

RAINBOW COMMUNITY NEWS SERVICE

ANN ARBOR SUN

VOLUME 2, ISSUE 16

August 9 - September 4, 1974



**Blues & Jazz
Festival
'74**

**Exiled to
Windsor
Sept 6-7-8**

25¢



IMPEACH GERALD FORD!

Elsie Sinclair Speaks Out

Editor, The Ann Arbor News:

Three cheers for the Ann Arbor City Council! Naturally, it should have cancelled out the Blues and Jazz Festival, regardless of whether it is a "magnificent cultural event" of national significance. Everybody knows that these long-haired weirdo's are a menace to our society (Who are they to think they can turn around the direction our culture is inevitably heading toward: world annihilation?). Cut off their heads, I say, or toss them over the cliff as the Spartans used to do. Only the Spartans were more humane: they tossed them over the cliff at infancy; they didn't even give them a chance to grow up.

That's where we are at fault, and I particularly as John Sinclair's mother. I know what his motives are: I remember one time when I visited him in prison I said, "John, why don't you forget about trying to bring about all these social changes, trying to raise money to fund worthwhile community programs, etc.; people aren't worth it. Why don't you make some money for yourself instead?" Do you know, he looked at me as if I had a hole in my head! That's when I gave up all hope for him. And the City Council's castigation of him and his "ilk" bears me out.

Who are these young people that they think jazz and blues and even rock are essential to their culture? Why can't they be content, as we were when we were young, with watching football games and whooping it up at fraternity parties while our society was being ghettoized, our cities turned into jungles, and our politicians and public servants corrupted?

But football games, one of Ann Arbor's major industries, make money and Blues and Jazz festivals do not. I wonder how lucrative football would be for the city and the university if each time a game were played a field had to be fought for and prepared, sanitary facilities erected, fences built, traffic police paid for, and all the other myriad expenses that go into a public event of any magnitude. They would probably lose money also, and maybe their promoters would be accused of being irresponsible too.

But that's not the way it is, is it? Money is the name of the game - so be it! We can't let these young people ruffle our middle-class complacency away.

Elsie Sinclair

LETTERS

Shakey Jake

Dear Sun:

I have come to know and appreciate your paper through the efforts of one of your finest salesmen, Shakey Jake. I see Jake almost every day as I walk through the city and I have spent several hours talking with him. He sells the SUN all over the city and does a good job.

I wrote a poem about Shakey Jake and the work he does and I would like to share it with you. I feel it captures the spirit I see in him. I have given Jake a copy of the poem and he will be singing it sometimes. I hope you enjoy the poem.

Keep on bringing out the paper. The work you are doing with the SUN means much to me

Rob Reinhart

Chaplain of the University Hospital

The Shakey Jake Song

*Who's that coming down the street
Rings on his fingers, white shoes on his feet*

*He's the man you've got to meet
He's Shakey Jake*

(REFRAIN):

*He's Shakey Jake
Got's what it takes
He's on the make
You can't forsake
Our Shakey Jake*

*See him playing his guitar
On the street or in the bar
Here he comes, he's never far
He's Shakey Jake*

(REFRAIN)

*If you're a woman or a man
He'll sell you a paper or give you a hand
He knows where he's going, don't need no plan
He's Shakey Jake*

(REFRAIN)

*Shakey Jake sat out on the street
Fourteen women sat 'round his feet
They all know he's kind a sweet
He's Shakey Jake.*

(REFRAIN)

*The cops said, "Play your songs some more
Play if you're rich or if you're poor"
But Shakey Jake headed for the door
That's Shakey Jake*

Prisoners Fingered

The federal enforcement and correctional agencies have the illustrious reputation of gaining results through confidants' "putting the finger on" their man. The zest of this stealthy tradition has gained even more charisma - alas, now the finger is totally submerged. Here in Milan, Michigan a security measure of anal examination ("finger waving") has been adopted. Since we have separated from society; and newspapers, magazines, and letters do not give the total experience of normality, we can not be certain, but we do suspect this to be a bit odd, if not abnormal. The regular procedure following visitation was a strip search - "hair-ears-mouth-hands-feet-spread your cheeks". Now this is not enough, it seems the general attitude is that the finger is far more thorough than the eye. One in the land of freedom might find this a touch humorous, but most of us less fortunate souls (and subjects) find it a threat to whatever morsel of self-respect we still cling to.

The facts of the matter are these: after visiting hours were over the inmates were led out of the visiting room in groups of two, and underwent the usual "strip search". Having completed this submission to perversion, the inmates were then informed that something "new" was going to happen to them today. They were to be marched down to a "qualified" medic who would take his finger and insert it in the inmate's anus and feel about for some desperately concealed items of ill repute.

The inmates, astonished at this request, inquired as to the consequences of them refusing to this degradation. They were informed that they would be placed in solitary confinement and then be summoned before the adjustment board for the crime of "interfering with security

and the orderly running of the institution."

As a result, two out of ten refused to accept the assault and were thrown in the "hole." They were taken to the adjustment committee (without legal representation) and were treated as follows: eight months good time was taken, furloughs were cancelled (one was to leave in four days - for twenty minutes, within sight and reach of a guard to visit his parents), custody was increased from minimum to maximum, all privileges were denied, and most important, a probable set-off at the parole board as a result of the negative recommendation of the administration that advocates this bizarre policy.

As to the eight that submitted, only Dr. Freud could tell us what damage could have possibly occurred. The whole thing is such a degenerative insult that it is not easily forgotten, and people with substantial sentence really have very little choice whether they submit or not. Another truly frightening aspect of this situation is that the warden, H. S. Beal, not only approves of this "foul" act, but as the captain enthusiastically announced, "he plans to make this standard procedure." Unfortunately, due to this procedure, many inmates will refuse further visits, thus hindering already complicated relationships.

There is no way for we inmates to solve this problem without outside help. We cannot believe that the wrath of justice is so great that it reduces the level of the people it protects to such degeneracy. We are sure this is not the type of justice you are seeking when you pay your taxes to support this institution. Therefore, we ask that you show us some concern for this "insult to injury."

Although this daft infatuation with stopping all trafficking of contraband is proclaimed to be effective, we find it does little else but debase us, and lend the "qualified" inspector to relish generous applications of hand-soap. (At least the long finger of the law has come out short again.) We are enraged and perplexed, we wonder if there are not better ways, we wish this bereft absurdity would cease. All we can do is preserve our dignity and smuggle out letters such as this. If all you can do is respond with letters and print this one, I'm sure that will be far more beneficial than our complaints. The "fickle finger of fate" has certainly fallen on us and we hope you find it as appalling as we do.

(names withheld to insure personal well-being)

EPITATH OF THE WEEK: "One thing I have noted as I have travelled around the country is the tremendous number of children who come out to see the Presidential candidates. It makes you realize that whoever is President is going to be a man that all children of America look up to or down on, and I can only say I am very proud that President Eisenhower restored dignity and decency and, frankly, good language to the conduct of the Presidency of the United States." - Spoken by Dear, Departed Dick in a TV debate with John F. Kennedy, October, 1960.

Early warning: This is the last SUN for the month of August, as we are skipping an issue to prepare for the general SUN transformation detailed on page . Due to the skip, this issue's calendar goes up to September 4th, our next publication date.

Health Care in China will be the next in a series of excellent programs sponsored by the Us-China People's Friendship Committee. These are good opportunities to learn from firsthand accounts what's going on inside the planet's most populated alternative institution. The health symposium is August 9th, 8pm in the Michigan Union... **Jane Fonda** is making a film of her and **Tom Hayden's** recent trip to the Republic of North Vietnam, to be entitled "Vietnam Journal."

The state of Michigan statute making possession of two or more ounces of marijuana legal proof of "intent to sell" has been deemed unconstitutional in a ruling by a

Macomb County Judge, who held that the provision violates the constitutional right of a defendant against self-incrimination. If this stands it will make the much more severely penalized "intent" crime hard to prove in court... On account of a bill just passed by Congress, **University students now have the right to inspect their own academic files**, including recommendation letters, test scores, counselor's comments, etc. If schools don't comply they lose their federal funding.

The McDonald's takeover of Maynard St is on its way; the Nickel's House being scratched for Ronald McDonald's scurvy-burgers. Anyone interested in helping to organize and carry thru some kind of protest against the construction (expected to take place behind a tall fence to be built around the site for protection) should contact Phil at 665-8774... Registration has begun at **Art Worlds** for their fall session workshops in just about everything starting September 16. Enrollment is limited; for info call "the school that is not a school" at 668-6244... **Dixboro Nursery Coop** has openings for three and four year old boys and girls. For more info call Dorothy at

487-9233.

MUSIC NEWS: The Community Parks Program lineup from here on out goes like this: 8/11 - Salem Witchcraft, Cloudburst, Denny Maury Band, Martian Entropy; 8/18 - Riot, Nature, Okra, Naught Music; 8/25 - Uprising, Mojo Boogie Band, Alfa Clitoris and Electric Express... We couldn't verify this as we go to press, but we're told that free concerts will begin for a couple of weeks in Ypsilanti's Riverside Park, starting August 24.

A documentary on the life of powerful **Janis Joplin** is due for film release early this fall, including footage of Janis at Woodstock, her early days in then communal San Francisco, and an interview from the Dick Cavett show. Early reports are that the film is straight-on and non-exploitive of Janis' legacy... **Rolling Stone** has been running some decent and informed political/news features of late, although their music section remains much on the level of Teen Magazine stargossip. In line with the news emphasis, Stone is sending Richard Goodwin to open up their Washington Bureau... Speaking of stardom decadence, **Mick Jagger** has installed one-way blacked

out windows in his Rolls Royce.

Will the Ann Arbor Blues and Jazz Festival be broadcast live on a major FM station in Detroit or Windsor?... Don't forget to WATCH THE BORDER when you go through to the three day Fest, Stashes are a no-no... The other reminder is to register to vote James Stephenson and his ilk out in April... The SUN benefit at the Blind Pig last Wednesday featuring the **Rabbits** raised about \$95 to help us move to new space. The next jamboree is at Flick's on Wednesday the 14th, with Chinner spinning record-hop danceably stomp-music... The **Tate Blues Band** has moved to Memphis (long distance, operator) and seem to be getting a full schedule of gigs.

A new bicycle ordinance is in the works for Ann Arbor which would require all bikes sold to be registered with the city, ostensibly to help cut down thefts. Other features of the regulations now being studied by Council committee include bicycle path ramps on heavily travelled curbs, stricter obedience of traffic laws and dropping the ban on riding on downtown sidewalks...

Regrettably Fish Funnies again failed to appear this issue, but Cindy and Dave return to these pages soon... By the way, in case you haven't noticed, these spots were written somewhat hastily due to overtaxed deadlines and Nixon's dethronement... Please send us love or hate letters for the column above... This issue's cover designed by Barbara Weinberg.

SUN SPOTS

Uof M Sued For Discrimination

The University of Michigan is facing two separate court actions for its continued discrimination against various minorities. Either case could end up having a major effect on U policies, and cost the institution a good deal of money.

In the first case, brought last week in US District Court in Detroit, three women are taking on the University for its continued sex discrimination. County Commissioner Elizabeth Taylor, Janet Keller and Toby Campbell, all employed as research assistants at the Institute of Social Research at U-M, are specifically accusing the U of failing to implement its 1971 Affirmative Action Plan.

The plan was drawn up at that time when women, charging discrimination in hiring, pay, admissions and promotions took their case to the Department of Health, Education and Welfare. Under a federal Education Act, educational institutions receiving federal funds could have their funding rescinded for discrimination on the basis of sex. With HEW actually threatening to hold up funds, the U quickly got it together to put together some sort of plan to prove their "good faith" in the matter. It took over two years before the University came up with a plan that actually met with HEW's approval, as the administration at U-M was not particularly jumping at ending discrimination.

But at the moment, the Affirmative Action plan remains only a piece of paper. For example, in Taylor's case, after being told that she had been underclassified and underpaid for two years, she received back wages for only six months. In addition, few women have moved into higher positions, and the majority still remain in the clerical categories. The suit has been assigned to Judge Damon Keith, best known for his overthrow of the Nixon administration wiretap policies.

In a second court action, Judge Edward Deake approved the continuance of a class action suit against the University by Native Americans. The suit charges the U with failure to uphold its obligations from a 157 year-old treaty, guaranteeing free education for the children of the Ottawa, Chippewa and Potawatomy tribes in exchange for some land the University wanted.

The suit, originally filed in August, 1971, was endangered by a recent Supreme Court action requiring notification of all members of a "class" in a class action suit. However, Deake ruled in favor of the Native Americans, requiring only that they notify each tribal governing body involved before the suit proceeds further.



Preferential Voting Makes Ballot

A new system for electing Ann Arbor's mayor, which could insure an end to the two-year Republican control of City Council, will likely appear on the November election ballot.

The proposal for preferential voting for mayor will go before the voters through the efforts of the local Human Rights Party, which circulated petitions and gathered over 4850 signatures to place it on the ballot as a City Charter amendment.

Preferential voting is a system designed to eliminate the threat of minority rule which exists in a community with three or more political parties. Ann Arbor, with a combined liberal and radical majority, has had a Republican-controlled City Hall for almost two years because of Republican plurality victories in three-way races.

Under preferential voting, a voter would indicate a first, second, and third, etc. choice for Mayor. If no candidate gets a majority of first choice votes, the votes for the last place candidate are given to those voter's second choices. This process is repeated until one candidate gets a majority. In Ann Arbor, the probably effect will be to elect a Democratic mayor, since voters who select the HRP mayoral candidate (expected to run third) will overwhelmingly favor a Democratic over a Republican candidate.

Kathy Kozachenko, Second Ward City Councilwoman from HRP, said at a Monday, August 5 press conference that she thought the chances of passage for preferential voting were "very good." The system, she said, "will enable all three parties to run honest and open campaigns; talking about how to solve the city's problems and provide services for the people of Ann Arbor, by eliminating the issue of vote-splitting."

One question mark is what the Democratic Party will do on the issue. The Democrats had opted for a proposal for run-off elections for mayor and City Council rather than support HRP's plan. Their petition, however, failed to get the necessary signatures.

Ypsi Police Sue City Over \$5 Weed Law

The Ypsi Police Officers Association (YPOA) has brought suit against the local City Council to keep it from "interfering with police business." The charge stems from the City Council ruling last Monday requiring the cops to turn over all marijuana "criminals" to the City Manager instead of the regular prosecutor.

The Ypsi Council so directed the police after Judge Thomas O'Shea ruled the city's \$5 weed law unconstitutional several weeks ago. While the City Attorney challenges Shea's ruling in the higher Circuit Court, the City Manager plans to use his legally invested power to still give \$5 tickets, apparently very upsetting to the diehard cops.

In a preliminary ruling on the YPOA suit, Circuit Judge Patric Conlin noted that the Council does have the power to set all policies for the police, so he will probably throw out that aspect of the legal action.

However, another section of the suit asks that Conlin issue an immediate ruling on the validity of the \$5 law. If Conlin upholds it, Shea's ruling will be overturned. If not, a lengthy appeal process lies ahead for David Gray, the unfortunate victim of this whole "test-case" proceeding.

Conlin's decision should be known by the end of the month.



Council Bans Posted Handbills

After losing several cases in court, City Council has tightened the city's handbill ordinance, making it illegal to post advertisements or circulars on any public structure, building or public way.

Under the strengthened law, it will now be illegal to put handbills on lamp posts, shade trees, garbage cans, fences, parking meters, traffic signs, and fire hydrants.

Beyond simply making it illegal to post handbills (meaning the police will haul you off to the city jail if you're seen sticking a flyer on a garbage can on the diag), the law further prohibits people from causing them to be posted. Under this provision, the city will have an excuse for prosecuting the advertiser and the producer, meaning they could now take film groups or political candidates (of the SUN) to court for having their name on a flyer.

As Councilwoman Kathy Kozachenko pointed out, "this is one of the few ways people who don't have much money can communicate." But the new law makes it illegal, thus prohibiting inexpensive means of communications. Councilmember Jaimie Kenworthy pointed out that it may be thrown out of court on the basis of infringing on the right of free speech.

Despite the stricter ordinance, handbills are likely to remain a problem as long as there is no better way to handle cheap communications. Although the SUN has tried to press the city into setting up community billboards to end the unsightly lamp posts and trash cans, the city has never given its support for this project. At present, people will either risk prosecution, or have to stop advertising.

Argus Strike Continues

The eight-week old strike at the Argus Optical Plant, 2601 S. State Road, is continuing, with increased support by other groups in the community for the striking workers.

Picketers at the plant have been continually harassed by police, and following advertisements in the Ann Arbor News, about twelve "scabs" are now working at the plant. The scabs are receiving more money than the original workers were before going on strike.

Support action in the past two weeks has included a picket line at the Ann Arbor News, protesting the running of ads for scab labor, and at city hall, against the pro-management tactics of the police department.

The strike began on June 13, when 120 workers walked off the job to press the company into recognizing the Union (UAW) which had been voted in through a

legal election in April. Although the National Labor Relations Board has twice ruled the election valid, the company is challenging it in court, and the case is currently pending in the US Court of Appeals in Cincinnati, Ohio.

Although the strikers succeeded in shutting down the plant late in June, it has since re-opened following the hiring of the scabs. While many of the scabs are young, they continue to cross the picket lines in total disregard of the strikers right to unionize. They have failed to recognize the importance of being able to organize, and that such mass action benefits all workers, not just those on strike.

Support is still needed on the picket lines. For rides to the Argus Plant, be at the Human Rights Party Office (516 E. Williams) at 5:30 a.m., or call that office, 761-6650 or the Young Socialist Alliance office at 663-8766.

Model Cities Health Fair

The Model Cities Health Fair is being held again this year, with free medical testing, health and nutrition information, and counseling on social services and consumer protection. The Fair is not limited to Model Cities residents -- it is open to anyone from Ann Arbor.

Free tests include: hearing, vision, anemia, TB, diabetes, sickle-cell, hypertension, and back and nerve trouble.

Child care is available free, as is transportation to the Ann Arbor Community Center, 625 N. Main Street, where the Fair is being held. (Call 663-6566 if you need a ride.)

The Fair runs two days, Saturday, August 25 from 9 a.m. to 5 p.m. and Sunday, August 26 from noon to 5 p.m. Everyone is welcome.

Students Force Back Total Control Regents Vote \$ Guidelines



Regent Gertrude U. Huebner



Regent Gerald Dunn

Organized pressure from student and faculty groups at the University of Michigan have forced the Board of Regents to retreat a bit on the planned financial stronghold over campus groups.

While the Regents failed to pass the first part of an administration proposal requiring student organizations to keep all funds in a University-controlled account, the second part of the regulations did pass, which will prove rough on groups just the same.

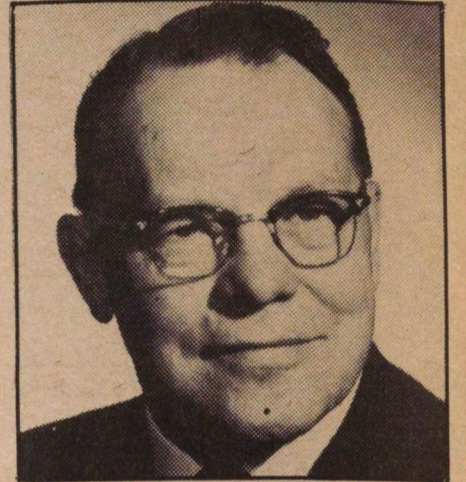
The new guidelines require all groups using University facilities (like auditoriums for films or Crisler Arena and Hill Auditorium for concerts) to post money up front to cover "all its obligations in connection with such use." While the Regents have made it sound like this would mean paying ahead for facility use, the wording leaves open the possibility of requiring full advance payment for all expenses, including film rental, equipment rental and salaries of performers or security workers, and even potential damages to the building. In the case of some concerts, this could mean tens of thousands of dollars. Even for small film showings, it will be several hundred. This will make it significantly harder for newer or small groups without a large accumulation of capital to use University facilities.

In addition, groups using U facilities will be restricted as to where funds raised by an activity can be spent. The U has decided to adopt strict Internal Revenue standards as their own policy for student groups, claiming that other uses of money might "endanger the University's tax-ex-

empt status." This code requires that money be used for only apolitical non-profit groups, and specifically prohibits any direct political fundraising, which is defined under Sections 179 (b) (1), and 501 (c) (e) of the Internal Revenue Code. Of course, money is allowed to be channeled back into the University itself, or it can be used "to aid the accomplishment of lawful and legitimate University-related purposes of the sponsoring organization itself." Once again, the language leaves open the possibility of further repression if a group does not meet the "lawful and legitimate University-related" requirement. This can clearly be used against groups which have roots in the larger Ann Arbor community, rather than just in the U itself.

The question arises, of course, as to why the U is suddenly so concerned about "legalizing" group expenditures, when in past years the University has publicly ignored such matters. Under this new code, such events as the John Sinclair Freedom Rally, Perry Bullard's fundraiser showing of "Deep Throat," voter registration dances, and even the Earth Day Ecology Concert of two years ago would be prohibited. The regulation's major repercussions are directly political, rather than legal, giving the U an excuse to further stamp out political activism on campus. It's highly unlikely that anyone will be able to give money to famine-stricken Africa this year, as such fundraisers will no longer be allowed. The University now has a built-in excuse for keeping political events which

continued on page 7



Regent Robert Brown



Regent James Waters

on
WABX
Sunday nights,
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and
FLO & EDDIE SHOW
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WABX

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543-WABX DJ Request
398-1100 Office



In Conjunction with
James Brown

Appearance
at the Ann Arbor
Blues & Jazz Festival in Exile

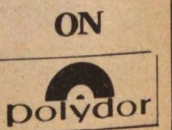
RECORD LAND
is Holding
A
SPECIAL SALE



B & J Festival Tickets Sold Here!

Hours: 9:30-9:30 Mon.-Sat.
12-5 Sunday

IN BRIARWOOD MALL



Council Documents Tampered With Packard-Platt: City Conflict of Interest?

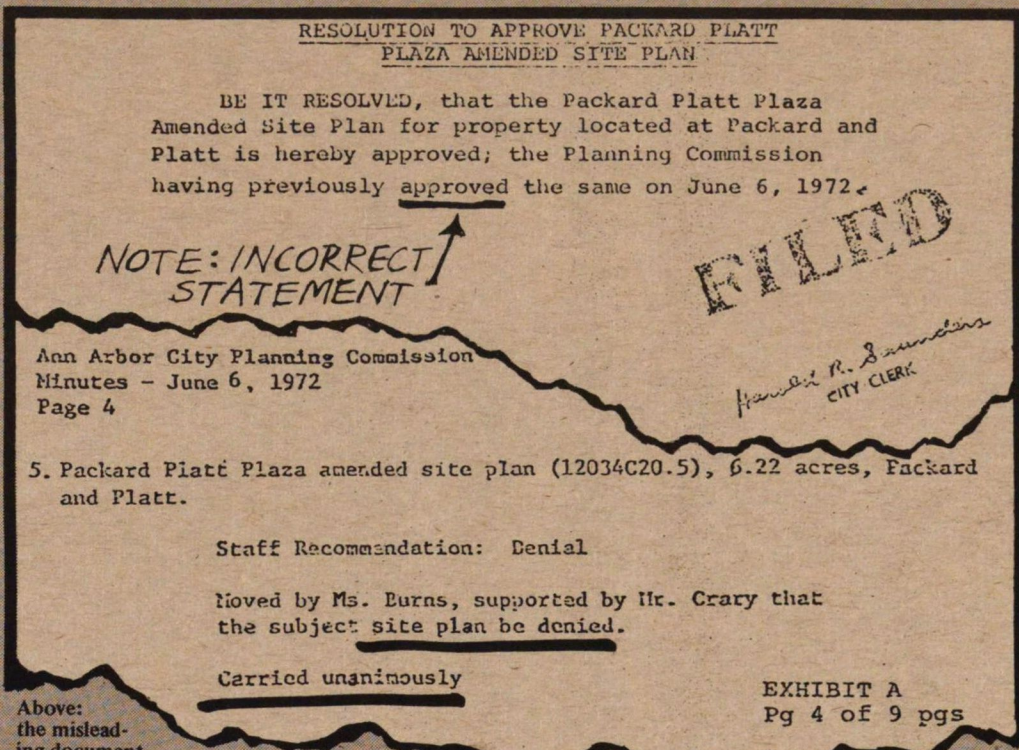
Packard-Platt Plaza, the planned development of one of the largest supermarkets in Ann Arbor, was passed last January over strong protests of residents in that neighborhood, and despite April campaign promises by Republicans that they would vote it down. As with most protested developments, the only supporters of Packard-Platt on Council were the six Republicans.

Now the issue has resurfaced, with evidence of a possible conflict of interest on the part of City Attorney Edwin Pear. Also, more serious, the resolution approving the site plan at Council showed the Planning Commission had approved the site plan, when in fact it never had. At present, there is no evidence as to who is responsible for tampering with the documents.

The charges of wrong-doing were brought before Council on Monday, August 5 by Harry Feuhrenberg, representing RAP3 (Residents Against Packard-Platt Plaza) which is currently suing the city to stop the development.

Fuerhenberg asked that the city not grant the development a building permit, based on non-payment of taxes by the landowner. He also presented documents to back up his claims of city mishandling of the entire development. Pointing to Watergate, he demanded that the issue be cleared up, as citizens deserve "truth in government."

The first set of documents presented to Council showed that the City Attorney's law firm, Lawrence, Pear, Leutheser,



Above: the misleading document which led Council to think the Planning Commission had approved the shopping center. Below: the actual Commission document shows the site plan was actually denied.

Tripp & Ulrich, have in the past represented the owners of the property at Packard and Platt Roads. In addition, there is a signed affidavit indicating that Pear's firm may still be representing this client. Pear's name still appears on firm letterheads, despite his full-time, \$28,000 job

with the City. This seems to be going on while he is currently representing the city in a case brought by the owners-developers challenging the city's original denial of a building permit. Pear recommended to Council in June that approving the plan, as a compromise settlement, was probably

the only way the city could stay ahead on the case, as he maintained that developments should be stopped at the zoning level.

However, Planning Commission specifically voted down the Packard-Platt site plan because of zoning regulations, indicating that the giant supermarket was improper use of the existing zoning on that property. But when the matter was presented to Council, which must make final approval on all site plans, the material in the packet indicated that Planning Commission had passed it. So the Republicans took the advice of the attorney and the Commission, and went ahead and voted in the development.

The matter is still not settled. The owners-developers suit, challenging traffic impact requirements, is still in the courts, as is the suit by RAP3 to ultimately stop the development.

The conflict-of-interest charges, termed "trash" and "garbage" by Council Republicans, will return to Council next week, when Pear is expected to bring a response to Councilperson Jamie Kenworthy's request that he answer the charges. And, it may be expected that the strange matter of the Council packet misrepresenting the Planning Department's vote will also come up again. While it is unlikely anyone will leave office over this issue, it will clearly come up in next April's city elections campaign, and should be a strong factor in the overthrow of the Republican majority.

-- Ellen Hoffman

State Agency Votes Delay

Defoliation in UP Imminent?

Governor Milliken's Environmental Review Board voted 10-3 last Monday to ask the US Forest Service to delay spraying a powerful tree-killing herbicide over parts of the Ottawa National Forest in the far-western Upper Peninsula. The board is asking the delay pending the outcome of a suit filed in federal court by the state of Wisconsin to halt spraying of the deadly herbicide, known as Agent Orange, on 1700 acres there.

