chosen was Kurt Von Schroeder, who later became a General in the SS and a principal source of funds for Heinrich Himmler.

Schroeder's connections soon brought large contracts for German re-armament to ITT's subsidiaries, Standard Elektrizitats Gesellschaft (SEC) and Lorenz. He was able to obtain privileged facilities for clearing bills and debts, denied to other foreign companies. And in 1938, he was able to assist Hermann Goering (head of German re-armament) buy a large share of the Focke-Wulf air which made bomb all, ITT enormous profits. After the war, testified:

From 1933 until the outbreak of the war, the great bulk of the profits of ITT German companies could have been transferred to Colonel Behn's companies in the U.S.; but he never asked me to do that for him. Instead he appeared to be perfectly content to have all the profits of the companies in Germany...re-invested in new buildings and machinery and in other enterprises engaged in the production of armaments.

Behn did more. Even after Hitler had banned the export of patents and technical information out of Germany, Colonel Behn continued to send patents on new techniques and equipment into Germany. Favors were exchanged. For example, when Hitler seized Austria in 1938, there was some talk of nationalizing ITT's Austrian subsidiary. But Behn made another quick visit to Hitler and, instead, the Austrian operation was placed under ITT's Berlin office and its staff purged of all Jews, including the director. All over Europe in the last years before the war, ITT returned such favors by aligning and coordinating its operations in neighboring and neutral countries with its operations in Germany, thus facilitating the Nazi economic penetration of Eastern Europe and the Balkans, while maximizing ITT's profitable association with the Nazi regime.

Was there something special, then, about the Nazi regime that stimulated and attracted American corporate cooperation? Not in the least. A look at American businesses in Spain during the civil war (1936-1939) reveals the same cold-blooded pursuit of profit and the same cozy relationship with fascism.

SPANISH FASCIST & U.S. CORPORATIONS

American corporations had moved into Spain in a big way during the 1920's, thanks to the hospitality of the right-wing dictatorship that ran the country at the time. They were offered fat concessions, by the cooperative regime; they were able to exploit cheap Spanish labor; and they could escape American corporate taxes in the bargain. GM, Ford, Chrysler, Singer Sewing Machine, and Firestone all moved in and built factories on attractive terms. But none could rival ITT again, which managed to cop control of the entire Spanish telephone system.

In 1931 Spain had a revolution which toppled the dictatorship; between 1931 and the outbreak of the civil war in 1936 the country was run by a shaky bourgeois Republic with left-wing inclinations. On several occasions, this Republic tried to impose some control over American cor-



"At a time when American public opinion was strongly sympathetic and supportive of Spain's struggle against fascism..American corporations were actively encouraging both a fascist victory and the extension of Nazi influence, while reaping profits from the selective sales of military supplies."

porations in their country. They always meet with fierce resistance. In 1932, for example, the Spanish tried to nationalize the telephone system, but ITT had close connections with the State Department, and pretty soon the entire U.S. government was thundering its denunciations of this "fantastic" and "high-handed" scheme and threatening to cut off vital supplies of oil which Spain imported mostly from the U.S. The Spanish had to back down. A similar thing happened over a different controversy between the Spanish government and the G.M.-Ford-Chrysler alliance in 1935.

American corporations never liked the Spanish Republic. But their dislike became outright alarm in the spring of 1936, when the Spanish people elected a Popular Front government (made up of communists, socialists, and left-wing liberals). "Business Week" and the "New York Times" immediately concluded that the Spanish economy was in the grip of the "reds" and that the business outlook was, consequently, "not very bright." But once again, fascism came to the rescue. In the summer of 1936, the army (led by General Franco) together with various right-wing groups and the Catholic Church, tried to pull off a coup against the Republic; the workers and trade unions in the big cities and industrial regions put up an alert and stiff resistance; the coup attempt turned into a civil war that lasted until 1939.

G.M. FINANCES FASCIST FRANCO

At the beginning of this war, most of

Spain's manufacturing and mining industry was in Republican hands. One might assume from this that American corporations (at least at the outset) would have supported the Republic, since this is where their interests and stakes were. But they did not. As far as they were concerned, the legitimate regime was "red." the Republican economy was in "chaos," and worst of all, the Republicans "stole" corporate property. Moral, legal, or even circumstantial considerations could not be allowed to interfere with profits, which were best secured by a "strong" (i.e. authoritarian) regime that would preserve economic "stability," maintain a "favorable environment" for American penetration, insure the prompt payment of debts, and keep the Spanish workers in their place.

The Republican regime was left-wing - but it was also elected. The economy was in chaos - but this was partly because foreign governments and corporations refused to extend credit. And the Republic did seize factories - but this was because they could not buy armaments and munitions abroad, whereas Franco got all he needed from Nazi Germany and Mussolini's Italy. Thus, for example, the GM plant in Barcelona was commandeered by the anti-Fascist Militia of Catalonia and converted to war production, its workers being paid by checks drawn on GM's account.

American corporations resented this, and they refused to offer cooperation or credit to the Republic. Only high profit could dispel this resentment. The only time American corporations did serious business with the Republic during the entire civil war was

In April, 1937, the ancient and holy city of Guernica in Northern Spain was destroyed by German bombers supporting General Franco in the Spanish Civil War. The two drawings in the lower left and right hand corners of these pages are from Picasso's painting Guernica, which expresses, according to him, "my horror at the military caste which has plunged Spain into a sea of suffering and death."



Profiteering Fascism

when the Spanish managed to scrape together some scarce dollars, carry them over to New York, and pay cash for what they bought. Then, GM was glad to sell 3,500 trucks to the Republic, and Chrysler managed a large deal in Dodge chassis at prices far above the going market rate. When the cash ran out, however, American companies refused credit and took their business to the fascists.

And here was a very different story. Franco was a fascist, but he was no fool. He made it priority policy, in the midst of civil war, to establish a stable currency (with German and Italian help) and to offer his hospitality to American business. He had one enormous asset throughout: he looked like a winner. This meant credit. Armstrong Cork and Firestone Rubber readily placed their Spanish operations at Franco's disposal. Texaco, which was the largest exporter of oil to Spain, supplied Franco with 75% of his total fuel needs during the war - mostly on credit. And GM had sufficient confidence in him to go in 50-50 with one of Franco's financial cronies on a new factory in fascist-held territory. GM also sold 12,000 trucks to the fascist forces, using its subsidiary in Germany, Opel, and the Spanish-German trading monopoly (called HISMA-ROWAK) as a channel to facilitate delivery and payment. Again, American corporations happily cooperated in the extension of Nazi economic penetrations - this time into Spain. At a time when American public opinion was strongly sympathetic and supportive of Spain's struggle against fascism, and even the American government (not known for its republican sympathies) was getting worried about the extent of Nazi influence around Franco, American corporations were actively encouraging both a fascist victory and the extension of Nazi influence, while reaping profits from the selective sales of military supplies.

ITT EXEC. GIVEN U.S. MEDAL OF MERIT

None of this changed when world war broke out in 1939. Col. Behn hurried over to visit the victorious Franco and to re-establish ITT's telephone monopoly in Spain. ITT's entire communications network, both in Spain and Latin America, was used extensively by the Nazis during the war to pass on information about the movement of allied shipping. ITT's Focke-Wulf planes then bombed the ships. ITT's factory in Switzerland continued to collaborate with the Nazis at a time when its Swiss-owned rival, Halser, refused to make war equipment for Germany. ITT's subsidiary in Spain bought up zinc sulphate and mercury

for export to German war industries. Madrid became the principal site for clandestine meetings between American executives and their Nazi counterparts. In 1943 an FCC report stated:

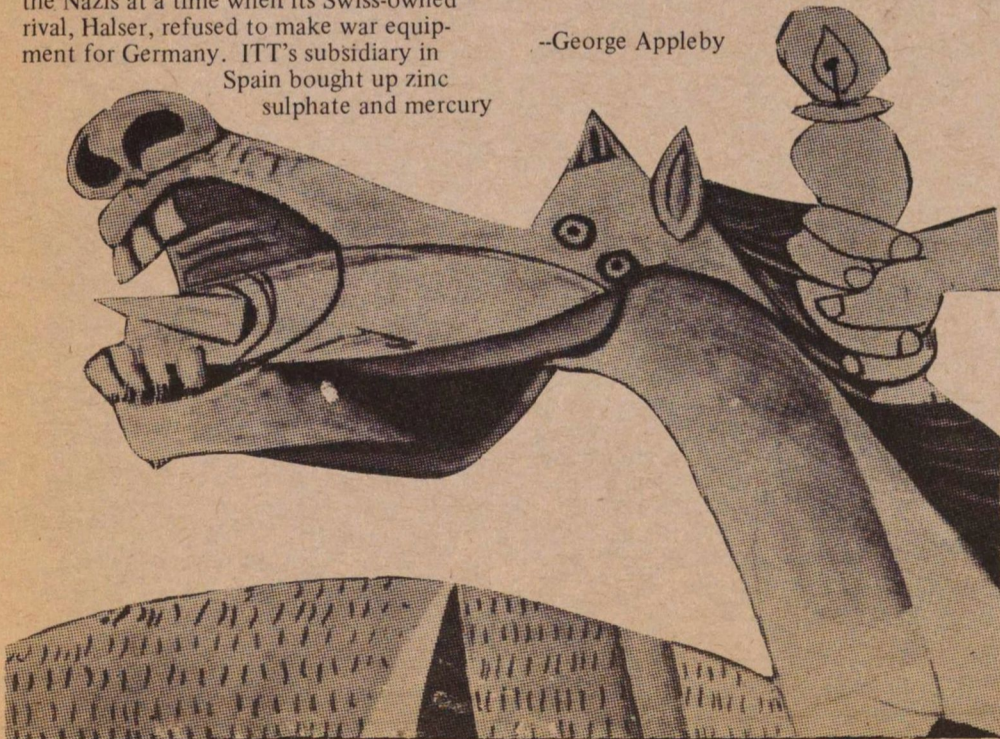
Far from halting its dealings and breaking up the relationship of its neutrally located subsidiaries with the Axis, ITT in the U.S. has made repeated and persistent efforts to obtain licenses for such dealings with the enemy. In addition, ITT has sought ever since December 1941 to export materials from the U.S. to its subsidiaries in neutral nations which are producing for the Axis.

The story ends with a curious twist. After the war, ITT was able to collect \$27 million in compensation from the American government for damage done to its German factories by allied bombers; \$5 million of this was for damage to the Focke-Wulf plants, which themselves had produced bombers that destroyed allied lives (and property) on a far vaster scale. Moreover, Col. Behn was given the Medal of Merit, the highest U.S. civilian award, for ITT's services in the war; this service was mainly connected with the "high frequency direction finder" which ITT developed. It was a strange irony: while ITT Focke-Wulf planes were bombing allied ships and ITT communications systems were passing on information to German U-boats, ITT direction finders were helping to save other ships from the very same torpedoes. As Sampson observes: "If the Nazis had won, ITT in Germany would have appeared impeccably Nazi; as they lost, it re-emerged as impeccably American."*

It did not matter: no moral, legal or public consideration could be allowed to come between a corporation and its profits. As they treated the Spanish Republic, so they treated Allende; as they connived with the Nazi racists, so they now connive with South Africa. In all, they remain impeccably capitalistic and rapacious - nothing more.

*(Information was drawn from: Anthony Sampson's "The Sovereign State of ITT;" Gabriel Kolko's "American Business and Germany, 1930-1941," Western Political Quarterly (December, 1962); and a paper done at York University by James Elston, called "Economic Foreign Policy: The U.S. and the Spanish Civil War.")

--George Appleby



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Planet News

Weather Warfare in Southeast Asia

During a top-secret congressional hearing last March 20, the Pentagon acknowledged its participation in extensive weather warfare operations in Southeast Asia from 1967 to 1972.

Dennis J. Doolin, Deputy Assistant Secretary of Defense who was in the CIA prior to 1969, told the Senate Foreign Relations subcommittee on the oceans and international environment that 2,602 cloud seeding missions were flown from an Air Force base in Thailand beginning in March, 1967.

The cloud seeding operations,

which the Pentagon says increased local rainfalls up to 30 per cent, was the first known use of weather warfare in military history. Well informed sources have told the New York Times that the operations at that point were tightly controlled by Henry Kissinger, then presidential advisor for national security.

The cloud seeding reached its peak in 1971. According to Pentagon statistics more than 11,000 canisters of silver or lead iodide were dropped over North Vietnam, South Vietnam, Laos, Cambodia. In the fall of 1972, U.S. bombers began a systematic destruction of North Vietnam's intricate and vital network of dikes, thus threatening the lives and homes of the entire population. Between the calculated bombings of the dikes and the seeding of clouds to increase rainfall the administration was attempting genocide to bring the Vietnamese to their knees.

The Defense Department's own most eminent weather scientist, Dr. Pierre St-Amand of the Naval Weapons Center at China Lake, California, suggests that the U.S. now has the operational capability to induce massive floods to further military operations. ZODIAC

Three Acquitted at Wounded Knee

The first three defendants to be tried on charges stemming from last year's take-over of Wounded Knee have been acquitted.

Three American Indians—Toni Ackerman, Lorilie Decora Means and Madonna Gilbert—were found innocent of all charges by Judge Warren Urbom in Sioux Falls, S.D. The three had been charged with burglary and larceny allegedly committed during the 71-day siege of the Wounded Knee hamlet—but Judge Urbom dismissed all charges on the grounds that the government produced insufficient evidence.

More than 100 other Wounded Knee defendants are scheduled to be tried by Judge Urbom during the next six months.

In the meantime, the trial of two of the Wounded Knee leaders—Dennis Banks and Russell Means—continues in St. Paul, Minnesota, before Judge Fred Nichol. ZODIAC

CIA Operations In Portugal

A Portuguese military officer who was one of the founders of the recent army coup in Portugal has told the Washington Post that the CIA has been operating "in force" in Portugal during the past few weeks.

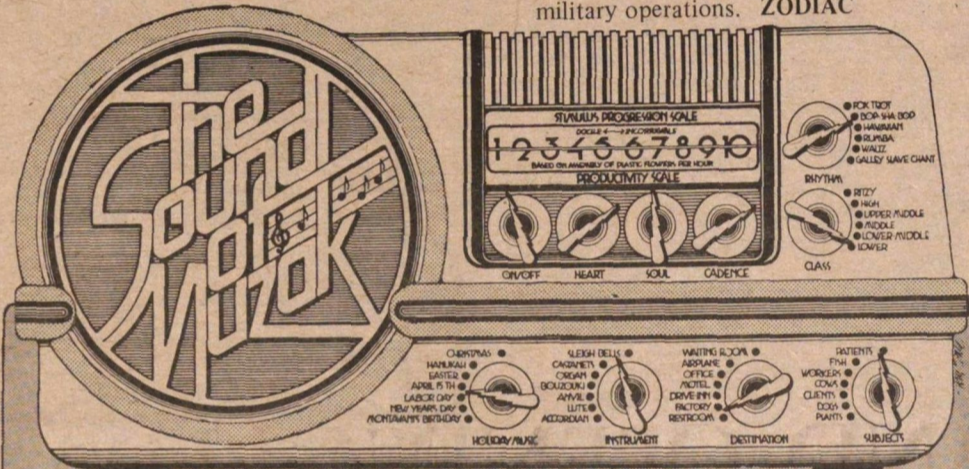
The Post states that the officer, who asked not to be identified, says that leaders of the new Portuguese government are aware of a number of CIA agents operating in Lisbon and Oporto, the two major industrial centers of Portugal.

The officer reportedly told the Post that the CIA is also maintaining a communications vessel off the coast of Lisbon.

The reports of CIA interest in Portugal's internal affairs come in the wake of other recent accounts by British and American newspapers of a growing U.S. concern over the black guerrilla movement in Africa.

The Union of South Africa is known to be worried that the Portuguese might withdraw their troops from the African continent, triggering what South Africans fear could be a major upsurge in black guerrilla activity there.

A number of newspapers have also reported that NATO, under United States direction, has drawn up contingency plans to protect sea routes around South Africa—and that secret meetings between South African military leaders and Pentagon officials were held in Washington this month. ZODIAC



Muzak as Big Business: Workers Work While Bosses Smile

"So on Friday we play tunes to slow people down because they are wound up. On Mondays we want to pick them up because they are down. We are playing games with people. That's really what we are doing. I hate to use the expression, but we are human engineers. But gee, that wouldn't look good in print."

— Bob Willard, marketing vice-president of The Muzak Corporation

LOS ANGELES (LNS) — Muzak oozes through the halls of the Pentagon, the Astrodome and hen houses in San Bernardino. It accompanies Nixon at work at the White House and San Clemente. Grocery stores and cocktail lounges coat their customers in Muzak because it creates an environment that makes people want to stay longer — and the longer they stay the more they buy.

And in the Los Angeles area alone, reports Mary Murphy in the Los Angeles Times, Muzak is piped to nearly one million secretaries, clerks and factory workers.

Now so integral a part of our daily lives, you might think that Muzak just naturally emanates from the ceiling. But The Muzak Corp. is a \$400 million a year industry with an estimated captive audience of 80 million listeners in 26 countries.

80 percent of Muzak's high precision speakers are aimed to the work environment, says Tony Woods, executive vice-president of the Los Angeles Muzak franchise which, valued at \$2 million, is one of 283 nationwide Muzak franchises.

Explaining the work habits of those bored by their jobs, Bob Willard, Muzak marketing vice-president, says that "from 8 until 10:30 a.m. they are in constant decline. After a break and the idea of lunch they have a tendency to pick back up. When they return from lunch they are close to the efficiency they were at in the morning. It is constant decline from 1 to

3 p.m. and then after a break there is a tendency to pick up until quitting time.

"What we do with our music is to program just the opposite, varying the tempo, rhythm and the number of instruments. When people are at high efficiency we are at low stimulus value and as people go down we climb."

And each time of the day and each day of the week is different.