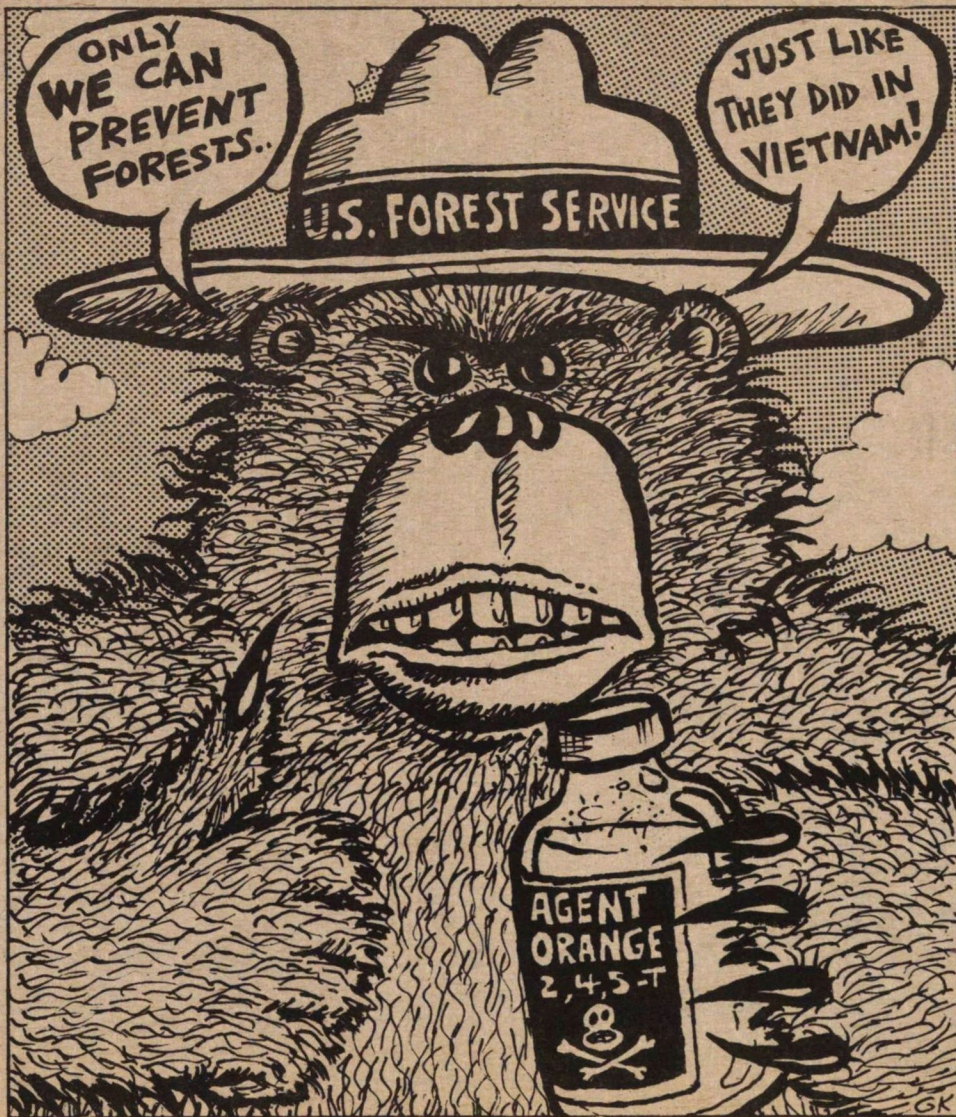
A previous motion indicating that the board had no objections to the project, provided safety standards and procedures were strictly followed, failed by a vote of 7-6. Nine votes are necessary for a majority. The vote to delay spraying came after much public outcry against it surfaced via widespread attention in the media.

Present federal law restricts the usage of Agent Orange to rice crops, rangeland, and rights of way, prompting several board members to question whether this year's proposed usage on 88 acres in the Ottawa Forest was in violation of federal regulations.

Marv Lauritsen, supervisor of the forest, said the US Environmental Protection Agency informed him last week by telephone that the plan to kill scrub red maple growth with the herbicide was acceptable. Lauritsen added that the program was "nothing new," having been in effect for twenty years.

Agent Orange, a combination of herbicides 2,4-D and 2,4,5-T, was used extensively in defoliating Vietnam and has proven fatal to chicken and cattle when given in large doses. It has also been implicated in causing birth defects.

A Forest Service water expert, citing studies made in conjunction with the '71, '72, and '73 sprayings, attempted to prove



that water table contamination was negligible, but the results were inconclusive. However, no study was made of the potent chemical's progressive accumulation in the food chain, similar to DDT which has become concentrated in human fatty tissue through its widespread usage.

The Forest Service says it wants to kill the scrub maples in the Michigan forest to allow the upgrowth of red pine, citing "economic reasons." Dr. Fred Brown, board member and Dow Chemical scientist, questioned what kind of future market for red pine there will be; as he said, it is a glut on today's market.

Mike Barton, deputy supervisor of the Ottawa forest, defended the program, arguing that no one would be in the area during the spraying (humans, that is), and that any human contact with the herbicide would be in "negligible amounts," posing no health hazard. Barton contended that there would be no application of Agent Orange to surface waters, which federal environmental regulations strictly prohibit. Even should it get into the water, he said, it would pose no danger to human health. Sure.

Asst. Attorney General Stewart Freeman proposed a motion at the end of the board meeting to have the Forest Service provide adequate prior notice of programs to all affected agencies, and file an environmental impact study for each area. This proposal was apparently too trivial to board Chairman Howard Tanner, who dismissed it ostensibly because of "lack of discussion time."

When will these people ever learn that chemical pollution, despite any "economic considerations," is never worth the danger it poses to humankind?

-- Tom Kuzma

Rebirth of Welfare Rights Group

"You either surrender and be dehumanized, or you stand together and fight," said Evelyn Simms, vice chairwoman of the National Welfare Rights Organization.

"We ain't gonna shuffle anymore" was the theme of a rally held Saturday, August 3 to celebrate the reorganization of a local NWRO chapter. With a predominance of buttons proclaiming "MOTHER POWER," a small crowd of women, young and old, black and white, and their children, gathered at Island Park to hear speakers from other NWRO chapters, and campaigning politicians proposing welfare reforms.

Washtenaw County had a strong Welfare Rights group in the late 60's, which successfully challenged an antiquated policy of the Department of Social Services regarding clothing allowances. In time, however, the group felt it did not have support from other groups in the community, and disbanded.

Kathy Frumm, one of the re-organizers, welcomed the group to the "rebirth of the Welfare Rights Organization.

"We're still here because there's still welfare, and still people on welfare," she told the crowd. "It's too bad there aren't more people here, but you can't expect people whose spirit has been squelched to show up for something like this. It's important to have spirit -- it's not a second-class job to raise children."

"A lot of people know now that this nation must be turned around," Evelyn Simms explained. "There's too many people suffering, too many people hungry. But somehow, down the line, we stopped organizing. Ann Arbor had a strong group, but somehow fell by the wayside. Now it's time to organize the whole state. Every group must be forceful. First we have to sit down and get ourselves together, and then we've gotta move. Poverty knows no color line. If we'd kept our faith and our struggle, by now we would have reached our goal. Whatever your hands find for you to do to keep this organization together, that's what we have to do."

Not all the speeches were so positive. Terry Adams, who has been doing legal aid for the

Welfare Rights group, told the audience that already there are two bills pending in State Senate committees which will make it even harder for people to receive income subsidies. Both of them are expected to be reported out of committee to be used as campaign issues for conservative Republicans seeking re-election with Watergate hanging over their heads.

The first bill will require that all recipients report weekly to the Michigan Employment Security Commission to prove they are actively seeking work. No funds will be provided for either child care or transportation while people are standing in the long lines at the MESC offices.

Work registration will exclude none, even those who already have full-time jobs raising children.

The other bill would require women with children to provide total cooperation in finding absent fathers, whether the male has a legal obligation to support the family or not.

Women "not cooperative enough" will lose about \$50.00 a week in income. There is no provision for women who will find themselves being beaten because some man is angry over being chased down by the state to recover "lost" funds.

Without strong pressure on legislators, these bills may become law. Adams told the crowd that they must keep themselves informed of pending legislation, warning that it was harder to change once it had been passed.

"You have to teach yourselves to be advocates -- to conduct letter-writing campaigns, to talk to politicians."

The local organizers are not stopping with the rally. The group expects to have an office by next week, and is actively organizing door-to-door in public housing in Ann Arbor and Ypsilanti. So far, they have found incredibly bad conditions in much of the housing, and many of the women they have talked to weren't even aware of the benefits due them. While a Social Services social worker is supposed to let them know what is available, too often the information is just not given to people who need it. When it isn't, the families often do not even have enough to manage the barest of necessities.

One of the problems the group has encountered is a fear that families will lose their incomes if they are active in the struggle. But legally, no means exist for the Department of Social Services to cut benefits for political activism. As Inez Walker of Muskegon WRO told the crowd

at the rally, "If you all work together and stick together, I think you can make it."

And a politician summed it up by saying, "In an organized society, you're not going to make it if you're unorganized."

People wishing more information about the Welfare Rights Organization, or seeking help in problems with DSS can call

-- Ellen Hoffman



"Recreating Our Heritage"

Women's

Somewhere along the line, we women lost our heritage and even lost part of ourselves. Because we were women, society required we be less than whole human beings.

A women's workshop has put together a play to express this victimization of women by our culture. Created, directed, and played by women, the piece re-creates our heritage, both the best and the worst that we have been forced to be.

Called "Five Abreast Going Abroad", the alternative theatre production is being presented by the Summer Repertory Theatre of Ann Arbor, which has done a series of plays at East Quad over the past month.

"Five Abreast Going Abroad" takes five separate "crimes" which society has perpetrated to keep women down, and is performed by five women. The play alternates between guerrilla theatre and more down-tempo poetry and monologues. It combines original material by the workshop with pieces by women artists, from Sylvia Plath to Marilyn Monroe.

Opening on the "crime" of theft and deceit, we learn quickly what we already know -- that woman has been annihilated from the pages of history, and slandered whenever she achieved over all the obstacles put in her path. There is Atlanta of classic mythology, the only woman to travel with the Argonauts in search of the Golden Fleece, only to be forgotten

from the rolls of the ship. And who could forget Eve, the "imperfect" human made of Adam's rib, which gave woman a bad name from the beginning of time.

Not all the experiences are so far from our own, and it is often hard to tell whether a section is funny or sad. Do you remember reading "Teen Magazine," to find out what your

Theatre

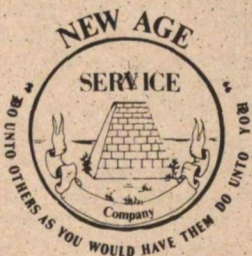
favorite star was looking for in a girl? Or the question columns in the glamour magazines, telling how to be the perfect, popular teenager? Or maybe the advice column warning of the importance of saving yourself for Mr. Right who you would obviously marry before you slept with? And in between, we are reminded of the women who didn't quite fit with the expectations, the Sylvia Plaths and the Zelda Fitzgeralds.

"Five Abreast Going Abroad" is more than just a play; it is a total emotional experience. As a woman, you cannot escape all the past has done to keep you down, and of the tremendous, continuing effort that is needed to overcome that socializing process.

But the play is not just for women. It also offers men a chance to see a bit more clearly the oppression that women must face, and the reason behind a strong human liberation movement.

The play still has two more performances, and for \$1.25 is a real bargain for an entertaining and enlightening two hours. It can be seen at 8 pm, Friday and Saturday, August 8-9, and also at a matinee performance at 2 pm on Saturday August 9 only. All performances are in East Quad's auditorium.

-- Ellen Hoffman



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Results of Aug 6 Primary

At the Top—Sander Levin

Sander Levin easily swept to victory over former Detroit Mayor Jerome Cavanaugh. This will once again pit Levin against Milliken, a repeat of the '72 governor's race, which Levin narrowly lost. Levin claims this time will be different, but Milliken may be hard to beat.

Reuther Scrapes by Pierce

The big question after last Tuesday's Democratic primary is WHO WON? The most hotly contested race -- the Second Congressional district -- is still unsettled, with initial totals giving John Reuther a 69 vote lead over Ann Arbor's Dr. Ed Pierce.

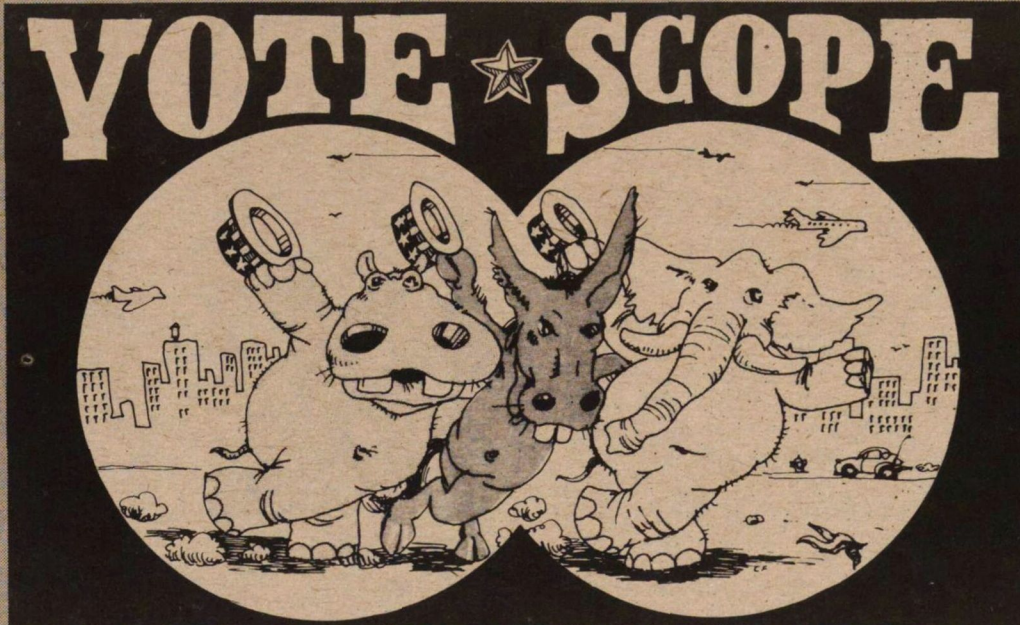
Until late Wednesday, it appeared that Reuther was going to take the race by only five votes, but some late returns from Monroe county added a few more to Reuther's total. However, a recount is planned, and until then, it could be either's race.

At a joint press conference, Reuther and Pierce agreed to campaign together against incumbent Marvin Esch for the next two weeks, the usual time needed for a thorough recount. While Reuther voiced his expectations of winning in a recount, with so small a margin of victory, his continued lead is uncertain until the final totals are in.

Both Reuther and Pierce far outdistanced the other three contenders in the race, including Ronald Egnor, Ypsilanti assistant attorney, who ran one of the highest financed campaigns.

The strong showing for Pierce, founder of the Summit Street Medical Clinic, was unexpected, but shows the strength of his grass roots campaign. Pierce swept Ann Arbor, far ahead of all four opponents, and came in strong throughout Washtenaw County. Pierce is the most radical leaning of the candidates, and his high vote total indicates how far Ann Arbor has moved to the left.

John Reuther, son of Victor Reuther and nephew of the late Walter Reuther, came in strong in the Livonia-Plymouth areas of Wayne County and Monroe County. These are both strong labor areas, and



also the places where Reuther concentrated his campaign during most of the summer. These are also areas which are strongly anti-bussing, an issue for which only Ed Pierce came out in strong support.

While Pierce is the most radical, Reuther is also a left liberal candidate, and shares many of Pierce's other viewpoints. At 30, Reuther is the youngest of the candidates, and probably the most experienced in national politics. If Reuther is ultimately declared the winner, he probably will have a good chance of finally sweeping incumbent Republican Marvin Esch from office, by having support from both liberal and labor elements in the district. Both Pierce and Reuther said they would work to elect the Democratic victor, whoever that may finally be after the recount.

Besides Reuther or Pierce, and incumbent Esch, other contenders for the 2nd Congressional seat in the fall will be HRP's Phil Carroll, and Socialist Worker Party candidate Marty Pettit.

Bullard Takes Easy Victory

In one of the more vicious campaigns of the primary, County Commissioner Elizabeth Taylor challenged incumbent Perry Bullard's accomplishments in the State House of Representatives. But despite

Taylor's strong criticism, Bullard came through strong, taking almost every precinct in the 53rd district.

Bullard's well-known name probably brought the sweeping victory while being helped by endorsements from the SUN, the Michigan Daily, and even the Ann Arbor News.

Although the primary is over, the bitterness carried over, with Taylor stating she did not think she could support Bullard in the fall. But Perry's victory statement that the vote totals show support for "all the issues I have stood for," indicated he has been less than open in accepting any of Taylor's criticism, at least some of which is valid. His overconfidence may hurt him in November, when he will face a strong challenge from three other parties. The Republicans are running Rae Weaver, currently Mayor Stephenson's administrative assistant. Her "experience" in political matters is likely to pull away more moderate voters who don't like a dope-smoking, porno-showing state representative. The other challenger will be Robert Alexander of the HRP, a teacher in the Willow Run School district. Also running is Ronald L. Graham, an employee of Rumpy Chevrolet, running on the right-wing American Independent Party ticket.

Court Race

Four judges will appear on the November ballot in the 15th District court race. For the old seat, liberal attorney Donald Koster will face Sander Elden. Elden, the incumbent, ran far ahead of both Koster and Peter Collins in the primary. Elden is the infamous judge who overturned Ann Arbor's original \$5 marijuana fine law, later repealed by Council Republicans, and finally re-instated by the community.

In the race for the new seat on the 15th district court, county public defender George Alexander will face Shirley Bergoyne in the fall.

McClary to Run for Liz Taylor's Seat

In the only challenged primary for County Commissioner in the city, Kathy McClary swept by attorney David Copi. A relative newcomer to the political scene, McClary has been active with the Women's Crisis Center, and worked over the summer for Congresswoman Bella Abzug.

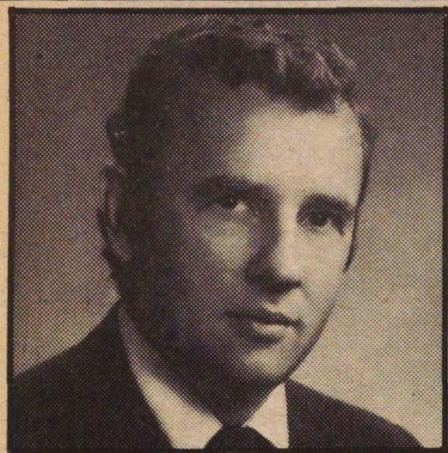
With no Republican running in that district, McClary's only challenger will be Marty Wegbreit of the HRP.

Faye Spends More, Eckstein Wins More

One of Bullard's original challengers in the '72 primary, finally won his own primary this year. Peter Eckstein, an associate professor at Western Michigan University, carried most precincts in the 19th State Senate district.

His closest opponent, Gerald Faye, ran several thousand votes behind, although spending a good deal more during the campaign than Eckstein. However, Eckstein was better known, and his long-time liberal activism in the Democratic party makes him more politically knowledgeable.

Eckstein campaigned on a wide range of issues, from ecology and women's rights to education and tax-reform. He will face incumbent Republican Gilbert Bursley, and Human Rights Party candidate Lisa North, a 21-year-old U of M student.



Regent Paul Brown



Regent Robert E. Nederlander

Regents Vote \$ Guidelines

continued from page 4

they don't agree with off-campus, thereby maintaining their good relations with corporate and governmental interests.

Until the July meeting itself, held the 25th and 26th, it was expected the Regents would back the entire proposal. Their primary contact with the University community is through the executive officers, who have been pushing for total financial control over student organizations since last summer.

Following the initial attacks on film groups earlier this summer, a strong coalition of student groups began to form to fight the impending passage of the guidelines. Their efforts included a massive publicity drive, including newspaper ads, letters to the editors and the Regents, and finally a petition drive. Their efforts were finally backed by the faculty through SACUA, an elected group from the Faculty Senate.

The Regents, who were also returning tuition to the high levels of last fall (which made students so angry they organized a tuition strike, and the University, which made a profit, was ultimately

forced to return some of the tuition collected), seemed unwilling to push the University community too far, and backed down on the key issue of University-controlled accounts for all student group funds.

Also, as a token concession, the Regents set up a five-member board to oversee that the rules are fairly enforced. But the board has two major flaws -- it has no specific power to enforce any decision it makes, and is in addition, *not* student-controlled. It will consist of two faculty members, the vice-president of student services, and two students. This will further erode the powers of the Student Government Council, which previously had more control over student groups.

The organized dissent did have an effect on the Regents, but this kind of activism has been increasingly rare on campus, and the Regents are sure to continue repressive measures until they are once more confronted with a continuing mass effort by students, faculty and the community at large.

-- Ellen Hoffman



Regent Lawrence B. Lindemen



Regent Deane Baker

Attica Inmates Facing Trial

"We have to understand the way in which Attica is all of us. Attica is symbolic of the way in which power has been taken and abused in this country, the way in which your power has been stolen from you, twisted and distorted and used against you, the way in which officials have become the outstanding criminals.

We've got to understand how the lawlessness of law officials, which is symbolic of Attica, is carried out daily.

We've got to understand the official murder that takes place not only with the 43 people who died at Attica but the official murder that took place at Orangeburg, at Kent State, at Jackson State, Southern University, Fred Hampton, Mark Clark."

-Hayward Burns, Legal Coordinator Attica Brothers Legal Defense

On September 13, 1971, New York State troopers put an abrupt and deadly end to the four-day Attica prison rebellion. When the gas and smoke cleared and the thunder of gunfire faded, 39 men lay dead; 80 more were wounded. It took considerably longer for the haze of false rumors and press releases, stating that the police siege of Attica was precipitated by inmates' cutting of hostages' throats, to be penetrated and the true story exposed. The McKay commission, officially appointed to investigate the rebellion, did much to correct distorted media reports by revealing its findings that:

-Hostages' throats had not been cut. Autopsy reports indicated that hostages and inmates alike had been murdered by New York State troopers' bullets. Hostages reported that they'd been very well treated by the prisoners.

-The rebellion was NOT a senseless, carnival riot. It grew out of prisoners' deeply-felt bitterness and frustration, engendered by a degrading and inhuman prison experience in which demands for adequate food, wages, rehabilitation, etc., were ignored.

-The violent re-taking of Attica might well have been averted by state officials in a number of ways. Most notably, the commission felt that had Gov. Rockefeller not refused to come to Attica, a peaceful end to the uprising might have been possible.

-In the aftermath of the massacre, troopers and guards visited terror, brutality, and torture upon the prisoners, forcing them to strip naked and run a gauntlet of billy clubs

and verbal abuse.

Despite the McKay Commission's well-documented findings, laying heavy blame on the state officials for the tyranny that fostered the rebellion, the bloodshed that ended it, and the brutality that followed it, the Grand Jury empanelled in the wake of the rebellion has to date issued 61 indictments against 42 inmates: not a single state official or employee has been charged with a single crime.

On the surface puzzling, this paradox becomes comprehensible when the composition of the Grand Jury is viewed. The Grand Jury was drawn from the small rural community in which Attica prison is located: the economy of the region centers around, and is dependent upon, Attica State Prison. Indeed, nearly half of the Grand Jury members have friends and relatives employed at the prison, including ex-hostages.

When the obvious injustice of indicting only inmates became embarrassing to the prosecution, and the first Grand Jury made clear its refusal to indict state officials or employees, a second, additional Grand Jury was formed last May for the ostensible purpose of handing down some "token" indictments of state troopers. Drawn from the same county as the original Grand Jury, the second Grand Jury has yet to issue such an indictment.

The trials of the Attica Brothers are scheduled to begin in Buffalo, New York during the first week of September. The problems that have faced the Attica Brothers Legal Defense (ABLD) are staggering. The defense, comprised of over 50 attorneys from throughout the country (most of whom are volunteering their services), numerous legal workers and law students, and the indicted brothers themselves, have had to prepare their defense despite such obstacles as:



Finances.

To date, the Prosecution has received more than six million dollars to prepare for the trials. Although the Attica Brothers, many of whom are still in jail, are indigent, the defense has not been granted a single cent of official monies, and has been able to exist only by private contributions.

-Investigation. There are 400 eyewitnesses to the rebellion scattered throughout the state of New York who should be interviewed. The resources, in terms of people-hours and money, required to accomplish such a task is staggering.

-Discovery. Although the judge ordered the prosecution to

hand over certain relevant evidence to the defense, including photographs, video tapes, films, names and addresses of witnesses, etc., the prosecution has been extremely uncooperative and late in complying. After several months' delay, for example, the defense was presented with only 1600 of 2000 ordered photographs -- the prosecution didn't even tell the defense that some photographs were missing until the last second.

Continued Brutalization of Indicted Brothers. On April 29 of this year, the Attica Brothers and the prosecution staff were to declare their readiness for trial at a court hearing.

When told that they'd

Inmates Win County

As a result of a two-year court battle over the intolerable conditions of the Washtenaw County Jail, a favorable ruling has been made by Circuit Judge William F. Ager which will force administrators of the jail to immediately liberalize their operations, and will lead to renovation of the current jail as well as to the construction of a new facility within a few years.

Jail conditions at the Ann Street facility have severely decline over recent years to the point where they have made the Washtenaw County Jail into a local Devil's Island of sorts. Ventilation in the crowded cells, many times occupied by as many as 15 inmates, is bad, often driving the temperatures above the 100 degree mark during the summer months. The cells themselves are painted black, with a hole in the floor serving as a toilet. Jail staff, meanwhile, has had the right to lock a person indefinitely into these cells, without any sort of hearing provided for the inmates.

Censorship exists on literature permitted in the jail, a leftover from the Sheriff Harvey days; no newspapers or magazines of any kind have been permitted in the cells. Nor is any indoor recreation provided for the inmates, and the sparse outdoor facilities can only be used in warm weather months. In addition, until a recent reform by Sheriff Postil, no medical program existed within the jail.

County Board of Commission members, who control the planning and allocation of expenditures for county facilities, have constantly been speaking of the need for jail reform, but it is only due to the legal action initiated two years ago by the inmates themselves, that reform will finally be forced upon the jail facilities. The case, han-

dled by both the American Civil Liberties Union and the Washtenaw County Legal Aid successfully pointed out the need for improvements of jail conditions, and a final order agreed to by both sides has been delivered to the Commissioners and the county sheriff from Judge Ager. The settlement binds the Commissioners to substantial expenditures on the old jail if a new jail is not constructed by April 1, 1977. Such additional expenditures on the old jail would be necessary to bring it into full conformity with the state housing law, state jail regulations, and the Ann Arbor housing code. Such improvements would probably cost the county more than one million dollars, so it is likely that the commission will direct these funds towards the construction of a new facility, which would be more economical in the long run.

The court settlement will also initiate many changes in the treatment of prisoners in such aspects of the inmates' day-to-day life as medical care, recreation, mail, discipline, literature and so forth. Immediate improvements are to be made in the aforementioned ventilation conditions. The cells themselves are to be repainted, with the windows cleaned and an improvement of the lighting. Visiting areas must also be improved, the current situation being that family members must crouch to talk through screens so thick that they can barely see the inmates they are visiting.

Limits will be placed on the number of persons permitted in each cell, and the total capacity of the jail is to be limited to 124 inmates on a regular basis, with not more than 140 for a maximum 48 hour period when such an action is necessary. An elaborate set of hearing rights are to be provided, including, for the more serious offenses, a right to a hearing before a panel of three persons, one of whom must be an inmate.

Improved jail conditions will include regular bedding with good quality mattresses; standard clothing; set periods for showering, using the toilet, and getting a drink of water; a copy of a newspaper for each ward; free flow of mail; a store and a means by which an inmate can get in contact with his money; and virtual elimination of the uniform grooming laws, which were used in the past to give hair cuts to long-haired inmates.

State Officials Remain Free

have to be transferred from the jail to the courtroom with their hands shackled behind their backs, an unusual and arbitrary procedure that would have made it impossible for the brothers to carry confidential legal papers and would have made them easily susceptible to a blow or fall in the pot-hole filled tunnel connecting the jail to the courthouse, the brothers refused to appear in court. In retaliation to this defiance, prison officials stormed the Attica Brother's cells, beating and macing several of them. Brother OJ, who had his leg shot off during the Attica Assault, suffered a fractured hand; Brother Baba had a big gash on the back of his head. A third brother was beaten unconscious, and later charged with assault.

The Judge, informed that the beatings were taking place at the jail, refused defense attorney's requests that he stop the proceedings and order the warden to allow the lawyers into the jail. Seven hours passed before the defense lawyers were permitted to see their clients.

-Harassment of Spectators. A large steel fence has been erected in the Erie County Courthouse to separate Attica legal proceedings from other trials. Persons wishing to watch Attica courtroom activities have been shocked upon confronting the coercive atmosphere surrounding the proceedings: all persons entering the courtroom are searched, their names and addresses recorded. The complaints of several women that matrons unnecessarily touched sensitive parts of their bodies, have been ignored by the court. These "security measures" are calculated to discourage people from attending Attica trials or hearings.

Although severely handicapped by all these factors, ABLD has managed several court victories. Most recently, ABLD's Fair Jury Project successfully challenged the Erie County jury selection process as being unconstitutional, illegal, and discriminatory.

Based on long-term statistical research, ABLD was able to prove that blacks, women and young people were severely under-represented on the juries. Jury Commission employees testified that they'd been instructed not to pick women's names from voter registration lists, resulting in a 68% under-representation of women. Faced with these uncontroverted facts, the judge was forced to throw out the jury pool and order a new selection process to be initiated. The new jury panels include much higher percentages of blacks, women and young people, a factor tending to enhance the possibility of fair trials for the Brothers.

As the defense struggle continues, the Attica Brothers need support in the streets and in the courtroom. A Detroit fundraiser, sponsored by the National Lawyers Guild, the ACLU, the Wolverine Bar (Association of black Michigan lawyers), and other support groups, is being planned for the late part of September, and a major memorial demonstration will be held in Buffalo during the week of September 9-15. Details will be released as plans are finalized.