"A company's yearly income is pretty well fixed," says Wood. "Profit depends on only one thing — the output of your people. And if you want more profit you've got to make your people more efficient. In this way, Muzak functions as management's tool."

But, Willard hastens to add, Muzak is not for everyone. "We know of no value of Muzak to a self-thinking or creative person. Muzak has no value to engineers, architects, doctors, lawyers, business executives or any creative person. For instance, obviously Tony's and my jobs are quite stimulating so we don't use background music *per se*. If we need stimulating, the company is in trouble," he said with a big wink.

"The only time we recommend it for executives is to cover up conversation. Say we are talking about salaries and we don't want the girls to hear. We turn on the Muzak and it masks the conversation and keeps it in the room."

Muzak has come under considerable fire for its inherent — and fully utilized — manipulative nature, and the Muzak Corp. is somewhat defensive. Says Willard:

"People might consider it a form of brainwashing but we don't like that term. We feel that people who are doing their jobs and who want to be working can benefit.

"Ultimately, it is not a question of how a person feels," says Willard, "but if they do a better job with Muzak."

Tricky Dick's Tongue Slips

New Times magazine reports that President Nixon has been making some apparent Freudian slips recently.

In his highly publicized State of the Union message to Congress last January, the President meant to say that he wanted "to replace the discredited present welfare system". What came out, instead, was "the discredited President."

At a subsequent press conference, Nixon was asked about his definition of "an impeachable offense." During his answer, Nixon referred repeatedly to "an impeachable defense" instead.

And, finally, when the President was formally opening Expo '74 in Spokane recently, he turned to introduce Washington State's Governor Evans. What Nixon announced, however, was "Governor Evidence..." ZODIAC

AT&T Gets Last Laugh

The telephone company is apparently striking it rich with its dial-a-joke service.

New York telephone pays comedians such as Henny Youngman \$2500 to record a month's worth of jokes. In the first month, 3.3 million people dialed in to hear the recorded one-liners—and A.T. & T. collected an extra \$270,000 in phone bills. ZODIAC

Nixon's Sec'y Meets Strange Death

Highly placed sources in the Federal government believe that Beverly Kaye, a deceased White House secretary who was in charge of storing and preserving the Watergate tapes, was murdered because she knew too much about the content of the tapes, according to Norman Mailer's information gathering organization, the Fifth Estate.

Ms. Kaye's testimony before the Senate Watergate Committee, the House Judiciary Committee, and the Special Prosecutor's office would have been among the most damaging presented against the Nixon administration, the Fifth Estate reports it was told by sources.

At the time of her death, Ms. Kaye was 42 years old. She reportedly told her neighbors in Falls Church, Virginia, stories about her experiences in the White House that convinced them of Nixon's guilt in the Watergate affair long before much important evidence relating to the affair was made public by the press.

Shortly before Christmas, 1973, Beverly Kaye told her co-workers that she was feeling ill. A White House physician was summoned, and was in the process of taking her downstairs in an elevator when she collapsed. She died at George Washington Hospital, of a massive stroke according to doctors.

The symptoms of death by stroke are similar to those of death by cyanide poisoning, and by death by the injection of an air bubble into the blood stream.

Strokes rarely strike people who are as young as Ms. Kaye was at the time of her death.

Stephen Bull, the Secret Service agent in personal command of the tapes and who Ms. Kaye worked for at the White House, was present at her funeral. He would not allow her casket to be opened. This was allegedly because of Ms. Kaye's facial disfigurement, but modern embalming techniques can make disfigured faces suitable for viewing.

New Hearing & Grand Jury in King Assassination Case

A special state Grand Jury, now being empanelled in Shelby County, Tennessee, is preparing to hear new evidence on the assassination of Dr. Martin Luther King. The government appealed a lower court ruling that granted James Earl Ray, the convicted assassin of Dr. King, a new hearing so he could change his guilty plea. The Supreme Court, on June 3rd, refused to hear the government's appeal, so the lower court ruling stands.

According to Robert Livingston, the new attorney for Ray, the Grand Jury will hear testimony from three men reported to have been involved in the actual assassination team that killed Dr. King in April, 1968. Livingston said that the three men were to be paid a total of \$250,000 for the assassination, with the trigger man receiving \$100,000 and his two accomplices each taking \$75,000, and that they are willing to name four prominent American businessmen they claim put the quarter million dollar bounty on King's head.

Livingston says that Ray's involvement began in August, 1967. Ray met a man known to him only as Raoul, who offered Ray a chance to make money by running drugs from Canada to the U.S. The drug running soon turned to gun running.

In March, 1968, Ray was sent by Raoul to Birmingham, Atlanta and Memphis. In each place Ray was instructed to wait in a movie house while Raoul negotiated with some mysterious backers. In April, 1968, Ray was told

to buy a high-powered rifle in Birmingham, and to transport the weapon to Memphis and leave it at a boardinghouse at 422½ South Main Street. He was then told to go to the movies and to return at a certain time. When Ray returned at the specified time Raoul reportedly jumped into the back seat of the car, covered himself with a blanket, and told Ray to drive away at high speed. Raoul was dropped off and Ray was told to drive to Atlanta.

Later Ray heard of King's assassination, with a high powered rifle from a boarding house at 422½ South Main, and that police were looking for a white Mustang. Ray reasoned that he was a wanted man, ditched the car, and made his way from the States to Canada and then to London by pulling a series of small armed robberies. He was eventually arrested in London.

Hugh Stanton Jr., the District Attorney for Shelby County, has stated that he is ready to offer immunity needed to bring the three men before a Grand Jury. ZODIAC

As Plastic As The Real Thing

As if there weren't enough McDonald's hamburger stands around already, you can now buy one for the kids.

The Playskool Toy company has come out with a brand-new model of a McDonald's hamburger complex that sells for about \$15.

The plastic kit includes a 12-by-11-by-9-inch red-roofed McDonald's stand; it comes complete with small food trays, a tiny cash register that really rings, a pair of golden arches, rest rooms, trash cans and seven play people -- three of them smiling McDonald's workers and four happy-looking customers munching on the Big Mac's. -- ZODIAC

Planned Parenthood Bans Dalkon Shield

The national medical committee of Planned Parenthood has directed all of its 700 affiliated birth control clinics to stop prescribing an intra-uterine device (IUD) known as the Dalkon Shield. Planned Parenthood also directed its clinics to call in all women who are currently using the IUD to warn them of potential risk to their health if they become pregnant, and offer them a substitute contraceptive.

The action follows the disclosure by the manufacturer of the contraceptive device, A.H. Robins Company of Richmond, Virginia, that four women have died from septic abortions in mid-pregnancy when the Dalkon Shield was in place. A septic abortion is a miscarriage caused by an infection in the uterus. An added 32 women had also suffered from septic abortions that were not fatal.

With a pregnancy rate of 5.1%, as reported in one Planned Parenthood study, 30,000 to 80,000 pregnancies occur every year for each 1 million users. According to the company, 2.2 million

women have been fitted with Dalkon Shields.

The company warned that women who become pregnant while wearing the Shield would be well advised to either have the device removed promptly if the pregnancy is to continue or to have an abortion. It also recommended that doctors perform a pregnancy test on every Shield-wearer who misses a menstrual period. Ann Arbor Planned Parenthood is located on North Main, their phone number is 769-8530. LNS

Tomato, Tortilla, Or Undecided

George Gallup and Lou Harris may have their scientific methods for conducting polls -- but Don McGaffin of Seattle has his own form of poll-taking.

McGaffin, a TV newsman, strolled into a Seattle restaurant recently, rapped on the table for attention and then rose with glass in hand. He announced in a booming voice: "A toast to the President of the United States." McGaffin was immediately showered with thrown bread, silverware and even a tortilla.

Undaunted, he continued with his poll experiment in other restaurants: the results were always the same, although the food thrown at him varied from place to place.

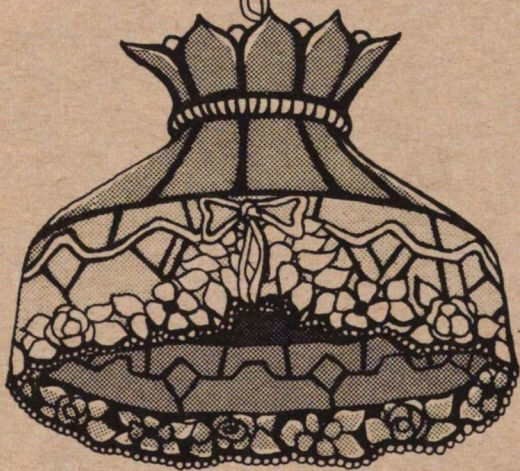
McGaffin's analysis? "The President is in deep trouble." -- ZODIAC

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Bird Lives! The Life of Jazz Pioneer Charlie Parker

Bird Lives! by Ross Russell; Charterhouse Books Inc. 405 pages, \$8.95 hardcover.

At the height of the "British Invasion", say 1965, I can remember digging "Over, Under, Sideways, Down", "I'm a Man" and other tunes by the Yardbirds. A similarly enthused friend of mine agreed that they were "cool" and he had even come up with the information somehow, somewhere, that the group was "named after some old jazz guy called The Yardbird". I suppose I nodded dumbly at this intelligence and pretty well forgot about this "Yardbird" character until I myself began to discover the joys of jazz about three years later. After a while the extent of my "knowledge" of the man was that Charlie

"Yardbird" Parker, or just plain "Bird" was an incredible alto saxophone player who'd just about single-handedly invented Be-Bop and that he'd been a heroin addict who'd gotten Miles Davis hooked when Miles'd played in his band. The image of Bird fixed in my mind was a wildly romantic one, more or less, shared to this day, nearly twenty years since his death, by anyone more than passingly interested in his music who naturally goes looking for the man behind the musician and finds nothing but garish scraps, half-truths and distortions.

Bird Lives!, the first large-scale biography of Charlie Parker, published a year ago to a great deal of critical brouhaha, is primarily a work intent on de-mythologizing. Not that author Ross Russell, a jazz critic and impresario of decades standing, has any axe to grind. He clearly has an abiding reverence for the incomparable musical genius of his subject and went so far as to found and manage Dial Records back in 1945 solely to record the man he quickly recognized as the major innovator of the (then) new music. It was during

the course of his dealings with Bird that Russell discovered that he (Parker) could be other than disarmingly boyish and charming. That he could be and was the man of a thousand faces, some authentically horrible, which he changed at will. But I think that that's the particular success of Russell's book -- he manages to present a quite whole, uncensored picture of Charlie that's firmly rooted in the peculiar social and economic milieu of America in the Forties and Fifties that bore and finally destroyed him.

Part of the Parker legend is that he sprang fully-formed, a "natural-born genius", from out of nowhere, blowing un-earthly music twenty years ahead of his time. Russell spends the first 100 pages of the book meticulously, lovingly, re-creating the early years of Bird's life, through age sixteen or so, mainly to establish that his music "was in the main line of the jazz tradition" even though some years later, when the bop revolution was really brewing in Harlem, there were many musicians who "didn't even think of it as jazz at all but rather as some kind of 'Chinese music' as Cab Calloway scornfully called the new style".

Charlie grew up in Kansas City where by 1935, during his formative years, the Southwestern jazz style had reached its highest level. KC had become the saxophone player's town and musicians the stature of Ben Webster of the Clouds of Joy, Lester Young and Herschel Evans of Count Basie's band, and Coleman Hawk-

ins nightly jammed in the numerous clubs that flourished in the city's "Negro district". Russell does an exciting job of describing that steamy, fertile scene at the Reno Club where the raw, virtually untrained Bird would try, unsuccessfully at first, to sit in with the great bands of the day and make it after hours. He describes the thousands of hours Bird spent practicing alone at home, the time spent learning in eccentric, conservatory-trained Tommy Douglas' orchestra the principles of proper embouchure and harmonics, the woodshedding in the Ozarks, and Charlie's triumphant return to KC in the fall of 1937 when he played his first acceptable solo. During this period Charlie also began his first experiments with drugs -- at the time nutmeg, marijuana, and once cocaine. As Russell puts it, "There was no end of adventure for a young man growing up in the district".

Parker had advanced astonishingly and by the age of eighteen characteristically thought himself the world's best saxophone player. Unfortunately, no one had ears for him in The Apple, where he'd moved, and he had to go to work playing at a dime-a-dance place on Broadway to keep from starving. It was there that he acquired an extensive vocabulary of the popular song in America for the previous 40 years. And uptown, one morning in Harlem, he "was jamming with a rhythm section led by guitarist Biddy Fleet. They were working "Cherokee". Charlie had been over the changes countless times, and the tune was beginning to sound stale. Charlie got to thinking, 'There's got to be something more, some new way to go.' Then an idea struck him: if he

played the top notes of the chords instead of the middle or lower notes, he would have a new line. It was worth trying. Asking Fleet to continue, Charlie played through another chorus. The notes sounded strange, but it worked. He was using the upper intervals, ninths, elevenths, thirteenth, skimming along on the very tops of the chords. Nobody knew where he was getting the new line. It had never been done in jazz before. He could find no one to collaborate on these experiments. The rest of the musicians were sleeping on him. He felt he had stumbled on to something. Hawkins. Lester Young, none of those players had ever used a similar line. It was his."

Russell paints an engrossing portrait of "the Be-Bop Laboratory", Minton's Playhouse in Harlem, where beginning in the fall of 1941, Parker and the key men of the brewing musical revolution including Kenny Clarke, Dizzy Gillespie, and a young Thelonius Monk began earnestly distilling their style. It was during this period of high creativity that Charlie, living a hopelessly disorganized life, began the serious involvement with heroin that would last and finally destroy his life. Russell speculates that heroin allayed the pressure he suffered from lack of steady work and public indifference to his music, screened off the greasy spoon restaurants and cheap rooming houses and incidentally kept him out of the draft. "The monkey on his back kept the outside world off it."

There's a fine chapter on the 52nd St. scene which was as intense as the one in KC ten years earlier. The Swing Era was dead. On 52nd St. the first "band of the future" was organized: Trumpet, sax, piano, bass, and drums -- with musicians the caliber of Parker and Gillespie, everything

the big bands had been able to do was implied by the two horns, and a great deal more besides. The Parker-Gillespie sets were explosions of pure musical energy. Of course, the critics hated it, called it "anti-jazz", but the boppers just laughed. And musicians from all over, especially the younger cats, heard the new music as a revelation and regarded it's practitioners as prophets. Indeed, many were the sax players, in particular, who heard Bird play once and put their horns away forever. It was at this point, late 1944, that the hipsters began to elevate him to mythic status. Unlike Dizzy, who was verbal, witty, sunny, and accessible to anyone, Bird was cryptic, oblique, unpredictable, and unmistakably "heavy." His lifestyle was hardening -- "A place to sleep, alcohol, drugs, sexual outlets, food -- these were his material needs. These and a place to play amounted to the total fulfillment of his life."

In 1945 Bird took a band to the West Coast and ended up staying and eventually getting very sick from a combination of malnutrition, alcoholism and heroin withdrawal. His mental condition had likewise deteriorated and after he allegedly set fire to his hotel room he was jailed and then sent to Camarillo State Hospital, a mental institution. Russell goes into a relevant discussion at this and several other points in the book to question "the counters of the psychiatry game" that judged Bird at various times "psychotic", "psychopathic", and "hostile". He points out that the "psychiatric community" has a predominantly white, male, middle class bias and that that bias doesn't take into account the pressures that a racist society put on a black man, especially an innovative black artist and that the methods for survival in that society would necessarily depend upon guile, the put-on, mask-changing, and hopefully the magic of his playing.

Anyway, after 16 months in California, Bird returned to New York in the spring

of 1947, dried-out and in the pink. He set up his new quintet with Max Roach, drums; Tommy Potter, bass; Duke Jordan, piano; and Miles Davis, trumpet and proceeded to play and record the most fiery, imaginative music of his life. Russell helpfully describes the recording sessions that survived what many critics think was Bird's most fertile period and also provides a "Running Disco graphy of Principal Parker Performances On Record" in the appendix that I'm sure every reader of this continued on page 21



BOB SEGER: HEAVY MUSIC

I know I've never been the best; Never quite kept up with the rest. But someday, you'll see, I'll reach that crest. Someday.

-From *Smokin' OPs* by Bob Seger

The midwest has had a great many fine and energetic rock 'n' roll bands emerge from its area -- from the blues bands like Paul Butterfield and Siegel-Schwally to the innovative acts like the Flock and Litter, in addition to powerhouse bands like the MC5, Wilderness Road, Dust, REO Speedwagon, Mountain Bus, and the Stooges. But no one of those bands, or any of the others that come to mind, is so determined, talented, or graced with such a gift of happy permanence as the band, and act, and the group called "the Midwest's Best" -- Bob Seger.

As he's introduced onstage and the set begins, the crowd is confronted with a man that's self-assured with a confidence that betrays more than a little pride. But this atmosphere -- of a professionalism that many times has been equated with a star trip or an elite aloofness from the audiences -- breaks down the old stereotypes of artist-audience relationships and interaction. Seger's close relationship with his audience isn't the kind where bad jokes and "personal" insights between

songs insult the audience, nor is it the cheerleader type, where the band leader will shrilly scream, "Can ya feel it?!" and come off so insincere it's embarrassing. No, Bob Seger shows an audience the genuine performer with his sincere emotions.

He smiled easily and laughed as he sat down in the well-lit but seamy and dingy basement of the hall, being interviewed for the umpteenth time. We travelled back and reminisced a bit about his old days (he's only twenty-eight now) with the Michigan teen clubs and early rock bars and his band then, The Last Heard. Perhaps this background had been the influence that helped Seger form his musical character and his stage (and offstage) presence. When a singer in a band in those days played for an audience, it was just unnatural to be presumptuous or "above" the crowd, because the people who hung out at the teen clubs were also in your study hall in school. Still, Seger got a respectable single out around then, in 1964, called "East Side Story." It was a tune of fidelity and love that endured being parted by death, and was a modest hit on Cameo-Parkway records.