As always, financial need is dire. Contributions may be sent to:

ABLD
147 Franklin St.
Buffalo NY 14202

-- Margy Cohen,
Legal Assistant to ABLD

The following are Detroit attorneys representing Attica Brothers and actively involved with ABLD:

Stuart Cohen
Neal Bush
Ken Mogill
Ernest Goodman
Bill Goodman
George Bedrosian
Dick Soble
Abe Singer
Dick Skutt

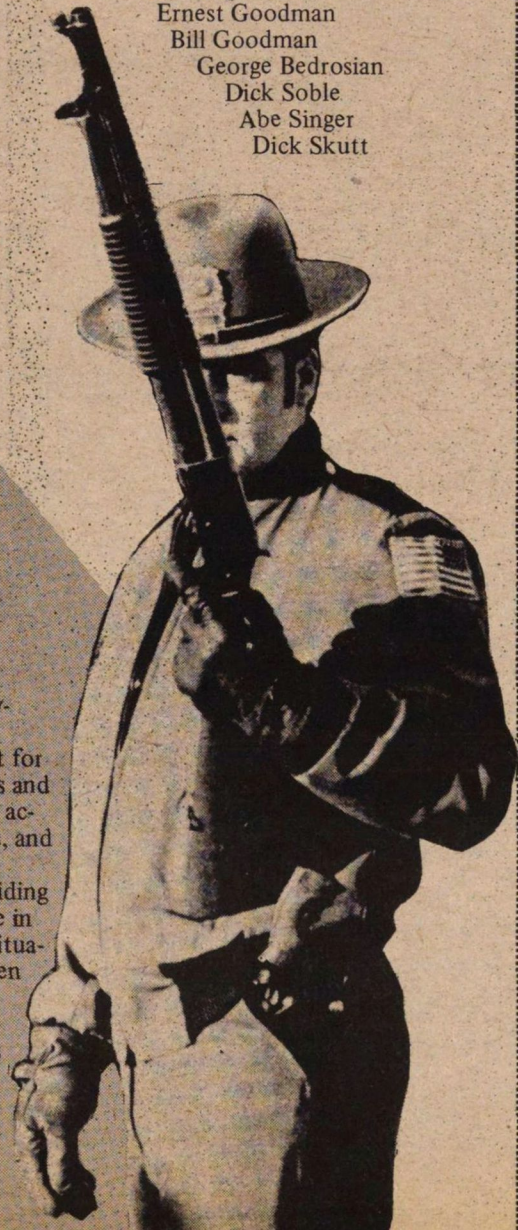
Jail Reform

Medical assistance is to be provided, allowing special diets for those with diabetes and other physical problems. A published set of regulations will be given to all inmates staying for more than 48 hours, clearly outlining rules of acceptable conduct, and stating which actions can be punished, and for which duties they are responsible. Rules will be set up for a regular system of communication with one's attorney, and a regular means for filing grievances will be provided.

The decree will also require equal treatment for women prisoners with regard to all rights and privileges of the jail, including, for example, access to trusty positions, recreation programs, and rehabilitation programs.

The culmination of the court suit, in providing jail reforms, is indicative of a marked change in opinion and awareness in regard to the jail situation over the last few years. The jail had been described as "intolerable" by members of a fact-finding committee set up by the Commission, leaving one to wonder how inmates had managed to keep quiet for so long. Clearly the concept of jails as corrective and rehabilitative facilities as opposed to punitive institutions has emerged victoriously in Washtenaw County.

-- Marty Stern and Stuart Harris



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Nixon's Resignation: Does the System

In the last eleven years three consecutive standard bearers of the American Empire have abruptly fallen or been pushed from power. John Kennedy fell by an assassination conspiracy. Lyndon Johnson by a people's war in Vietnam and a people's struggle to end it here. And now, Richard Milhouse Nixon.

We watched gleefully the political doom of Nixon. We watched gleefully as the whole Watergate scandal exposed an administration of thugs and gangsters caught in a web trying to hold a crumbling system together.

Yet in spite of the tumult and clamour created by the mass media, we can count on nothing of substance changing now that we have a second-hand Ford for President.

Nothing changed between Kennedy & Johnson, and certainly nothing between Nixon and Blando Ford. Just more of the same, only progressively worse each year.

Jerry Ford has never been elected to national office, even as vice-president. He has not become "commander in chief" because people support him, but because Nixon and the profit-mad corporations who actually run this country chose him. Ford is their solution to Nixon, but he is no solution

to the larger problem of capitalist anarchy and decay.

The resignation of Nixon, or the resignation or impeachment of any president who represents the interests of the ruling elements of America, hardly warrants the uproar we hear from pompous politicians and that well-known "watchdog of liberty," the so-called "free" press.

These stalwarts of the status quo stumble over one another in their efforts to uncover traditional scandal, and, at the same time, chant the praises of our wonderful system. They cry for unity and point to the impeachment confrontation and our Ford as proof of the infallibility of American democracy. Of course, they have to push this brand of rhetoric to maintain confidence in the system of "free" enterprise which keeps them all in power.



IMPEACH GERALD FORD

At least two years of our Ford is now a definite prospect for all the world now living with Jerry's football finger on the doomsday button. Thin, vapid and transparent, Ford can be expected to continue the substance of Nixon policy at home and abroad. As a long-time Pentagon supporter, we can expect the military budget and influence to continue growing. As a big-business aficionado, IT&T never had it so good. Cops can shout with glee with law'n'order Jerry from Main Street, Grand Rapids, USA.

For example --

On Ecology -- "We need a minimum of interference with the free enterprise system's ability to produce. I have said to my environmental and ecological friends that they can't be as inflexible as they might want to be because if we don't have a healthy economy we cannot save the ecology or the environment..." -- 1974

On Big Business -- "Most members of Congress don't realize the burdens that are placed upon business by the legislation they pass."

On Fallibility -- "I've cast more than 4,000 votes while in Congress, and I can't think of one that I'd change."

On National Priorities -- "The 55 billion dollars which the President proposed for non-military spending can be and must be reduced. We've got to maintain our guns. We must reduce the butter."

The Military -- "Republicans stand ready to achieve peace through strength. Under the Democrats our military strength has dangerously declined compared to that of the communist world. We must rebuild our military power to the point where no aggressor will dare attack us. Now and in the future let us negotiate from strength and not from fear."

Law'n Order -- "Crime and violence, disregard of law and disrespect for authority, immorality and irresponsibility are on the rise... Wiretapping and electronic surveillance worry all Americans who prize their privacy. Properly used, these are essential weapons to those who guard our Nation's security... At all levels of government a massive effort should be made to reduce crime... However, our laws and action should never be based on the theory that a criminal is solely the product of his environment." -- quotes taken from Crawdaddy magazine.



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**PROBLEMS?
HASSLES?**
FOR HELP WITH PROBLEMS,
CRISIS, EMERGENCIES,
OF ALL KINDS--

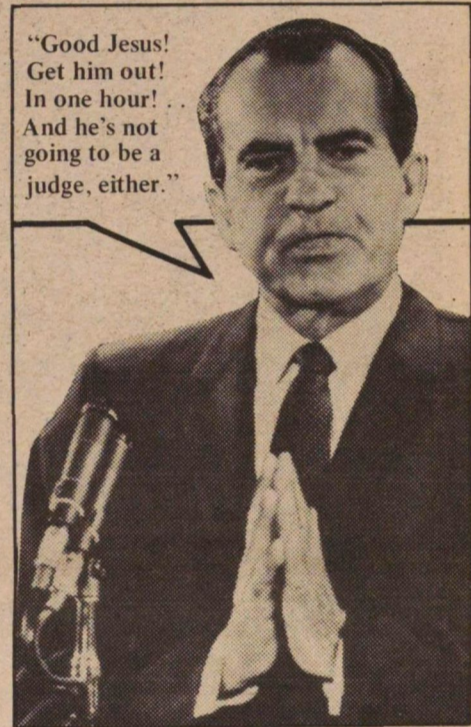
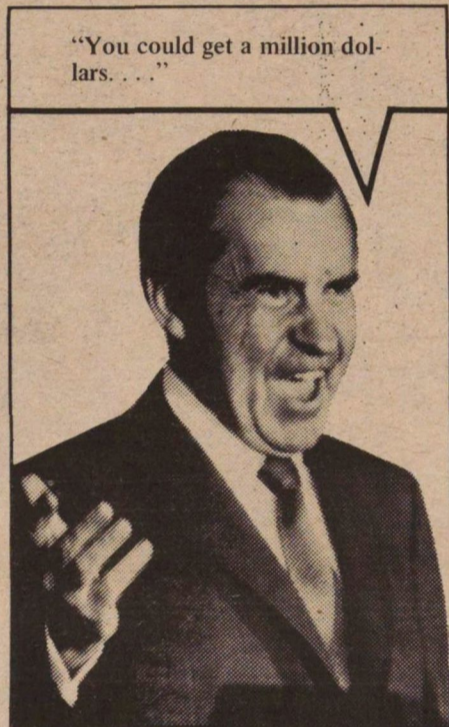
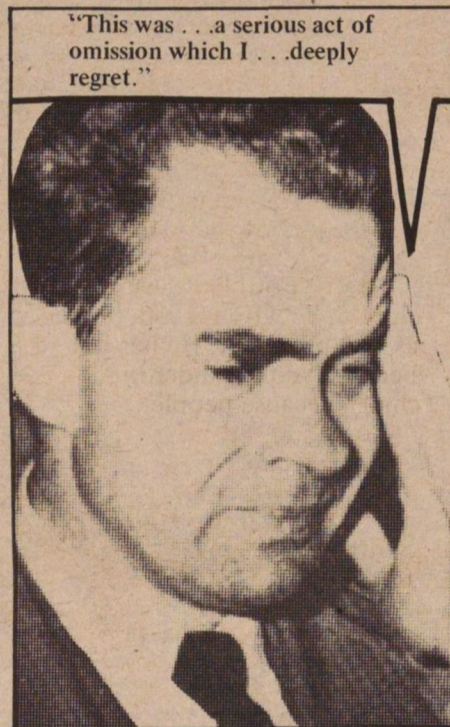
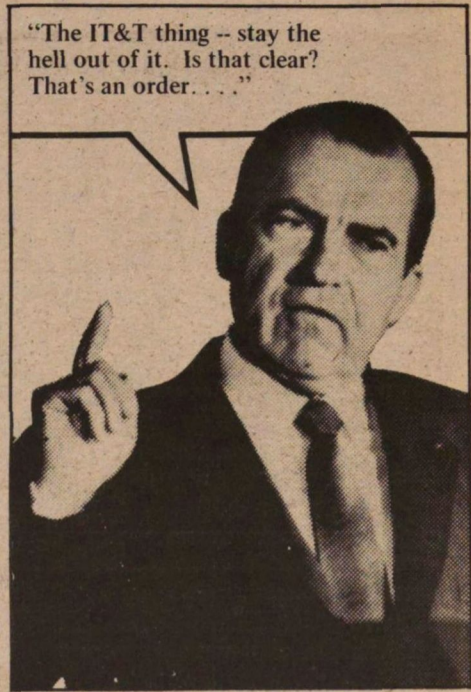
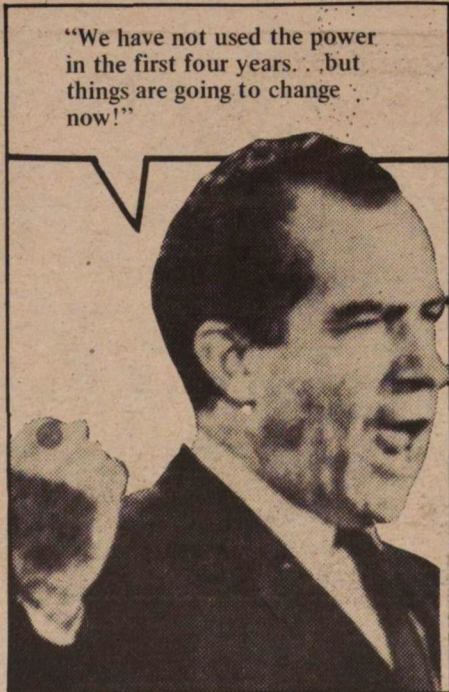
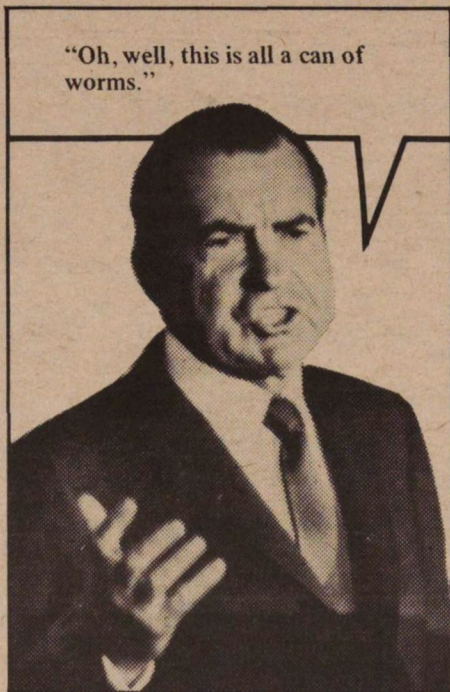
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'Work?'

"The system works," they say, and they're right. The political system works to keep the present economic system operational and the power of government in the hands of corporate oriented politicians, the CIA, the Joint Chiefs of Staff, and the entire military-industrial-financial cartel.

The economic system, however, does not work. Shortages, phony crises, rampant inflation (prices jumped 3 1/2% last month, which if it keeps up will mean an incredible yearly increase of over 40%), unemployment, strikes, recessions, pollution and the disintegration of the world capitalist economy are the symptoms of imperialism on the skids. These problems cannot possibly be solved by the resignation of Tricky Dick. They will only be resolved when the people organize to impeach the whole obsolete system of competition, self-interest, greed and monopolized wealth which is perpetrated under the present economic and political machinery.

Richard Nixon was not deserted and publically outcast by politicians and the media because he did or did not implement economic changes. He was not run out of office under fire of impeachment because he blatantly and illegally bombed Cambodia or carried on a genocidal war for territory in Southeast Asia (much of which, despite Nixon's parting tears over "world peace," is still going on with American financial support). Nixon was run out of office only because he laid bare the actual process behind the facade of American politics to the light of day. Not because he practiced corrupt American politics -- they all do -- but because he exposed it for the world to see. The Watergate break-in, secret police, dirty tricks, the IT&T bribery -- these are the antics of any administration trying to keep the present superstructure from falling apart. Nixon has been forced out because under his dominion scandals like these reached the public, threatening to pull the sheets off the biggest cover-up ever -- the reality behind the indoctrinated illusion of political and economic America.



Nixon's Greatest Impeachable Hits

The President to John Dean (September 15, 1972)—"Oh well, this is all a can of worms. As you know, a lot of this stuff went on and the people who worked this way are awfully embarrassed. But the way you have handled all this seems to me has been very skillful, putting your fingers in the leaks that have spring here and there. . . . I want the most comprehensive notes on all those who tried to do us in. They didn't have to do it. They are asking for it and they are going to get it. We have not used the power in the first four years as you know. We have not used the Bureau and we have not used Justice, but things are going to change now.

The President to John Dean (March 21, 1973)—"We could get that. You could get a million dollars. You could get it in cash. I know where it could be gotten. It is not easy but it could be done. . . . Don't you think that you have to handle Hunt's financial problem damn soon? . . . It seems to me we have to keep the cap on the bottle. . . . That's why for your immediate thing you have no choice but to come up with the \$120,000, or whatever it is. Right? . . . Would you agree that that's the prime thing that you damn well better get that done?"

The President to John Ehrlichman (April 14, 1973)—[about offering Dean clemency for favorable testimony before the Ervin Committee] "Look, he [Dean] has to look down the road to one point that there is only one man who could restore him to the ability to practice law in case things go wrong. . . . He's got to know that will happen. . . . We don't want to cover-up, but there are ways."

The President to Attorney General Richard Kleindienst (April 19, 1973)—[about the ITT investigation/court action] "I want something clearly understood, and, if it is not understood, McLaren's ass

is to be out within one hour. The IT&T thing -- stay the hell out of it. Is that clear; That's an order. . . . The order is to leave the God damn thing alone. Now, I said this, Dick, a number of times. I do not want McLaren to run around prosecuting people, raising hell about conglomerates, stirring things up at this point. Now you keep him the hell out of that. Is that clear. . . . Or either he resigns. I'd rather have him out anyway. I don't like the son-of-a-bitch.

The President to John Ehrlichman [about McLaren] "We've been, been through this crap. They have raised holy hell with the people that we, uh, uh, . . . I can't understand what the trouble is...it's McLaren, isn't it? [Yes.] Good Jesus! Get him out! In one hour. One hour! . . . And he's not going to be a judge, either. He is out of the God damn government.

The President to John Mitchell—"I don't give a shit what happens. I want you all to stonewall it, let them plead the Fifth Amendment, cover-up or anything else, if it'll save the plan."

The President to H. R. Haldeman (June 23, 1972)—"The Arts you know -- they're Jews, they're left wing --in other words, stay away."

The President to the American People (August 6, 1974)—"This information was incomplete and in some respects erroneous. This was a serious act of omission for which I take full responsibility and which I deeply regret. The June 23 tapes clearly show that at the time I gave those instructions, I also discussed the political aspects of the situation, and that I was aware of the advantages this course of action would have with respect to limiting possible public exposure of involvement by persons with the re-election committee. . . . As a practical matter a House vote of impeachment is virtually a foregone conclusion, and the issue will therefore go to trial in the Senate."

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Planet News

Havasupai Indians Claim Grand Canyon

A small tribe of Havasupai Indians is embroiled in a landmark struggle to reacquire some of its sacred lands within the Grand Canyon National Park.

The Havasupai have inhabited the Grand Canyon area for at least 1300 years. They

have traditionally lived at the bottom of the canyon in the warm summer months, and have withdrawn to the rim, where there is sunshine, during the cold winters.

The Havasupais are now asking Congress to give them title to as much as 261,000 acres along the Grand Canyon's southern rim so that they can survive as a tribe. They claim that the severe winters on the floor of the canyon in their small reservation make it nearly impossible for them to continue their centuries-old lifestyle.

The Havasupai's claims are being challenged by some of the leading conservation groups in the United States, including the Sierra Club and Friends of the Earth. These organizations, which usually side with Indian claims, charge that granting this particular request would set what they say would be an unfortunate precedent.

The conservationists argue that if one section of a National Forest is returned to Indian tribes which claim it, dozens of other claims in numerous other National Parks will follow. ZODIAC

Atty. General Supports AIM

It's hard to imagine U.S. Attorney General William Saxbe going to court in support of American Indian Movement leader Russell Means, one of the major leaders in the takeover of Wounded Knee.

But that's exactly what happened this week as the Justice Department, on Saxbe's orders, filed a brief with a federal court in Rapid City, South Dakota.

Means and 27 other members of the Oglala Sioux tribe had charged that a tribal election, held last February 7th, was fraudulent. In that election, Means had lost a very close race to arch-rival Richard Wilson for the position of Oglala Sioux Tribal President.

Following the balloting, Means and members of the American Indian Movement insisted that ballot boxes had been stuffed, that voters sympathetic to Means had been kept from the polls, and that numerous other election "irregularities" had occurred.

The Justice Department this week, after completing its own independent study of the February election, said it agreed with Means' charges. The Department then filed a "Friend of the Court Brief" in support of Means, charging Wilson and his supporters with violating the 1968 Civil Rights Act.

The Government brief alleges that Wilson's followers who controlled the polls had allowed non-qualified persons to vote, had disqualified candidates for office without notice, and had failed to maintain reasonable security over the ballots.

Means, who is suing for a new election, had pointed out earlier that Wilson picked up 59 votes in one precinct where only 30 registered voters were officially listed. ZODIAC

U.S. Gives 7 Billion to Foreign Fascists

California Senator Alan Cranston has called on Secretary of State Henry Kissinger to justify "in detail" why more than two-thirds of American foreign and military aid is going to what Cranston terms "dictatorships and authoritarian regimes."

Cranston obtained a list of where all US aid is going to during the current fiscal year -- and found that nearly 70 percent of the \$7.5 billion in aid is going to governments that "range from one man or one-party rule to out-and-out police states."

Cranston has further discovered that since 1945, the US Government has provided at least \$81 billion to these authoritarian governments.

Cranston reports that 18 of the governments which receive American aid are classified by our own State Department as "Military Dictatorships." ZODIAC



Panther Lawyer Charles Garry with Huey.

Huey Busted as BPP Harassment Heightens

Huey P. Newton, co-founder of the Black Panther Party, and seven Party members were arrested Tuesday July 30 by police in Oakland, California. Huey and three others have been charged with felonies and are free on \$5000 bond each. Charges against the other four Panthers, including John Seale, brother to Party Chairman Bobby Seale, have been dropped.

Huey is charged with assault with a deadly weapon on a police officer, which carries a life sentence, and interfering with a police officer. Bob Heard, Huey's bodyguard, is charged with assault with a deadly weapon and carrying a concealed weapon. Two other Panthers are charged with interfering with police, resisting arrest and displaying loaded weapons.

According to witnesses, two Oakland plainclothes police entered Fox's Lounge and began making insulting remarks and harassing the Panthers. A fight started between the police and the Panthers present, and soon after the cops beat a hasty retreat. They returned a short time later with a large force of police including a federal agent, raided the lounge and kicked down a door to an office in the rear of the club where Huey and the others were found. Huey suffered a minor concussion during the raid.

Police say Huey was hit on the head when he dove for a gun that had been wrestled free from another Panther. But

the Panthers say that Huey was pistol-whipped by a federal agent after he was under arrest. Police claim that three guns were found after the raid.

The Panthers maintain that the raid was a set-up and a clear provocation and harassment under the direction of the newly appointed Chief of Police, George Hart. Hart was named Chief after the last mayoral election race in which Bobby Seale finished second against John Reading. Chief Hart is trying to build an image of "cracking down on vice." He appears to be using the anti-vice furor he is creating to discredit, harass and provoke the Panthers in order to disrupt the Panther's organizing plan for the upcoming Oakland City Council elections.

The Panthers are working with a coalition of other progressive groups and are springing off of Bobby Seale's near victory in the last mayor's race. In the next council election it may be possible to "sweep the council" and have radical candidates win in every race, giving the radical/progressive slate control of Council. This is the real reason for the attacks on the Panthers.

No court date has been set yet, though Charles Garry, the Panthers brilliant attorney who has handled all the major Panther trials in the past, is preparing briefs seeking dismissal of these most recent charges.

-- Pun Plamondon

San Francisco Boycotts Lettuce

The city of San Francisco has become the first major municipality in the United States to officially support the United Farm Workers Union's boycott of Iceberg lettuce.

By an 8 to 3 margin, the San Francisco supervisors approved a resolution calling on people to avoid buying lettuce which is not picked by the UFW. The resolution urges that city agencies -- such as the city school system and the city and county jail -- observe the boycott. ZODIAC

Rhodesia Evicts Black Africans

The apartheid government of Rhodesia -- copying a South African strategy -- is relocating 60,000 black Africans from their native homes into 21 government-approved villages.

In South Africa, an estimated 3 million Africans are being evicted from their homes and moved to a new area set aside for black people. The new location assigned to South African natives comprises only 13 percent of the country.

Rhodesia says its movement of blacks is being done to protect them. A government spokesman explains that black Africans are being evicted from their traditional homelands to protect them from guerrilla "terrorists" who allegedly force the tribe members to feed them and give them supplies. ZODIAC

Vesco Finances Heroin Ring?

The Senate Permanent Subcommittee on Investigations began hearing July 22nd into the alleged mysterious connections between fugitive financier Robert Vesco and high-level members of the Federal Drug Agency.

Senator Henry Jackson said that his subcommittee has subpoenaed three members of the Drug Agency to testify at Monday's hearing.

The three men, says Jackson, are former agents Sergio Botquez and Robert Saunders, and their superior in the Drug Agency, John Kelly.

The subcommittee reports that these three agents carried out a private operation for Vesco back in 1972; according to Senate investigators, the three used electronic devices to "sweep" Vesco's home and office on the East Coast to make sure the premises were not being bugged.

Why the agents allegedly performed the service for Vesco, a private citizen, has not been explained.

The relationship between Vesco and the Drug Agency surfaced during a Senate investigation into charges that the Drug Agency suddenly cancelled its own investigation into an international heroin smuggling ring when it learned that Vesco was allegedly backing the scheme financially.

Vesco's possible involvement in the smuggling venture was first reported last fall by a drug undercover agent named Frank Peroff. Peroff has charged that both the Drug Agency and the White House were aware of the "investigation being sabotaged" as soon as Vesco's name entered the picture.

In the meantime, Peroff filed suit Wednesday against the Justice Department, demanding that Federal Marshals continue to protect him and his family. Peroff had been provided with Federal protection until this week, when the marshals were removed.

Peroff insists his life is being threatened by heroin smugglers he has informed on, and his suit alleges that the protection is being removed by the Justice Department as an act of vengeance against him. ZODIAC

Pig Protects Grass

Acting on a tip, Sheriff Leigh Wilson of Brevard County, Florida, sent two of his deputies searching for a marijuana patch reported growing in the middle of a cornfield.

Deputies Robinson and York found the pot -- but they also came across a very large pig sternly guarding the weed.

According to the deputies, the "watch-pig" held the officers at bay for nearly an hour, nipping and biting at their legs each time they would try to reach for the plants.

Kicks in the snout of the watchful pig failed to budge it, but the cops finally sprayed the swine with mace and chased it into a nearby farmyard pen.

Said Sheriff Leigh after the incident: "This story ought to be headlined, 'Pig Bites Pigs.'" The Sheriff added that there would be no charges pressed against the pig. **ZODIAC**

Key Rosenberg Documents Found

The US Justice Department reports that it has found evidence relating to the case of Julius and Ethel Rosenberg that was reported lost last spring.

The documents in question had been requested last year by Marin Sobell, one of the co-defendants of the Rosenbergs who was convicted in 1951 of espionage -- and who spent 18 years in prison.

Sobell has insisted he and the Rosenbergs were framed by documents that were forged: he sued to obtain evidence

in the case -- but was informed this spring that the key documents he requested "had been lost."

The Justice Department says the materials were "accidentally misfiled", and has consented to turn the exhibits over to Sobell.

Sobell has predicted that he will be able to use the newly-discovered documents to prove that he and the Rosenbergs were innocent. The Rosenbergs were executed in 1953. **ZODIAC**

Warrantless Wiretapping Challenged

Wisconsin Senator Gaylord Nelson and North Carolina Senator Sam Ervin have introduced a bill that would require the Justice Department and the FBI to obtain a court order ahead of time before wiretapping any phone.

According to the two Senators, both agencies continue to engage in warrantless wiretaps for so-called "national security" purposes.

Nelson says that a Senate study has disclosed that many law-abiding citizens -- including the late Doctor Martin Luther King Junior and newspaper columnist Joseph Kraft -- were wiretapped repeatedly by government police agencies without court permission.


The two Senators said that, under their bill, wiretaps could be carried out by government agencies -- but only after the agencies received written authorization in the form of a warrant "from a neutral court."

Nelson and Ervin recently headed a coalition of Senators which successfully repealed the controversial "no-knock" provision which had enabled government police to burst into a private residence without knocking first. **ZODIAC**

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Interview With Linda On Disbanding The

People who have lived in Ann Arbor for some time, or who have followed the progress of this newspaper since its inception, know that the activities of the Rainbow People's Party have concretely affected the local situation in many respects over the years.

The RPP, spearheaded by its founder, John Sinclair, was responsible, working with many others, for the overthrowing of Michigan's marijuana law three years ago and its replacement with a much more lenient statute. The organization played a major role in the 1972 victories of HRP's Nancy Wechsler and Jerry DeGriek, ran the first Michigan Marijuana Initiative, began the first local food coop, helped secure the free parks program, worked to start Rainbow Multi-Media, which produces the Blues and Jazz Festivals, began the Ann Arbor SUN, and much more.

Before that, the RPP had several predecessors. Sinclair first formed the non-profit Artists' Workshop cooperative in 1964,

which served as a gathering place for Detroit's first new age poets and jazz musicians. Next came the more mass-oriented Trans-Love Energies, which ran the Grande Ballroom, managed the MC5, and otherwise helped to fuel the late sixties cultural explosion. Trans-Love then transformed into the White Panther Party, a more expressly political organization, which evolved into the Rainbow People's Party while Sinclair was in prison on a 10-year rap for two joints.

But the Rainbow People's Party has been dis-banded now for several months. In the interview which

follows, ex-RPP members Sinclair and Linda Ross, who both now work in Rainbow Multi-Media, explain what happened to their organization.

SUN: What was the Rainbow People's Party, what did it exist for, and why didn't it work out?

John: Well, I think the first thing we should say about it is that it isn't a case of failure or of an irreversible loss, or even -- again I'm trying to keep in mind the problem with simply saying it didn't work. We think it didn't work because we didn't do it right. To set the context for talking about the RPP's shortcomings and failures, we would say basically that it was a premature political formation. We still believe the ideas behind it were right, the goals are right, and we see ourselves very clearly as continuing the same work in a different form -- trying to find a form that fits the time.

SUN: What are these goals and this work that the RPP set out to accomplish?

John: Well, just the traditional goals of so-

apart what we were doing and look at it like you'd take apart a car engine to see what was wrong.

Linda: See, the type of organization the RPP was trying to be is an extremely advanced form, one certainly beyond our own capabilities at the time. We were trying to have an organization of people who were each as responsible as the other person, all supposedly self-motivated with love for other people, selflessness, and working for others. We supposedly shared everything equally, no private property -- all the money that came in did actually go into one central fund, and everybody, -- you know, "from each according to their ability, to each according to their needs." But at that point in time, with the people who were involved, it was just not workable.

John: You know, you need a stable economic base in order to support people doing political work, which does not bring in any economic return, like organizing various cooperative forms or participating in community service organizations, or working in electoral politics or what have you.

Linda: And what happened was that we overstepped ourselves, and had 25 sincere, but unequipped people participating in numerous community organizations, expecting them to act in leadership positions. While sending people out to do all these tasks, we didn't have any economic base of steady income, or any central organization --

John: We didn't have any organizational skills at all, just ideas. That was another big part of it. I'd never even been to a meeting before I went to the penitentiary! I had all this revolutionary theory I'd read in books while in prison, and I was just determined it was gonna be easy. But then you come out and realize that you aren't just dealing with figures on paper, you're dealing with human beings who have been destroyed by imperialism. Who have been brainwashed by the American educational system.

Linda: What happened was, through the SUN and just talking to people, RPP members would lay on other people the intensity of their own political trip, but wouldn't follow up with the concrete steps that would have shown people that they knew what they were doing, and that's the criterion.

John: After winning people over to the rap,



Linda: The type of organization the RPP was trying to be was beyond our own capabilities at the time. We didn't have any economic base, or any central organization.

cialists, which is to replace the capitalist economic system and the social order that derives from it with a socialist and communalistic -- communist, if you will -- economic order, social order and culture. That's basically what our goals are and what we're working towards. The questions that are involved really are strategic and tactical in nature. In other words the RPP was following a certain strategy up to a certain point, and had tremendous problems with it. So we had to stop to analyze it, take

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Ross & John Sinclair Rainbow People's Party

and having them say: "Yeah, right, I understand, let's see ya do it," they'd still be standing there rapping, lighting another joint.

Linda: So much of it was in the realm of beautiful ideas, but there was no core to it. Like you could read about a Tribal Council but you couldn't participate in it, because there really was no organization at all. You could get food through the Produce Coop, which we started --

John: But that was basically unorganized as well. We were dealing with highly sophisticated tasks and highly unsophisticated people. On the other hand -- see, I have to keep looking at it from the other side as well -- when you're looking at the enormity of what was attempted, it was a heavy trip. I think in some years people will come to appreciate the enormity of the trip that was attempted, and the changes that we went through behind it. Because we worked to put a collection of ideas into actual practice right away -- I mean I wrote all this stuff and published it openly in the SUN and elsewhere, and I meant it all, and I still mean it and try to figure out how to implement it. I could keep on blowing it every week in the SUN, but there's lots of people who agree with it now, and they don't need another rap -- they need to figure out how to get their food and everything else another way. But to do that you're talking about organized activity carried on by disciplined people who will subordinate their personal desires, that are inflated every moment by the mass media in this country, and instead concentrate on those things that they see clearly have to be done.

Linda: It's a harder task than anyone ever imagined when they got the idea . . .

John: And also nowhere near as spectacular.

SUN: Well, you lived in a kind of way that very few people live in now -- being economically communal, everyone taking care of the kids . . .

John: We still live that way. That's what one means by trying to implement one's ideas. That's what the Party was, an attempt to put into practice our ideas on how to help a community organize itself into a comprehensive collection of alternative institutions. The key word in the formula is "organize." Because what we're up against is a highly organized, technologically driven system that extends into every area of peo-

ple's lives just like the other system does. In other words, if a certain way of producing and distributing goods is proposed by the established order --

Linda: You have to have an alternative which people can see working with them on their everyday survival problems here in America. Because getting rid of capitalism means you have to be more highly organized, better prepared, and more knowledgeable than the very capitalists themselves in order to defeat them at anything.

John: Especially because you're starting out without any capital at all. And you are starting out without the skills, resources, machinery, knowledge or the experience that they have. And you gotta compete with them on their own territory, because all this territory is theirs. It isn't ours. We don't control it.

SUN: Yeah, you're lucky you're even on the streets . . .

John: I've been locked up, so I

John: I had all this revolutionary theory and history I'd read while in the penitentiary, and was just determined it was gonna be easy.

appreciate what an achievement it is not to be. It took a lot of work. But that's what you're up against. And the first lesson that you learn is that you have to deal with society the way it is, because . . .

Linda: That's the way it is, so that is where you start. See, there's really sort of an attitude among people who have decided they want to forget capitalist society, and all those values, they want to get away from it and in doing

that they reject the whole thing -- schedules, organization -- and instead go completely the other way. And they think in their own individual lives if they get as far away from it as possible that's how they're gonna defeat it, but in reality . . .

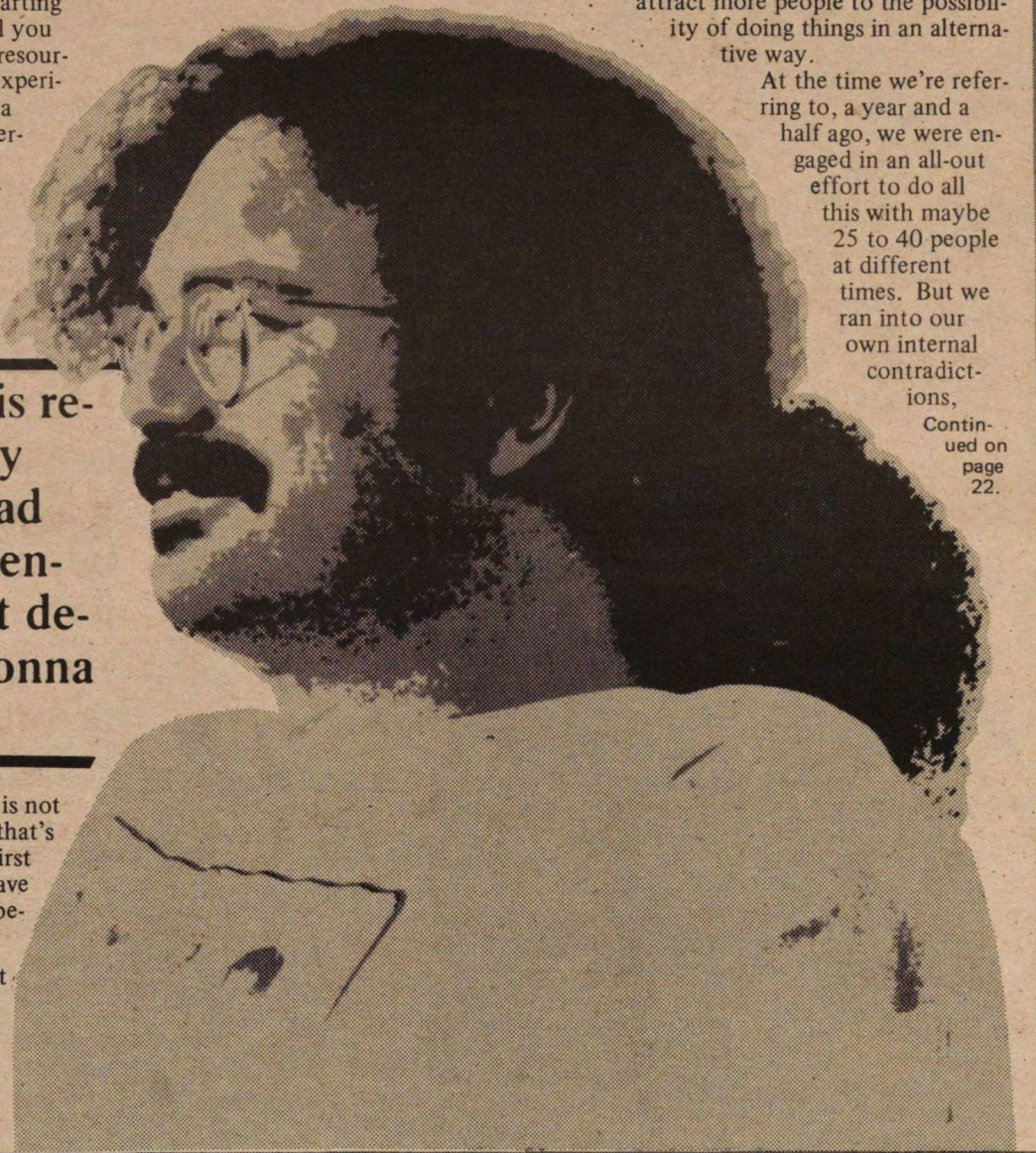
John: In reality, nobody's free until everybody's free. There isn't any individual freedom in a society that's enslaved.

Linda: And the way to get rid of it is to jump right into it rather than running away from it.

John: And struggle with it. Get more disciplined, take control of more territory than they do, and create a better system linking up with those people around the planet who have instituted better systems and are trying to perfect them. And that means entering into and transforming the existing institutions in society because they exist and affect everyone's lives, and it also means creating humanistic alternative institutions which deal with people's needs in a different way from the capitalist way, and as they become successful, attract more people to the possibility of doing things in an alternative way.

At the time we're referring to, a year and a half ago, we were engaged in an all-out effort to do all this with maybe 25 to 40 people at different times. But we ran into our own internal contradictions,

Continued on page 22.



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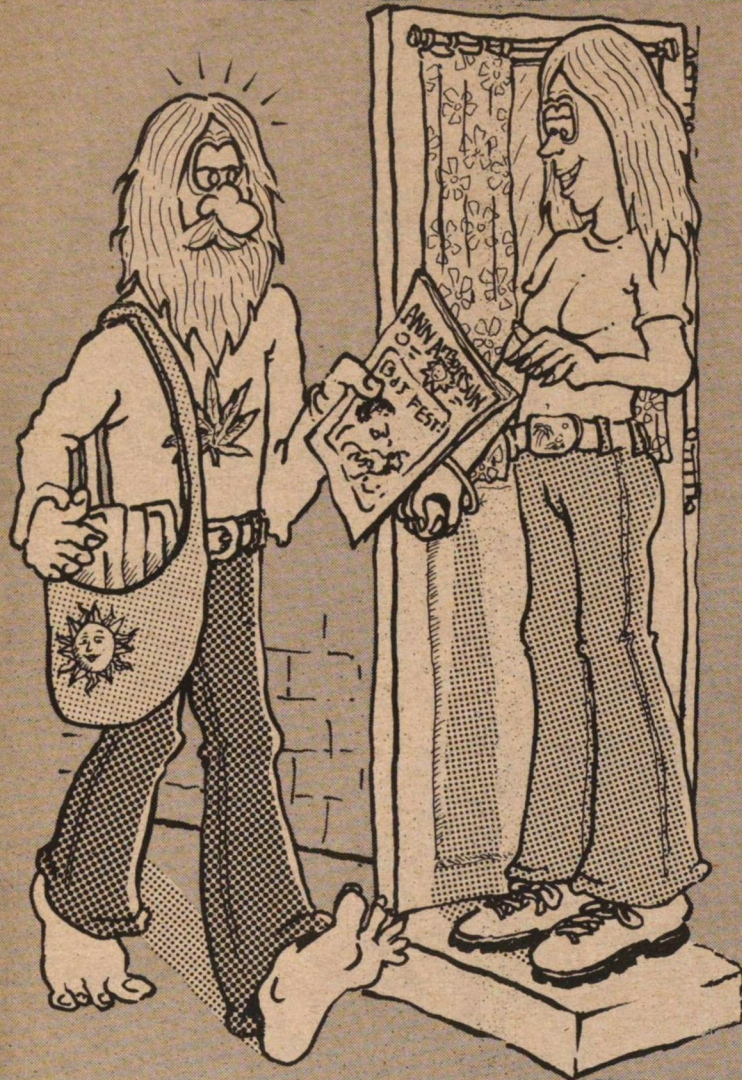
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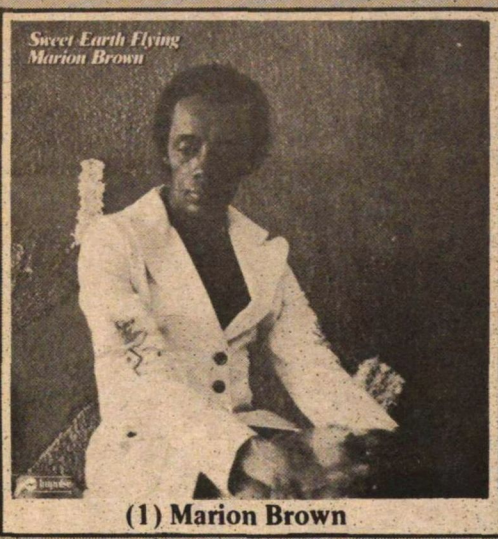


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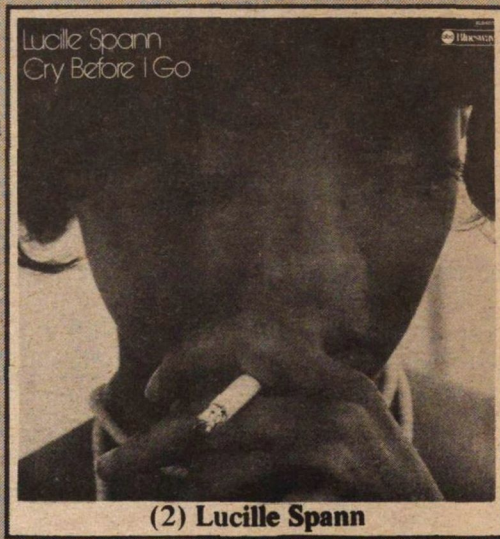
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Marion Brown

(1) Marion Brown

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- 1) Marion Brown's *Sweet Earth Flying*, the new jazz album which our reviewer Bill Adler called "a gorgeous work," adding "don't deny yourself this marvelous elixir a moment longer."
- 2) Lucille Spann's *Cry Before I Go*, by the sweet woman/giant of the blues who has been featured at the last two Ann Arbor Blues and Jazz Festivals.
- 3) [not pictured here] John Sinclair's *Guitar Army*, about which Allen Young (LNS) has said, "If you're interested in the political and cultural meaning of rock and roll, marijuana, and LSD and the birth of the hippie, then you should read *Guitar Army*."
- 4) [also not pictured] *Santana's Greatest Hits*, featuring "Oye Como Va", "Evil Ways", "Black Magic Woman" ...all of Santana's biggest radio favorites.



Lucille Spann
Cry Before I Go

(2) Lucille Spann

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SUN to Move & Go Weekly

Dear supporters and friends,

We're getting ready, right now, to go through what we think are some of the biggest changes that the SUN has seen in the 3 years that the paper has been on the streets of Ann Arbor.

These changes affect how we relate to the large, rapidly expanding community that lives here -- in other words, they affect how we relate to you and lots of other people in the Ann Arbor/Ypsilanti area. And we think you should know just what's going to happen.

You ought to know what's going on not only because it affects you, but also because we can't do everything we need to do all by ourselves. We need your continuing support in many ways, just as you've helped support us these last three years with your interest, your criticism, your time, your energy, your labor, your donations, your loans, your advertising, your purchase of newspapers.

Here's what's happening:

WE'RE WEEKLY STARTING SEPTEMBER 20

In an effort to make the SUN more current and more sensitive to community activities, we will begin publishing weekly starting September 20. This means that we'll be available on the streets of the AA/Ypsi area every Friday morning (except once during winter and spring breaks, and during July and August, when we will publish bi-weekly).

FREE HOME DELIVERY

Our distribution/circulation department has revived home delivery of the SUN starting with this issue (see opposite page). We think that this service is essential to effective distribution of the SUN, and our hope is that it will prove so useful that we can more than double the number of SUN subscribers.

NEXT ISSUE: SEPTEMBER 4

We're skipping one issue this month (as planned) so we can better concentrate on re-organizing -- and also to give us enough time to put together our next issue, which will be the biggest (at least 48 pages) and most colorful in our history. Besides the regular SUN features, the next issue, out September 4, includes:

THE OFFICIAL BLUES & JAZZ FESTIVAL 1974 PROGRAM, with complete features on each performing artist, the history and nature of the event, and a complete discography of Festival act. An extra print run on the Sept. 4 issue of several thousand copies will be done to accommodate Blues and Jazz fans in Windsor this September 6, 7, & 8.

SPECIAL BACK-TO-SCHOOL SUPPLEMENT with a SUN "people's yellow pages" directory outlining the when-where-how of student/community life in the area and other features on the rainbow political-cultural-social scene which is

so unique to Ann Arbor. Another large extra print run on the Sept. 4 issue will be done to help introduce the SUN to the new U of M and EMU student communities.

OUR NEW SPACE: 603 E. WILLIAM

This change helps make all of the others possible. In response to our "call for help" on the back page of the July 14 issue, friends at the New World Film Co-op helped us secure rental of larger, on-campus office space -- at 603 E. William near State, directly above the soon-to-open Matrix Theatre. This means we'll have the room we need to work as well as being directly accessible to people enrolled at the

University of Michigan. At least a couple of folks have loaned us enough money to start the work of moving (thank you!) and we will be settled there by the beginning of September.

On the economic front, our paper has been maintaining a break-even point for almost 3 months. We have had to borrow money, however, to be able to establish a small payroll account for our staff. Until recently all work done on the SUN was *donated* by the staff. Now, although most of the work is still done on a voluntary basis, we're glad we can begin to support the people that take the responsibility of putting out this newspaper!

We've had one successful benefit to help raise moving expenses, at the Blind Pig August 7, and another is coming up August 14. (Thanks to the Rabbits and Chinner.) But we still need help to the tune of about \$1,000.00, so if you've got all or part of that (and would like to donate or loan us the money) please contact us right away.

Whether or not you've got any money for us, we also want to point out that you can *make* some money now, this fall, and this winter -- helping to get the SUN to *more* people. We really want to get our home delivery service going in a big way, and we need people to help sell and/or service home delivery subscriptions in Ann Arbor and Ypsilanti. You can make 10% or more on every subscription you sell, and you can make a guaranteed amount weekly (10 cents per copy) if you deliver an Ann Arbor SUN route. People who already deliver newspapers can make the SUN their weekly bonus by signing up new SUN subscribers on their routes. Or you can make your own route in your dormitory or apartment house, or in your neighborhood. Contact us now if you are interested, and our circulation department will tell you how you can help, and how much you can make.

Even if you don't get into home delivery of the SUN yourself, we hope you can see we're serious, anyway, about building a strong, effective, alternative newspaper -- a newspaper that will serve the community that is made of you, us, and thousands more who may not have even heard of "The Ann Arbor SUN" yet. A couple of issues ago that community was described here as: "a broad spectrum of people, throughout this entire area, that are interested in one way or another in an alternative to the honky, capitalist/competitive life forms that currently hold sway in this country." Truly a Rainbow Community.

And what we want is a *real* Rainbow Community News Service.

Thanks again for everything.

-- The Staff of the Ann Arbor SUN



SUN Staffers: Gary Kell, Frank Bach, David Fenton, Kathy Kelley, Barb Weinberg, Tom Pomaski, Elaine Wright.

WORKERS

The ongoing expansion campaign detailed above will also mean that the SUN needs more help in its operations. Right now we are seeking aid in the following areas:

- Creative, inspired **WRITERS** to cover local news, work on national features, submit book, record or concert reviews, survival/science/health/food features, or whatever else you think should grace these pages.
- Experienced **ARTISTS** and cartoonists to create graphics, and also do patient, careful layout work.
- Experienced **PHOTOGRAPHERS** with access to darkroom equipment to cover assignments or else submit relevant prints.
- A swift, accurate **TYPIST** to help bear the coming weekly typesetting load on an IBM selectric composer.

Most of these needs must be on a volunteer basis, although we are able to pay by the hour for typesetters. Our limited funds only allow us to pay a very small amount at this time for some articles and graphics. Call 761-7148.

NEEDED

SUN WORKERS

<p>EDITORIAL COLLECTIVE: Barbara Weinberg (Art Director), Kathy Kelley (Production Manager), Elaine Wright (Production, Calendar), Gary Kell (Art & Layout), David Fenton (Managing Editor, Business Manager), Tom Pomaski (Advertising Manager).</p> <p>CONTRIBUTING EDITORS: Ellen Hoffman (City News), Bill Adler (Music), Michael Castleman (Free Clinic), Tom Kuzma (Science), Ellen Frank (Movies), Pun Plamondon (Planet News), John Sinclair (Founder).</p> <p>WRITERS: Marty Stern, David Stoll, Jim Dulzo, Dan O'Grady, Stephen Hersh.</p> <p>ART & PRODUCTION: Matt Fairey, Dianne Ripley, Tom Kuzma, Tom Copi.</p> <p>OFFICE MANAGER: Dianne Ripley.</p> <p>LOCAL ADVERTISING SALES: Tom Pomaski and Bill Koopman.</p>	<p>DISTRIBUTION & CIRCULATION: Rainbow Trucking Co., Ann Arbor; Big Rapids Distribution, Detroit.</p> <p>STAFF THIS ISSUE: Jake the Shake, Tom Landecker, David Knapp, David Wiess, Margie Kelley, Bob Theil, Roger Kose, Woody McGee, Reg Wells, Peggy Skalsey, Allen Hatch, David Cahill, Peggy Taube, Margie Cohen, and room for MANY MORE.</p>
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Ann Arbor SUN

Volume 2, Issue 16 Aug. 9-Sept. 6, 1974

The Ann Arbor SUN is published bi-weekly by the Ann Arbor SUN, Inc., offices are at 208 S. First St., 48108. Phone (313) 761-7148. Subscriptions: \$6 for 1 year; \$10 for 2 years. Application to mail at second class postage rates is pending at Ann Arbor, Michigan.

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SUN

ANN ARBOR BENEFIT

WEDNESDAY, AUG. 14

9:00~2 50¢ COVER

"Undesirables Welcome" B&J Fest Exiled to Windsor

There will be an Ann Arbor Blues and Jazz Festival this year, but not in Ann Arbor.

The six Republicans on the Ann Arbor City Council made holding it in town impossible two weeks ago, objecting to "undesirables, an influx of dope" and "a tarnished city image."

Hearing about the cancellation, Al Cecile and John Wilkes of St. Clair College in Windsor, Ontario offered the Festival use of the college's 12,000 capacity out-door amphitheatre, a fully-equipped, intimate facility dominated by a long, sloping grassy field, specifically designed for outdoor musical events.

Facing a choice between no Festival, a one-day benefit, offers of undeveloped

farmland, and the amphitheatre, the event's producers at Rainbow Multi-Media chose the outdoor Griffin Hollow facility for this year only.

"The real undesirables," as Councilman Jamie Kenworthy called the Republicans, will likely be voted out of their Council majority next April, so hopefully the Festival can come home in 1975.

The Ann Arbor Blues and Jazz Fest "In Exile", as the event will be officially known, will bring September 6, 7, and 8 together with an outstanding lineup of some of the finer blues, rhythm and blues, and jazz artists available today. Most of them little known, too, and worthy of a good deal more recognition and respect than they ever receive, due to the institutionalized racism of the music industry which the Festival is designed in part to counteract.

Performing artists will include (some are being added as we go to press) James Brown, B.B. King, the solar arkestra of Sun Ra, accapella from the Persuasions, unbelievable jazz pianist Cecil Taylor, Motown's Luther Allison and Junior Walker, Boogie Woogie Red, Hound Dog Taylor, Detroit's John Lee Hooker, the Gil Evans Orchestra, Robert Junior Lockwood, Jimmy Dawkins of Chicago blues fame, Albert Collins, Little Junior, the triumphant return of One-String Sam, an afternoon program of Detroit jazz in conjunction with Strata Records, and more.

Tickets to the Festival are now available, and will probably sell out quickly.

Right now only series tickets are available, so plan on staying two nights in Windsor -- (Campgrounds will be announced soon -- for information call Rainbow

Multi-Media at 769-5850)—or else crossing back and forth across the Canadian border if you're coming to the event from AA or surrounding areas.

One unfortunate result of the Republican cancellation will be crossing the border check-point, where Canadian or American customs officials have the right to search every square inch of your automobile and body. The words "Watch the Border" will be printed on all Festival advertising and tickets to remind everyone of this hassle. Do not bring your stash across; the border people have a habit of searching freek-inhabited vehicles and, finding even one seed will either turn you around or else you get the going over and are thrown in jail. No shit. Canadian friends are the only temporary solution; the ultimate answer is to change the marijuana laws.

Series tickets will be priced at \$20 plus \$2 tax for all 5 shows, somewhat higher than last year, due to the smaller capacity of Griffin Hollow as compared to Otis Spann Field. RMM expects the event to succeed at least enough to pay back last year's substantial Festival debt. Any potential income above that break-even point will be used by non-profit RMM for a permanent site for the event in the future.

As all events staged at Griffin Hollow must be produced in association with St. Clair College and CKLW radio, the Festival will also bear CKLW's name. At a press conference to announce the rescheduled event, Festival Creative Director John Sinclair explained that he was "excited by CKLW's involvement, because it offers the opportunity to insert black blues and jazz music into the pop-Top 40 music mainstream." Under the arrangement, CKLW will provide free advertising to the Festival in exchange for the co-sponsorship and a small share of any potential profits.

But going beyond all that technical stuff, the Blues and Jazz Festival should once again prove a memorable and, dare we say, educational experience for those in attendance. (And if it's broadcast live on the radio, for many more.) This won't be anything like the usual, Cobo Hall type concert where you get shoved into your seat by cops and blasted with glitter music while some promoter uses your money to buy yachts or cocaine.

If it's anything like the last two Festivals, the three days at Griffin Hollow will offer music-lovers an opportunity to experience authentic black past, present, and futuristic music not generally available through the normal

commercial communications media. Audience interaction with the performers should be enhanced by the expected hassle-free atmosphere at the amphitheatre, and by its excellent acoustics.

The Festival is billed as "a rainbow of sound" and "a real good time." Although six powerful white men tried their best to trash it, the show will still go on. Let's bring it home to Ann Arbor next summer.

--David Fenton

(Note: The SUN will publish the Official Festival Program inside our next issue, out September 4th.)

Really the Blues by Mezz Mezzrow Doubleday/Anchor A862.

The Roots and Branches column was initiated by the SUN to bring valuable historical works of our culture and politics to more attention, as the commercially-dominated mass media tends to destroy history by continually bombarding people almost solely with the latest, hot trend, product or piece of literature.

This issue we focus on the writings of Milton (Mezz) Mezzrow, one of the first white jazz saxophonists to brace black, hipster culture and be represented by most of the per this year's Blue's and Jazz Festival.

White, Jewish, herb-smoking Mezz was a "father and early prophet" of today's youth, freek or rainbow culture, who decided during a stay in reform school to fully immerse himself in the black tradition of music and, relative to most white Americans of his day, humanistic "down-to-earthness." While Milton had to move into Harlem to experience black culture during the 1930's, millions of people do it now via the mass electronic media, which easily crosses ethnic boundaries more than anything before its arrival, allowing for an unprecedented cultural mix in the present generation. Certainly 50 years ago there were not millions of young "white" people who looked up to the likes of Jimi Hendrix, Sly Stone, Huey Newton or Bessie Smith as heroes, as there are now. Mezzrow was way ahead of his time.

In this first excerpt from "Really the Blues", published originally in 1946 but still available, Mezz begins with his reflections on black linguistics, and then describes his first meeting with the late, great blues powerhouse, Bessie Smith.

In those days, if you pried the lid off my skull with a can-opener, you might have spotted some weird eels snaking through the whirlpool I lugged around under my hat. Maybe, for one thing, you would have scooped out some why-and-wherefore of the thick Southern accent I was developing. It's a fact—I wasn't putting my mind to it, but I'd started to use so many of the phrases and intonations of the Negro, I must have sounded like I was trying to pass for colored. Every word that rolled off my lips was soft and fuzzy, wrapped in a yawn, creeping with a slow-motion crawl. I was going on to twenty-seven, a Chicago-born Jew from Russian parents, and I'd hardly ever been south of the Capone district, but I sounded like I arrived from the levee last November.

Dave Tough, who tipped delicately over his words like they were thin ice, always used to lecture me on how important it was to keep your speech pure, pointing out that the French and people like that formed their vowels lovingly, shaping their lips just right when they spoke, while Americans spoke tough-out of the corners of their mouth, clipping and crunching all the sounds. I always came back with the argument that the Negroes were one exception; their speech was full and rounded to my ears, and they never twisted their lips up like a gangster on an alum diet. I thought Dave's careful way of talking was too precise and effeminate. He thought I was kind of illiterate, even though he admired my musical taste and knowledge. He was always making me conscious of the way I talked because he kept on parodying the slurs and colloquial kicks in my speech, saying that I was just trying to ape the colored man. That got me steamed up.

"Dave," I told him, "you know all the music we care anything about comes from the Negro, and if you want to dig our music you got to dig the guys who made it up. You can't get to know what a people are like, can you, unless you really learn and know their language?" I tried to show him how I spent weeks studying Bessie Smith's slaughter of the white man's dictionary, analyzing all her glides and slippery elisions, before I could figure out the secret of her blues singing. It turned out, though, that Dave had never heard Bessie sing, so the gab-session wound up one night with our breezing over to the Para-

dise

Gardens on 35th near Calumet, to listen to the queen of the blues pour her great heart out. She was featured there with Jimmy Noone's band.

Bessie had such a ringing vibration in that voice of hers, and her tones boomed out so clear and clanging full, you could hear her singing all the way down the street. There was a traffic jam out in front of that cafe; cats and their kittens blocked up the sidewalk, hypnotized by the walloping blues that came throbbing out of Bessie's throat. Dave and I just melted together in the blaze of Bessie's singing; that wasn't a voice she had, it was a flame-thrower licking out across the room. Bessie was a real woman, all woman, all the femaleness the world ever saw in one sweet package, with a high-voltage magnet for a person-

ality. When she was in a room her vitality flowed out like a cloud and stuffed the air till the walls bulged. She didn't have any mannerisms, she never needed any twirls and twitches to send those golden notes of hers on their sunshiny way. She just stood there and sang, letting the love and the laughter run out of her, and the heaving sadness too; she felt everything and swayed just a little with glory of being alive and feeling, and once in a while, with a grace that made you want to laugh and cry all at once, she made an eloquent little gesture with her hand. Bessie maybe never practiced her scales in any conservatory of music, wrestling with arpeggios, but she was an artist right down to her fingertips—a very great artist, born with silver strings for vocal cords and a foaming, churning soul to keep them a-quiver.