"I was trying to get a hit. I'd been writing songs about...oh, hell, eight years before that. I was young, and I was trying to think of something that would have a lyric in it. I was into the Yardbirds --

their style a lot -- and some folk music. A lot of people die in folk music."

So Seger was on his way, or so it seemed to him and his loyal fans and followers and radio listeners. But the hit, which was selling very well in Detroit, Chicago, and much of the Midwest radio music area, was ignored by nationwide coverage or larger area play. This was merely a hint of some of the strange situations that Seger would find himself embroiled in -- being virtually victimized not only by relatively slow sales, but by his record company.

Unlike "East Side Story", which was a pubescent romantic tragedy, Seger later released a Dylan-like cultural comment -- one of his first culture oriented tunes -- about a young freck and his hassles and struggles called "Persecution Smith," and followed its moderate success with one of the early definitive songs about rock, "Heavy Music." With "Heavy Music," Seger ran into the formidable brick wall of resistance that he would run into repeatedly afterwards -- the wrath (or disinterest) of the music industry.

In Seger's voice one can detect an almost kindred understanding of the industry's suppression of his songs, his records, his music.

"They told me the lyrics were dirty -- the 'goin' deeper' part, and...my vocals

were too hard to understand. So, they just thought it was too...too raucous. Too rambunctious." Unfortunately, even though the singles were great successes in the Midwest ("Heavy Music" sold 66,000 in Detroit alone), Seger hadn't broken the national charts yet. Even more unfortunately, he was never paid for any of the 45's he made because the label they were on, Cameo-Parkway (of ? and the Mystery) went bankrupt and folded. "They just kinda faded into the 'zone.'"

Capitol Records picked up Seger in a hurried sweep to get these "new artists from Michigan" (they got no one else), and gave him a contract of total artistic control, leeway, and freedom that included his LP schedule, arrangements, 45 releases, covers, and bands. His first release for Capitol was one of the first non-folk anti-war songs ever, "2 & 2 Equals ?" What happened to this tune? Did Capitol sit on it, or did DJ's and program directors lose it? "Heavy Music" was hidden and forgotten for its "suggestive" lyrics, and was effectively kept from many people until its re-release on Seger's own label much later. What happened to "2 & 2 Equals ??"

"Well, about the same thing. They wouldn't play it. 1967 was a relatively patriotic year, and things hadn't started

cookin' yet -- in terms of the Movement."

But in 1969, the year of the Moratorium and a landslide of acceptable and non-violent public anti-war feelings, Capitol released "2 & 2 Equals ?" as an oldie, perhaps reconsidering their strong moral objections to the song in view of the possible profits at hand.

Finally, after tries again and again, Seger hit and hit big with "Ramblin' Gambler Man." With a history of failure at the hands of the industry, Seger must've been wary of trying again, of even bothering to write it, let alone record it and release it.

"No, I knew it was going to be a hit the day I wrote it. Recorded it the next day." Capitol, however, didn't promote it very well, it just didn't sit on this one. In explaining its success, Seger could only grin and say it again, "It was a hit," and shrug smiling. "It wasn't 'dirty' or anything, or say anything, you know, that went against the grain."

I was raised...raised in such a hurry; I've been hurrying, worrying all my days.

But now, that I'm gettin' older, I think I'm learnin' to run the race. --From I've Got Time

"A lot of problems came out of my own head, 'cause I just don't want to release something that is nothing, says nothing,

does nothing. Most of my singles have been *something*, y'know; topical...or sexual...or have been *something*. I'm always seeing what I can get played. I dare people to play my records."

On the mention of *Noah*, an album where Seger apparently lost control of his own creations and band, he openly shudders and shivers, regretting its existence because of his loss of control -- by default. An ambitious and aspiring guitarist, not Capitol, was responsible for the songs and arrangements, trying to build up a rep for himself.

"I was leaving the group; going to college and trying to get another band together, and the rest of the System recorded it. Our manager thought it would be nice of me, since I was leaving the group, to let them use my name so they could sell the album and get some gigs as just 'The System.' The next thing I knew they delved into some old pictures -- really old -- and put them on the front and back cover, which I didn't dig; I got rid of most of that band as a result, I kept the drummer. Got a real deal.

"There was one new number on the album, "Noah", just a hare-brained tune that I wrote to see if the radio would play a song that meant absolutely nothing. The only other songs that I was even on were two outtakes from the *Ramblin' Gam-*

blin' Man LP. 'Noah's' lyrics were completely incoherent, but the stations played it -- it was a hit. People were telling me what it was about, and I'd say, 'Yeah, right, that's what it's about.' I had other singles I could've used, but they were weird. 'Death Row' was about being on death row. And that was really weird. People'd even say to me, 'Man, that's weird.' In her *Venus Eyes* is about a hooker, and that was really weird, so we didn't put those out. Instead, we put out 'Noah', the really dumb one.

"We used to go on TV too, and we were so unknown -- we still are -- that we used to go on TV and the drummer would lip sync lead vocals, and he'd be Bob Seger. I'd play bass, and the bass player'd play drums, switchin' around. Y'know, dance party shows in Somewhereville, USA."

After Seger had formed a new band and lived down his personal embarrassment from *Noah* he released *Mongrel*, an album totally about the culture, as "Persecution Smith" had been, only thematically tied together as a whole. When asked more about *Mongrel's* theme and purpose, Seger seems serious and hard-pressed for a clear answer.

"Boy! That's hard to explain. It was actually an anti-culture record in the sense that I thought that the people were getting pretty apathetic. So we did a re-

cord that was a kind of slam at ourselves -- at longhairs. Not really a slam, more like just telling it like it was. It dealt with a lot of cultural -- longhair -- problems, being a mongrel, the traps we could fall into but shouldn't." I asked him if it was just coincidence that many of his songs are so direct and definitive as "Persecution Smith" and the tunes on *Mongrel*, or was it an accomplishment of practice and working at it. "Yeah, I worked on it; I'm a Taurus. I shoot straight from the shoulder."

Most times you can't hear 'em talk, Other times you can. All the same old cliches, 'Is it a woman, is it a man?' And you always seem outnumbered, So you don't dare take a stand.

-From *Turn the Page*

Was Capitol any more or any less helpful in *Mongrel's* promotion? It would seem that the hesitance that they felt in holding up (or sitting on) "2 & 2 Equals ?" would be felt again in this record concerned with the culture, as opposed to the "safe" themes of love, rejection, poverty, etc.

"Well, the biggest problem was that the record companies thought we were big original artists, and refused to give us the push except in areas where we played.

continued on page 22

MICHIGAN BOOGIE

To the true jazz addict, the music is more than just something to listen to to occupy your time. It is pure energy, creative energy, and if I may, spiritual energy. The more you understand the music, the closer you get to this energy. And the best way to understand it is to be able to create it yourself.

I don't know how many times, while listening to John Coltrane, Pharoah Sanders, or any of the other prophets of this new spirit, I would say to myself, "God damn, I wish I could make music like that!" But I never really knew how or where to go about doing it. But then one day, while leafing through the pages of the SUN, I came across an ad for the Ann Arbor School of Creative Musicians (AASCM), which turned out to be exactly what I was looking for.

The following interview was done with "Professor" Curtis, the founder and "Head guru" of the school. Curtis has been playing jazz for over 15 years. He has a Ph.D. in music from the Boston Conservatory and plays guitar and other strings for the local jazz band, Okra, along with Marie Himell on flute and sax, Danny Spencer on drums, and Max Wood on bass. Okra can be seen Monday nights at the Golden Falcon. (For more information call Curtis at 662-8281. The AASCM is a non-profit organization.)

SUN: What is the history of the school, when and how did it get started?

CURTIS: The idea probably began ten years ago, but bringing it into reality was a long time in coming. I taught individually, privately to people on all instruments, in pretty much the same things they're learning now. But I was doing it all by myself and I had the belief that artistic forms such as music and the visual arts should be taught on a one to one basis, not classroom style, so to speak. And about three years ago, it became feasible to think in terms of getting other people to coordinate their teaching skills with mine to take some of the load off myself, and form a school. It takes time to do that, and we've done it on a shoestring, and it's only been in effect, this school, for about a year. But it's growing fast, we have an enrollment of probably better than 60 people.

SUN: What kind of programs does the school offer?

CURTIS: Most of the people in the school are studying an instrument, with one of the instructors, in a coordinated effort.



photo by Andy Sacks

A² School of Creative Music

All of the instructors teach my method which stresses facility and flexibility on the instrument. Many of the students are enrolled in classes, both in theory and composition, and also many of those same students are coming to a weekly workshop that is offered. It's a jazz workshop, generally there's a full rhythm section here, allowing the students to air some of the things that they've been working on all week long, in terms of improvisation. We hope soon to have a composition workshop, which will be made up of people who are seriously writing. And that will be coordinated with a jazz ensemble that would be made up of the students interested for the purpose of playing the works that were written by the students. In some cases, they'll be able to take part in the ensemble as well as do the writing. It seems like a very efficient way to get a lot of things done. And Everybody's getting experience at the same time.

We have hopes of a building here on the property that would give us more space, and that all hinges on the success of the school. But it is feasible that we could have a building on the property that would house a large studio, a good size classroom, and several practice rooms, to be used both by the students and the faculty. Many times I hear the

excuse from a student that they couldn't practice because of not having a place to practice, saxophones, work schedules, and so forth. It's difficult for people to practice, that live close by other people who have different life styles, so practice rooms would be a nice thing. It's even been suggested that we might use some audio-visual aids, beyond what's already in effect. But it's a very sincere effort to get the meat of the information across.

SUN: In your ad, you refer to "artistic spiritual guidance." What is meant by that?

CURTIS: Well it's a little undefinable, but inevitably a very important part of dealing with an art form. For instance, life style plays such a big part in their output as an artist. That discipline that's required in the music, for instance, in many cases could never exist without that same discipline existing in one's life. Many people are going in rather uncertain directions, spreading themselves too thin. Whatever I see in a person's being that is getting in the way of the music, which I consider a very spiritual thing, I attempt to adjust it, with words and suggestions. There are many people that come to me who have to get their heads straight before they could ever get the music straight. And we work at it at both ends.

SUN: Besides the school, you also play in the band. How does it feel, as a musician, being in a community like Ann Arbor, trying to get by and play your music?

CURTIS: There's hardly enough opportunity to perform. Presently we're working Monday nights at the Golden Falcon, we've played at the Blind Pig, and a few other places. Unless I've missed my guess, I've managed to surround myself with really good people in the band and there's an awful lot that can be done to educate the community, which would inevitably make it a far better place to play for the jazz player. I'm pretty much dedicated to educating people to the art form. I do it on the bandstand as well as with the school. Some of the things are interlaced, because many times my students are in the audience, and the repertoire of the group includes many of the things that they are working on or aspiring to as a student. And it helps to get their confidence and give them a better understanding of what the art form really is. They feel closer to it. There's a big need for more opportunities for groups such as Okra to perform. There's some educating that needs to be done. And we have to be patient about it.

SUN: How do you think we go about this educational process? It's no accident that jazz music has received such little exposure through the music business. How do we overcome the situation?

CURTIS: It's still a matter of education. The listeners can only go by what they hear, what they've been exposed to. It's my hope that through this school, and through schools like it throughout the country, it would be possible to upgrade the musicianship of young people so that eventually jazz music will be in abundance and the people will be exposed to it, so it will be a better place to listen to music, this world. If we can make the young musicians more conscious of the tools that they're working with and should be using, then... the good writers also who remain unheard. They can come out of the woodwork, so to speak, and fill the general musical trend with really worthwhile things.

Just one more thin, we do stress sincerity. There is work involved. We've abbreviated the study of music as much as possible, but we haven't been able to leave any of the work out that makes it the beautiful thing that is. So we would like to appeal to only those who are sincere.

— Interview by Michael Minnich

FREE CONCERT LINE-UP

Bands donating their music at the first free concert presented by the Ann Arbor Community Parks Program on Sunday, June 16 at Otis Spann Field include:

THE MOJO BOOGIE BAND (June 16)
Jim Tate, lead guitar; Bill Lynn, rhythm guitar; Steve McKay, saxophone; Don Backus, piano; Doug Stoughton, bass; Jerry Myers, drums.

Presently the most solid exponent of Ann Arbor electric blues 'n' boogie, the Mojo's have rocked the AA/Ypsi bar circuit hard for a good couple of years; made successful forays to Chicago; and played at both past Ann Arbor Blues and Jazz Festival, where in 1973 they caused quite a frenzy. Stronger than ever, they could be a fitting capper for the free concert Sunday June 16.

TATE BLUES BAND (June 16)
Terry Tate, guitar, harmonica, vocals; Larry Schramm, bass; Mike Currier, guitar; Dave Cooper, drums.

One of the most colorful people ever to take the stage at an Ann Arbor Free Concert, Terry Tate is remembered as the crazed blues singer who tore off the American flag suit he was wearing at the last free concert ever held in West Park (1968) and he was arrested and victimized by Sherriff Douglas Harvey the next day. Terry and brother Jim "Haw" Tate of the Mojo Boogie Band have been helping to keep the Ann Arbor Blues Tradition alive ever since 1963.

DRIVIN' SIDEWAYS BAND (June 16)
Sue Seligman, vocals; Lou Collins, guitar; Tony Amorsen, bass; Bruce Collins, drums; Mark Fouts, piano

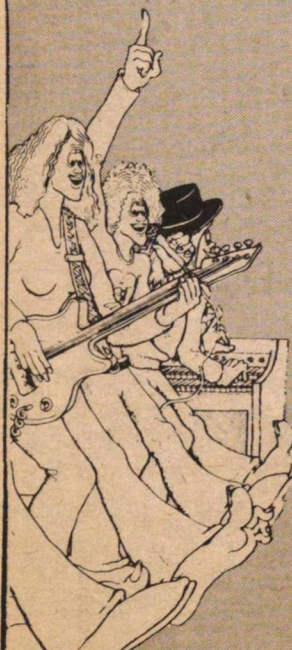
These people come from Ann Arbor, Ypsi, and Detroit and have been together for about one year. Originally holding forth on the Motor City bar circuit, they have now turned their attention to the

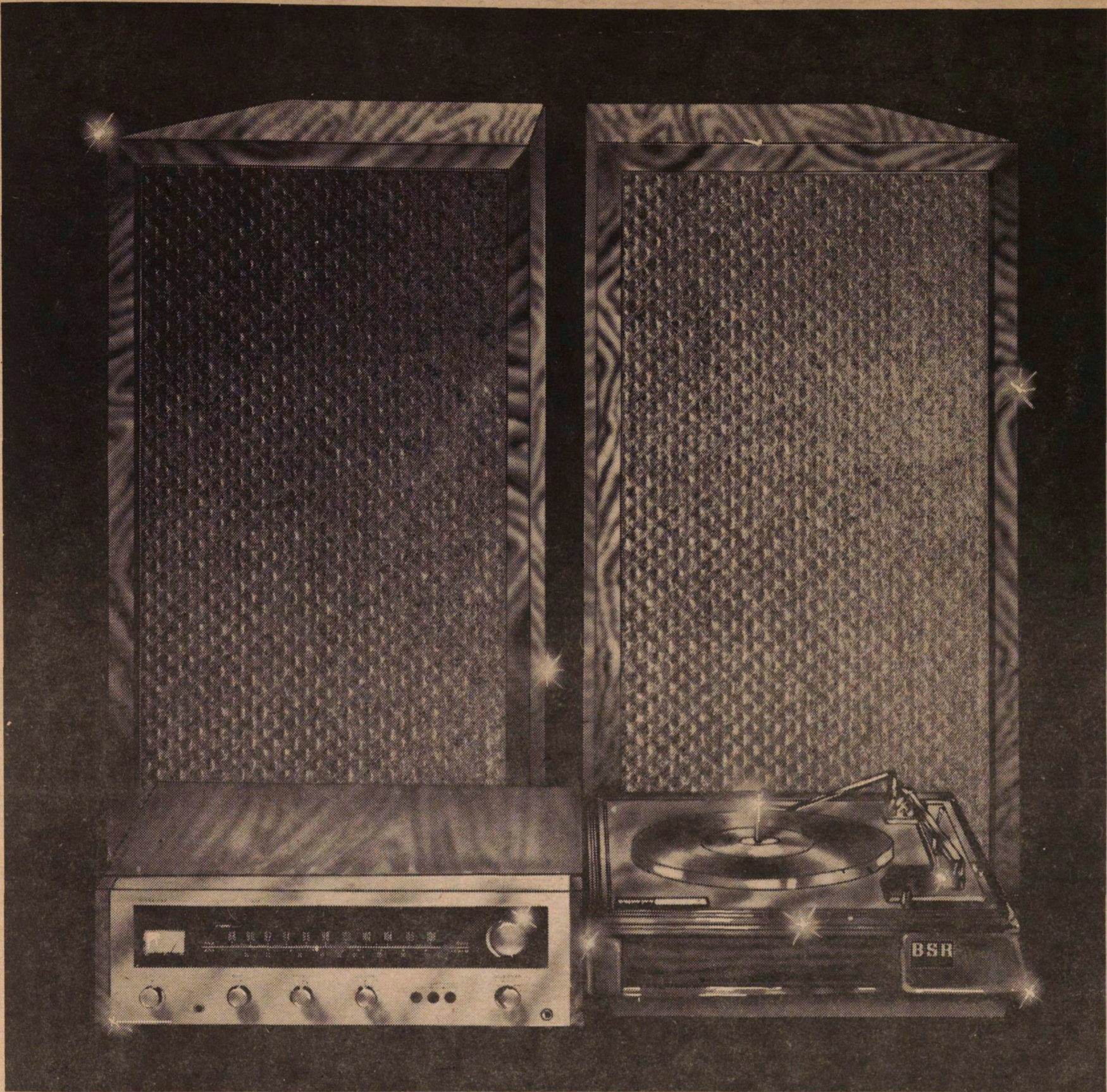
treetown area where folks at frat parties and beer joints continue to discover what Drivin' Sideways is all about.