Her style was so individual that nobody else ever grasped it. The way she let her rich music tumble out was a perfect example of improvisation—the melody meant nothing to her, she made up her own melody to fit the poetry of her story.

"Dave," I told him, "you know all the music we care anything about comes from the Negro, and if you want to dig our music you got to dig the guys who made it up. You can't get to know what a people are like, can you, unless you really learn and know their language?" I tried to show him how I spent weeks studying Bessie Smith's slaughter of the white man's dictionary before I could figure out the secret of her blues singing.

phrasing all around the original tune if it wasn't just right, making the vowels come out just the right length, dropping the consonants that might trip up her story, putting just enough emphasis on each syllable to make you really know what she was getting at. She lived every story she sang; she was just telling you how it happened to her.

After her number that night, Bessie and Jimmy came over to our table for a few drinks. When I told her how long I had been listening to her records, how wonderful I thought they were and how Cemetery Blues inspired me to become a musician when I was a kid, she was very modest—she just smiled, showing those great big dimples of hers, fidgeted around and said, "Yeah, you like that?" I asked her would she do Cemetery Blues for me and she busted out laughing. "Boy," she said, "what you studyin' 'bout a cemetery for? You ought to be out in the park with some pretty chick." That night, and every time I saw her from then on, Bessie kept kidding me about the kinky waves in my hair; she's stroke my head once or twice and say, "You ain't had your hair fried, is you, boy? Where'd you get them pretty waves? I get seaskick every time I look at them." Many's the time I almost peeled my whole goddamn scalp off, to hand to her on a silver platter.

You ever hear what happened to that fine, full-of-life female woman? You know how she died? Well, she went on for years, being robbed by stinchy managers who would murder their own mothers for a deuce of blips, having to parade around in gaudy gowns full of dime-store junk and throw away her great art while the lusher and morons made cracks about her size and shape. She drank a lot, and there must have been plenty of nights when she got the blues she couldn't lose, but she went on singing, pouring out the richness and the beauty in her that never dried up. Then one day in 1937 she was in an automobile crash down in Mississippi, the Murder State, and her arm was almost tore out of its socket. They brought her to the hospital but it seemed like there wasn't any room for her just then—the people around there didn't care for her color of skin. The car turned around and

drove away, with Bessie's blood dripping on the floormat. She was finally admitted to another hospital where the officials must have been color-blind, but by that time she had lost so much blood that they couldn't operate on her, and a little later she died. See that lonesome road, Lawd, it got to end, she used to sing. That was how the lonesome road ended up for the greatest folk singer this country ever heard—with Jim Crow directing the traffic.

I cried when I heard about it. A lot of people did. She was mother, sister, friend and lovin' woman to me and to a lot of guys, and she taught us most all we knew and gave us the courage to keep straight with our music, and they took her and murdered her down South—murdered her in cold blood because, like she said, she wasn't no high yaller, just a beginner brown, and more real woman than those Jim Crow mammyjamming whites would know what to do with.

Mezz was turned on to the life of a "viper" (jive slang for reefer-

head) early in his career. Here he describes what happened after becoming a dealer of the best weed in all Harlem.

One of my friends, a fine musician, cornered me one day and we began to discuss our outcome with the tea. I wasn't selling it yet, and we tried to analyze the difference there was between gauge and whisky.

"Man, they can say what they want about us vipers," he said, "but you just dig them lushhounds with their old antique jive, always comin' up loud and wrong, whippin' their old ladies and wastin' up all their pay, and then the next day your head feels like all the hammers in the piano is beatin' out a tune on your brain. Just look at the difference between you and them other cats, that come uptown juiced to the gills, crackin' out of line and passin' out in anybody's hallway. Don't nobody come up thataway when he picks up on some good grass."

I sure knew what he was talking about. The very same thing, that contrast between the lushies and the vipers, had hit me so hard way back in Chicago and Detroit, and I told him so.

"Yeah," he said, "and then for instance you take a lot of ofay liquor-heads, when they come up here and pass the jug around. Half of them will say they had enough 'cause some spade just took a drink out of it, and those that do take it will hem and haw tryin' to rub the top off the bottle so's you can't see them, 'fore they put it to their chops. Now viper, he'll take it right out of your hand and go to puffin' on it not even thinkin' about who had it on his chops before. Them Indians must of had some gauge in that pipe of peace that they passed around, at least they had the right idea, ha ha! Now, far as hurtin' anybody is concerned, you know and I know that we can wake up the next day and go on about our business, marihuana or mary-don't-wanna, and that's that. It ain't against the law and you told me they couldn't put it under the Harrison Act because it wasn't habit-forming, so let's carry on from here. We'll both smoke it every day for about two or three months and then one of us'll quit for a while and find out for ourselves what happens."

That's exactly what we did. I was the first one to stop for a trial, and I have yet to find any bad after-effects, outside of a

twenty-month jail sentence.

(Before I go any further I want to make one thing clear; I never advocated that anybody should use marijuana, and I sure don't mean to start now. Even during the years when I sold the stuff I never "pushed" it like a salesman pushes vacuum cleaners or Fuller brushes. I had it for anybody who came asking, if he was a friend of mine. I didn't promote it anywhere, and I never gave it to kids, not even to little Franki Walker. I sold it to grown-up friends of mine who had got to using it on their own, just like I did; it was a family affair, not any high-pressure business. Sort of everybody to their own notion, that was the whole spirit. I laid off five years ago, and if anybody asks my advice today, I tell them straight to steer clear of it because it carries a rap. That's my final word to all the cats; today I know of one very bad thing tea can do to you—it can put you in jail. 'Nuff said.)

Most of us were getting our tea from some Spanish boys, and one day they showed up with a guy who pushed the stuff in Detroit when I was there. He wasn't selling it anymore, but he put us in touch with another cat who kept coming up from Mexico with real golden-leaf, the best that could be had. As soon as we got some of that Mexican bush we almost blew our tops. Poppa, you never smacked your chops on anything sweeter in all your days of viping. It had such a wonderful smell and the kick you got was really out of this world. Guys used to say it tasted like chocolate candy, a brand Hershey never even thought of. I laid it on the cats in the Barbeque, and pretty soon all Harlem was after me to light them up. I wasn't working then and didn't have much money left to gaycat with, but I couldn't refuse to light my friends up. Before I knew it I had to write to our connection for a large supply, because everybody I knew wanted some.

"Man, you can be ridin' on rubber in no time with that stuff, and it ain't against the law neither," the cats told me. "Just think how many cats you can make happy," they kept saying. Before I knew it, I was standing on The Corner pushing gauge. Only I did no pushing. I just stood under the Tree of Hope, my pokes full up, and the cats came and went, and so did all my golden-leaf.

Overnight I was the most popular man in Harlem. New words came into being to meet the situation: the mezz and the mighty mezz, referring, I blush to say, to me and to the tea both; mezzroll, to describe the kind of fat, well-packed and clean cigarette I used to roll (this word later got corrupted to meserole and it's still used to mean a certain size and shape of reefer, which is different than the so-called pantella); the hard-cuttin' mezz

continued on page 28



Motown Shorts

Junior Walker and The All-Stars, *Anthology*, Motown M7-786R2; Diana Ross and The Supremes, *Anthology*, Motown M9-794A3; The Four Tops, *Anthology*, Motown M9-809A3.

Back in 1958 in Detroit, Berry Gordy and William "Smokey" Robinson almost singlehandedly created Motown Records and its first hit single, "Shop Around", featuring Smokey with The Miracles. Sixteen years and 500 hits later, the history of the Motown Corporation serves as the archtypical illustration of that venerable adage, "from little acorns, great oak trees grow." I can't imagine anyone reading this whose life has never been touched and thereby enriched by any or all of the following poets and magicians -- The Temptations, Marvin Gaye, Mary Wells, The Marvelettes, Stevie Wonder, Gladys Knight and the Pips, The Supremes, The Four Tops, and many others.

Recently, after a solid decade and a half of service, Mama Motown finds she has to scrap the old single-record "Greatest Hits Of" series of yore and re-issue the collected silver bullets from each particular group in the form of multi-disc, budget priced, "Anthologies." The latest three recollections are printed above.

Junior Walker and The All-Stars' *Anthology* is stretched over four sides of vinyl. As I recall (and I don't pretend to remember everything) the All-Stars had only (only!) about a half dozen efforts that really put the torch to you. These include "Shotgun", "Road Runner", "How Sweet It Is (To Be Loved By You)", "Pucker Up, Buttercup", and "What Does It Take." Still, it's probably impossible to get these goodies any other way, and all four sides are music to move to.

Now, I'll admit up front that The Supremes never killed me the way, say, Martha and The Vandellas did, and that, in particular, Diana Ross' bleary-eyed mincing usually inspired me to disgorge. But! These are three star-sprinkled discs.

You'll find incandescent, irreproachable gems on the order of "My World Is Empty Without You, Babe", "I Hear A Symphony", "Baby Love", and "Come See About Me." Unfortunately, for all that, there's a substantial lot of fat here.

The Four Tops' (since departed Motown, for Dunhill) *Anthology* lies leaner on its three discs. In fact, I won't bother to demean the immensity of their contribution with a token list. Almost thoroughly thrilling.

Also, some past "Anthology" releases that are especially good buys are Marvin Gaye's, Smokey Robinson and The Miracles', The Temptations', and Gladys Knight and the Pips'. These anthologies are instant collector's items and each and every one is a tribute to the organization which helped, as much as anyone or anything else, to bring urban black culture and suburban white culture together in understanding and joy.

B.B. King

B. B. King, *Friends*, ABCD 825.

Well, the thrill is gone. If B.B. don't feel it, the human on the receiving end of the speaker won't either, bet on it. As so often, so sadly happens, B.B. has gone the way of many a deserving, hugely talented, and generally unrecognized black artist who tires of dues-paying and decides to throw a ready-to-wear strait-jacket of commercial potential onto his aching bones. In The King's case it's been a long time coming, culminating in an AM breakthrough earlier this year.

On *Friends* we hear Memphis horns, Philadelphia strings, Las Vegas production and virtually no blues. It's all dough and no nut. Drop this bomb and check out the early stuff on the Bluesway or Kent labels.

--Bill Adler

RECORDS



Stevie Wonder

Stevie Wonder, *Fulfillingness' First Finale*, Tamla T633251.

Composer-arranger-producer-singer-multi-instrumentalist Stevie Wonder has reached again into his bottomless storehouse of talent and soul to give us another almost single-handed piece of warmth and music. Somehow, everything Stevie does speaks a sincerity and directness that is unquestionable. It is not merely another slicked down, overproduced package from the Motown Factory. Stevie Wonder's albums are works of love, and he is undoubtedly in control from start to finish. If you have ever had the luck to hear him in person you know that there is nothing more important to him than his audience. Happily so, Stevie cares just as much about his recorded material.

The latest offering, *Fulfillingness' First Finale*, is a little uneven in quality compared to his last two albums, *Talking Book* and *Innervisions*. These are, admittedly, pretty tough standards for anybody's albums to live up to. *Talking Book* was a lyrical masterpiece with Stevie's "You Are the Sunshine of My Life" heading up a collection of sturdy, melodically flowing tunes. Stevie followed with the thoughtful and challenging *Innervisions*, an album that leaned towards social and political themes including the powerfully moving "Living For the City."

Finally: to the issue at hand. This album, like its almost unpronounceable title, is a little too wordy. Stevie's concern shifts on this album from the music to the content. My criticism of this tendency is a nostalgic preference only. Just as I would have rather heard Miles when he crammed the bars of his tunes with extralogical, fluid melodies, so would I prefer the electrifying excitement of "Fingertips" to the metaphysical musings of "Heaven Is 10 Zillion Light Years Away", one of the tunes off his new album.

Releasing my tenuous grasp on the old Stevie Wonder to deal with the "new", I must admit that despite its lack of that crackling, patented Motown Sound, this music is informed with the same directness of feeling and soulful expression that

the old stuff achieved. The textures are different, to be sure. Instead of driving bass lines and jumping horn sections, Stevie uses synthesizers, congas, and even a steel guitar manned by Nashville's Sneaky Pete. Listen to the mellow and melancholy "They Won't Go When I Go" and the tasteful use of synthesizers in an age when most musicians use it effects merely to sound modern.

Another one of Stevie's manifold talents is his arranging of background vocals, an ever-present and hypnotic companion to all of the tunes here assembled. On this album there are some surprise guests doing a few tracks for Stevie, including the Persuasions, the Jackson 5, and Paul Anka. Yes, Paul Anka. There is also an excellent ensemble of creamy-throated female vocalists who add a dash of sassiness or sensuality, as per Stevie's needs.

Stevie Wonder's own singing is, as usual, soulful, controlled and wholly involved in the songs that he has so pain-stakingly composed. Check the one really jumpin' tune on the album -- "Boogie On Reggae Woman" -- to hear him at his steaming best. Even in his most meditative songs you can still find that old Detroit rawness of expression common to those artists under the Motown wing.

Stevie's musical control is matched by his technical precision in the studio. Most of the tunes are layer upon layer of separate tracks united by some masterful recording and mixing. This procedure, though obtrusive, is unavoidable since Stevie plays two different keyboards, drums, harmonica, and also sings on some cuts. His use of the studio's shortcuts are logical and never overdone. They are tight and polished, but you couldn't rightly call them slick.

This album seems directed by a spirit of willingness on the part of Stevie Wonder to be honest and straightforward with an audience that frankly expects no less from such an expansive spirit and a great musician. If you have any idea who Stevie Wonder is and you also like that idea, you will most certainly not be let down by his latest creation.

--David Weiss

Eddie Robinson

Eddie Robinson, *Reflections of the Man Inside*, Myrrh MST-6528.

This isn't a record you hear; this is a record you feel. You gotta get it in your soul, and if you can't with this record, you ain't got a soul.

Eddie Robinson is a young man from this area who (if you need a label) sings gospel music. However, no matter who your Lord is, Eddie is your man. I guarantee it! He wrote all nine of these "feel good" tunes, and sings them all with the most soulful voice this side of Levi Stubbs. He also did his own arranging on the two mellow ballads that also feature his sweet piano.

On "I've Been Touched", Eddie says "You see, this is my testimony" and makes us feel that it really is a man's inner soul reaching out to communicate with all of us. He tells us in "Brand New" (my own personal favorite) that "From the crown of my head to the soul of my feet / I feel the spirit moving all over me." Me too.

Myrrh Records is a small company with not too much promotion money, so you probably won't hear this album on too many stations, although it would certainly be a welcome change from most of the redundant pap on most radio stations "must play" lists. The Detroit R&B stations did have the sense to give some air time to the single, "I Thank You Father."

The supreme compliment one can give an album like this is that I find myself humming these tunes at unexplainable times just because they've stuck with me that deeply. The sincerity lacking in so many artists these days is apparent in Eddie Robinson's music, his voice, and his personality (I've met him). I thank you, Eddie!

--Bruce Weinberg

Dave Liebman

Dave Liebman, *Lookout Farm*, ECM 1039

Liebman is only the latest of the dozens of good eggs hatched in and flown from Mother Miles Davis' Coop of Plenty during the past twenty years. The hornblower's leap to ECM follows a relatively brief stay with Miles in '72 and '73 as part of a band that remained (mostly) anonymous due to the latest irritating turn of Miles' longstanding hostility to press and public alike. Despite the secrecy, Liebman managed to make his name shine in the minds of the cognoscenti through the personal strength of his playing.

Lookout Farm is at once the name of his new quartet, their new album, and the title cut. With Liebman, who plays soprano and tenor sax and flute, are a trio of relative unknowns including Richard Beirach, electric, acoustic piano; Frank Tusa, electric, acoustic bass; and Jeff Williams, drums, with help from such talented friends as John Abercrombie, guitars; and Don Alias, congas, bongos.

The total effect of the balance of the album shifts between something akin to Chick Corea's featherlight touch and Sly Stone's snaky thumping. "Sam's Float" builds from a gentle, Latin groove to funk a la Coghlan and you wait to no avail for Liebman to extend the limited emotional range defined by Joe Farrell - Joe Henderson.

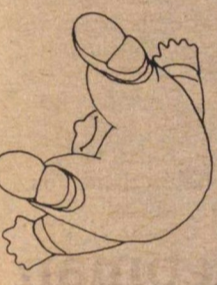
So you flip this flop over to Side Two for all the sprawling "M.D./Lookout Farm." Your rewards are the distinctive tastes of Beirach's somber, intelligent piano in the tender tribute to Miles and the final soaring ten minutes or so of "Lookout Farm." This is an agitated jazz eruption from the bare quartet where the mercilessly-goaded Liebman adds a thin Coltrane crust to his bleeding highs. Also, the standard, acid-clear, ECM production is an added bonus.

Altogether, *Lookout Farm* is moments of exhilaration rubbed against a backdrop of funky/dreaminess. More than pleasant, less than revelatory.

--Bill Adler



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Ross & Sinclair

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which we've covered fairly well. Yet equally valid and weighty were the external contradictions, those between the RPP and elements outside the rainbow community, but also with those institutions within our own community, who ostensibly are trying to create the same kind of world we are.

I think our biggest problem there was starting out from the naive point of view that we all shared a common interest and all had an equal commitment to institute a socialist social order. But in the course of trying to do things, we learned in a very painful way that there really are a diversity of points of view and methodologies for obtaining common goals. And the other thing we learned is that this bore out our original analysis of a new social formation or grouping that we called rainbow people. And that it illustrated the classic differences in class outlook that flow from being part of a particular social or economic class. In other words, instead of all the people who are activists in the "alternative community" in Ann Arbor coming from the same place, in reality some of them are coming from a class position as workers, some as intellectuals, students, teachers and so forth. Some are coming from a class viewpoint of petty bureaucrats on salary from the government, who have jobs to protect which override the interests of what they are doing many times. And you have people coming from the class that we feel we are a part of, which is that of communal workers, who are working to create people's institutions based on the principles of communalism.

This would come up in contradictions we'd have with what I call the petty bureaucrat side, because our proposed method of resolving contradictions with the government would be struggle, and theirs would be amelioration, acquiescence. When it would get down to the nitty-gritty, some of the organizations would do almost anything to preserve their government grants.

Linda: The C4 groups -- at that time Oz-one House, Drug Help and the Free People's Clinic -- were uptight, for example, about the SUN moving into the Community Center because it was so politically active and vocal. After the center burned down, they were upset that we criticized the Fire Department for its handling of the blaze, because they were afraid of losing their funding by antagonizing city hall. Yet later the firemen themselves admitted they were undertrained and underequipped.

John: We couldn't understand why they got so upset until we started looking at what the grants were going for. We'd be applying for money, and all be living in the most minimal way we could while working to gather resources to put into the programs. Then we'd see that the vast majority of the grants gained for the other programs were going to pay salaries for the administrators. Just like the OEO, the pork-chop trip that destroyed much of the political activity in the black community over the last ten years, by sucking it up. Giving individuals economic security in exchange for the security of the program. That was the way the government wanted it.

SUN: Was that the main problem you had? What other contradictions emerged on the external side?

John: Well, what we ran into was the combining of a number of elements in opposition to the RPP, and many of them were coming together on no firmer ground than that opposition -- what you might call an unprincipled alliance. This surfaced inside the HRP, as the "Militant Middle Caucus," which was an alliance to stop the RPP Community Unity slate in that city council primary and election from emerging victorious.

SUN: Why were they so concerned?

John: Their different interests dictated why they were so concerned. We also had

part of, that's the community that you work in to change. You're not in the missionary syndrome, to go serve some other community first. The Peace Corps syndrome -- we don't believe in that. You know the most about the people that you are a part of, and that's where you work if you want to change things. It's a basic principle.

John: We wouldn't be saying our people are better or be coming from a racist or chauvinistic view at all. They were simply the people most ready to respond to methodologies of

thing we had behind the HRP in 1972, when it was much weaker than we were, it was a handful of campus radicals. What it is now, essentially. But it wasn't that for a while -- it was an exciting possibility that could have involved lots and lots of people and kept them involved.

Linda: Then after the taking-over charges were leveled, these same people -- many of whom are supported by their parents or by the university or government, and who have a fairly abstract view of things -- they became the first ones to point the finger at us and say that the economic activity that we were involved in made us "capitalists."

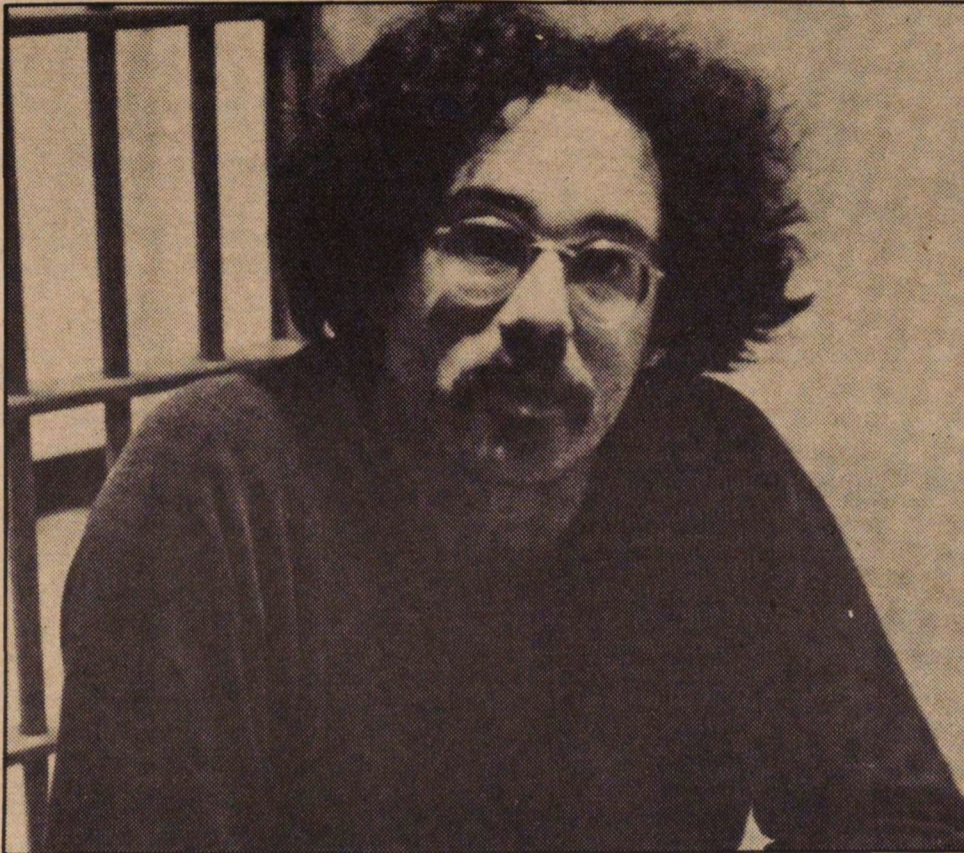
John: The unholy alliance engaged in a concerted attempt to smear the RPP with charges of capitalism, power trips, collaboration with the enemy, betraying the revolution and so forth. "Trying to take over" was the most common charge, and that was what really made me begin to re-evaluate our whole approach. See, what we were trying to do is part of a trip that started ten years ago for me, trying to accomplish these certain goals "by any means necessary" at any given time. And the contradictions externally coupled with the internal ones brought us to the point where it was impossible to go on the same way. There was something wrong. On the one hand, if externally we're constantly going to be accused of trying to take over, that isn't what we're trying to do at all. We're trying to combine our resources with those of these other people to accomplish a goal. If we're going to be constantly accused of this stuff, we figured we'd just withdraw to the point where, we hope, some day people will come back and ask us to get involved again.

Linda: We don't want to have to fight to be allowed to participate.

John: There's no point. We don't want to waste our energy on these battles. It gets to be the same thing that was happening five years ago, when we got to the point where almost all of our activities were concerned with defending ourselves from the police. After a while we realized, I mean, to a certain extent what we were trying to do was to expose the police and the repressive nature of our society, but after a certain point it gets ridiculous. That isn't ALL you're trying to do, that's just a small, tiny part of it. So now we don't spend all of our time hassling with the police, we try and stay out of their way, we don't flaunt it. We don't smack 'em in the face, or macho-istically challenge them with the far-outness of what we're doing. That's a very big contradiction we have with the gay community, for example, the activists. Because the tactics that they use to draw support for what they're trying to get across we learned five years ago don't accomplish the same ends. It's hard to watch people going through the same changes you once went through, and when you try to tell them, they turn around and accuse you of selling out.

The radicals loved it when I was in the penitentiary. That was really stomp down. Well, to me it was a tragic mistake. To me it was ridiculous to sit in prison for two and a half years when I could be out here on the street doing stuff -- it was ridiculous. Sure it accomplished a major goal -- it took the police out of our lives on a daily basis, took our ass out of the courts, the probation department. I would've much rather accomplished changing the marijuana laws without having to spend 2½ years behind bars to do it. When you're in the penitentiary you're totally under their

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"The 'radicals' loved it when I was in the penitentiary. That was really stomp down. Well, to me it was a tragic mistake. It was ridiculous to sit in prison for two and a half years when I could be out there on the street doing stuff --"

severe political differences between what the HRP's stated goals and analysis became and what ours were. We said that there was this new race of young people who represented new promise for humanity, if you want to put it in the most succinct terms, and that in this community, this race of people was fairly large and widespread, and therefore warranted the closest strategic attention and could serve as the organized spearhead of an alternative social order. These people would become the basis, they were the most susceptible to these ideas, they were the most alienated from the viewpoint of Western civilization.

Linda: And the people in the HRP at that time basically felt ashamed of being part of that group of "white" people and wanted to relate primarily to the people who they thought were the vanguard, who were black people, workers, whatever, and to us it was --

John: We believe that black people are the vanguard for black people.

Linda: We believe that whatever you're

change, who could be organized as a basis with which to then reach out to the black and other oppressed communities, and the working class of honkies and what have you. But for taking this position with the HRP people, who were hooking up with the "service" groups, the RPP was made out by them to be a small caucus within this large political organization which was trying to take over and force everyone else to do it their way. But in reality, in our printed analysis and our actions, that wasn't what we were doing, but that was the way it was characterized.

Linda: Essentially the HRP wasn't that big of an organization, and it was controlled by a very small group of regulars.

John: And our stated purpose was to open it up to more people, to make it a more popular political body, to advance a mass line in political matters that large numbers of people could relate to. That was called "taking over." But actually we had joined into the HRP, we didn't start another electoral party, which we could have done at that time. We put every-

Linda: We believe that whatever you're part of, that's the community that you work in to change. You're not in the missionary syndrome, to go serve some other community first. The Peace Corps syndrome -- we don't believe in that.

MICHIGAN BOOGIE

It's been a number of months since I've done any writing for the SUN, and I'd like to start off by saying I hope this turns out to be a fairly regular column concentrating on, but not limited to, the social and musical phenomena that we've all come to know and love, Motor City rock and roll. While presently not as predominant as in was in the late '60's and early '70's, the local music scene is indeed alive and well. And growing all the time.

There are a lot of new, young bands struggling to get themselves together in the Detroit/Ann Arbor metropolitan area. Old members of such groups as MC5, Cactus, Stooges, Savage Grace, Rationals, Brat and New Heavenly Blue are working out new combinations, trying to find the one that will go all the way to the top, making it all worthwhile.

But there aren't a whole lot of places to do it in. A lot of bars tend to look down on musicians performing original material, preferring others who play FM-juke box hits. The Rainbow Room, in downtown Detroit, could be a welcome relief, providing a place to showcase the best in up-coming local talent. But it remains to be seen as to what their practice will be. Lots of potential, I must say.

Other than that, the main forum for new bands remains at Otis Spann Memorial Field, where the Ann Arbor Community Parks Program is in its 8th year. Here, bands have the opportunity to play in a concert setting, with a good pa system and good crowds, generally several thousand people. With this kind of exposure, a group has the chance to make it and generate a following, or they don't and go back to rehearsals or whatever. The ones that do good, stand a chance of making some money during the winter at hall parties, etc., around town, so they can continue to advance their careers. With the beginning of school coming soon, maybe the dances will pick up and this rock and roll revival can really start to get off the ground.

Now, the bands.
Bob Seger has just completed work on a new album (his 8th), which is tentatively set for a September release. Bob's starting to do pretty well for himself with his "Seven" album still going strong and a new single "Get Out of Denver" moving right up the charts. At last reading, "Denver" was listed right around No. 90 in Billboard, Record World and Cashbox, and rising fast. It seems Warner Brothers has finally been convinced to give Seger some priority. I've also seen numerous review of Seger and the Silver Bullet Band's live performances in California that are no doubt helping to generate a lot of interest in this home town boy. It seems the band has been getting down on the West Coast, kicking out a brand of rock and roll that many people must have forgotten. Robin Robbins of Grosse Point (who has got to be one of the most dynamic keyboard players around) is the latest addition to the Silver Bullets on piano, clarinet, organ

and mellotron. The whole group is presently on a tour of Oregon and Washington with Bachman-Turner Overdrive, the highlight of which has to be a Seattle concert, where public response has been so good a second concert has been scheduled. Do it, Bob!