ZOOM (June 16)
Jody Blair, lead guitar; Nate Peterson, bass; Mark Chacona, rhythm guitar; Rick Williams, vocals; Jerry Grenier, drums.

Jody's from Detroit and has been in Bod Hodge's Catfish; Nate's from Mt. Clemens and has played with Rusty Day's Detroit; Mark comes from Allman Brothers country down in Georgia; Rick's from London, England; Jerry's from Boston, Massachusetts. Only a couple of weeks old, Zoom already rocks good like a Motor City band should. Could be quite a threat if they stick to it.

Scheduled to appear at next week's concert (June 23) are the Scott Morgan group (with ex-MC5ers Fred Smith and Michael Thompson), Uprising, Flat Rock and one other group yet to be announced.





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The Sound of Soul

Spinners, *Mighty Love*, Atlantic 7296; The Stylistics, *Let's Put It All Together*, Avco 69001; Earth, Wind and Fire, *Open Our Eyes*, Columbia KC 32712; The Persuasions, *More Than Before*, A&M 3635.

1969/70 was a crucial year in the development of our music. The Beatles were breaking up, Hendrix and Joplin were dead or dying, *Sticky Fingers* was a disappointment, and many Motown artists were apparently lost in a "psychedelic" haze. Since that time (White) Rock has become almost mined-out at the hands of such as Grand Funk, the New York Dolls, and David Bowie but there's been a rich, deep vein of black gold struck with the appearance of groups like Kool and the Gang, the Main Ingredient, the Chi-Lites, the Spinners, the Stylistics, and the O'Jays which amounts to a veritable Soul Renaissance. The following will briefly focus on the latest releases of a few of these youngbloods and also on the newest by the Persuasions, relative newcomers who've made it big covering the R and B hits of yesteryear - a *capella* style.

The Spinners latest, their second, is called *Mighty Love* and like their first album which had, I think, four separate singles released from it, *M.L.* has already had two official singles released; the title cut and "I'm Coming Home" although almost every cut on the album is getting airplay somewhere, from CKLW to WABX (the range, unfortunately, isn't *that* great) a testament, all the same, to its tender, funky greatness. The album was produced, arranged, and conducted by Thom Bell, who, with Linda Creed, is Philadelphia's natty answer to Norman Whitfield. Pa Bell's touch means strings and horns just this side of Las Vegas but likewise means a rhythm section that cooks like Mama was always 'spozed to and still plenty of room for five mournful, joyful, soulful singers known collectively as the Spinners to make the listener very happy. Just be sure to dive past the pop astrology pap on the liner notes and get to the real stars on hot wax.

The Stylistics have evidently thrown out their "Rock and Roll Baby" with the bath in an attempt to capture the pillow-weight crown of the New Romanticism with *Let's Put It All Together*. Tempos are kept down every single cut, the arrangements are utterly uninspired, the lyrics sexist and uninteresting, and the quavering lead vocals by Russ Tompkins, Jr., the falsetto Johnny Mathis, are a new high/low in melodramatics. The single "You Make Me Feel Brand New" is probably more than you need to know about this dog.

On the other hand, *Open Your Eyes*, Earth, Wind and Fire's newest will, if you open your ears, go a long way toward inspiring your body and soul. This is the most advanced, and the most danceable album of the three mentioned so far. It is finally the most fun and the only one to make even a token attempt at raising the consciousness of its listeners. I, personally, find E,W&F's ultimate faith in God as The Answer somewhat lame (that's *my* problem) but there is a solid put-down of "glory seekers, fortune hounds" and scag dealers in "Fair But So Uncool" and a chins-up anthem *à la* Sly's "You Can Make It If You Try" in the single release "Mighty, Mighty". This album is absolutely prime quality, no fat and no regrets.

The Persuasions are attempting to sell us the idea that there's *More Than Before* this time around since the release of this gem makes their boast that *We Still Ain't Got No Band* from their last album as immediately empty as a beer can these summer days. Oh, purists will weep and gnash their teeth but *More Than Before* is a reference to the *additional* musicians

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RECORDS



Yusef Lateef

Yusef Lateef, *Part of the Search*, Atlantic SD1650 0598.

This album is a lot of fun. It starts out with the sound of the dial being spun on a radio of many decades ago, and the dial lands on a Basic-ish tune the likes of which Yusef used to play in the forties in big bands together with the likes of Dizzy Gillespie. And as the dial keeps spinning through this sea of nostalgia on Side 1, we hear more glorious, bouncy blasts from the past, *à la* Ellington, Jimmy Lunceford and Ray Charles. We also hear, accidental on-purpose on the part of the person spinning the dial, a couple of short excerpts from a cleverly inane country song called "Oatsy Doatsy", which features Doug Sahm on guitar and somebody singing through a wah-wah pedal. Yes, this is an official nostalgia album. The record jacket even sports pictures of Yusef as a young man and as a baby, and is emblazoned with such backwards-in-history oriented slogans as "Hommage au passe a l'égard de l'avenir."

It's heartwarming that there's somebody around like Yusef to make records with fresh new renditions of that great old music

There are also a few rhythm 'n' blues numbers, including some cool old *a capella*. The *a capella* tune, like "Oatsy Doatsy", is pleasantly inane. It features such lyrics as these:

I don't know what you're talking about

*You better stop that stuff, y'hear?
Little bass drum say tee-na-ta-tee
Big bass drum say tom tom.*

And at the end of the album there's a mellow cocktail jazz tune, "Gettin' Sentimental". It's on this tune that Yusef blows most impressively, in a long straightforward solo. He is no acrobat on sax and flute on this one -- he eschews Coltranian, Dolphian and Sun Ra -esque wildness -- but he's, no doubt about it, pleasant to hear.

Part of the Search is a very satisfying album: it's lively, great for parties or for listening to when you're trying to lift yourself out of a depression, and a good introduction to swing if you're not familiar with it.

But don't call it "jazz." Yusef refuses to use that term for his musical creations. As he explained in a recent interview at Baker's Keyboard Lounge in Detroit, "It's not that I don't like the term jazz, it's that I don't understand what the word means, because it's so ambiguous, even by the dictionary definitions. In Random House 1972 the first entry says 'to copulate.' Webster's Dictionary on Americanism defines it as 'that which is discordant and noisy.' Therefore I coined a word for my music which defines it in my thinking, that is, 'autophysiopsychic' music, which means music that comes from one's own physical, mental & spiritual self."

-- Stephen Hersh

Ry Cooder

Ry Cooder; *"Paradise and Lunch"*, Warner Bros. MS2179.

This fellow Cooder could go into business for himself if he would resolve to play what Cooder knows best and leave gospel to Aretha, humor to Henny and the metaphysics of love to Rod McKuen. And what is unadulterated Cooder? Well, Ry has a set of fingers that can do some decent guitar playing. And at the sides of his head are some mighty informed ears, familiar and at home with some gritty idioms. Mister Cooder also taps a pretty smart foot.

The problem, though, is what he does with these tools. Apparently he decided to make this album a showcase of his idiomatic breadth. Unfortunately, the attempt is forced and illogical in spots. One is forced to ask: "Why, Ry?" Why a tune called "Mexican Divorce," conceptually weak, neither funny nor serious (*à la* Mr. Humorlessness par excellence, Kris Kristofferson), if not to prove merely that any joker with a marimba and the right percussion can sound south of the border. There are no new flavorings added. It is Polaroid reproduction, certainly like reality, but a little off-color and unmistakably one-dimensional. A couple of other Cooder impersonations include a mock gospel, devoid of either originality or the raw feeling that the real stuff achieves. I recommend Motor City Golden Gospel as an alternative.

Ry continues his piracy with a raid on the old ragtime vaults in Eubie Blake's "Ditty-Wa-Ditty." Granted, Cooder gets some nice licks off and is aptly accompanied by the two-handed barnstorming of Earl Hines. But once again the question is forced to our lips: "Why, Ry?" To quote philosopher-musician Roland Kirk: "Deal with it or leave it alone." Rework a tune; make it new or let it be. Otherwise it is nothing but a musical decathlon, unspecialized but effective.

Now on the other hand, when Ry is right he's a real pleasure. This guy arranges background vocals like nobody's business, achieving the velvety texture of an old Coasters tune on "If Walls Could Talk." And when he means for you to sit up and listen to him pick a taste, you're in for some clean and personalized playing. "Tamp 'Em Up Solid" provides some of this straight ahead blowing in good measure, well supported by an unwavering rhythm section. Bobby Womack's "It's All Over Now" is redone here with a freshness that makes one forget the screaming version of the Rolling Stones.

What I'm trying to get at is the fact that Ry Cooder's playing can be interesting and even inspired. But it does sound like about half of this album serves merely to fulfill the commercial obligation of the two-sided record. Half is good, though, damned good.

--David Weiss

Catfish Hodge

Catfish Hodge; *"Dinosaurs and Alleycats,"* Eastbound Records EB9008.

Catfish Hodge is a living legend in the classic motor-city style. He's the gut-throated, wine-drinking, 200 lb fat mama lover who's been around these parts as a special guest at Detroit's Tartar Field concerts, or at the Factory (fittingly named) Ballroom in Pontiac. His Michigan music has always been a sweaty invitation to join in the boogie ritual. I mean, this guy can really tear a place up.

Catfish and friends, (notably Dallas

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Hodge continued from page 20

Hodge on lead guitar from the old Sal-vage, Jim McCarty on slide guitar from the Rockets, and Crispin Cioe on tenor and baritone sax from AA's own Radio King) have released a new album that is easy to enjoy. His 5th lp, this one sounds with the tones of times past and years of paid musical dues. It shows a maturity and thoughtfulness not displayed before on Hodge's albums. And at the same time it contains a boundless faith in people, as shown by the lead song and highlight of the album, "Heartbeat of the Street." The lyrics sing:

*I hear the heartbeat of the street.
The street where the people meet.
Avenue of violence, love and confusion.
Main stream of life itself, evolution
We the people are the heartbeat of the street.*

But look out, you might lose it after that with the bluesy, folksy tunes, "Color TV Blues" about a woman who'd rather watch tv than be with her man, and "The Circus is in Town," a satirical commentary comparing the circus with the absurdity of American life. The strings get too syrupy (as they almost always do) and there doesn't seem to be the feeling there, but hold on, Side Two is just a flip away.

Hodge's tunes, "Ten Speed Bike," the immortal "Birmingham" and "Living the Blues" sing out again with the soul of Motown. Hodge, you see, could have been any kid from Michigan who had enough guts to sing. He grew up on the music, native to this area which shaped all of us back in those days.

Hodge's time, and that of others in his tradition, (like Bob Seger and the Rockets to name just two), is still coming. Because of bogus business practice and the burns that come to all struggling musicians who refuse to sellout, Motor City Music still hasn't broken through na-

tionally as it should.

But in the meantime, in showbiz 1974 with the likes of Kiss and Roxy music being pumped into people, it's good to see that there's some that still have the spirit and the feeling. That positive body rhythm of basic funk that isn't part of the commercialized glitter mutations of music. Look out New York when folks get hold of the real stuff nothing better will ever do again.

-- Kathy Kelley

Soul continued from page 20

that accompany The Persuasions on Side Two. Their Declaration of Independence, spare drum and bass rhythms riding, opens the side with "Occapella", writ by Allen Toussaint --

Pardon me but you can use it,
We got a band to make music
You got soul, now don't you lose it
We gonna make a little music
Everything'll be mellow

We gonna sing it occapella, hmmm which is as much explanation/apology as we get before they launch into some happy, unaccompanied bumping. The rest of the side is chock full of other delights, especially "Until They Say Mercy" which has a floating, understated reggae feel and impassioned lyrics that promise that The Persuasions'll use the weapons they use best to "rock Them until they can't stand it".

Side One is a totally a capella live performance, recorded in California in February. The guys do it extra nice to Gladys' "I've got To Use My Imagination" and two old Tempts classics, "Gonna Keep On Tryin' Till I Win Your Love" and "Beauty's Only Skin Deep".

Anyway, if wasted English perversity has got you feeling blue and wondering which way to turn, you might just flip on that old AM squawkbox occasionally and in (almost) no time find yourself tying on your high-heeled sneakers and smiling.

-- Bill Adler

Charlie Parker

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book will use to learn of and eagerly cop the still-available, audible evidence of Bird's artistry.

By 1948 Charlie was beginning to be widely embraced by the urban black people of his generation as a genuine culture hero. At the time there was no Martin Luther King, no Malcolm X, and the revolutionary nature of his music was explicit. Implicit in his lifestyle was defiance of the white establishment. While Bird was completely non-political, his highly publicized acts of outrage or despair, no matter how ineffectual or childish, were seen as blows struck against the

forces of oppression. Charlie Parker was the first angry black man in music and he bore the burdens of loneliness and frustration that being ahead of one's time bring. It would take the post-Parker generation of jazzmen -- Davis, Coltrane, Shepp, Ayler -- to articulate the politics of repression and the desire for liberation. Bird would pay the final price for his complete spontaneity and oblivious genius.

The final eight pages of *Bird Lives!* cover the last five years of his life and his terrible decline. It is saddening beyond words.

Russell gives us all of Charlie Parker -- the myth and the man behind the myth. Written American history is the richer for *Bird Lives!*

-- Bill Adler

Sun Spots

continued from page 3

the old **Primo Showbar**, memory lane for Ann Arbor drinkers and dancers, will soon become a hi-fi store. The old owners had to pay off, or something like that. And the **Vipers**, one of Ann Arbor's finest and longest-lived bands, has finally called it quits, apparently to go individual directions.

Anyone who is in need of **legal help** should know that there is a good counseling service available at the **Free People's Clinic** on Monday nights, and that the lawyers there are ready and able to help you with legal problems. If you want to get in touch, stop down at the Free People's Clinic Monday evenings after 7 pm, or call 761-8952.

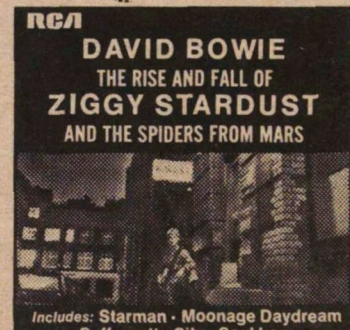
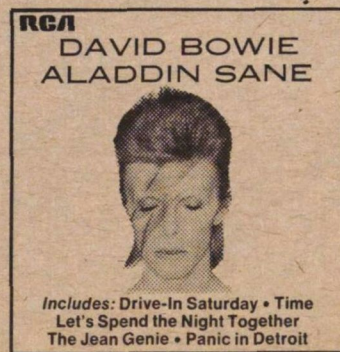
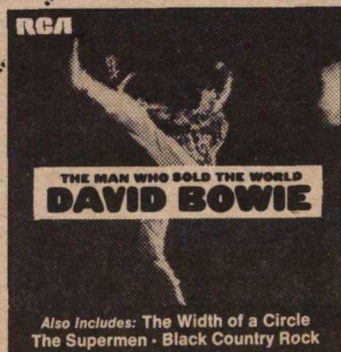
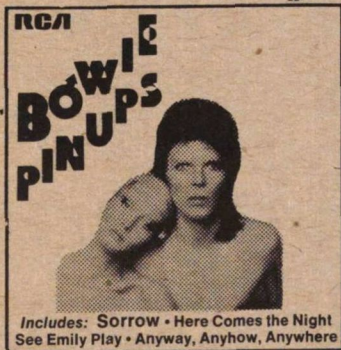
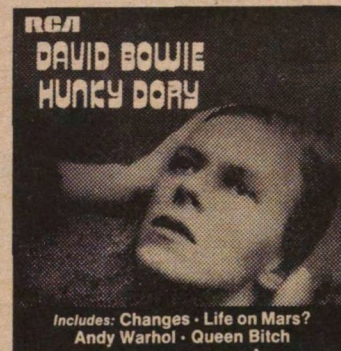
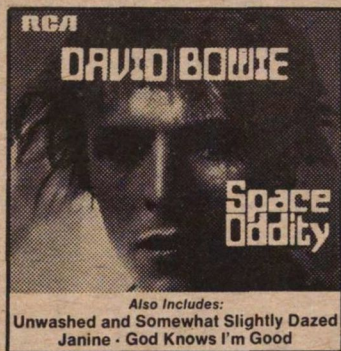
Another new service around town is a **Car-Pool**. The **Community Switchboard** just announced efforts to set up a car-pool through their telephone line. Switchboard has always had a long-distance ride board, but now they are offering this one for people who are based in Ann Arbor and want to get around regularly. If you drive in and out of the area on a regular basis and wish to take advantage of the car-pool, and to save on energy, on pocketbooks, and to make new friends, call

the Community Switchboard at 663-1111 and get it on.

There is also an attempt to get another **food co-op** on the west side underway. There is going to be a benefit for low cost food and no supermarket bullshit on June 22nd at **Art Worlds** on Main Street. There are also going to be films shown at the Father Newman Center on Thompson to help raise the go money for this most needed project. Other donations of course would be accepted. Call 662-4860.

And what about the state of the SUN? Things are brighter these days as summer wears on. Once again we sold every single issue of the last paper. Our classifieds are betting bigger and bigger and reports are that response to such ads in the SUN is high...We still would like to receive letters from all interested people in the community (or elsewhere for that matter) because that's the best way we can know how you the reader like your paper...If you haven't heard our deal on a loan for a coinbox, well then you ought to call us right up. Anyway, we're still down here above the Blind Pig, so stop on down. We can always use help or at least a little tea and sympathy...speaking of which, Fish Funnies will return with our next issue, out June 28 - Friday.

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Seeger

continued from page 17

And we could only play in certain areas 'cause we weren't known very much anywhere else, and we didn't have any money, and it was like a vicious circle. We made a little money, but we had to do a lot of driving. The record companies force us to take up this hard road life. The only real money I ever made was from royalties -- from European bands that have copped some of my 45's, especially in Germany and France. Mostly local-area European cats, like I'm a local-area American cat -- the rest of the money you make on the road, you spend on the road.

"As soon as we got out of the bar circuits, we went into one-nighters. Yeah... for about eight years now. We used to do a lot more driving than we do now; an awful lot. Y'know, twenty-four hours to Florida to play a gig, then eighteen hours to someplace else and do a gig. We lived in cars, and it was rough. Rugged."

*Here I am, on the road again.
There I am, up on the stage.
Here I go, playin' the star again,
There I go, turn the page.*

--From *Turn the Page*

"I was burning myself out...on the road for years, driving. So for *Brand New Morning* I thought I'd say, 'Fuck it' and just sit and play my acoustic guitar and sing. I did, too, for about six months. Capitol didn't like that album because it was just too pure for them. They wanted to put strings and shit on it, and, in my typical maverick style, I refused."

After Capitol's indignation over *Brand New Morning* (although they did advertise it a little -- as "not at all like Bob Seeger's last album, *Mongrel*, who some people

thought was a bitch. Some may expect this one to be a son-of-a-bitch, but it's a *Brand New Morning*." Seeger's contract ran out, and so did Capitol's patience. But rather than succumbing to bad contract offers from Atlantic, Motown, and others, Seeger started his own label.

"Palladium's ours. We have total artistic control still. When we get a notion to release something, Warner Brothers distributes it for us, like they distribute Capricorn, the Allman Brother' label. Other companies knew my past history too well, and didn't offer too much. So we just said 'Fuck you,' and recorded *Smokin' OPs*. We distributed it by ourselves, and it sold real well, about 100,000, and Warners made us an offer we couldn't refuse. They cover all our expenses and give us \$50,000 per album for three albums. It's a two-year contract, and we'll probably go somewhere else if they don't give us a lot more.

"We've been concentrating on albums instead of singles; we've only had three singles in the last two and a half years. We try to put together a good album, and 45's never really did anything for us -- they're good to get your album going, but a single's a commercial thing. I could come up with a whole mess of singles, but I hate to record them because then if we do a serious album, the 45'll hurt us. Singles are manufactured for the radio; they have a different sound. When you manufacture a single for the AM radio, you do it for a three-inch speaker, so you put a lot of highs in, and so on.

"And if you record and mix it twice -- once for the album, some people will freak out and, y'know, 'I wanted the single! This is different!' You gotta keep things like that in mind when you're workin' on getting airplay, 'cause a few people in influential places can scrutinize

your single and pick it or pitch it."

She knows music, knows music too, you see.

*She's got the power
She's got the tower,
Rosalie, Rosalie.*

--From *Rosalie*

A pattern emerges when talking to Seeger of being so completely non-bitter about the industry and its habit of being so authoritarian. It's a strange reaction, but one that fits his personality of rolling (and rocking and rolling) with the punches. Seeger is a veteran of a scene here in the Midwest that's young, but old enough to wear down performers with its long roads, few jobs, and an oppressive music autocracy. Bob Seeger, however, reflects the optimism and idealism of his experience and of the area, and has no personal or professional doubt that he will not only be a maverick, but a successful maverick.

*'Til then, in spite of all I've done,
I'll keep on reachin' for the sun,
and someday, we'll be number one,
Someday.*

The preceding piece about Bob Seeger originally appeared in *SUNRISE* magazine last July, out of Macomb, Illinois. Since then Bob has released yet another excellent album on Palladium records, distributed by Warner Brothers, called "Seven, Contrasts." The single from the album, "Get Out of Denver," is just now receiving airplay, so it's unclear at this time if this one will finally get Seeger the nationwide recognition he has deserved for so long. The *SUN* spoke with Bob briefly during his recent appearance at the Suds Factory to check with him that this article still represented where he is at now. If you aren't hip to Bob Seeger yet, give a spin to his latest LP or the previous ones, "Smokin' OP's" and "Back in 72" then most likely you'll be hooked like we are. (His next album will be out in July.)



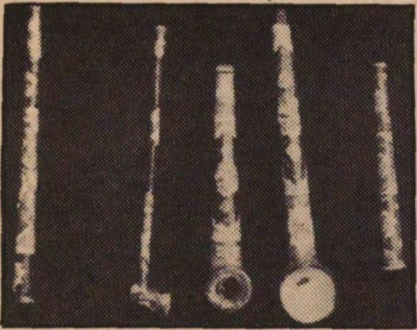
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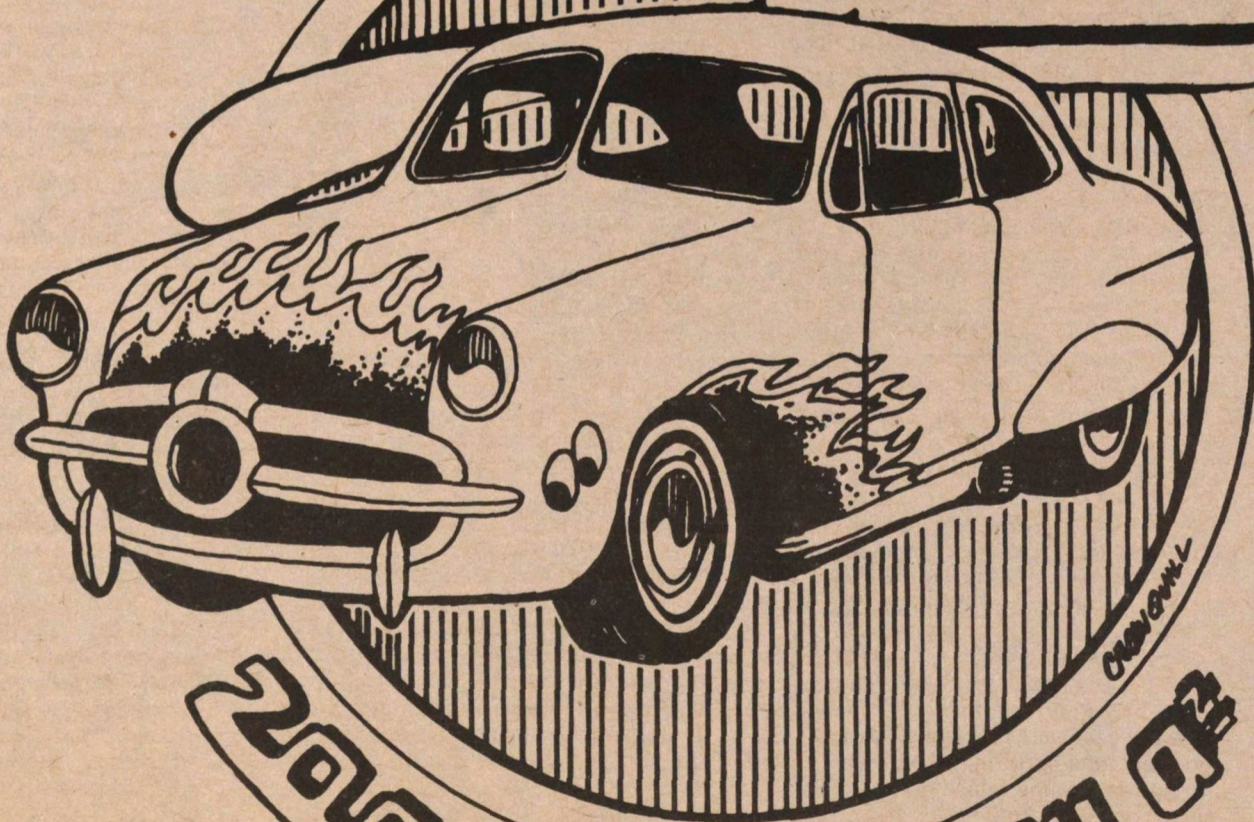
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Women Healers Part 3 1864-1974

Nurses: Skilled Technicians VS Physicians' Maids

(The historical material in this article was drawn from the excellent pamphlet *Witches, Midwives, and Nurses* by Barbara Ehrenreich and Deidre English)

Nursing today is one of a number of highly trained "semi-professions" like teaching and social work, distinguished from the "real" professions, law and medicine, to a great extent by the large proportions of women in these fields.

In the early 1800's, a "nurse" was simply a person, usually a woman, who happened to be nursing someone who was ill or crippled. The hospitals of that era, did employ a few people called nurses; but back then, hospitals served mainly as last refuges for the dying poor, did very little treatment, and by and large, the nurses were a disreputable lot, whose job consisted of disposing of corpses. The hospital situation became so scandalous that in the 1870's, a committee investigating conditions at New York's Bellevue Hospital could not find one bar of soap in the place.

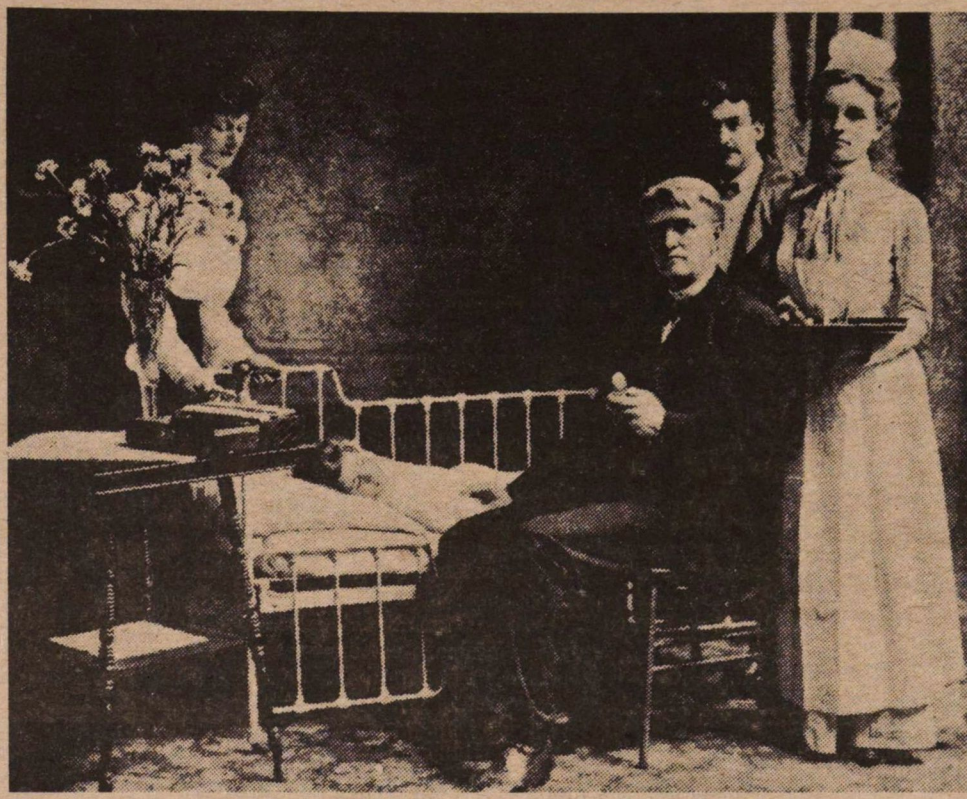
If nursing was not the most attractive field for women workers, it was wide open territory for women reformers. To reform hospital care, nursing had to be reformed. It had to become "respectable," acceptable to doctors, and had to project an image of the nurse as a sober, disciplined woman of "good character." Florence Nightingale introduced the "new nursing" in the Crimean War, and Dorothea Dix brought the new breed of nurses into Union hospitals during the Civil War.

The new nurse, "the lady with the lamp," selflessly tending the maimed and wounded, caught the popular imagination. After the Civil War, as hospitals evolved toward curing the ill instead of simply waiting for them to die, as caring for the sick moved from the home to the hospital, and as medical education became linked to training hospitals, nurses became an indispensable part of the system. They kept the hospitals running, they cared for the sick, and they freed the emerging "scientifically trained doctor" to diagnose and treat, prescribe then move on.

Who were the women who invented nursing? Most pioneering nurses were upper class, unmarried, Victorian "ladies" faced with the dull prospect of long, useless spinsterhood. They were refugees from the deadening enforced leisure of upper class Victorian life. So they focused their energies on caring for the sick because it was a "natural" acceptable interest for ladies of their background.

Nightingale and her disciples shaped nursing in the mold of their own class biases. Training emphasized "character," not skills, like at a finishing school. The finished product, the New Nurse, was simply the Ideal Victorian Lady transplanted from the home to the hospital and relieved of reproductive responsibilities. To the doctor, she brought the firm but kindly discipline of a household manager accustomed to dealing with servants.

But, despite the hyped image, most nursing was just low-paid heavy-duty housework. Before long, most nursing schools were attracting only women from the lower middle and working class, whose only other options outside the home were clerical or factory work. The recruits changed, but the philosophy didn't. Nursing education became the



"I went to a school that wasn't very kiss-ass about doctors. But the subtle message was always there: his time is more valuable than yours. A nurse is an extended secretary and cleaning lady with responsibility for everything the doctor forgets."

imposition of upper class values on working class women, stressing skills like tea pouring and art appreciation.

Regular doctors, the men who were fighting through the young and vigorous AMA to secure medical practice as an all male, upper middle class profession, were skeptical of the new nurses at first. They were afraid of competition from these industrious, skilled women. But they were won over by the nurses' devotion to the Victorian ideal of unflagging female subservience to men. The doctors were overjoyed. Here at last were women in health care who not trying to become doctors, who were ready and willing to do the day to day menial dirty work that the super-trained physicians didn't have the time to bother with. Indeed, nurses seemed to have no other mission in life but to serve.

While the average regular GP of the late 1800's was making the new nurses welcome in "his" world, the scientifically trained professionals of the early 20th century were making them necessary. The new specialists never condescended to hang around and watch or participate in the progress of their cures. They diagnosed, they treated, they moved to the next patient. Bedside care was a mere tedious detail. True, it was necessary, but it was better left to those who were "naturally" patient, obedient, and nurturing—the nurses.

And so, healing, which in the fullest sense consists of both curing and caring, was forever split in two. Curing became the exclusive and glamorous province of the doctors; caring was relegated to the nurses.

As late as the 1960's, the nurses' situation was little improved. How-

ever, today, it is fast becoming a field that is wide open for energetic, innovative activist women and men who are reuniting curing and caring. Women with a consciousness about women's liberation are attempting to redefine the hidebound role of subservient nurse, and the rigid sex roles and hierarchies that pollute medicine altogether.

It's a real struggle. Ann O'Connor, a nurse working at the Free People's Clinic, recalls her days in nursing school in the late '60's: "I was the most flaming radical there, and I shocked people, but I was really very mild at the time. When I said I was interested in the women's movement, people were scandalized, and couldn't believe it."

Mary Isham agrees: "In 1969, I was attending a Big Ten nursing school. Everyone wore dresses. My roommate and I showed up in jeans one day, and were branded as "weird" fast. But after a while, the overall cultural changes seeped into the school."

Ann continues: "When I was in school, they perverted nursing education. My book on obstetrical nursing didn't even mention midwifery which was the only form of obstetrics practiced from 2000 B.C. until 1910. All it talked about was obstetrics as a medical specialty, and how us nurses could help the doctor. It glorified the obstetrical forceps which doctors used to prove that they were technically superior to midwives."

But things are changing. Mary says: "I am amazed at a lot of nursing students today. The level of frustration with the stodginess of the field is much higher now. Nursing students and nurses have become more vocal. They want to learn and practice real skills. They're

sick of just doting on doctors, saying: 'Doctor, do you want this? Do you want that? Doctor, what can I do for you?'"

Doctors' attitudes, however, are changing much more slowly. In a recent *MS. Magazine* survey, most doctors said they thought nurses as a group were: shiftless and slow, needed supervision, were incapable of handling responsibility, were fulfilling frustrated motherhood needs, and were masochistic. Doctors continue to see nurses as a lower life form.

"It's true!" says Lenore Kaplan, a former coordinator of the Free People's Clinic, now in school: "In my biochemistry class, the profs are unbelievably patronizing. This one woman was going to miss an exam—like a lot of people do, and the schmuck demanded a written excuse from the woman's mother! She stood there and took it, but after class I told him in no uncertain terms that my mother had nothing to do with the decisions I made about my life, and the people in the class are mature adults."

Ann, Mary and Lenore all see nursing as a vital field in health care.

Lenore: "The nurse is the crucial person in the patients' actual care. The nurse directly relates to the patients, every day, doing the real caring. At U.Hospital, the doctors rarely even touch their patients. They prescribe and they're gone. Nurses and other staff have all the physical contact with the patients."

Mary: "Doctors are trained to see people as machines, to overlook emotions. A lot of nurses forget about emotions, too. Nursing school taught me to see doctors as colleagues, so when my first patients complained that the doctors were heartless and unfeeling, I defended them: well, they're busy; they have their problems, too—but after a while the mechanical approach to healing began to disgust me, and I moved over to psychiatric nursing where there's more room for all staff: doctors, nurses, everybody, to work as a team, and where you can openly relate to the patient's emotions. You have to work with and care for the whole person."

Ann: "I went to a school that wasn't very kiss-ass about doctors. But the subtle message was always there: his time is more valuable than yours. A nurse is an extended secretary and cleaning lady with responsibility for everything the doctor forgets. It really abuses women who are highly trained and could be doing many more things with their skills."

Because so many nurses feel stifled in the traditional "helper" role, many nurses are redefining their professional roles.

Mary: "I see a lot of women I graduated with disgusted with the System and breaking away. A friend of mine is now setting up a Lamaze natural childbirth thing, and really working with a community. Another friend has set up her own psychiatric consulting service. People all over are disillusioned with the System, and are creating alternatives."