Sky King has been doing more recording in Memphis, this time for two weeks. The band has an album almost completed with 10 or 11 tunes, all originals, most of which were written by Chris Brubeck. They have a new lead singer, Chris Coan, who hails from North Carolina and was featured in the Jesus Christ, Superstar production. Coan also has the leading role in an upcoming Disney film, "Somebody Move My Mountain," set for release this fall.

At present Sky King is composed of guitarists Dave Mason and Rick Jacobi, Chris Brubeck on bass and piano, Peter "Madcat" Ruth blowing harp, drummer Richie Morales, and lead singer Chris Coan. You should be able to hear some of their funky stuff on Warner Brothers records before too long. Produced by Steve Cropper and aided by the Tower of Power horn section, this LP should help Sky King get some well-deserved attention.

Uprising has had a couple of changes in their lineup in recent months. First was the addition of Sam Warren (formerly with the Rockets and Rockin' Reggie) on slide and electric guitar. And now Nathaniel Peterson, Jr., a veteran of Detroit and the Brat, has replaced Gary Rasmussen on bass. More recently, Nate played with Zoom, and he's sure to fit right into Uprising's style. The present band is the most solid thus far and recording plans are being worked out at this time. Rumor has it the band might change their name -- also at least two original songs -- "Rock & Roll Star" and "Don't

You Need a Man", will be released locally early this fall, on the as-yet unnamed Uprising label. You can see them at the final Ann Arbor park concert August 25. Also, Gary Rasmussen is working on putting a new band together, but nothing is definite on that.

Lightnin' has been turning a lot of people's heads around with their recent live performances, first at the AA park concert and then at the Music Mart concert. They've been working and developing their sound for a long time, now it seems to be finally paying off. With two albums of material in the can, Lightnin' has tentative plans to release a single this fall, followed by an album in the winter. No label as yet, but the band has been in contact with a number of companies. You can catch Lightnin' in Detroit at the Red Carpet on August 19, 20, 26 and 27 and at the Rainbow Room on August 30 and 31.

A band with some of the most impressive credits around, the **Rockets** have the month of August booked solid, playing a lot of different places (Kentucky, Indiana, Illinois). In case you don't know, the Rockets consist of lead guitarist Jim McCaety (formerly with Mitch Ryder and the Detroit Wheels, Cactus, Buddy Miles Express), drummer John Badanjek (of Mitch and the Wheels, Detroit, and Edgar Winter), bassist Jahn Fraga (Little Feat, Catfish), and Marc Marcano on keyboards. The band seems to be getting the major promotional push from Rainbow Multi-Media, all geared towards some kind of record deal by September. There's also been talk of the first Rockets single being "Lookin' For Love," a John Badanjek original, but nothing definite on that.

The **Scott Morgan Band's** new single, "Soul Mover/Take a Look" is being distributed by Arc-Jay-Kay Records in Detroit. Both tunes were written by Scott, released on guitarist Terry Trabant's Detroit record label, and are receiving some FM airplay locally. Hopefully, these guys will have the opportunity to play Ann Arbor soon, so keep your eyes and ears open. Latest rumor is that Scott Ashton (of Stooges fame) might be working as the band's new drummer.

Kramer's Kreamers are playing one of the Saturday Rock shows at the Side Door in Dearborn. The shows feature mainly local talent, are filmed on Monday evenings and shown shortly thereafter. In this case the Kreamer's portion will be aired on Sept. 1 on channels 4 and 10. They too have a single in the can, although it's undecided whether it will be printed independently or sold to a label. Also known as Wayne Kramer & the new MC5, the



"Catfish" Bob Hodge at last Sunday's Park Concert.

Photo: Tom Landecker

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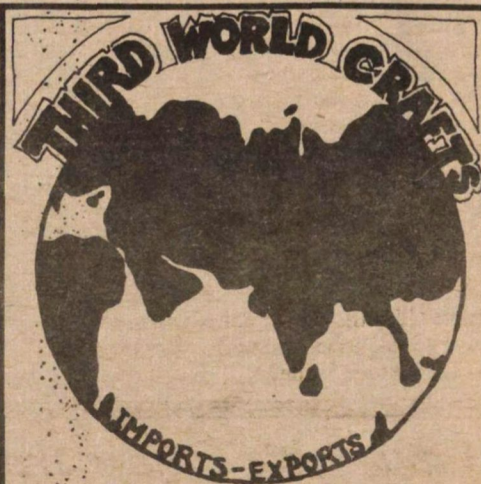
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Ross & Sinclair

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control, and your effectiveness as a political organizer is minimized drastically.

SUN: That's why they put you there.

John: But anyway, to make the point, instead of trying to take over, we withdrew from these various activities until hopefully some people would realize that maybe we were right about what we said. We aren't gonna keep trying to shove it down people's faces 'cause it isn't us that we're trying to satisfy. We're trying to satisfy the needs of the community. That might sound like horseshit or corny or presumptuous, but sincerely, that's where I'm coming from.

SUN: You withdrew to resolve the external contradictions, but what about the internal ones?

John: Well, I was getting all these reports. I would read the SUN, and believe that all the stuff was actually happening, because these were the people I was living and working with. Everyone would say that things were going well, they were winning people over, but it simply wasn't true; they were fooling themselves and me too. And I finally got to the point where I couldn't be fooled anymore because things became too blatant.

Linda: For example, I remember once when David Sinclair was running for City Council, and we took the SUN up to South U to sell it. We stood there and no one would buy the paper. No one was interested in the SUN, mainly because no one who worked on the SUN was interested enough in anybody else outside their immediate group of people and projects. It wasn't so much a newspaper as it was a report sheet, an elaborate bulletin on the state of the projects people associated with the SUN were working on.

John: That's when we decided to withdraw and get the organization together, because the organization had to be the central component in organizing the community. That's why we concentrated so much on establishing the party, which could serve as a seedbed for the alternative institutions that we were talking about. It could support them and get them started out, and then the people who were involved would become experienced enough to take them over and administer them themselves, outside the party. The SUN followed that plan, but I had to fight the staff for a long time trying to get them to move out into the community, involve more people and turn the paper over. Finally we just made our own demand and shut the paper down, you had to move out of the basement. The RPP isn't gonna be responsible for it anymore, because you people are giving the RPP and its ideas a bad name by doing it this way. So internally we started to question the people who were involved.

Linda: And at the same time try and do something about the state of our economic existence, which was precarious at best. We turned around and said, "OK, we can't do these things out here until we have our rent paid or the house payments up to date, and are providing for ourselves. And in the process of re-evaluating the economic situation, we realized that we couldn't have a situation involving 30 people with little if any income to support them. We realized that we could only support the people who were able to, not just those who wanted to, participate in the support of themselves and each other. So person by person, people either decided to leave or were asked to leave because they were not able to contribute in a way that was going to make the organization work.

John: So first of all, we made a cut of about half. In March of '73 we had 38 people living in our compound, eating tons of food in two shifts...and we cut to



Sinclair with Lucille Spann & Muddy Waters. Ann Arbor Blues & Jazz Festival 1972.

John: I believe the higher a people's culture is, the more humanistic they're going to be, and the higher their civilization as a whole is going to be. So the whole question of a higher consciousness in art, music, graphics, etc.-- is very important in terms of developing a political consciousness in people.

18 people within a month or so. Then, instead of having people solely assigned to political work, we decided to assign everybody to economic work that brought in some kind of money. Because what we subsisted off of throughout '72 and '73 was contributions from sympathetic people and loans from friends. We had developed a tremendous financial burden trying to pay off all that activity that was far beyond our means -- see, we thought if we did it right the economic problems would solve themselves.

Linda: We thought a job would only take 6 months, when really it was a 10- or 20-year job.

John: Given this burden, we decided a year ago to concentrate on building Rainbow Multi-Media, because this is where our economic base would come from. The original idea of RMM was to create an alternative type of institution in the field of popular culture, which has always occupied a position of extreme strategic importance to us, principally because to what we call rainbow people, as an economic category or class, the resources that we have beyond the labor of individuals are the music and other artifacts of culture that we create. That's a main economic resource, and the other is the weed business.

So again, following the idea of working in the most immediate area of your life, to take control of that which most concerns you, the first thing on the agenda is to have an organization like RMM, to work within the cultural arena, to keep the music and the artistic creations in the control of those people who are part of the same trip, instead of under the control of capitalists and imperialists. RMM and its activities have always been central -- before it there was a projection of the same type of organization called Rainbow Energies, and before that it was Trans-Love Energies, and before that the Artists' Workshop, based on the principle that artists and creative people should control their own activity, including their lives as

a whole.

Also in the course of examining our problems, the other thing that we realized in our efforts trying to create this network of alternative institutions, was that not only did we need to have a stable economic base, but also all these activities had to have non-government funding, had to come up with money to be carried out, and also needed to have communications machinery available in order to be successful. So you could publicize, advertise and expose more people to what you were doing, whether it be running in a political campaign, or the free concerts, or rent control -- you need this type of machinery. And you need a means of supporting people so they can do political work, and be creative.

At any rate, getting back to resolving the internal contradictions, we decided to plug our people into Rainbow Multi-Media where they would have responsibilities that would have economic effects. And it became much easier to actually see the level of somebody's commitment that way -- RMM became a proving ground for the people who were left in our organization. And through that process we cut down from that point a year ago, when we had 18 people in our commune, to what it now is -- 5 people only. Because we wanted to have a political organization that actually worked. What we had didn't. Then we resolved that it was not only ridiculous but also an extreme disservice to the people and to the idea -- which is to us such a beautiful one that we hope someday people grasp it and say, "Wow, what we need is a political organization like this. This is the beginning of a solution to our problems." But if you're actually giving them some ersatz facsimile and trying to pass it off as the real thing, then that precludes the possibility of the real thing happening.

Linda: But we should say that a lot of the people who were in the party we still work with on a daily basis and have much better relations with them now than we

did when there were all these demands made of them.

SUN: What about the charge that RMM is really a hippy-capitalist rip-off trip?

John: Well, let's talk about RMM, and why we feel it's equally valid to concentrate in that area as it was to do what we did in '72 and '73. Because it's the creation of an alternative institution on a major scale. Hopefully it will both work in and of itself and also serve as a functioning model to inspire other people to work in that manner instead of the standard way you work in the music biz, which is to get all the money you can as fast as you can, whether you're a band, promoter, manager, record company, TV producer or what have you. That's the motto of the industry. RMM is an attempt to create an alternative way of doing business to the capitalistic way of doing business. In the early period, this will be manifested more internally than externally. Externally we have to engage in capitalist economic relations. To produce an event you have to pay the talent, the workers, you have to pay for advertising, and then charge a price that is commensurate with that. If you're trying to bring in a surplus of money from that to fund other worthwhile projects that don't make money, then externally, you are engaged in a profit relationship and a consumer relationship with the audience. Externally our goals are to inject a higher level of consciousness at this point into that particular musical arena while competing in the capitalist marketplace for money with other people who are promoting concerts, doing festivals, managing bands, running clubs, etc.

But internally we can concentrate on developing communalist methodologies which will not only enable us to compete externally, but can make us stronger than the other companies, because we believe that the communal method of production is a far superior method to the capitalist one. You take people whose relationships inside the organization are not those they would be having if it were a regular music business, capitalistic organization -- I mean, Gary Kell wouldn't work for the little he works for, Linda or myself or Darlene Pond or any of us would not work this way. The reason we can get into it is because we have control over what we're doing and are working to attain our goals. And the work we do at least contributes to raising the level of culture among our people who we love. If it doesn't do anything else, to me that's a significant achievement in and of itself. I happen to think it has strong, powerful political reverberations as well. I believe the higher a people's culture is, the more humanistic they're going to be, and the more humanistic they are, the higher their civilization as a whole is going to be. So to me, the whole question of a higher consciousness in art, music, graphic arts, etc. -- is very important in terms of developing a political consciousness in people. Because you raise their expectations and their aspirations, raise their level of dignity and their feeling that they're part of a whole.

Internally, what we're trying to do to a certain extent -- we'll have more success in it as we continue, hopefully -- is create a communalist productive unit that not only is not a capitalist organization or institution, but an out-front anti-capitalist business organization -- like the People's Republic of China is, for example, an out-front anti-capitalist business organization that tends to the business of 800,000,000 people every minute. And this is the part that is so frustrating about the other people who are supposed to be leftists calling the organization a "hip-capitalist" trip, because basically, a capitalist institution is one which is run for the principal purpose of making profits for the person who puts up the money -- the owners. That's the principal purpose of people who sell washing machines, records, rock & roll shows,

continued on page 28

MOVIES

Recapturing The Glory That Never Was : That's Entertainment

Movies made for TV are reliably low quality, but a TV show made for movies is even worse. Combine that sure-fire failure formula with Hollywood's insipid tendency to pat itself on the back and you end up with *That's Entertainment*. This is Metro-Goldwyn-Mayer's fiftieth anniversary salute to itself, a two-hour compendium of dancing and singing highlights from the studio's many musicals. Sentimentalized narration is provided by an impressive array of the old MGM stars -- Frank Sinatra, Fred Astaire, Liz Taylor, James Stewart, Peter Lawford, Mickey Rooney, Donald O'Connor, and Gene Kelly.

Slice up a lot of musicals and the most you can hope for is a batch of cheap thrills. A sure box-office winner -- why sit through a whole movie when you can get right to the meat of a dozen or more musicals in one shot? Plus those musical clips come laden with the shiniest tinsel of nostalgia. Your guess is as good as mine that so reasoned the current executives of MGM. Metro-Goldwyn-Mayer makes relatively few movies these days, and the fate of this shadow of its former self is closely interlocked with the waverings of the related MGM record business. For the removed New York corporate executives, it is cheaper and wiser to make a composite of old films than an original new one.

In the heyday of the 30's and 40's, Metro was the largest, grandest and most productive studio in Hollywood. Under the brilliant boy wonder executive producer Irving G. Thalberg (model for F. Scott Fitzgerald's *The Last Tycoon*), MGM was built up in the 20's from a small new company to the most prestigious studio in the business. Following Thalberg's early death in 1936, that tycoon Louis B. Mayer took over the reins and made MGM into an incredibly productive and enormous operation, the studio with "more stars than there are in the heavens." Under Mayer's assertive control, the studio developed a distinct style of family and sobori-

ented sentimentality. The *Andy Hardy* series perfectly represents the MGM golden years.

The musicals seen in *That's Entertainment* were always the MGM standby. They carry the Louis B. Mayer stamp of sentimentality, and lean heavily towards the gauche and overdone. The narrators of *Entertainment* claim that the MGM musicals were respected as the best in the business, but you can see with your own eyes that the claim is suspect. They may have made the most musicals, but they were far from the best.

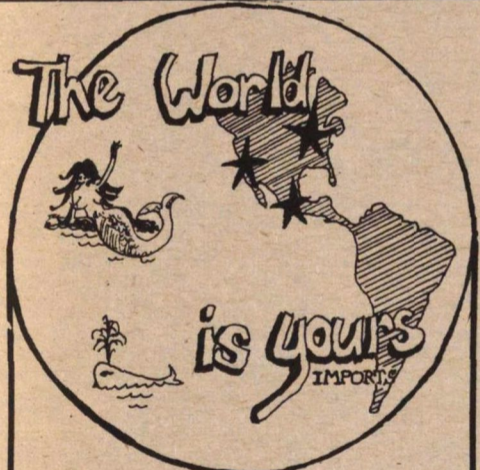
To my mind, the best musicals come in two forms. They can be truly zany and exuberant, with a touch of the bizarre -- like Busby Berkeley's *Gold Diggers* series, and *42nd Street*. Or they can be ultra-sophisticated, in the urbane style of the Fred Astaire/Ginger Rogers movies. Neither of these series were made at MGM, where musicals were cranked out with thoughtless lushness, or excessive sentimental schlock. *That's Entertainment* presents the baroque side of musicals -- the Esther Williams swimming extravaganzas, and the stiff Jeannette MacDonald/Nelson Eddy operettas. They also give us the syrupy sweet June Allyson adolescent adventures, and the family style cuteness of Judy Garland and Mickey Rooney. Then there's the musical out of control, where sets are built to overbearing excess for the illusion of the really big show, a la *The Great Ziegfeld*.

This hodge-podge of MGM excess might have been saved by its narration or its editing, but it slumps in both areas. The selection of sequences and editing of shots is remarkably bland, except for a brief sequence of quickly cut shots of the singing repartee of Judy Garland and Mickey Rooney. And the bulk of the narrators come across as shallow TV moderators, with all talk direct from the pen of the MGM public relations squad. Fred Astaire tells us how great Gene Kelly was, and Gene Kelly tells how terrific Fred Astaire was, and

Liz Taylor regrets that she couldn't sing. James Stewart comes across in that sincere and off-the-cuff manner that was the trademark of all his great screen roles, and along with Fred Astaire, he doesn't seem to be ashamed of his age. Donald O'Connor speaks straightforwardly, maybe because he was always the buffoon, and he has no need to protect a faded image of the heavy, or the sex idol. But the others...oh no. They are perfect representatives of the glossy veneer Hollywood spreads over its past. Frank Sinatra looks and talks like the middle-aged thug that he is, and Mickey Rooney tried too hard to be the heavy. You cannot help but think how much they have aged, and how hard they try not to show it, but the men's toupees are a frightening testimony of how far the MGM makeup department has slipped.

If you love musicals (and what red-blooded movie fan doesn't?) then you should see *That's Entertainment*. The two sequences from the great *Singin' in the Rain* are worth it. But it is much more a quickly-made TV show than a real movie. Its limp quality is a perfect illustration of how far Hollywood's creativity has fallen. The theory is that no one makes musicals because the audiences have lost their innocence, and we are supposedly too cynical to accept those sudden bursts of song. Is that the reason, or is it simply because creativity has slipped out of the grasp of this major studio? *That's Entertainment* is a blatant grab for the lucrative side of the nostalgia craze.

--Ellen Frank



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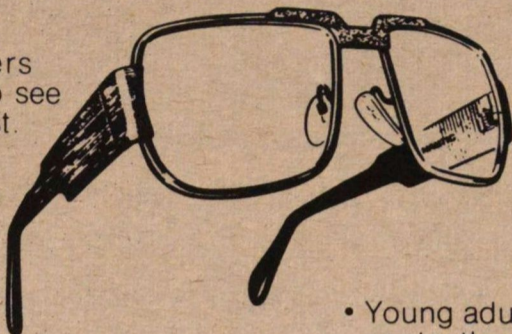
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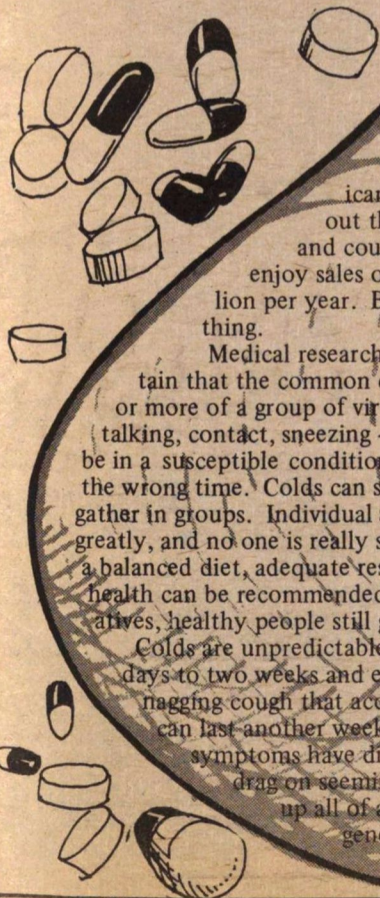
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It Ain't Like They Say on TV Part II

Contac Doesn't Snuff The Sniffles



In 1900 the average American suffered the discomfort of three colds a year. Today, and a world of medical technology later, Americans are still suffering about three colds a year. Cold and cough remedies currently enjoy sales of upwards of \$650 million per year. But they don't do anything.

Medical researchers are reasonably certain that the common cold is caused by one or more of a group of viruses, and is spread by talking, contact, sneezing -- and just changing to be in a susceptible condition in the wrong place at the wrong time. Colds can spread wherever people gather in groups. Individual susceptibility varies greatly, and no one is really sure how or why. While a balanced diet, adequate rest, and overall good health can be recommended as general cold preventatives, healthy people still get colds.

Colds are unpredictable. They can last from days to two weeks and even longer, and the nagging cough that accompanies many colds can last another week or two after the cold symptoms have disappeared. Colds can drag on seemingly endlessly, or clear up all of a sudden, and people generally attribute "curing" properties

to whatever they happen to be doing or taking at the moment the cold clears up. There are people who swear by virtually every conceivable cold pill, regimen and home remedy, even those that have been proved to be useless.

Antihistamines, drugs that provide relief for hay fever sufferers, enjoy a certain popularity as cold "remedies." Since hay fever symptoms are similar to some cold symptoms, some clinical experiments seemed to indicate that they were also effective against colds. However, subsequent and better-controlled experiments found that antihistamines worked no better against colds than placebos did. A placebo is a phony pill that looks like the real thing which is given to a control group who think they've been given the real thing. Placebos "cured" as many colds as antihistamines did. Antihistamines neither cure nor prevent colds. They can run into quite a piece of change, too. Furthermore, they produce unpleasant side effects in many users, like: dizziness, headache, and drowsiness. People using antihistamines should be extra careful about driving while on these drugs.

Many people who are into natural foods swear by vitamins as both a cold cure and preventive. The two most popular vitamins used against colds are vitamins C and P. Vitamin P is more commonly known as the group of chemical compounds called bioflavonoids. Experimental evidence compiled by Consumer Reports indicates that vitamins C and P neither prevent nor cure the common cold in the dosage administered. Now, this dosage was much lower than the dose that vitamin C freaks, notably Nobel Laureate Linus Pauling, maintain cures colds. The vitamin C controversy is still raging with advocates touting it and detractors scoffing at it, both sides very passionate in any event. So, you pay yer money and you takes yer chances. One thing is certain, however, vitamin C is readily available and costs a small fraction of the price of the cold "remedies" pushed by the major drug companies. If you want to take something for your cold, vitamin C will put the smallest dent in your purse, and since many Americans suffer from at least some vitamin C deficiency, it will help balance your body nutritionally, even if it isn't a sure-fire cold cure.

Aerosol medications like Congestaid and Pertussin that you spray around a room to reduce the contagion of cold germs are worthless. Most spray products contain menthol, a mild anesthetic used in cigarettes to fool smokers into thinking their throats aren't raw and irritated. There is no evidence that spray products have any redeeming medical value against colds.

Contac is by far the

most heavily hyped cold-product on the market, and is one of an increasing number of over-the-counter drugs whose claim to fame is not what's in them (which isn't really worth mentioning), but how they're released in your body over a long period of time. The major failing of sustained release products is that different people absorb the "600 tiny time pills" at different rates. One person may absorb too much too fast while another might not absorb enough to have any effect at all. The uncertain absorption rates make Contac and products like it potentially hazardous for young children, elderly people, and people with high blood pressure, diabetes, and heart conditions. Even if Contac's ingredients were released perfectly into your system, it still wouldn't do anything for your cold, except perhaps to dry up your runny nose.

What should you do for colds? No one knows. It has not been demonstrated that bed rest, aspirin and plenty of liquids work any better or make recovery any quicker than doing nothing at all, though most people feel like resting in bed when they have a cold anyway. For stuffed noses, try a few drops of Phenylephrine Hydrochloride Solution 1% USP, available at any drug store, and sold at a much higher price under the brand name Neo-Synephrine. For runny noses, if you're past the sore throat stage, a few tokes of the magic herb is as good a drying agent as anything else. If you have a sore throat, try an "enriched" brownie.

Some people beg doctors for antibiotics (like penicillin or tetracycline) for their colds. These drugs are effective only against bacteria, not the viruses that cause colds. Plus, the more you take them, the more your body builds up a tolerance to their effects, so they might not work the next time you really need them, like if you contract VD, for instance.

There are over 800 products available for coughs without a prescription, and dozens more available with a script. "With sales of these products so high, it is remarkable that reliable evidence of the effectiveness of popular cough remedies is virtually impossible to find." (Consumer Reports) People think they work, but none work any better than phony placebos, so it comes down to a matter of faith.

Most cough syrups are combinations of sugar, to soothe the sore throat, and alcohol, to lift your spirits. You're better off without both. The opiate codeine, or more commonly, terpin hydrate plus codeine does slightly suppress the activity of the "cough control center" of the brain, but not enough to eliminate a persistent cough in the recommended dosage. Furthermore, codeine has a number of distressing side effects among which are: a horrible taste, high frequency of upset stomach, possibly nausea, drug hangover and splitting headache the next morning. For a cough following a cold, drink hot drinks, and suck on hard candies. If you develop a nagging cough apart from having a cold and it persists for a week, come into the Free People's Clinic.

Free People's Clinic

Ross & Sinclair

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TV programs or what have you -- to make money for the people who own the company. Money which comes in above the operating expenses is split up among the owners, and they buy boats with it, or a car, or whatever they want. A socialist or communalist organization is one where the organization itself is at least not owned by any individuals, and at best, all the individuals involved in it. Rainbow Multi-Media is at neither extreme. There are not any assets -- all there are are liabilities, which are not shared by all -- we don't stick the workers with the liabilities. But then the question always comes up -- "Well, what about when you start to make money? Isn't that going to corrupt you?" Well, the point is, the way it's set up, when money starts coming in over the operating expenses (which hasn't happened yet), it won't go to any individuals. Nobody owns any shares of it. What profits economically is the company itself. And since the goal of the company is to expand into every area of the communications business, until it can align itself with other similar companies to drive the capitalist ones out of business, any possible profits that come in go into expanding the directions that are marked out in the articles of incorporation. So it's not a capitalist organization by any means, although it engages in business in the capitalist world on capitalist terms. Otherwise you don't do any business; otherwise you sit around and talk about how awful it is, and hope some rich person gives you some money so you can do a trip for 6 months until the money's gone.

SUN: We were talking to a new member of the HRP the other day who directs their petition drives. He was talking about the rent control defeat last year, and we said, well, what we gotta do is raise \$40,000 just like the landlords to spread our side of the story. And he was sure that was just a dream that could never happen. It's as if they expect things to always stay at that level.

John: We don't. We want to do whatever's necessary to, first of all, establish rent control, and then second, different forms of housing. Eliminate the landlord class, essentially, from society. Not the landlords themselves -- they could do some useful work. But look, the basic thing is that we believe this is a better way to do things, and we're trying to make it work in practice. It's not spectacular -- it's a long, hard process. But we want to be in a position of strength instead of always doing things understaffed, undertrained, underfunded, and underequipped. In the face of a task where you can see that if you had the money that these other people have, you could blow them away, figuratively speaking, of course.

SUN: That's all a far cry from what the newspapers are saying about you.

John: Well, you see the Ann Arbor News and the Detroit Free Press and all that stuff sets up a whole false dialectic about "this is how they used to be and this is the way they are now" -- a sellout. Well, the way they *always* wrote about it was never the way it was. What I'm doing now is the closest possible thing we could be doing to what Trans-Love Energies was as far as being engaged in creative activity. We're involved with a band, The Rockets, that's going to be very popular. Back in the old days we worked with the Grande

the police, city and county and state governments, and even the federal government. Because these forces frustrated our attempts, we grew to focus our attention on the police and government, and had to defend ourselves against them. And in defending ourselves we got caught up in a whole spiral of rabid, reactionary rhetoric, to use an Agnewian term. And the papers and the mass media loved that whole trip. It was all sensational, horseshit stuff that doesn't have any meaning at all and provides great copy which enables the newspapers -- which are, objectively speaking, the voice of monopoly capitalism -- to

more for what we were -- not "king of the hippies," but let's be known for the fact that we support the Black Panther Party and are followers of Malcolm X. But even that was essentially a reaction -- that was not initially what we wanted to project at all. But they don't care. The woman who did this "hippy-capitalist" trip in the paper, Peter and Darlene and I spent an entire afternoon with her because she told us she didn't want to do a schlock kind of story. The only counter we have to stories like that is that we're still gonna be around doing what we're doing, and sometime they are gonna be forced to recognize us. I mean, I liked it to the extent that I've been working in this community for ten years now, and finally they have the nerve to say that what I'm doing is "legitimate." That's the culmination of a ten-year struggle to establish the legitimacy of our ideas and operations, so I'm glad they say we're legitimate. I think *they're illegitimate!* So that isn't so bad, but the worst part of it is when they say, "they sold out, they gave up, now they're doing it our way."

SUN: Which can disillusion the people you most want to work with.

John: And whom you want to convince you can do it the other way, and here these jerks are saying, "you can't -- they aren't doing it like that anymore." But these straight papers aren't really any worse than the so-called Michigan Free Press, or the HRP, or any of the people who make the same "capitalist" charges and don't really have any idea what we even do, have never made a real investigation. We've had no respect at all from them. Some of the people who are supposed to be our friends and comrades are the ones who started the hip capitalist stuff. The HRP started it to smear David Sinclair. The gay activists started it without having the foggiest idea of even who we are, what we do, how we live, or what we engage in. Yet they'll stand on the street corner and run all kinds of shit about what we are.