Ann: "Yeah, midwifery for instance. Midwifery is coming back. Actually, it's survived down through the years through the Frontier Nursing Service in rural Kentucky. The AMA never got around to crushing it because they didn't care about Appalachia. Now many nurses are becoming nurse-practitioners

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MOVIES

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Playing at the Michigan Theatre through June 20

CLAUDINE cuts through the "rules" of American feature film making like a scythe running through very tall dry wheat. It allows for the fact that the life and struggles of being poor are neither romantic nor sordid, and that being black is something quite other than being white. Equally rare is the fact that **CLAUDINE** has a woman protagonist, a woman producer, and a married couple wrote the script. The crew as a whole includes a large number of women, who are normally allowed no more than the jobs of editor and costume director.

The core of **CLAUDINE's** production staff are far from the Hollywood norms. Director John Berry left America as a victim of the McCarthy hysteria of the early 1950's. He subsequently made a number of films in France, none of which (I believe) have been released in the U.S. The producer, Hannah Weinstein (the only female film producer I have ever heard of), left the U.S. for England at about the same time because, according to Penelope Gilliatt in *The New Yorker*, "she hated the political atmosphere at home and because an English TV series that she was to produce gave her the chance to use a lot of blacklisted compatriots."

This band of exiles and feminists definitely leave their mark on **CLAUDINE**. The film has an elusive quality of uniqueness, with characters, situations and a point of view remarkably different from the run-of-the-mill commercial movie. It is amply evident that men and women worked together on this film, and that the thrust of the movie goes towards making us understand the frustrations of our societally and biologically imposed sex roles. The film has a definitely feminist, though not separatist, point of view.

The women's movement has been attempting to grow towards fuller artistic expression of female perceptions, and to my mind, no movie has achieved the goal as fully as **CLAUDINE**. We all know that women and men see the world and act upon their perceptions in different ways, but it is difficult to pin down and develop these differences in art. The goal has long been achieved in literature—Gertrude Stein, Anais Nin and the recent renaissance of feminist poets and novelists and theoreticians. But movies are something else, because they involve enormous amounts of capital, which is controlled by men, and in the U.S., by large corporations.

CLAUDINE possesses an intimacy and understanding of daily struggle which has long been the trademark of feminist literature. **CLAUDINE** takes you inside the life and the home of a very likeable but terrifically frustrated and cornered poor black mother. You come to understand and sympathize, but not pity. Her love and devotion for her children grows throughout the movie, as the six kids become remarkable individuals, rather than social liabilities. The pain, limitations and responsibilities of black motherhood is the major theme of **CLAUDINE** but the problems of raising kids within the confines of Harlem and the welfare system are depicted with love and understanding rather than censure.



Diahann Carroll as Claudine James Earl Jones as Roop

CLAUDINE is remarkable because it avoids the pitfalls that have crippled black films since the beginning of movies. Films made by sympathetic white liberals, present black people as a people not really understandable, but odd, and certainly a number of film makers have regarded blacks as inferior and primitive. The first all black film, King Vidor's 1930 *Hallelujah* saw blacks as primitive, or religious and musical at best. Recent black films of the *Superfly* and *Sweet Sweetback* sort have praised the black stud, the man who can conquer any woman and any rival drug dealer, all to the tune of good music. The fatal flaw of movies like this is the unwritten presumption that the stud is the best aspect of contemporary black life, because he is the man who succeeds within a white dominated economy. There are also the current white liberal films, like *Sounder*, that make you cry your heart out over the poor black family in the awful South. All true, but it is gauged to get you at a level of sentimentality rather than say anything of value about black people.

But **CLAUDINE** does not apologize, nor does it brandish studly flash as heroism. **CLAUDINE**, unlike any other of these other black movies, sees black life from the point of view of an honorable woman who confronts the limitations of her and her children's and her lover's lives as best as possible. Love, personal support, and sharing are the best answers she can provide, though she comes to cope with the revolutionary approach her oldest son takes.

CLAUDINE comes to grips with the societally imposed sex roles through a marvelously well selected series of incidents and story developments—in sum, an excellent script, loaded with realistic yet dramatic twists of fate. Claudine is lonely and takes a lover, Roop, the Riverdale garbageman played so well by James Earl Jones. They both acknowledge that the romance can only be a passing sweet thing—she has six kids, and welfare is her husband. Welfare, through the insidious social worker Miss Kabak, claims that anything a man gives her must be deducted from the welfare check. A lover is acceptable on welfare rules, as long as he does not live in, nor provide anything, including food or rent. But for a woman with six kids, those rules mean she can barely have time to see her lover, particularly because she has an "illegal" day job as a maid to supplement the measly \$30 a month the welfare state allots for her six kids.

The contradictions of this welfare trap grow through the movie. Roop does move in, and they have to tell the welfare office. The visit yields a great ironic speech by Roop: "If I marry this lady, I want to make it better for her. But if I spend a dollar you gonna

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19 The Last Picture Show (Peter Bogdonovich)
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JULY

- Double Bill 11,12 Trash (Warhol) X-rated, 9:30 only...MLB-4
Sounder (Ritt) 7:30 only...MLB-4
18 Discreet Charm of the Bourgeoisie (Bunuel)...MLB-4
19 Belle De Jour (Bunuel)...MLB-4
25,26 Romeo & Juliet (Zeffirelli) 7:30 & 9:45...MLB-4

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Double Bill 8,9 Easy Rider...Hopper & Fonda 7:30 Both shows \$2
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Movies

continued from page 25

deduct it from her...And I better report every penny I spend, because if I don't then I am a crook. Now you say if I lose my job I must apply for welfare, because I can't be sitting around eating the government's biscuits. That's fraud. If I do go on welfare, then there's another lazy-ass nigger living off the taxpayers. O.K., fine. Now let's say I do not marry this lady, just sleep with her. Then she's a whore. If I do move in and don't tell you, then we're crooks. If I do tell you, then we're back to the income and the outcome and the deducting. You'd drive me to drink, then come screaming fraud if I spent seven dollars on a bottle of whiskey. We can't win." Roop and Claudine stomp out of the bureaucratic chambers while he pounds on desks and yells "FRAUD!"

The friction-ridden romance plugs along, told through the eyes of both Claudine, who must care unremittingly for her kids, and through Roop, who gets his paycheck garnished for increased child support to his distant but beloved kids. Claudine's children's problems are as great as hers, and the film allows you to know them and their frustrations as well as those of the adults. One son believes he is invisible—things are easier to handle that way. The fourteen-year-old daughter Charlene is immersed in a most painful adolescence, and Clau-

dine futilely tries to protect her from the doom of pregnancy that is bound to come when she starts sleeping with her boyfriend. There is an incredible scene in which Claudine learns Charlene is pregnant, and she beats her, and then the two hysterical women cry and scream and hold each other and try to come to terms with the situation. The scene ripped me apart, filled me with the terror of being fourteen, black and pregnant in Harlem, in a situation where abortion is apparently not considered an alternative. Claudine's oldest son Charles is involved in neighborhood black revolutionary activities, and greets his adulthood with a painful and pervasive pessimism.

He gets a vasectomy so that he will not be responsible for bringing any more black children into the world.

The gloom and pessimism of **CLAUDINE** is thankfully not pervasive, and does not consider its characters doomed. The first two thirds of the film is really funny, and all of its twists and turns of tragedy and humor point out that those close to you will help, and that love between people is of immeasurable worth. The Curtis Mayfield score, performed by Gladys Knight and the Pips keeps the movie uplifting and vibrant throughout. **CLAUDINE's** conclusion—which I must not ruin by telling you—is a volcanic eruption of exultation for love and support among family, friends, men and women. That conclusion also presents one of the most brilliant means possible of achieving political and economic goals, but you must see for yourself.



HOT MOVIE TIPS: A STAR IS BORN at Cinema Guild, Saturday, June 22. This 1954 George Cukor film offers Judy Garland in her best role and the ultimate "Hollywood is Decadent" movie.

Women Healers

continued from page 23



and working with communities, staying in touch with people at their own daily levels. That's why I wanted to become a nurse in the first place. I come from a working class community and I wanted to work in a community setting. Doctors too often remove themselves from communities, though that's finally beginning to change, too."

Lenore: "There are some nurses who are idiots, who are exactly the sweet dumb things the traditional role demands they be. But many many nurses are highly skilled, and they can really do a lot more than they're usually allowed to do. I think people should do what they're capable of doing. Now, of course, you have doctors feeling threatened that nurse-practitioners are going to take their role away from them. But I'm going to be a nurse-practitioner, and try to work with people. I really feel that curing and caring have to be shared collectively. That's how I see myself in the health care system, working with other people collectively."

—Free People's Clinic

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Banks

continued from page 9

the power of controlling their financial resources as well as the rest of their lives."

Located at 225 Liberty Street in Ann Arbor, the FFCU branch is open Monday and Wednesday noon to 5 p.m. and from 6 to 8 p.m.

The FFCU was chartered by the National Credit Union Administration August 26, 1973, as an exception to its chartering policy.

"Ours was a different field of membership—based on an attitude of amorphous

structure that hadn't been dealt with before." Valerie Klaetke, one of the founders, said. "Members of the credit union are members of feminist groups; NOW or the National Black Feminist Organization or others."

A minority of men and a majority of women constitute the present membership of almost 1,200 with more than \$200,000 in shares and 321 loans out totaling more than \$185,000 in money loaned. The FFCU is a federally chartered non-profit savings and loan cooperative.

Since the FFCU became so successful giving women the opportunity of borrowing and saving in a cooperative, equal rights organization, other feminist credit unions

are being planned in Connecticut, Pennsylvania and California with the help of the group in Michigan.

"Credit unions emphasize the cooperative thing and help each other out," Parrent, said. At the last meeting of the Michigan Credit Union League members of the FFCU were able to create a Women's Advisory Board to promote interest and involvement in the credit union movement among women.

The credit union cannot under law issue checking accounts but money orders are available. Deposits are insured up to \$20,000 by the National Credit Union Administration and members receive 5 per cent dividends, with no minimum

balance or time requirement.

Parrent said that banks didn't used to give individuals loans. With the development of expensive commodities like cars and washing machines, credit unions were formed, she said.

"Commercial banks are more and more seeing credit unions as competition and are trying to get a bigger percentage of consumer business," she said. "Banks often require you to borrow a minimum of \$200 or so. With expensive and troublesome paper work, smaller loans don't gain enough interest and aren't profitable for them"

--Leslie Weston

Preferential Balloting

continued from page 4

IF THEY LOSE

Unfortunately, with both proposals on the same ballot it is probable that they may both fail. If neither preferential or the run-off system pass in November, the HRP must come to grips with reality and not run *hard* for Mayor and 4th ward Councilperson, must be honest with the voters, swallow it's "pride" and urge people to vote for Democrats in places HRP can't possibly win next year. Anything else would once again expose the city to an unnecessary Republican majority.

But indications are that many people inside HRP could refuse to deal with this necessity. For example in their current instructions to petitioners, the HRP says that preferential "would allow us to run for Mayor on real social issues rather than be bogged down with absurd charges from the Democrats about splitting the vote."

This is reckless. Split the vote is *not* an "absurd charge from the Democrats." We are not Democrats, and nei-

ther is a large segment of this community that realizes precisely how vote-splitting on the part of the HRP has set this community backwards.

Also from their instruction: "Because of the power of the Mayor's post, and the ability to pressure liberals, a Democratic Mayor might be preferred at times."

It would *always* be preferred. The Democrats in Ann Arbor are not the likes of Strom Thurmond or Hubert Humphrey. From our own dealings with them we know many are sincere, and will (or can be moved to) support progressive programs the Republicans wouldn't even touch. HRP should lift their eyes up from their textbooks and see who their real friends and enemies are.

In fact, some Democrats used to be in HRP, are committed radicals, and found that they couldn't work with the HRPers because of their irresponsible past behaviour.

The ballot drives are circulating now, and don't have much time to collect enough signatures. People interested in helping the HRP can contact them at 761-6650. For those who lean towards the Democratic proposal you can help them out by calling 665-6529.

—Sun Editorial Board

NEWSREEL

continued from page 7

of wrongdoing, although there is certainly justification for an investigation. The bogue thing, though, is that when a student film group's policies are deemed worthy of investigation, the other film groups on campus are apt to run into trouble from University Administrators eager for an excuse to come down on all student groups. Also, distributors are

likely, especially in dealing with newer film groups, to be overly cautious in business transactions, making it harder for all groups to get films.

Student groups should be permitted to run their own affairs. But if complaints are received about their dealings, it is preferable that a group of peers judge them (the SOB is composed of students) rather than the big cheese at the U. But caution must exist at the peer level to insure that abuses of student power don't occur.

— Marty Stern

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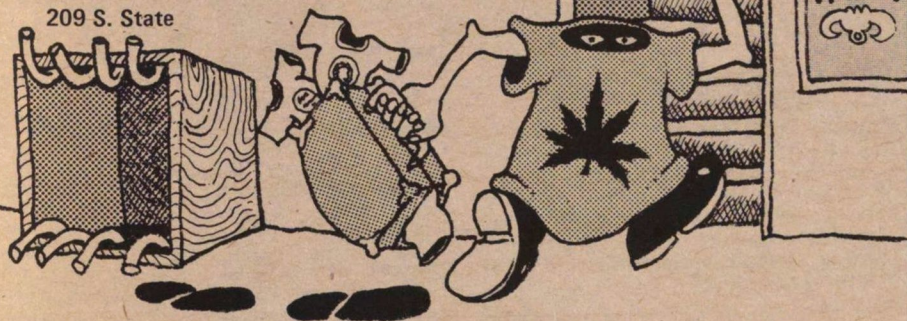
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CALENDAR

Fri 14

Moon in Aries

MOVIES

- *Cinema Guild—Eugene O'Neil Weekend: "Long Day's Journey Into Night", Arch Aud., 7 & 9:30 pm, \$1.00
- *Cinema II—"Playtime", Angell Hall Aud. A, 7:30 & 9:30 pm, \$1.00

MUSIC

- ANN ARBOR**
- *Blind Pig—Sojourner Wolf's Cathouse Band, \$1.00
 - *Flood's—Lightning Red Blues Band
 - *The Ark—Elizabeth Cotton
- YPSILANTI**
- *Underground—Solar Wind
 - *Suds Factory—Flood
 - *Bimbos—Squeeze
- DETROIT**
- *Pine Knob—Sammy Davis Junior
 - *Baker's Keyboard Lounge—Grant Green
 - *Fisher Theatre—"Grease", Fifties rock & roll review
 - *Wisner Stadium (Pontiac)—Leon Russell
 - *Rock & Roll Farm—Punch
 - *Shelby Hotel—Kramer's Kreamers

Sat 15

Moon in Aries then Taurus 8:46 pm

MOVIES

- *Cinema Guild—Eugene O'Neil Weekend: "Emperor Jones", Arch Aud., 7:30 & 9:30 pm,
- *Cinema II—"North by Northwest", Angell Hall Aud. A, 7:30 & 9:30 pm, \$1.00
- *New World Summer Cinema—"Animal Farm", also animated short, "Munro", Mod. Lang. Bldg. Aud. 3, 7:30 & 9:30 pm, \$1.25

TV

- *Channel 56 3 pm—Detroit Black Journal

EVENTS

- *Art World's—"Introduction to Photography" Informal lecture discussion aimed to stimulate photographic interest and assist the beginner in selection of equipment, 1:30-3:30 pm, no fee. Call 668-6244 or 668-6222 for more info.

MUSIC

- ANN ARBOR**
- *Blind Pig—Sojourner Wolf Cathouse Band,
 - *Flood's—Lightning Red Blues Band, \$1.00
 - *The Ark—Elizabeth Cotton
 - *Golden Falcon—Brainstorm featuring Chuck Overton
- YPSILANTI**
- *Underground—Solar Wind
 - *Suds Factory—Flood
 - *Bimbos—Squeeze
- DETROIT**
- *Baker's Keyboard Lounge—Grant Green
 - *Fisher Theatre—"Grease", Fifties rock & roll review
 - *Rock & Roll Farm—Salem Witchcraft
 - *Pine Knob—Sammy Davis Junior
 - *Shelby Hotel—Kramers Kreamers

Sun 16

Moon in Taurus

TV

- *Channel 56 4 pm—The Humanist Alternative: "Our Disintegrating Public Schools" This program examines two questions: "Is our present system of public education adequate?" and "How can our concepts and practices in education be improved?" Guests: Albert Shanton and Maxine Green.
- *Channel 56 5 pm—"The Open Mind: Health Care In America". A discussion of the present health care situation and some suggestions for improvements.
- *Channel 56 7:30 pm—NOVA "Whales, Dolphins and Men" All that's true-but much more than that-you never suspect-about the most intelligent mammals on earth

MUSIC

- ANN ARBOR**
- *Otis Spann Field—First Free Concert, 2 pm
 - *Bimbos—Gaslighters
 - *Blind Pig—Friends Road Show, Matinee at 3:00 pm
 - *Del Rio—Jazz Jams w/ Ann Arbor & Detroit Jazz Musicians starts around 3:00 pm
 - *Golden Falcon—Electrifying Mojo
 - *Flood's—Point Blank
 - *Carpenter Hall—Zenta Dance w/ Rockets & Zoom, \$3.00 includes beer, 8:30 pm
- YPSILANTI**
- *Suds Factory—Flood
 - *Underground—Solar Wind

DETROIT

- *Baker's Keyboard Lounge—Grant Green (jazz guitar), 864-1200
- *Dirty Helen's Saloon—Johnny Spense (jazz), 962-9500
- *Fisher Theatre—"Grease" musical rock & roll review, 873-4400
- *Moby Dick—Lorio (rock & roll) 581-3650
- *Rappa House—after hours jazz and creole food (2am-6am), on the service drive of Fisher between Woodward and John R.
- *Rock & Roll Farm—Salem Witchcraft, 721-9864
- *Union Street—Folk, no cover, 331-0018
- *Watts Mozambique Lounge—Walter Jackson (jazz) 864-0240
- *Surf Side (Van Dyke & Jefferson)—Good Times Band (rock & roll)
- *Shelby Hotel—Kramer's Kreamers

Mon 17

Moon in Taurus

MOVIES

- *Cinema Guild—"Passion", (silent), Arch. Aud., 8 pm, free

TV

- *Channel 56 3 pm—Woman, Guests and topic to be announced
- *Channel 56 7:30 pm—"Ti-Grace Atkinson." A look at Ti Grace Atkinson-artist, philosopher and writer generally viewed as the most radical of women liberationists
- *Channel 56 8 pm—"The Forgotten War". Program reviews the incidents precipitating the Russian Civil War and the decision by the Allied government to intervene in an attempt to get the Russians back into WWI and later to overthrow the Bolshevik government.

MUSIC

- ANN ARBOR**
- *Blind Pig—Boogie Woogie Red, \$1.00
 - *Golden Falcon—Okra
 - *Mr. Flood's Party—Todd & John
- YPSILANTI**
- *Underground—Siva
 - *Suds Factory—Flood
- DETROIT**
- *Baker's Keyboard Lounge—see Sunday
 - *Dirty Helen's Saloon—see Sunday
 - *Fisher Theatre—see Sunday
 - *Masonic Auditorium—Earth, Wind & Fire, 832-7100
 - *Rappa House—see Sunday
 - *Rock & Roll Farm—see Sunday
 - *Union Street—see Sunday
 - *Watt's Mozambique Lounge—see Sunday

Tues 18

Moon in Taurus then Gemini 12:58 am

MOVIES

- *A2 Film Coop—"Camelot", Angell Hall Aud. A, 6:45 & 9:30 pm, \$1.25

TV

- *Channel 56 9 pm—"Black Is A Beautiful Woman" Actress Margo Barnett presents a one person show looking in the Black experience in America.
- *Channel 56 10 pm—Detroit Black News

EVENTS

- *Project Community—"Child Care & Development: "Small Group discussion of the Centers" 8 pm. Call Project Community at 763-3548 for place.

MUSIC

- ANN ARBOR**
- *Blind Pig—The Other Side, \$1.00
 - *Golden Falcon—Walrus
 - *Mr. Flood's Party—Todd & John
- YPSILANTI**
- *Underground—Siva
 - *Suds Factory—Sojourner's Cat House Band
- DETROIT**
- *Baker's Keyboard Lounge—see Sunday
 - *Dirty Helen's Saloon—see Sunday
 - *Fisher Theatre—see Sunday
 - *Michigan State Fair Grounds—Detroit Symphony Orchestra, Free
 - *Moby Dick—see Sunday
 - *Rappa House—see Sunday
 - *Rock & Roll Farm—Bertha 721-9864
 - *Union Street—see Sunday
 - *Watt's Mozambique Lounge—see Sunday
 - *Surf Side—see Sunday

Wed 19

Moon in Gemini New Moon

MOVIES

- *A2 Film Coop—"Five Easy Pieces", Angell Hall Aud. A, 7, 8:45 & 10:30 pm, \$1.25
- *Cinema Guild—"Charade", Arch. Aud., 7:30 & 9:30 pm, \$1.00

*New World Summer Cinema—"The Last Picture Show" (Peter Bogdonovich), 7:30 & 9:30 pm

EVENTS

- *Art World's—"Theatre Repertory Workshop" Call Art Worlds at 668-6244 or 668-6222 for exact time, materials and other relevant info.

MUSIC

- ANN ARBOR**
- *Ark—Hootenanny
 - *Blind Pig—The Other Side
 - *Golden Falcon—Brother Love
 - *Mr. Flood's Party—Vipers
 - *Rubaiyat—Theatrical Review "The Extension"
- YPSILANTI**
- *Suds Factory—Flesh
 - *Underground—Siva
- DETROIT**
- *Baker's Keyboard Lounge—see Sunday
 - *Belle Isle Remick Concert Band, free, 8:15 pm
 - *Dirty Helen's Saloon—see Sunday
 - *Michigan State Fairgrounds—Donald Baker (oboe) free
 - *Moby Dick—see Sunday
 - *Rock & Roll Farm—see Sunday
 - *Shelby Hotel—Rockets-grand opening of "The Rainbow Room."
 - *Union Street—see Sunday
 - *Watts Mozambique Lounge—see Sunday
 - *Pine Knob—The Lettermen & The Signs, 647-7790
 - *Surf Side—see Sunday

TV

- *Channel 56 2 pm—All About Welfare: "Occupant U.S.A." This program follows the life-style and hence the beliefs, concerns, goals, and aspirations of two average American families.
- *Channel 56 10:30 pm—"Metropolitan People Bicentennial Coalition". Provide people an alternative opportunity to celebrate the 200th anniversary of the American Revolution, set up by King Richard.
- *Channel 7 11:30 pm—"Razzle Dazzle Rock 'n' Roll". This show will feature Bloodstone, Red-bone, Our House, Canned Heat, Fabian, Peter Yarrow and the Peter Yarrow Band and Maxine Weldon.

Thurs 20

Moon in Gemini then Cancer 2:21 am

MOVIES

- *A2 Film Coop—"Lord of the Flies", Angell Hall Aud. A, 7 & 9 pm, \$1.25
- *New World Summer Cinema—"Dr. Zhivago" 8:30 pm

TV

- *Channel 56 2:15—"Day Care Centers" Slides of actual day care centers are used to show parents what to look for in choosing a day care center for their children.
- *Channel 56 2:30 pm—Lilias, Yoga and You. Learn how to do self neck and shoulder massage to ease tiredness.
- *Channel 56 6 pm—International And Domestic Conflict: "Bases for violence racial and economic"
- *Channel 56 8 pm—"Shall We Have a King?" A dramatic recreation of the original debates on the U.S. Presidency paired with a contemporary re-examination of the office of the President.

EVENTS

- *Art World's—"Improvisation High School Theatre Workshop" meets on Tues and Thurs. 2:00-3:00 pm, \$20 for the session lasting 8 weeks. Call Art World's for more info.
- *Art World's—"Pre-Classical Dance Forms" (11th-17th cent.) runs for 6 weeks for \$16. Meets starting the 20th at 6-7:15 pm.
- *Art World's—"Darkroom II" starting today from 7-10 pm for 3 weeks for \$22. Call Art World's for information on needed materials, skills and other relevant info.

MUSIC

- ANN ARBOR**
- *Blind Pig—Rabbits, \$1.00
 - *Golden Falcon—Sojourner Wolf's Cathouse Band
 - *Mr. Flood's Party—Vipers
 - *Rubaiyat—Musical Review "The Extension"
- YPSILANTI**
- *Suds Factory—Flesh
 - *Underground—Siva
- DETROIT**
- *Baker's Keyboard Lounge—see Sunday
 - *Belle Isle (Remick Shell)—Detroit Concert Orchestra, free
 - *Dirty Helen's Saloon—see Sunday
 - *Fisher Theatre—see Sunday
 - *Masonic Auditorium—Slade & Robin Trower, 832-7100
 - *Michigan State Fairgrounds—Detroit Symphony Orchestra, Free
 - *Moby Dick—see Sunday
 - *Rappa House—see Sunday
 - *Rock & Roll Farm—see Sunday



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CALENDAR

*Shelby Hotel—see Wednesday
 *Union Street—see Sunday
 *Watts Mozambique Lounge—see Sunday
 *Surf Side—see Sunday

Fri 21

Moon in Cancer Summer Solstice 1:38 pm
MOVIES

*Cinema Guild—"Mr. Hulot's Holiday", Arch. Aud., 7:30 & 9:30 pm, \$1.00
 *Cinema II—"Things To Come", Angell Hall Aud. A, 7:30 & 9:30, \$1.00

TV

*Channel 7 7:30 pm—"Under the Mediterranean" Film showing under water cites, villas and intimations of a weird mysterious cult.
 *Channel 7 11:30 pm—Last program focusing of ABC's "California Jam"
 *Channel 7 1 am—Rock Concert: Guests are Mark Almond Band, Dave Mason, Jesse Colin Young, and Jim Croce.

MUSIC

ANN ARBOR
 *Bimbos—Gaslighters
 *Blind Pig—Baby Boy Warren, \$1.00
 *Golden Falcon—Arsonova
 *Mr. Flood's Party—James Nichols Sextet (jazz)
YPSILANTI
 *Bimbos—Cricket Sniff
 *Suds Factory—Flesh
 *Underground—Siva
DETROIT
 *Baker's Keyboard Lounge—see Sunday
 *Fisher Theatre—see Sunday
 *Michigan Palace—Arrowsmith, Cactus & Elephants Memory
 *Moby Dick—see Sunday
 *Rock & Roll Farm—see Sunday
 *Shelby Hotel—Rockets
 *Union Street—see Sunday
 *Watts Mozambique—see Sunday
ELSEWHERE
 *Allen Park Civic Arena—Quicksilver (tickets at Hudson's)

Sat 22

Moon in Cancer then Leo 2:30 am
MOVIES

*Cinema Guild—"A Star Is Born", Arch. Aud., 7 & 9:30 pm, \$1.00
 *Cinema II—"Forbidden Planet", Angell Hall Aud. A., 7:30 & 9:30 pm, \$1.00

TV

*Channel 56 4 pm—Folk Guitar: "Three Finger Picking"
 *Channel 56 8:30 pm—"Woman Alive" Focusing on women from different segments of society with varying goals, interest and concerns.
 *Channel 7 12 am—"Mutiny on the Bounty"

EVENTS

*Art World's—"Photography I (basic) 4 week course for \$18 meets to begin at 1:30-4:30 pm. Call Art Worlds for more information at 668-6222
 *Art Worlds—"Nature Photography" Runs for 4 weeks for \$20 from 8-11 pm. Call Art Worlds for more info.

MUSIC

ANN ARBOR
 *Bimbos—Gaslighters
 *Blind Pig—Baby Boy Warren, \$1.00
 *Golden Falcon—Arsonova
 *Mr. Flood's Party—James Nichols Sextet (jazz)
YPSILANTI
 *Bimbos—Cricket Sniff
 *Suds Factory—Flesh
 *Underground—Siva
DETROIT
 *Baker's Keyboard Lounge—see Sunday
 *Dirty Helen's Saloon—see Sunday
 *Fisher Theatre—see Sunday
 *Michigan Palace—Arrowsmith, Cactus, & Mahogany Rush
 *Moby Dick—see Sunday
 *Rappa House—see Sunday
 *Rock & Roll Farm—see Sunday
 *Shelby Hotel—Rockets
 *Union Street—see Sunday
 *Watts Mozambique Lounge—see Sunday
 *Harmonic Park (Madison/Grand River)—Detroit Symphony Orchestra; Free
 *Surf Side—see Sunday

Sun 23

Moon in Leo

TV

*Channel 56 4 pm—The Humanist Alternative: "Humanism and Feminism: New Directions"

How humanists and feminists can work together
 Guests: Betty Friedan and Jacqueline Ceballos.
 *Channel 56 7 pm—Exploring Mans Past (Part II)
 *Channel 56 7:30 pm—NOVA: "The Search For Life". The story of the Viking search for life on Mars, and the search for how life began on earth.

EVENTS

*Poorwomen's Paradise, feminist coffehouse, is presenting an Artist's Fair from 12-12. In the Women's Cultural Center on 7 Mile one block east of Woodward. 824-9235 or 543-9046.

MUSIC

ANN ARBOR
 *2nd Free Concert—Otis Spann Field, 2 pm
 *Bimbos—Gaslighters
 *Blind Pig—Silk Purse
 *Del Rio—jazz
 *Golden Falcon—Electrifying Mojo
 *Mr. Flood's Party—Point Blank
YPSILANTI
 *Bimbos—McKinney's Cottonpickers, 2:00-5:30
 *Suds Factory—Flesh
 *Underground—Siva
DETROIT
 *Dirty Helen's Saloon—Johnny Spense (jazz) 962-9500
 *Fisher Theatre—"Grease", 50's Rock & Roll Review, 873-4400
 *Moby Dick—Lorio (rock & roll), 581-3650
 *Rappa House (2am-6am)—after hours jazz, on service drive of Fisher between Woodward & John R.
 *Rock & Roll Farm—Salem Witchcraft, 721-9864
 *Union Street—folk, no cover, 331-0018
 *Watts Mozambique Lounge—Walter Jackson (jazz), 864-0240
 *Surf Side (Van Dyke & Jefferson)—Good Times Band, Rock & Roll

Mon 24

Moon in Leo then Virgo 3:12 am

MOVIES

*Cinema Guild—"Leaves From Satan's Book", Arch. Aud., 8 pm, free

TV

*Channel 56 2:30 pm—"Lilias, Yoga and You". Relaxes and Stretches are the focus of the program.
 *Channel 56 3 pm—"Woman". Topic and Guest to be announced.
 *Channel 56 6 pm—International and Domestic Conflict: "Political violence—assassinations and mass actions."
 *Channel 56 9 pm—"The Eleventh Year". A film essay of one man's experience as a prisoner for more than 10 years on a murder conviction and his subsequent adjustment to the outside world.

MUSIC

ANN ARBOR
 *Blind Pig—Boogie Woogie Red, \$1.00
 *Golden Falcon—Okra
 *Mr. Flood's Party—Stonehouse
YPSILANTI
 *Suds Factory—Driving Sideways Rock & Roll Band
DETROIT
 *Dirty Helen's Saloon—see Sunday
 *Fisher Theatre—see Sunday
 *Rappa House—see Sunday
 *Rock & Roll Farm—see Sunday
 *Union Street—see Sunday
 *Watts Mozambique Lounge—see Sunday
 *Surf Side—see Sunday

Tues 25

Moon in Virgo

MOVIES

*A2 Film Coop—"Yellow Submarine", Angell Hall Aud. A, 7, 8:45 & 10:30 pm, \$1.00

TV

*Channel 56 3 pm—Legacy: "Olympia National Park, Washington"
 *Channel 56 8:30 pm—"Apartheid". A look at Apartheid with James Earl Jones in South Africa. Films shot secretly in South Africa and the South African government response to this film.
 *Channel 56 10 pm—Detroit Black News

EVENTS

*Project Community—Child Care & Development Program: "Evaluation and Grades" 8 pm. Call Project Community for place at 763-3548.

MUSIC

ANN ARBOR
 *Blind Pig—Cirrus, \$1.00
 *Golden Falcon—Walrus

*Mr. Flood's Party—Stonehouse
YPSILANTI
 *Suds Factory—Apple Core
DETROIT
 *Dirty Helen's Saloon—see Sunday
 *Fisher Theatre—see Sunday
 *Moby Dick—see Sunday
 *Rappa House—see Sunday
 *Rock & Roll Farm—see Sunday
 *Union Street—see Sunday
 *Watts Mozambique Lounge—see Sunday
 *Surf Side—see Sunday

Wed 26

Moon in Virgo then Libra 5:58 am

MOVIES

*A2 Film Coop—Marx Bros. Times 2: "Horse-Feathers" & "Monkey Business", Angell Hall Aud. A, 7 & 8:45 pm respectively, both shows \$1.25
 *Cinema Guild—"The Big Heat", Arch. Aud., 7:30 & 9:30 pm, \$1.00
 *New World Summer Cinema—"Lady Sings the Blues" w/Diana Ross, 7:30 & 9:30 pm, call 761-9855

TV

*Channel 56 2 pm—All About Welfare: "The Superfluous Citizen". This program examines the built-in obsolescence placed on human capabilities, and questions society's right to arbitrarily determine the worth of human beings.
 *Channel 56 7 pm—Detroit Black Journal
 *Channel 56 8 pm—"Ask the Lawyers". Panel of metropolitan Detroit-area lawyers will answer questions phoned in by viewers.
 *Channel 56 10:30 pm—"Gay Movement" A presentation to commemorate Gay Pride Week.

EVENTS

*Art Worlds—"Dance Theatre" Runs for 6 weeks from the 26th to July 31 9:15-10:30 pm, \$18. For materials and other relevant info call Art Worlds at 668-6244 or 668-6222.
 *Revolutionary Communist Youth—"The Revolution Betrayed". Michigan Union room 2209, 7:30 pm

MUSIC

ANN ARBOR
 *Blind Pig—Cirrus, \$1.00
 *Golden Falcon—Brother Love

*Mr. Flood's Party—Mojo Boogie Band
YPSILANTI
 *Underground—Witch
DETROIT
 *Dirty Helen's Saloon—see Sunday
 *Fisher Theatre—see Sunday
 *Moby Dick—see Sunday
 *Rappa House—see Sunday
 *Rock & Roll Farm—see Sunday
 *Union Street—see Sunday
 *Watts Mozambique Lounge—see Sunday
 *Surf Side—see Sunday

Thurs 27

Moon in Libra

MOVIES

*A2 Film Coop—"King of Hearts", Angell Hall Aud. A, 7 & 9 pm, \$1.00
 *New World Film Coop—"Lady Sings the Blues" 7:30 & 9:30 pm, call 761-9855

TV

*Channel 56 3 pm—Wheels, Kilns, and Clay: "Combining Oxides to make Glazes."
 *Channel 56 6 pm—International and Domestic Conflict: "External factors of conflict" and "Internal factors of conflict."

EVENTS

*Art Worlds—Belly Dancing I (introductory) runs for 8 weeks for \$30 at 7:30-9:00 pm. Call Art Worlds for more info.

MUSIC

ANN ARBOR
 *Blind Pig—The Other Side, \$1.00
 *Golden Falcon—Sojourner Wolf's Cathouse Band
 *Mr. Flood's Party—Mojo Boogie Band
 *Rubaiyat—Musical Review "The Extention"
YPSILANTI
 *Underground—Witch
DETROIT
 *Dirty Helen's Saloon—see Sunday
 *Fisher Theatre—see Sunday
 *Moby Dick—see Sunday
 *Rappa House—see Sunday
 *Rock & Roll Farm—see Sunday
 *Shelby Hotel—Charles Mingus (jazz)
 *Union Street—see Sunday
 *Watts Mozambique Lounge—see Sunday

continued on page 31

YOU LISTEN TO US...