SUN: The Rainbow People's Party became a scapegoat.

John: Yeah, but I got tired of it. Why be a scapegoat? This isn't what we're trying to do. We wanted to disband it a year ago but couldn't because of Pun and Craig's case. We were really contemplating it back then, with the HRP and the Gay activists and the C4 groups and DePue -- this unholy alliance, with their allies at the Michigan Daily at the time -- the sum of their unity was, "If the RPP didn't exist, everything would be great." Well, we figured, let's pull the props out from under them... If we were on a power play and we disintegrated ourselves, that's fuckin' Zen, ain't it? "You're trying to take over!" What do you mean, we don't even exist!

-- Interview by Barbara Weinberg and David Fenton

"RMM is not a capitalist organization by any means, although it engages in business in the capitalist world. Otherwise you don't do any business; you sit around and talk about how awful it is..."

Ballroom, we did the posters, ran the headshop, staffed the light show, had our band, the MC5, play there every week -- and it was bigger than this trip at the Shelby Hotel. And the Grande Ballroom charged money every week, and it paid the bands. It didn't ever pay them enough, and we hope to remedy that.

When we started the Artist's Workshop in 1964, we would have loved to have started it in the Shelby Hotel with their support. Nobody would support it, so we had to do it the other way. But you get into a trip where people glorify poverty and ineffectiveness and suffering and all that horrible trip. As one who took part in it, I mean you had to glorify it out of a sense of preserving your self-esteem. But it would be MUCH better, however, if people got money for doing what we did. It was always the premise that creative artists should be recognized, be popular, broadcast their music to millions. And that's what we're trying to do now -- to bring to the fore through the Blues and Jazz Festival, the Rainbow Room, through formerly the Primo Showbar when we booked that -- trying to bring forth creative jazz musicians, feelingful, soulful blues musicians, R & B musicians and rock and roll bands and all other forms of bands in the local area. That's what we've done for years -- only now we are doing it better.

You have to take this stuff as a historical progression. And to me, the whole so-called "political phase" -- this is what we were trying to do, and because conditions in this country were much more repressive in certain respects than they are now, it was impossible to carry out creative activity without constantly running up against

paint people with creative ideas as basically destructive. Enables them to take the average mass of people and turn them off to the revolutionaries. The way I look back at that period, we got caught in a dead-end, which we were goaded into and took the bait, going through a million negative changes behind it, alienating lots of people. Because we were trying to reach them through an antiquated, gibberish-ridden political rhetoric that was drained of whatever positive meaning it had by the negative actions of thousands of people functioning under the name of "the movement."

We feel it's too bad that there's so many people who have the nostalgia and positive feeling for all that essentially negative stuff. Because to stand up and shake your fist and holler and scream is not an act of strength, but of weakness, and I speak as one who engaged in it. But the point is to stop them from doing it, and prevent the destruction of creative efforts by these pigs. The stronger you get, the more secure you are. Just like here in Ann Arbor the people are strong enough so that we stopped the police from interfering in our personal lives as far as if we want to get high or not. That's a position of strength. It's weakness to be having rallies calling for the change of the weed laws. What's strong is to change them. If you can do it without going to jail and all that, so much the better.

As for the newspaper thing, it's more true what they say in the newspaper now than it was when I was the "king of the hippies" which they made up completely. We learned from that. We at least made the White Panther trip up ourselves. We figured we should be known a little bit

"The RPP became a scapegoat for these people, so we figured let's pull the props out from under them. If we were on a power play and we disintegrated ourselves, that's fuckin' Zen, ain't it? 'You're trying to take over!' What do you mean, we don't even exist!"

Mezz Mezzrow

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and the righteous bush. Some of those phrases really found a permanent place in Harlesem, and even crept out to color American slang in general. I was knocked out the other day when I picked up a copy of Cab Calloway's *Hipster's Dictionary* and found *mezz* defined there as "anything supreme, genuine"; and in Dan Burley's *Original Handbook of Harlem Jive* the same word is defined as meaning "tops, sincere"!

Stuff Smith wrote a song, later recorded by Rosetta Howard for Decca under the name of *If You're a Viper*, that started out *Dreamed about a reefer five foot long*

*The mighty mezz but not too strong
You'll be high but not for long
If you're a viper.*

The words *lozies* and *lozeerose* were coined so guys could refer to my gauge without having anybody else dig it, and some of our musician pals used to stick these hip phrases into their songs when they broadcast over the radio, because they knew we'd be huddled around the radio in the Barbeque and that was their way of saying hello to me and all the vipers. That mellow Mexican leaf really started something in Harlem -- a whole new language, almost a whole new culture. The hard-cuttin' mezz really cut a brand-new one in this old world, through no fault of mine.



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MOVIES

ANN ARBOR
 *Cinema Guild: African Queen (John Huston); 7:30 & 9:30; \$1.
 *Cinema II: Battle of Algiers (Pontecoruo); 7:30 & 9:45; \$1.
 *Summer Film Showcase: Music Cinema; 7 & 9:15; Free.
DETROIT
 Detroit Film Theatre 2: Me (Naked Childhood (France, 1968, dir. by Maurice Pialat); 7 & 9; \$2.

MUSIC

ANN ARBOR
 *Bimbo's: Gaslighters; 9; \$.50 (Jazz)
 *Blind Pig: Otherside; 9:30; \$1 (Jazz)
 *Golden Falcon: Reunion; 9:30; \$2 (Jazz)
 *Mr. Flood's Party: Gil's Group; 9:30, \$1
 *Rubaiyat: The Extension; 9:30; \$1.50, \$1 w/ dinner (Theatrical Review)
 *The Ark Coffee House: George Pederson; 9; \$1.50 (Folk)
YPSILANTI
 *Bimbo's: East River Drive; 9; \$1 (R&R)
 *Suds Factory: Masquerade; 9:30; \$1 (R&R)
 *Underground: Iris; 9 (R&R)
 *Huron Motor Inn: Flip Jackson Quartet; 10 (Jazz)
DETROIT & SUBURBS
 *Baker's Keyboard Lounge: Bebop Sound of Hindalbutts Quintet
 *Dirty Helen's Saloon: Shiloh Morning (pop)
 *Earth Center: Folk Music; \$1
 *Moby Dick Lounge: Jim Smithson; 9:30 (50's Rock)
 *Raven Gallery: Odetta; 9:30 & 11:30; \$3 (Folk)



Odetta—appearing at the Raven Gallery

*Surfside Cocktail Lounge: Good Times Band; Free (R&R)
 *Union Street: Mary Foley; 9; Free
 *Trading Post: Taylor Brothers (R&R)
 *The Stables (E. Lansing): Lightning Red (28-43 E. Grand River, E. Lansing)
 *Toledo Masonic Auditorium: Dionne Warwick; 8
 *Meadowbrook: Ann Murray; 8:30; \$3-\$7; 377-2010
 *Pine Knob: Joni Mitchell; 8; \$5-\$7; 647-7790

EVENTS

*New Zoo Review, syndicated children's TV show, Briarwood Mall, Grand Court; 1pm
 *BARN DANCE w/ the Rockets, Bob Seger, & The Rabbits—Tickets \$5, available at St. Street Glass & Ned's Bookstore.
 *Health Care in China—symposium presented by US-China People's Friendship Committee, Michigan Union, 8pm.

DETROIT

*Polish Festival; Detroit Riverfront, 6-11pm

Sat 10

Moon in Taurus

MOVIES

*Cinema II: Day in the Life of Ivan Denisovich (Wrede); 7:30 & 9:30; \$1.

MUSIC

ANN ARBOR
 *Bimbo's: see Friday 8/9
 *Blind Pig: see Friday 8/9
 *Mr. Flood's Party: see Friday 8/9
 *Rubaiyat: see Friday 8/9
 *The Ark Coffee House: Invitational Hoot; 9; \$1 (Folk)
YPSILANTI
 *Bimbo's: see Friday 8/9
 *Suds Factory: see Friday 8/9
 *Underground: see Friday 8/9

*Huron Motor Inn: see Friday 8/9

DETROIT

*Baker's Keyboard Lounge: see Friday 8/9
 *Dirty Helen's Saloon: see Friday 8/9
 *Earth Center: see Friday 8/9
 *Moby Dick Lounge: see Friday 8/9
 *Raven Gallery: see Friday 8/9
 *Trading Post: see Friday 8/9
 *Union Street: see Friday 8/9
 *The Stables (E. Lansing): see Friday 8/9
 *"The August Jam" (Biggest Outdoor Concert Festival of the Summer) at the Charlotte Motor Speedway, Charlotte, North Carolina. Headlining the festival will be the Allman Bros.; Emerson, Lake, & Palmer; Black Oak Arkansas; plus The Eagles; The Ozark Mountain Daredevils; Foghat; The Marshall Tucker Band; and plenty more.

EVENTS

ANN ARBOR
 *New Zoo Review; Briarwood (see 8/9)
 *5th Ann Arbor Medieval Festival; 11am-9pm; U of M School of Music Lake, North Campus; Music, Theatre, Crafts & Dance; Free. Don't miss it!
DETROIT
 *Polish Festival; Detroit Riverfront, 12-11pm
 *Fair at Eastern Farmer's Market; northwest corner of Fisher Freeway, Gratiot intersection
ELSEWHERE
 *Holland Outdoor Arts & Crafts Show, Centennial Park, River Ave., Holland, Mich.
 *Manistique Arts & Crafts Show, Manistique High School Gymnasium
 *Waterfront Art Fair; East Part, Charlevoix

Sun 11

Moon in Taurus, then in Gemini 7:15pm

MUSIC

ANN ARBOR
 *Blind Pig: Golliard Brass Ensemble; 9:30; \$1 (Classical)
 *Golden Falcon: Mojo is DJ; 9:30; \$1.50
 *Mr. Flood's Party: Stu Zonder; Afternoon
 *Otis Spann Memorial Field: Salem Witchcraft; Cloudburst, Denny Maury Band, & Martian Enthyropy Band; 2-6pm; Free
YPSILANTI
 *Suds Factory: Masquerade; 9:30; \$.50 (R&R)
 *Underground: see Friday 8/9
DETROIT & SUBURBS
 *Baker's Keyboard Lounge: see Friday 8/9
 *Raven Gallery: see Friday 8/9
 *Union Street: Jill Philips; 9; Free
 *Griffin Hollow Amphitheatre (2000 Talbot Rd., Windsor): Chuck Berry & Bob Seger; 3pm \$5
 *Pine Knob: War; 7:30; \$4-\$6; 647-7790
 *The Stables (E. Lansing): see Friday 8/9
 *Remick Shell (Belle Isle): Classical music; Free

TV

3:30pm—Blood and Sand (Tyrone Power & Rita Hayworth, Drama, 1941)—50
 6:00pm—Star Trek (Capt. Kirk investigates presence of a mass executioner)—50
 8:00pm—Sherlock Holmes Festival (Sherlock Holmes and the Spiderwoman)—50
 11:00pm—Midwestern Governor's Conference—50
 11:45pm—The Tall Men (Clark Gable & Jane Russell)—7

EVENTS

ANN ARBOR
 *New Zoo Review; Briarwood (see 8/9)
 *5th Ann Arbor Medieval Festival; 11am-9pm; U of M School of Music Lake, North Campus; Music, Theatre, Crafts and Dance; Free. Don't miss it!



Medieval Festival—1973

DETROIT

*Polish Festival; Detroit Riverfront, 12-11pm

ELSEWHERE

Manistique Arts & Crafts Show; Manistique High School Gymnasium

Mon 12

Moon in Gemini

MOVIES

*Cinema Guild: Saga of Gosta Berling Dancing Mothers (Stiller Brenon); 8; Free.

MUSIC

ANN ARBOR
 *Blind Pig: Boogie Woogie Red; 9:30; \$1 (Blues)
 *Mr. Flood's Party: Stonehouse; 9:30; \$.50
YPSILANTI
 *Suds Factory: see Sunday 8/11
DETROIT & SUBURBS
 *Side Door Lounge: Local Bands; Free
 *Union Street: Kitty Donahue; 9; Free (Folk)
 *Pine Knob: Three Dog Night; 7:30; \$5-\$7, 647-7790

TV

6:30am—Jazz 1950-Present (Swing to Bop)—7
 2:30pm—Lilias, Yoga & You—56
 6:00pm—see 2:30pm
 9:00pm—Superman 1&2 (Public Access-Cable TV)—F



Superman 1 & 2 on Cable TV

11:30pm—Gene Tierney Festival (Close to My Heart, drama, 1951)—50

EVENTS

*Indoor Circus w/ aerial acts & animal acts presented three times daily; stage in Grand Court, Briarwood; 11am, 1pm, & 7pm.

Tues 13

Moon in Gemini, then in Cancer 10:48pm

MOVIES

*A2 Film Coop: Start the Revolution Without Me (Yerkin); 7:30 & 9:30; \$1

MUSIC

ANN ARBOR
 *Blind Pig: Rabbits; 9:30; \$1 (Jazz, R&R)
 *Mr. Flood's Party: see Monday 8/12
YPSILANTI
 *Suds Factory: Canyon; 9:30; \$.50 (R&R)
DETROIT & SUBURBS
 *Dirty Helen's Saloon: Shiloh Morning (pop)
 *Moby Dick Lounge: Jim Smithson; 9:30 (50's Rock Music)
 *Raven Gallery: Bryan Bowers; 9:30 & 10:30 (Folk)
 *Union Street: Michael Monahan; 9; Free
 *Pine Knob: see Monday 8/12

TV

6:30am—History of Jazz (Charlie Parker)—7
 6:30pm—So Little Time (Animal life conservation)—56
 8:00pm—Traffic of Transit (Alternatives to the automobile)—56
 11:30pm—Gene Tierney Festival (China Girl, adventure-romance, 1943)—50

EVENTS

ANN ARBOR
 *Indoor Circus; Briarwood (see 8/12)

DETROIT

*"Visions of Reality (lecture): Flemish Painting 1400-1500"; Prof. Michael Farrell (U of Windsor); 7:30-9:30pm; Detroit Institute of Arts.

ELSEWHERE

*Sault Summer Arts Festival, Courthouse lawn, Sault St. Marie.

Wed 14

Moon in Cancer

MOVIES

*A2 Film Coop: Popcorn & Gas-s-s; Complete double-bill at 6:30 & 9:30; \$1.50.
 *Cinema Guild: The Round Up (Miklos Janeso) 7:30 & 9:30
 *New World Film Coop: Summer of '42 & The Heart is a Lonely Hunter; 7, 9:30; \$2


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MUSIC

ANN ARBOR
 *Blind Pig: Otherside; 9:30; \$1 (Jazz)
 *Golden Falcon: Agent 00 Soul is DJ; 9:30; \$1
 *Mr. Flood's Party: Jawbone; 9:30
 *The Ark Coffee House: Hoot; 9; \$1 (Folk)
 *Flick's Bar: Chinner Mitchell - Benefit for Ann Arbor SUN; 9-2; \$.50



ANN ARBOR SUN BENEFIT
WEDNESDAY, AUG. 14
 9:00~2 50¢ COVER

RECORDS WITH
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 AT
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 124 W. WASHINGTON ST.

YPSILANTI

*Suds Factory: Jeremy Sleek; 9:30; \$.50 (R&R)
 *Underground: Riley; 9:30 (R&R)
DETROIT & SUBURBS
 *Dirty Helen's Saloon: see Tuesday 8/13
 *Moby Dick Lounge: see Tuesday 8/13
 *Raven Gallery: see Tuesday 8/13
 *Surfside Cocktail Lounge: Good Times Band; Free (R&R)
 *Union Street: Leona Schlack; 9; Free
 *Pine Knob: Arlo Guthrie; 8; \$4-\$6; 647-7790

TV

6:30am—History of Jazz (Gillespie)—7
 5:00pm—U of M Education School Program (Cable TV)—E
 9:30pm—The Boarding House (The Pointer Sisters)—56
 10:30pm—Peter Paul & Mary (The Song is Love)—56
 11:30pm—Gene Tierney Festival (A Bell for Adano; drama, 1945)—50

EVENTS

ANN ARBOR
 *Indoor Circus; Briarwood (see 8/12)
ELSEWHERE
 *Sault Summer Arts Festival; Courthouse lawn, Sault St. Marie.

Thurs 15

Moon in Cancer, then in Leo 11:26pm

MOVIES

*A2 Film Coop: Theatre of Blood (Hickox); 7:30 & 9:30; \$1.25
 *New World Film Coop: see Wednesday 8/14

MUSIC

ANN ARBOR
 *Blind Pig: George Pederson; 9:30; \$1 (Blues & Gospel)
 *Golden Falcon: Soulful Soulmates; 9:30; \$1.50 (Soul)
 *Mr. Flood's Party: see Wednesday 8/14
YPSILANTI
 *Suds Factory: see Wednesday 8/14
 *Underground: see Wednesday 8/14
DETROIT & SUBURBS
 *Baker's Keyboard Lounge: Phineas Newborn Jr. Trio; Free before 9 (Jazz Pianist)
 *Dirty Helen's Saloon: see Tuesday 8/13
 *Moby Dick Lounge: see Tuesday 8/13
 *Raven Gallery: see Tuesday 8/13
 *Union Street: Jeff Fisk; 9; Free
 *Pine Knob: Loggins & Messina; 8; \$4-\$6; 647-7790

TV

6:30am—History of Jazz (Be Bop)—7
 11:30pm—Wide World Special (Geraldo Rivera, Goodnight America)—7
 12:00M—Gene Tierney Festival (Whirlpool; drama, 1950)—50

EVENTS

*Meeting, Cablecasting Commission, 7:30pm Council Chambers, City Hall (RE: proposed increase in subscriber rates from \$6 to \$6.50; re-view of cable progress in public access; & reconsideration of co.'s pay schedule for FM service).
 *Indoor Circus; Briarwood (see 8/12).

Fri 16

Moon in Leo

MOVIES

ANN ARBOR
 *Cinema Guild: Jules & Jim (Francois Truffaut); 7:30 & 9:30; \$1
 *Cinema II: Winterlight (Ingmar Bergman); 7:30 & 9:30; \$1
DETROIT
 *Detroit Film Theatre 2: Payday (Maurice Pialat); 7 & 9; \$2

MUSIC

ANN ARBOR
 *Bimbo's: Gaslighters; 9; \$.50 (Jazz)
 *Blind Pig: Jimmy Waller Blues Band; 9:30; \$1 (Blues)
 *Golden Falcon: Reunion; 9:30; \$2 (Jazz)
 *Mr. Flood's Party: see Wednesday 8/14
 *The Ark Coffee House: Allistair Anderson; 9; \$2.50 (Folk)

YPSILANTI

*Suds Factory: Jeremy Sleek; 9:30; \$1 (R&R)
 *Underground: see Wednesday 8/14

DETROIT & SUBURBS

*Baker's Keyboard Lounge: see Thursday 8/15
 *Dirty Helen's Saloon: see Tuesday 8/13
 *Earth Center: Folk music; \$1
 *Moby Dick Lounge: see Tuesday 8/13
 *Raven Gallery: Bryan Bowers; 9:30 & 11:30; \$3 (Folk)
 *Surfside Cocktail Lounge: Good Times Band; Free (R&R)
 *Union Street: Mary Foley; 9; Free
 *Women's Cultural Center: Jan Feeney (Folk)
 *Meadowbrook: Count Basie & Orchestra; 8:30 \$3-\$7, 377-2010
 *Pine Knob: 5th Dimension; 8; \$5-\$7, 647-7790

TV

6:30am—History of Jazz (Be Bop)—7
 1:00pm—Song of the Open Road (Child star runs away and joins vaudeville group; musical, 1944)—50
 9:00pm—Peter Paul & Mary (The Song is Love)—56
 11:30pm—In Concert (Kinks, Humble Pie, Blue Suede, Roxy Music)—7
 11:30pm—Gene Tierney Festival (Laura; mystery-drama, 1944)—50
 1:00am—Rock Concert (Jim Croce, 1943-1973)—7

EVENTS

ANN ARBOR
 *Indoor Circus; Briarwood (see 8/12)
DETROIT
 *Scandinavian Festival; Detroit Riverfront; 6-11pm
ELSEWHERE
 *Spring Lake Art Festival; grounds of Christ Community Church, East Exchange St.
 *Greenville Michigan; Danish Festival

Sat 17

Moon in Leo, then in Virgo 10:43pm

MOVIES

*Cinema Guild: The Whole Town's Talking (John Ford) - 7:30; His Girl Friday (Howard Hawks) - 9:30; \$1.50
 *Cinema II: Hour of the Wolf (Ingmar Bergman); 7:30 & 9:30; \$1

MUSIC

ANN ARBOR
 *Blind Pig: see Friday 8/16
 *Golden Falcon: Reunion; 9:30; \$2 (Jazz)
 *Mr. Flood's Party: see Wednesday 8/14
 *The Ark Coffee House: see Friday 8/16
YPSILANTI
 *Suds Factory: see Friday 8/16
 *Underground: see Wednesday 8/14
DETROIT & SUBURBS
 *Baker's Keyboard Lounge: see Thursday 8/15
 *Dirty Helen's Saloon: see Tuesday 8/13
 *Earth Center: see Friday 8/16
 *Moby Dick Lounge: see Tuesday 8/13
 *Raven Gallery: see Friday 8/16
 *Women's Cultural Center: Rita Leasure & Daybreak (Contemporary)
 *Pine Knob: see Friday 8/16

TV

6:00pm—Star Trek (Balance of Terror)—50
 7:00pm—Traffic of Transit (Alternatives to the automobile)—56
 8:00pm—That Good Old Nashville Music (Porter Wagoner, Dolly Parton)—50
 8:30pm—Festival Films (Films by students)—56

EVENTS

ANN ARBOR
 *Indoor Circus; Briarwood (see 8/12)
DETROIT
 *Scandinavian Festival; Detroit Riverfront; Noon to 11pm.
ELSEWHERE
 *Spring Lake Art Festival; grounds of Christ Community Church, East Exchange St.
 *Greenville Michigan; Danish Festival
 *Milham Part Arts & Crafts, Kalamazoo
 *Keatington's Antique Village Art Show, Lake Orion

Sun 18

Moon in Virgo

MUSIC

ANN ARBOR
 *Blind Pig: Golliard Brass Ensemble; 9:30; \$1 (Classical)
 *Del Rio: Jazz; 5:30; Free
 *Golden Falcon: Mojo is DJ; 9:30; \$1.50
 *Mr. Flood's Party: Stu Zonder; Afternoon; Free
 *Trotter House: Ars Nova; 5-9; \$.75 (Jazz)
 *Otis Spann Memorial Field: Riot, Nature, Okra, & Naught Music; 2-6pm; Free

YPSILANTI

*Suds Factory: Jeremy Sleek; 9:30; \$.50 (R&R)
 *Underground: see Wednesday 8/14

DETROIT

*Baker's Keyboard Lounge: see Thursday 8/15
 *Raven Gallery: see Tuesday 8/13
 *Union Street: see Sunday 8/11
 *Griffin Hollow Amphitheatre (2000 Talbot Rd., Windsor): Guess Who; 3pm; \$5
 *Remick Shell (Belle Isle): Classical music; 8; Free

TV

11:30am—Family Classics Theatre (Stand Up and Cheer; Shirley Temple)—50
 1:00pm—Johnny Apollo (Tyronne Power & Dorothy Lamour, drama, 1950)—50
 3:30pm—Pimpernel Smith (Professor hides people from the Nazis; Leslie Howard drama, 1942)—50
 6:00pm—Star Trek (Shore Leave)—50
 8:00pm—Sherlock Holmes Festival (Pursuit to Algiers, 1945)—50

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Sherlock Holmes—TV Special—Ch. 50

EVENTS

ANN ARBOR
 *Indoor Circus; Briarwood (see 8/12)
DETROIT
 *Scandinavian Festival; Detroit Riverfront; Noon to 11pm
ELSEWHERE
 *Greenville Michigan; Danish Festival
 *Keatington's Antique Village Art Show; Lake Orion

Mon 19

Moon in Virgo, then in Libra 10:46pm

MOVIES

*Cinema Guild: The Three Musketeers (Niblo); 8; Free

MUSIC

ANN ARBOR
 *Blind Pig: Boogie Woogie Red; 9:30; \$1 (Blues)
 *Mr. Flood's Party: Leona Stewart & Zo Schlock; 9:30; \$.50
YPSILANTI
 *Suds Factory: see Sunday 8/18

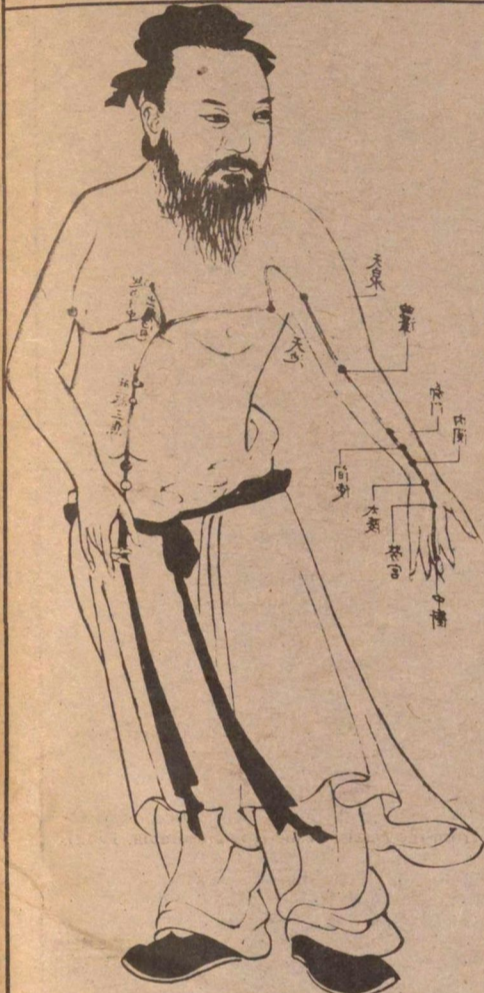
NDAR

DETROIT & SUBURBS

*Side Door Lounge: Local bands; Free
 *Union Street: see Monday 8/12

TV

1:00pm - You Can't Get Away With Murder (Humphrey Bogart)-50
 2:30pm - Lilies, Yoga & You-56
 6:00pm - same as above
 6:30pm - Acupuncture: Medicine or Magic-56



Acupuncture

11:30pm - Musicals of the 30's and 40's (British Agent, 1931)-50

Tues 20

Moon in Libra

MOVIES

*A2 Film Coop: The Harder They Come (Henzell); 7:30 & 9:30; \$1.50

MUSIC

ANN ARBOR
 *Blind Pig: Cirrus; 9:30; \$1 (Jazz)
 *Mr. Flood's Party: see Monday 8/19
DETROIT & SUBURBS
 *Dirty Helen's Saloon: Shiloh Morning (Pop)
 *Moby Dick Lounge: Jimmy Smithson; 9:30 (50's Rock)
 *Raven Gallery: see Tuesday 8/13
 *Union Street: see Tuesday 8/13
 *Pine Knob: Eagles; 7:30; \$4.50-\$6.50; 647-7790
 *The Agora Ballroom (Toledo): Peter Frampton & PFM; 9; \$3 in advance, \$4 at the door; Ticket Outlets: Boogie Records, Headquarters, Little Pleasures at Franklin Park Mall, & at the Agora

TV

1:00pm - see Monday 8/19
 8:00pm - The Vanishing Breed (Wildlife Conservation)-56
 11:30pm - Musicals of the 30's and 40's (My Wild Irish Rose, 1947)-50

Wed 21

Moon in Libra

MOVIES

*A2 Film Coop: see Tuesday 8/20
 *Cinema Guild: Metropolis & Scarlet Street (Fritz Lang); 7:30, 9:45; \$1.50

*New World Film Coop: M*A*S*H (Altman)-7:30; Burn (Pontecorvo)-9:30; \$2

MUSIC

ANN ARBOR
 *Blind Pig: Otherside; 9:30; \$1 (Jazz)
 *Golden Falcon: Agent 00 Soul is DJ; 9:30; \$1.50
 *Mr. Flood's Party: Mojo Boogie Band; 9:30 (R&R, Blues)
YPSILANTI
 *Underground: Theatre; 9:30 (R&R)
DETROIT & SUBURBS
 *Dirty Helen's Saloon: see Tuesday 8/20
 *Moby Dick Lounge: see Tuesday 8/20
 *Raven Gallery: see Tuesday 8/13
 *Surfside Cocktail Lounge: Local Bands; Free
 *Union Street: see Wednesday 8/14
 *Pine Knob: Foghat; 7:30; \$4-\$6

TV

1:00pm - Never Say Goodbye (Errol Flynn & Eleanor Parker; 1946)-50
 9:30pm - The Boarding House (Leo Sayer)-56
 10:00pm - An Evening With Wendy Vickers-56
 11:30pm - Musicals of the 30's & 40's (My Love Came Back; Olivia de Havilland, 1940)-50

Thurs 22

Moon in Libra, then in Scorpio 1:39am

MOVIES

*A2 Film Coop: The King of Hearts (de Broca) 7:30 & 9:30; \$1.25
 *New World Film Coop: see Wednesday 8/21

THE MAN WHO SELLS WAR.