A QUESTION POSED BY MANY OF THE RESPONDANTS TO W4 LISTENS DEALT WITH WOMEN ENTERING THE BROADCAST INDUSTRY...WITH THE ADVENT OF TOP 40, THE DEEP THROATED FAST TALKING MALE MACHINE HAS DOMINATED AND CREATED THE IMAGE OF RADIO. THE INDUSTRY IS RAPIDLY MOVING AWAY FROM THIS MID-60'S MENTALITY. "FM" IS PENETRATING THE RADIO SCENE, AND WOMEN ARE PENETRATING "FM". RADIO PROGRAMMERS ARE LOOKING FOR A MORE BALANCED, BETTER SOUNDING PRODUCT. WOMEN, INCREASINGLY, ARE FILLING THE AIR WAVES AS PART OF THAT BALANCE. TOKENISM? WE CALL THE MOVE PIONEERING. OPPORTUNITY FOR WOMEN IN RADIO IS NOT ONLY AVAILABLE, BUT IN HIGH DEMAND.

WHAT IS THE FUTURE OF FM?

WHAT ABOUT QUADROPHONIC?

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 DETROIT MICHIGAN
 48207

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106 FM.



EVERY WEEK

SUNDAY

Learning Exchange meeting (educational cooperative and resource center) 4 pm every 4th Sunday of the month, 802 Monroe Street.

MONDAY

City Council Meeting, 7:30 pm
HRP Steering Committee meeting - 516 E. William (above the Campus Bike Shop), 5:30 pm.

TUESDAY

Gay Liberation Front Meeting, 3rd floor conference room South Wing, Michigan Union, 8 pm.
Cable 3 8:30 pm - Ann Arbor City Council meeting (replay of Monday's meeting)
Free Pap Tests in the morning at St. Joes. Call 668-8857 for more information.

WEDNESDAY

GAWK (Gay Awareness Women's Kollektive) - 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, \$40.

THURSDAY

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.

FRIDAYS - SATURDAYS

*Lighthouse Coffeehouse-free music and entertainment 8-11 pm at the First Presbyterian Church on Washtenaw.

Pickett Lettuce, Grapes & Gallo products. Friday rides to Wrigleys leave at the Michigan Union North door, 3:30-5:30 pm. Saturday rides leave from Village Corners, 11-3 pm at Wrigley.

MONDAY - FRIDAY

Cable 3 - Local News, Jim Zimmerman 7 pm
Cable 3 - Community Dialogue, host Bruce Warshal. Various people are interviewed on local concerns.
Confidential Pregnancy Counseling - East Clinic, Health Service, 207 Fletcher 3-5 pm, 763-1210; Counseling Services, 3rd floor, Michigan Union, 9 am - 5 pm, 764-8437; Office of Ethics and Religion, 3rd floor, Michigan Union, 9 am to 5 pm, 764-7442; Mental Health Clinic, 2nd floor, Health Service, 8 am to 5 pm, 764-8313; Women's Crisis Center, St. Andrews Church, Division and Catherine, 2 pm - 1 am all days, 761-WISE.

MONDAY - SUNDAY

Learning Exchange (educational coop and resource center), call 662-5189 or come to 802 Monroe every night except Saturday; 6-10 pm.

COOPS

*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.
*Peoples Food Coop - 722 Packard, M-T & Th-Sat 10am - 6 pm; M&Th 7:30 - 9 pm. Clean-up starts at 10 am on Wednesday; meeting on Wednesday night at 7:30, call 761-8173 for location.
*Peoples Produce Coop (fruits and vegetables) - \$4.25 per week, order a week in advance at 1305 Martin Place or the Northside 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 - 1 pm. 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., 7:30 am - 5:30 pm.
*Naked Wrench (bike repair) - call the workshop 764-6177, Ray 761-1733, Bill 663-5579, or Chris 665-0608.

ART

*University of Michigan Museum of Art Drawings from the Woodner Collection, Alumni Memorial Hall. Daily 9-5, Sunday 2-5; June 2 - July 7.
*North Campus Commons Gallery - 50 Photos by Ann Farrah and Pam Church, Mon.-Fri. 8-5; June 24 - July 12.
*Forsythe Galleries - till June 3, George Bayliss, Paintings; William A. Lewis, Paintings.
DETROIT
*Children's Museum - 67 East Kirby; Peruvian Indian Exhibit.
*Detroit Institute of Arts - Detroit Public Schools Art Exhibit; June 1 - 16.
*Downtown Detroit Arts Festival - Arts & Crafts; Detroit Symphony Orchestra.
*Italian Ethnic Festival - June 21, 22, 23; Riverfront.
*Gertrude Kasle Gallery - 310 Fisher Bldg., The Ian Hornak Exhibit; thru June 30.
*Detroit Science Center - Mon-Fri 9-5, Sun 12-5; Free.
*International Institute - 111 East Kirby, Communications.

SCIENCE

Detroit Science Center, Science Exhibits, Mon. Fri. 9 - 5, Sunday 12 - 5.
Cranbrook Gardens, Birmingham, Institute of Science and Academy of Art, through October from 1 - 5 daily.

COMMERCIAL THEATRES

Campus- "What's Up Doc" until the 20th; starting the 20th, "Producers" and "Twelve Chairs"
Fox Village- "The Great Gatsby" until the 28th (tentative); after that, to be announced
Michigan- "Claudine" until the 20th; starting the 20th (tentative) "Maine"
State- "Arnold" until the 20th; starting the 20th (tentative) "Thieves Little Us"
Wayside- "Where the Red Fera Grows" through the 29th
Fifth Forum- "Three Musketeers"
The Movies (Briarwood)- I "Thunderbold and Lightfoot", II "Walking Tall", III "Blazing Saddles", IV "Badlands"

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 Kollektive.....763-4186
Gay Liberation Front.....761-2044
G.I. & Draft Counseling761-2017
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
New World Films.....761-9855
Octagon House.....662-4587
Ozone House.....769-6540
Planned Parenthood.....663-3307
Police Department.....769-6311
Problem Pregnancy Help.....769-7283
Project Community.....763-3548
Radical Lesbians.....763-4186
Rainbow Agency.....761-7641
Student Locator (U of M).....764-2330
76-GUIDE.....761-9834
Superior Ambulance Service.....769-2300
SOS (Ypsi).....485-3222
Suicide Prevention Center.....761-9834
Tenants' Union.....761-1225
Trotter House.....763-4692
U of M Hospital.....764-1817
Women's Community School.....763-4186
Women's Crisis Center.....761-WISE

UNDERGROUND

June

14-16 Solar Wind

19-23 Siva

26-30 Witch

2655 Washtnaw Ypsilanti

Nightly Specials

WEDNESDAY: Sloe Screw 1/2 price
THURSDAY: Beer & Doubles 1/2 price
SUNDAY: Tequila 1/2 price
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WEMU 88.1 FM (487-2229)
"Composite" 3-5 pm Mon.-Sat. w/Fred Higgins
"Late Night Show" 10:30 pm-1 am Mon.-Wed. Tom Hill
Thurs., Fri., Sun.: Chris Hubbarth
Saturday: Ed "Wes"
*Jazz Scope 6-1 pm Sat.: Art Tinko
"Collector" 7-10 pm Sun.: Tom Hill

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

WABX 99.5 FM (961-5675)
*David Perry Mon.-Fri. 6-10 am
*Rhonda Tanton Sat., Sun. 7 am-noon
*Jack Broderick Mon.-Fri. 10 am-2 pm, Sun. noon-5 pm
*Mark Parenteau Mon.-Fri. 2-6 pm
*Dennis Frawley Tues.-Fri. 6-10 pm, Sat. noon-5 pm
*Paul Greiner Mon. 6-10 pm, Thurs.-Sun. 10 pm-2 am
*Ken Benson Mon. 2-6 pm
*Dick Tyne Tues.-Fri. 2-6 am, Sat.-Sun. 3-7 pm
*News with Cindy Felong 7:30 am, 8:30 am

Atlanta Jazz Festival Weekend
JULY 5 & JULY 6

On Stage: Aretha Franklin (Sat. Night)
The Staple Singers (Fri. Night)
Gladys Knight & The Pips (Fri. Night)
B.B. King (Fri. Night)
Crusaders (Sat. Night) (Plus Others)

Atlanta Stadium - Atlanta, Georgia
Weekend package, \$98 via bus, \$170 via air

Total price of each includes round trip transportation Jet or bus, Atlanta to Detroit; Hotel accommodations (Atlanta International Hotel), and tickets to the Festival. Space limited. Book Today.

Call or Write for more Information:
DOBBS ECONOMY TOURS
14010 Woodward Avenue Highland Park Michigan 48203
922-5488

CALENDAR

continued from page 29

ELSEWHERE
*Meadowbrook—Sixten Ehrling cond. Gary Graffman, 377-2010
*Surf Side—see Sunday

Fri 28

Moon in Libra then Scorpio 11:41 am

MOVIES

*Cinema Guild—"A Lesson in Love", Arch. Aud. 7:30 & 9:30 pm, \$1.00
*Cinema II—"The Thin Man" and "After the Thin Man", 7:30 & 9:30 pm respectively, both shows \$1.50

TV

*Channel 56 6:30 pm—"Beneficiaries of Love"
A visit to the Via Marsi Montessori School in Milwaukee which deals with injured autistic, deprived or disturbed children

EVENTS

*Art Worlds—Belly Dancing II (intermediate) Runs 8 weeks for \$30, starts at 7:30-9:00 pm. For more info call Art Worlds at 668-6422 or 668-6222.

MUSIC

ANN ARBOR
*Bimbos—Gaslighters
*Blind Pig—Vipers
*Golden Falcon—Rsnova
*Mr. Flood's Party—Jawbone
*Rubaiyat—Musical Review "The Extention"
YPSILANTI
*Bimbos—Cricket Sniff
*Underground—Witch
DETROIT
*Baker's Keyboard Lounge—Little Dot Person Quintet (jazz & blues) 864-1200
*Dirty Helen's Saloon—see Sunday
*Fisher Theatre—see Sunday
*Masonic Auditorium—Peter Frampton's Camel
*Moby Dick—see Sunday
*Rappa House—see Sunday
*Rock & Roll Farm—see Sunday

*Shelby Hotel—see Thursday
*Watts Mozambique Lounge—see Sunday
*Surf Side—see Sunday
ELSEWHERE
*Meadowbrook—Tony Bennet 377-2010

Sat 29

Moon in Scorpio

MOVIES

*Cinema Guild—"To Be or Not To Be", Arch. Aud., 7:30 & 9:30 pm, \$1.00
*Cinema II—"I Am A Fugitive From A Chain Gang", Angell Hall Aud. A, 7:30 & 9:30 pm, \$1.00

MUSIC

ANN ARBOR
*Bimbos—Gaslighters
*Blind Pig—Vipers, \$1.00
*Golden Falcon—Rsnova
*Mr. Flood's Party—Jawbone
*Rubaiyat—Musical Review "The Extention"
Life's Lesson
YPSILANTI
*Bimbos—Cricket Smith
*Underground—Witch
DETROIT
*Baker's Keyboard Lounge—see Friday
*Dirty Helen's Saloon—see Sunday
*Fisher Theatre—see Sunday
*Moby Dick—see Sunday
*Rappa House—see Sunday
*Rock & Roll Farm—see Sunday
*Shelby Hotel—Charles Mingus
*Union Street—see Sunday
*Surf Side—see Sunday
*Watts Mozambique Lounge—see Sunday
ELSEWHERE
*Meadowbrook—see Thursday

Everyone would like to know about your dance, meeting or any event. Call Margie at 761-7148 to have your info included in our calendar.

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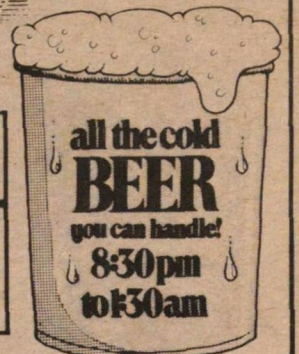
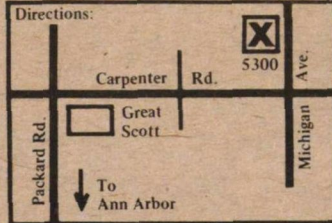
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*BBC Concerts Sun. 9 pm
*National Lampoon Radio Half Hour, Sun. 10pm
*Upcoming Concert Listings Mon., Wed., Fri. 5 pm, Sat. 4 pm
*Rock n' Roll News Thurs 5 pm

WDET 101.9 FM

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

WRIF 101 FM (444-1111)

*Programmed hits from ABC New York. The DJ's all sound the same.

WNRZ 102.9 FM (663-0569)

*Monday: Jim Dulzo, early; Ann Christ, late.
*Tuesday: Robin Lee, early; Ann Christ, late.
*Wednesday: Steve Cornell, early; Joe Tiboni,

late
*Thursday: Ruth Bennett, early; Joe Tiboni, late
*Friday: Joe Tiboni, early; Ruth Bennett, late.
*Saturday: Steve Cornell, early; Ann Christ, late.

WWWW 101.9 FM

*Jim McKeon Mon.-Fri. 6-10 am
*Jim Jefferson Mon.-Fri. 10 am-2 pm
*Mike Benner Mon.-Fri. 2-6 pm
*Ken Calvert Mon.-Fri. 10 pm-2 am
*Karen Savelly Mon.-Fri. 10 pm-2 am
*Brent Wilson Mon.-Fri. 2-6 am

WIOT 104.7 FM (419-248-3377)

*Dorian Paster Mon.-Fri. 7-11 am
*Rick Bird Mon.-Fri. 11 am-3 pm
*Chris Loop Mon.-Fri. 3-7 pm
*Dave Loncao Mon.-Fri. 7-11 pm
*Terry Gerbstadt Mon.-Fri. 11 pm-3 am
*Neil Lasher Mon.-Fri. 3-7 am
*Realities, News 2:50 & 8:50 pm, 1:50 & 6:50 am, 5:49 Report daily, 10 minute summary of days events with Mark Scheerer and Craig Kopp.
*Clint Doolittle "4 Way Street" Quadrophonic Hour from 7-8 pm Sun. Feature LP of the week Sun. 6:05 pm and 8:05 pm

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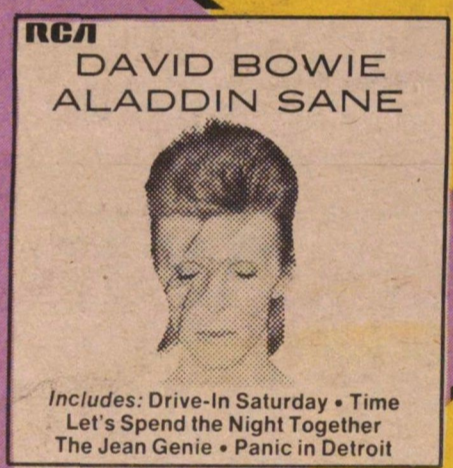
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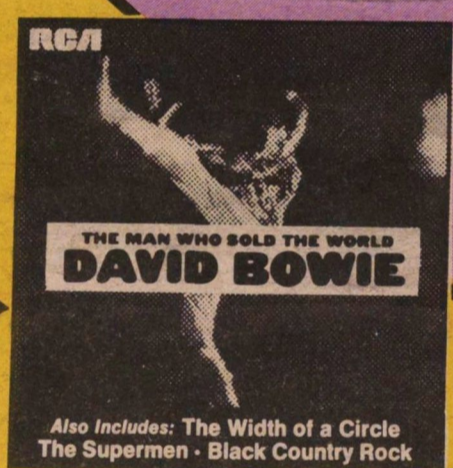
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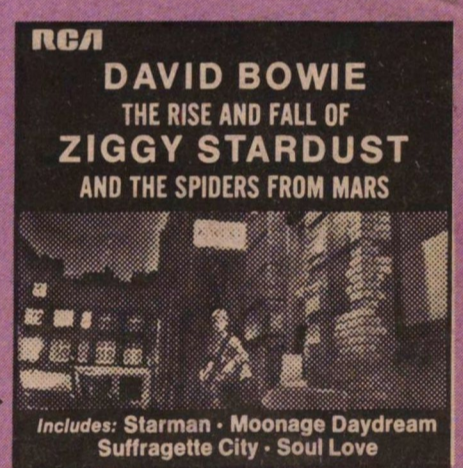
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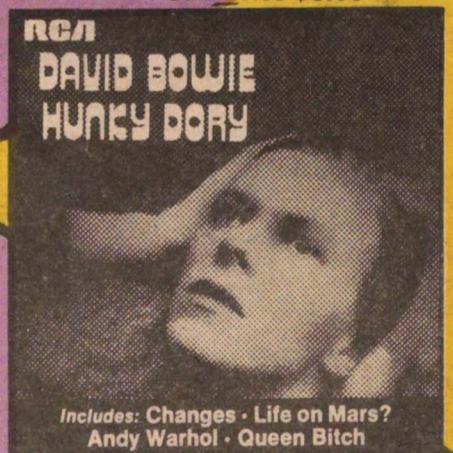
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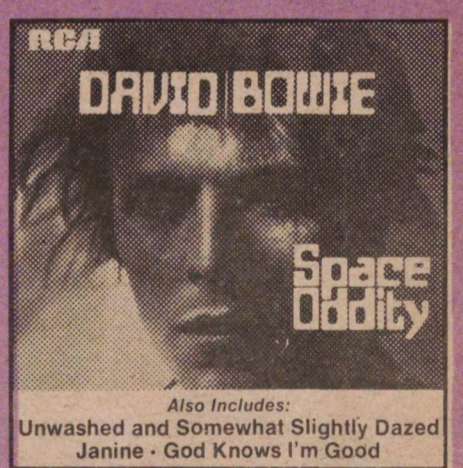
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