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BURN!
 MARLON BRANDO
 in "BURN"
 A FILM BY GILLO PONTECORVO

Burn—being shown by New World Film Coop

MUSIC

ANN ARBOR
 *Blind Pig: George Bedard & Steve Nardella; 9:30; \$1 (Blues)
 *Golden Falcon: Soulful Soulmates; 9:30; \$1.50 (Soul)
 *Mr. Flood's Party: see Wednesday 8/21
YPSILANTI
 *Underground: see Wednesday 8/21
DETROIT & SUBURBS
 *Baker's Keyboard Lounge: Mixed Bag Quintet, w/ guest guitarist Howard Roberts; Free before 9 (Jazz)
 *Dirty Helen's Saloon: see Tuesday 8/20
 *Moby Dick Lounge: see Tuesday 8/20
 *Raven Gallery: see Tuesday 8/13
 *Union Street: see Thursday 8/15
 *Meadowbrook: Ramsey Lewis Trio; 8:30; \$3-\$7; 377-2010
 *Pine Knob: Two Generations of Brubeck; 8; \$4-\$6

TV

6:00pm - Lilies, Yoga & You-56
 11:30pm - Musicals of the 30's & 40's (Thank Your Lucky Stars; Errol Flynn, Humphrey Bogart, Ida Lupino)-50

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Michigan Boogie

continued from page 23

the new MC5, the band now features Wayne on lead guitar, Mark Manko on guitar, bassist Tim Schafe, and two drummers: Melvin Davis and Frank Larneburg. They just finished an engagement in Ypsi and will return next month to the Underground. By the way, Melvin Davis (formerly with the Miracles) is also working on a solo album, produced by Philadelphia's Gamble-Huff team of O'Jay's fame.

The Blind Pig Records' Boogie Woogie Red album was designated a pick LP in a recent Billboard and is selling steadily. A-

available at most local record stores, sales have been substantial enough to warrant a second pressing, now scheduled for mid-August. Blind Pig Records is also looking for regional distributors around the country to help market the album and bolster sales.

That's it for now. In a future issue I hope to have more information on Radio King and His Court of Rhythm's activities on the East Coast, as well as a few other bits of rock and roll info that you might be interested in.

--Freddie Brooks



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| SUNRISE COMMUNE STORE | 214 E. Washington |
| UNIVERSITY CELLAR | Mich. Union |
| U OF M UNION BOOKSTORE | Mich. Union |
| U OF M UNION GALLERY | Mich. Union |
| VAUDEVILLE DELICATESSAN | 1211 S. University |
| VILLAGE CORNER | 601 S. Forest |

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- | | |
|-------------------------|-----------------|
| BACK OF THE MOON | 511 E. Cross |
| BIG TOP PARTY STORE | 1483 Washtenaw |
| THE BOP SHOP | 335 Pearl |
| COLLEGE PHARMACY | 537 W. Cross |
| EMU STUDENT UNION | Washtenaw |
| FARIS MARKET | 501 W. Cross |
| HUCKLEBERRY PARTY STORE | 2872 Washtenaw |
| HUNGRY CHARLIE'S | 705 W. Cross |
| MICH. AVE. ADULT BOOKS | 208 W. Mich. |
| MIDWAY RECORDS | Holmes & Midway |
| THE SHIRT SHACK | 301 Perrin |
| TOM'S PARTY STORE | 500 W. Cross |
| THE WHEREHOUSE | 707 W. Cross |
| WICCA NATURAL FOODS | 721 W. Cross |

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SUPPORT PLACES THAT CARRY THE SUN!

CALE

Fri 23

Moon in Scorpio

MOVIES

ANN ARBOR

- *Cinema Guild: To Have and Have Not (Howard Hawks); 7:30 & 9:30; \$1
- *Cinema II: Taking Off (Forman); 7:30 & 9:30; \$1

DETROIT

- Detroit Film Theatre 2: A Day in the Death of Joe Egg (Peter Medak); 7 & 9; \$2

MUSIC

ANN ARBOR

- *Blind Pig: Muskadine Blues Band; 9:30; \$1 (Blues)
- *Mr. Flood's Party: Merriman County; 9:30; \$1

YPSILANTI

- *Underground: see Wednesday 8/21

DETROIT & SUBURBS

- *Baker's Keyboard Lounge: see Thursday 8/22
- *Dirty Helen's Saloon: see Tuesday 8/20
- *Earth Center: Folk music; \$1
- *Moby Dick Lounge: see Tuesday 8/20
- *Raven Gallery: see Tuesday 8/13
- *Surfside Cocktail Lounge: see Wednesday 8/21
- *Union Street: Mary Foley; 9; Free
- *Women's Cultural Center: Pam Smith (Folk)
- *Meadowbrook: Buddy Rich; 8:30; \$3-\$7, 377-2010
- *Pine Knob: George Carlin; 8: \$4.50-\$6.50

TV

- 9:00pm—An Evening With Wendy Vickers—56
- 11:30pm—Musicals of the 30's & 40's (42nd Street; Dick Powell & Ginger Rogers)—50

EVENTS

DETROIT

- *Armenian Festival; Detroit Riverfront; 6-11pm

Sat 24

Moon in Scorpio, then Sagittarius 8:35am

MOVIES

- *Cinema Guild: Dinner at Eight (George Cukor); 7:30 & 9:30; \$1
- *Cinema II: The Cameraman (Sedwich); 7:30 & 9:30; \$1

MUSIC

ANN ARBOR

- *Blind Pig: see Friday 8/23
- *Mr. Flood's Party: see Friday 8/23

YPSILANTI

- *Underground: see Wednesday 8/21

DETROIT & SUBURBS

- *Baker's Keyboard Lounge: see Thursday 8/22
- *Dirty Helen's Saloon: see Tuesday 8/20
- *Earth Center: see Friday 8/23
- *Moby Dick Lounge: see Tuesday 8/20
- *Raven Gallery: see Tuesday 8/13
- *Union Street: see Friday 8/23
- *Women's Cultural Center: Debbie Fears (Blues)
- *Pine Knob: Todd Rundgren's Utopia; 8; \$4-\$6
- *Bluegrass Festival: Benefit for Mt. Pleasant food coop, 12 noon until dark, workshops 10-Noon, tickets \$2.50 in advance; 4 miles east of Remus on M-20; Call 772-0660 for information.

TV

- 1:30pm—Blood Alley (John Wayne & Lauren Bacall)—50
- 4:00pm—Mrs. Mike (Dick Powell & Evelyn Keyes)—50
- 5:30pm—Folk Guitar Plus (Lessons on banjo, guitar, recorder & autoharp)—56
- 6:00pm—Star Trek (The Galileo Seven)—50
- 7:00pm—The Vanishing Breed—56

EVENTS

ANN ARBOR

- *Model Cities Health Fair, at Ann Arbor Community Center, 625 N. Main St. All residents of the city are invited to attend between 9am and 5pm.

DETROIT

- *Armenian Festival, Detroit Riverfront, Noon to 11pm

ELSEWHERE

- *Holiday Inn Art Show, Spring Lake Holiday Inn
- *Bellaire Arts & Crafts Fair, Bellaire, Mich.
- *Niles Arts & Crafts Show; Niles, Mich.

Sun 25

Moon in Sagittarius

MUSIC

ANN ARBOR

- *Blind Pig: Silk Purse; 9:30; \$1 (Classical)
- *Mr. Flood's Party: Stu Zonder; Afternoon; Free

- *Otis Spann Memorial Field: Uprising, Mojo Boogie Band, Alfa Clitoris, Electric Express; 2-6 pm; Free

YPSILANTI

- *Underground: see Wednesday 8/21

DETROIT & SUBURBS

- *Baker's Keyboard Lounge: see Thursday 8/22
- *Raven Gallery: see Tuesday 8/13
- *Union Street: Jill Philips; 9; Free
- *Meadowbrook: Preservation Hall Jazz Band; 6:30; \$3-\$7; 377-2010
- *Pine Knob: The Spinners & Jose Feliciano; 7:30; \$4-\$6
- *Remick Shell (Belle Isle): Classical music; 8; Free
- *Madison Square Garden (New York): Benefit Concert for African Drought Victims, w/ Sly & The Family Stone.

EVENTS

ANN ARBOR

- *Model Cities Health Fair, at Ann Arbor Community Center, 625 N. Main St. All residents of the city are invited to attend between 12 noon and 5pm.

DETROIT

- *Armenian Festival; Detroit Riverfront; Noon to 11pm

ELSEWHERE

- *Holiday Inn Art Show; Spring Lake Holiday Inn
- *Niles Arts & Crafts Show; Niles, Michigan

Mon 26

Moon in Sagittarius, then in Capricorn 7:16pm

MOVIES

- *Cinema Guild: Underworld (Von Sternberg); 8; Free

MUSIC

ANN ARBOR

- *Blind Pig: Boogie Woogie Red; 9:30; \$1 (Blues)
- *Mr. Flood's Party: Stonehouse; 9:30

DETROIT & SUBURBS

- *Raven Gallery: see Tuesday 8/13



Bryan Bowers—appearing at the Raven Gallery

- *Side Door Lounge: Local bands; Free
- *Union Street: Kitty Donahue; 9; Free

EVENTS

ELSEWHERE

- *Niles Arts and Crafts Show; Niles, Michigan

Tues 27

Moon in Capricorn

MUSIC

ANN ARBOR

- *Blind Pig: Cirrus; 9:30; \$1 (Jazz)
- *Mr. Flood's Party: Stonehouse; 9:30; \$5.50

DETROIT & SUBURBS

- *Union Street: Mary Foley; 9; Free

EVENTS

ELSEWHERE

- *Niles Arts & Crafts Show; Niles, Michigan

Wed 28

Moon in Capricorn

MUSIC

ANN ARBOR

- *Blind Pig: Otherside; 9:30; \$1 (Jazz)
- *Golden Falcon: Agent 00 Soul is DJ; 9:30; \$1.50
- *Mr. Flood's Party: Gils Group; 9:30

NDAR

Sat 31

Moon in Aquarius, then in Pisces 8:29pm

MUSIC

ANN ARBOR
 *Blind Pig: see Friday 8/30
 *Mr. Flood's Party: see Friday 8/30

YPSILANTI
 *Underground: see Wednesday 8/28

DETROIT & SUBURBS
 *Earth Center: see Friday 8/30
 *Surfside Cocktail Lounge: see Friday 8/30
 *Union Street: see Wednesday 8/28
 *Cleveland Stadium: Crosby, Stills, Nash & Young; 5pm; \$10 in advance, \$12 at door; (216) 696-1066 for information

EVENTS

DETROIT
 *International Festival; Detroit Riverfront; Noon to 11pm

ELSEWHERE
 *Niles Arts & Crafts Show; Niles, Michigan

Sun 1

Full Moon in Pisces 2:25pm

MUSIC

YPSILANTI
 *Underground: see Wednesday 8/28

DETROIT & SUBURBS
 Remick Band Shell (Belle Isle): Classical music; 8; Free

EVENTS

DETROIT
 *International Festival; Detroit Riverfront; Noon to 11pm

Mon 2

Moon in Pisces

MUSIC

DETROIT & SUBURBS
 *Side Door Lounge: Local Bands; Free

Tues 3

Moon in Pisces, then in Aries 7:58am

MUSIC

DETROIT & SUBURBS
 *Baker's Keyboard Lounge: Ahmad Jamal; Free before 9
 *Pine Knob: The Beachboys; 7:30; \$7

Wed 4

Moon in Aries

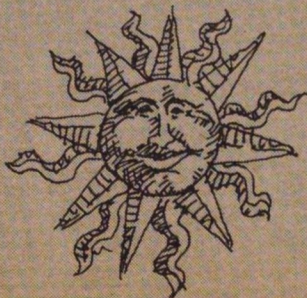
MUSIC

YPSILANTI
 *Underground: Armageddon; 9:30 (R&R)

DETROIT & SUBURBS
 *Baker's Keyboard Lounge: see Tuesday 9/3
 *Pine Knob: Henry Mancini & Ella Fitzgerald; 8:30; \$5-\$7

Note:

This issue of the Calendar (4 weeks) gets a little sparse near the end of August & early September due to the fact that very few clubs or film coops know what their schedules will be that far in advance. Look to the SUN for more complete calendar listings beginning Sept. 4th.



YPSILANTI
 *Underground: Crosswind; 9:30 (R&R)

DETROIT & SUBURBS
 *Surfside Cocktail Lounge: Good Times Band; Free (R&R)
 *Union Street: Alan Rondo; 9; Free

EVENTS

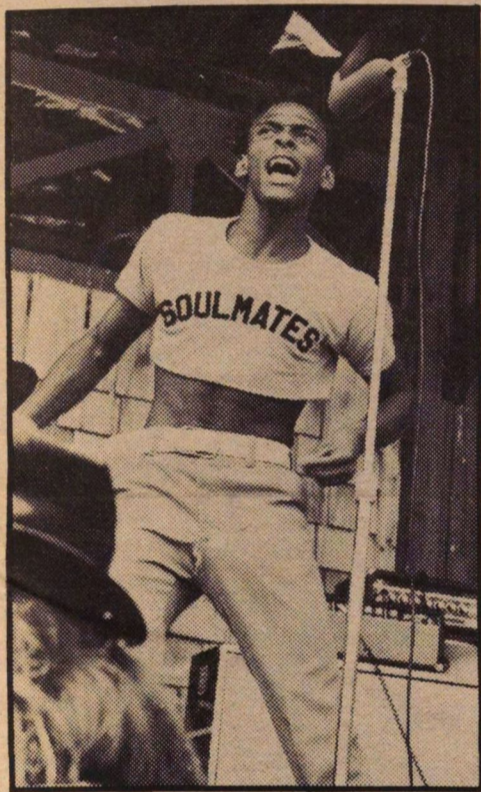
ELSEWHERE
 *Niles Arts & Crafts Show; Niles, Michigan

Thurs 29

Moon in Capricorn, then in Aquarius 7:53am

MUSIC

ANN ARBOR
 *Blind Pig: The Sharks; 9:30; \$1 (Blues)
 *Golden Falcon: Soulful Soulmates; 9:30; \$1.50



Soulful Soulmates—appearing at the Golden Falcon

*Mr. Flood's Party: see Wednesday 8/28

YPSILANTI
 *Underground: see Wednesday 8/28

DETROIT & SUBURBS
 *Union Street: see Wednesday 8/28

EVENTS

ELSEWHERE
 *Niles Arts & Craft Show; Niles, Michigan

Fri 30

Moon in Aquarius

MOVIES

DETROIT
 *Detroit Film Theatre 2: King Lear (Peter Brook); 7 & 9:30; \$2

MUSIC

ANN ARBOR
 *Blind Pig: Dave Workman; 9:30; \$1; (Blues)
 *Mr. Flood's Party: Pete Karnes Group; 9:30; \$1 (Blues)

YPSILANTI

*Underground: see Wednesday 8/28

DETROIT & SUBURBS
 *Earth Center: Folk music; \$1
 *Surfside Cocktail Lounge: Good Times Band (R&R)
 *Union Street: see Wednesday 8/28
 *Women's Cultural Center: Lori McPherson (Feminist Songs)

EVENTS

DETROIT
 *International Festival; Detroit Riverfront; 6-11 pm

ELSEWHERE

*Niles Arts & Crafts Show; Niles, Michigan

SUN CLASSIFIEDS
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Jeff Harvey
 At the Piano
Wed.-Fri.
9-1am
 In the Rathskeller
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 Parking in Rear
 Dining Room Open till 1:30am



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106 FM

Poor People's Concert...12 to 1AM
 the night of the concert
Sunday Review...8 to 9PM every Sun-
 day, best of the most current album
 releases
Concert Calendar...4:30PM, Mon. thru
 Fri., all current concert & ticket info
Michael Benner Talk Show...8 to 10AM
 Sunday, telephone talk on topics of
 current interest

Club Locations

ANN ARBOR

- *The Ark Coffee House, 1421 Hill, 761-1451
- *Bimbo's: 114 Washtenaw, 665-3231
- *Blind Pig: 208 S. First, 668-9449
- *Del Rio: 122 W. Washington, 761-2530
- *Golden Falcon: 314 S. Fourth, 761-3548
- *Mr. Flood's Party: 120 W. Liberty, 668-9372
- *Rubaiyat: 102 S. First, 663-2401
- *Trotter House: 1443 Washtenaw, 763-4692

YPSILANTI

- *Bimbo's: 327 E. Michigan, 482-7130
- *Suds Factory: 737 N. Huron Drive, 485-0240
- *The Underground: 2655 Washtenaw,

DETROIT & SUBURBS

- *Baker's Keyboard Lounge: Livernois at W 8 Mile (Detroit), 864-1200
- *Dirty Helen's Saloon: 1703 Cass, at Bagley (Detroit), 962-9500
- *Earth Center: 11464 Mitchell, 1 block NE of Joseph Compo & Kenneth (Hamtramak), 891-9746
- *Hawaiian Gardens: 4501 Grange Hall Road (Holly), 634-8231
- *Moby Dick Lounge: 5452 Schafer (Dearborn) 581-3650
- *Rainbow Room: Shelby Hotel, 1st & Lafayette (Detroit), 963-2460
- *Rappa House: on service drive off Fisher, between Woodward & John R. (Detroit)
- *Raven Gallery: 29101 Greenfield (Southfield) 557-2622
- *Rock & Roll Farm: 34828 Michigan Ave. (Wayne), 721-9864
- *Side Door Lounge: 2101 S. Telegraph (Detroit), 274-5700
- *Surfside Cocktail Lounge: 7909 E. Jefferson (Detroit), 822-2628
- *Union Street: 15016 Mach Ave. (Grosse Pointe), 331-0018
- *Watts Mozambique Lounge: 8406 Fenkell (Detroit), 864-0240
- *Women's Clutural Center-Poor Women's Paradise Coffeehouse: 926 7 Mile (Detroit), 543-9046
- *Meadowbrook-I-75 at Univ. Dr.; Rochester, Mich. (313) 377-2010.
- *Pine Knob-I-75 & Sashabaw Rd. (313) 647-7790.
- *Trading Post-Roseville, Mich. 1-293-3724.
- *Agora Ballroom-3415 Dorr St.; Toledo, Ohio.

PHONES

- American Indian Unlimited.....761-1352
- Ann Arbor Film Coop.....769-7787
- 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
- Cinema Guild.....662-8871
- Cinema II.....764-1817
- City Hall.....761-2400
- Community Switchboard.....663-1111
- Crisis Walk-in and 24 hour phone service.....761-9834
- Democrats.....665-6529
- Drug Help.....761-HELP
- Express Teen Clinic.....769-8367
- Fire Department.....663-4138
- Fontana Taylor Ambulance Service.....971-2349
- Free People's Clinic.....761-8952
- Gay Hotline.....761-2044
- Gay Awareness Women's Collective.....763-4186
- Gay Liberation Front.....761-2044
- G.I. & Draft 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
- Mud Cinema.....487-2460
- New World Film Coop.....994-0770
- 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.....76-GUIDE
- Superior Ambulance Service.....769-2300
- SOS (Ypsi).....485-3222
- Suicide Prevention Center.....761-9834
- Summer Film Showcase.....764-5361
- 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

CALENDAR

A Tribute to Lightnin' Slim



Lightnin' Slim passed away 2 weeks ago. He was a well-known, soulful blues guitarist who toured all over the US and Europe, and is best remembered locally for his appearance at the 1973 Blues and Jazz Festival. Slim also used to play at the Blind Pig in A2 a couple of times each year. He'll always be remembered by those of us who got to know him.

Some of Lightnin' Slim's original 1950's blues hits have recently been re-issued on the Excello label, and are now available, leaving a living memory to this great artist.

SUNDAY

- *Pot Luck Supper & Open Mikes Nite-6:30pm COME - Bring food & your music to share: Women's Cultural Center, Poor Women's Paradise Coffeehouse, 946 7 Mile, 1/2 block east of Woodward, Detroit.
- *Learning Exchange Meeting-educational cooperative and resource center; 4pm every 4th Sunday of the month, 802 Monroe St. (AA)
- *Krishna Yoga Feast & Festival-4pm, 718 W. Madison (AA), 665-6304, Free.
- *Planetarium Show-Museum of Natural History; 3pm, 25 cents, corner of Washtenaw & N. University (AA), 764-0478.
- *Jazz w/ Ars Nova-5-9pm, Trotter House, 1443 Washtenaw
- *Jazz-Rainbow Room-Shelby Hotel (Detroit): Eddie Nuccilli's seventeen-piece Plural Circle; 9 to Midnight; \$2.

MONDAY

- *Ann Arbor City Council Meeting-7:30pm at Ann Arbor City Hall, Huron & 5th Ave.
- *HRP Steering Committee Meeting-5:30pm at 516 E. William, above Campus Bike Shop.
- *Free Legal Aid-7-10pm at the Free People's Clinic, 761-8592.
- *Roller Skating-sponsored by Model Cities Youth Development Team; 7-10pm, 15 cents, Slauson Jr. High School.
- *Teen Night-Ann Arbor Community Center Teen Drop-In. Get involved in various activities; drama, dance, art, ping-pong, billiard, pool, bumper pool, cards, etc. 7-9pm, Free.

TUESDAY

- *Gay Liberation Front Meeting-8pm at 3rd floor conference room South Wing, Michigan Union, 761-2044.
- *Cable 3-Ann Arbor City Council Meeting; 8:30pm, Replay of Monday's meeting.
- *Free Pap Tests-in the morning at St. Joe's, Call 668-8857 for more information.
- *Basketball-sponsored by Model Cities Youth Development Team, 7-10pm, Free, Slauson Jr. High School.
- *Summer Lunch Program-at Trotter House, 1443 Washtenaw, \$1.50.

WEDNESDAY

- *GAWK meeting-Gay Awareness Women's Collective; 8pm at 3rd floor conference room South Wing, Michigan Union, 763-4186, all women welcome.

- *Roller Skating-Sponsored by Model Cities YDT, 7-10pm, 15 cents, Slauson Jr. High.

EVERY WEEK

THURSDAY

- *HRP City Committee Meeting-6:30pm in office at 516 E. William, above Campus Bike Shop.
- *Model Cities Policy Board Meeting-the 1st & 3rd Thursday of the month at Ann Arbor Community Center, 625 N. Main, 8pm.
- *Basketball-sponsored by Model Cities YDT, 7-10pm, Free, Slauson Jr. High School.
- *Teen Night-Ann Arbor Community Center Teen Drop-In. 7-9pm, Free.
- *Summer Lunch Program-at Trotter House, 1443 Washtenaw, \$1.50.

FRIDAY

- *Picket Wrigley-Lettuce, Grape, and Gallo Boycott; 3:30-5:30pm, rides leave from north side of Michigan Union at 3:15pm.
- *Roller Skating-sponsored by Model Cities YDT; 7-10pm, 15 cents, Slauson Jr. High.

SATURDAY

- *Planetarium Show-3pm, 25 cents, at Museum of Natural History, corner of Washtenaw & N. University, (AA), 764-0478.
- *Picket Wrigley & Village Corner-Lettuce, Grape & Gallo Boycott; rides to Wrigley from Village Corner, 11-3pm.
- *Poetry in the Park-Scheduled readings & audience participation; 2-5pm in West Park.
- *Lighthouse Coffeehouse-Free music and entertainment; 8-11pm at First Presbyterian Church of Washtenaw.

MONDAY-SUNDAY

- *Free Food by Ozone House-Mon.-Sat. noon at Salvation Army, 220 E. Washington.
- *Greenfield Village-w/ 52 historic buildings open to public. Village crafts demonstrations operate 7 days/week. Main gate: Oakwood Blvd, Dearborn, 271-1620.
- *U of M Natural History Museum-Kachina Doll exhibit of the Southwest Indian; Mon.-Sat. 9-5 and Sun. 1:30-5:30, 1st Floor lobby, 764-0478.
- *Cranbrook Academy of Art Museum-Birmingham: Student Summer Exhibit thru Sept. 15th; Tues.-Sun. 1-5pm.
- *Detroit Science Center-Open to public, Mon.-Fri. 9-5 & Sun. 12-5. Free or pay what you will. 52 E. Forest(1/2 block east of Woodward), Detroit, 883-1892.
- *Kelsey Museum of Archeology-Exhibits from ancient Egypt and Greco-Roman antiquities. Mon.-Fri. 9-4, Sat. & Sun. 1-4. 434 S. State, 764-9304.

- *Clements Library-Exhibits of rare books and historical documents of early America (1942-1850). 9am-Noon & 1-5pm weekdays. S. University, 764-2347.
- *Matthai Botanical Gardens-Open to public daily 9am-4:30pm, 1800 Dixboro Rd., 764-1168.
- *Farmers Market-Open Wed. & Sat. 7am-3pm, 315 Detroit St. at corner of N. 4th Ave.
- *Ann Arbor Public Swimming Pools-Pool Locations: Fuller Pool, on Fuller Rd.; Veteran's Pool, on Jackson Ave.; and Buhr Pool, on Packard. Public swimming at all pools is: 1-5pm & 7-9pm, ADULTS 5-7pm. Adult noon swim - 12-1pm at Veteran's & Buhr pool only (\$5.00). Public swim sessions: 17 & under (\$3.00); Adults (\$7.50), Families w/ at least 1 adult; \$1.
- *Model Cities Youth Development Team-Game room, pool, ping-pong, chess, checkers, & cards - open everyday from Noon to 5pm. Ann Arbor Community Center.

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 1035 Martin Place or the Northside portable, 11am-2pm. For more info call 761-9543
- *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, or Chris 665-0608.

ART

- *University of Michigan Museum of Art-Discoveries in Watercolor, Paul Jenkins, through Aug. 11 at Alumni Memorial Hall, 9-5 Daily & 2-5 Sunday. For more information, contact Lilli Milder, 763-1231. (Note: the Museum of Art will be closed Wednesday evenings during August.)
- *North Campus Commons Gallery-Paintings & Drawings by Elizabeth Hansell; through Aug. 16 Mon.-Fri. 8-5, 2101 Bonisteel Blvd.
- *Forsythe Galleries-Pot Pourri, exhibits by gallery artists; during August, 5-9pm, 201 Nickels Arcade, 663-0918.
- *U of M Union Gallery-A Retrospective Exhibit of Photographs from the Ann Arbor Blues & Jazz Festival and other images, by David Capps; Sept. 1-14. Opening Reception: Sun Sept. 1, 4-6pm, First Floor, Michigan Union, 761-2924.
- *Rackham Art Galleries-School of Arch. & Design, M.F.A. Graduate Degree Show, Prof. Ted Ramsay/Prof. Margaret Baum; Aug. 7-23.
- *J. T. Abernathy Pottery Studios-Art pottery, architectural pottery, and wall murals are exhibited 9-5 Mon.-Sat., 212 S. State, 663-7004.
- *Galeri Jaques-Special Exhibit at Ann Arbor Women's City Club; August, 2208 Packard; Mon.-Fri. 3-7pm, Sat. 1-7pm, 769-6787.
- *Lantern Gallery-"The Opening of Summer" exhibition, recent work by gallery artists; Aug., Tues.-Fri. 10-5, Sat. 9am-1pm, 301 N. Main St.

COMMERCIAL THEATRES

- Briarwood Movies (Briarwood Mall, 769-8780) I - "Golden Needles"; II - "Terminal Man"; III - "Blazing Saddles"; IV - "Pink Floyd"
- Campus (1214 S. University, 668-6416) - "The Conversation" & "Alfie"
- Fifth Forum (210 S. Fifth, 761-9700) - "S*P*Y*S" - 9th; "Kazablan" - 16th; "Groove Tube" - 30th
- Fox Village (Maple Village Shopping Center, 769-1300) - "Buster & Billie" - 23rd
- Michigan (603 E. Liberty, 665-6290) - "For Pete's Sake" w/ Barbra Streisand, dir. by Stanley Shapiro, thru August 22nd
- State (231 S. State, 662-6264) - "Lord of Flat Bush"
- Wayside (3020 Washtenaw, 434-1782) - "Castaway Cowboys"

NDAR

Theatre

ANN ARBOR CIVIC THEATRE SUMMER SEASON

*Aug. 8-10—Bernard Shaw's "Pygmalion"
 *Aug. 15-17 & 22-24—Tennessee William's "The Glass Menagerie"
 All Shows—8pm at AACT building (201 Mulholland Dr.); 50 cents donation requested; Call 662-7282 for further information.

MICHIGAN REPERTORY SUMMER '74

*Aug. 5-10—Sandy Wilson's "The Boyfriend"
 All Shows—Power Center for the Performing Arts, 121 Fletcher, 763-3333.

SUMMER REPERTORY THEATRE OF ANN ARBOR: Ann Arbor's Alternative Theatre

*Aug. 9 & 10—"Five Abreast Going Abroad"; by a woman's workshop
 *Aug. 10 & 17—"Transparency No. 3"; an ensemble creation by The Undecided, directed by Jackson Phippin.

*Aug. 11—Georg Buchner's "Woyzeck"
 *Aug. 15-17—Jean Genet's "The Maids"; directed by Denise Koch.
 All Shows—East Quad Auditorium, 701 E. University; Evenings 8pm, Matinees 2pm; \$1.25 donation, Call 763-1172 for information.

Film Groups

ANN ARBOR

A2 Film Coop (Angell Hall, Aud. A) 767-7787
 Cinema Guild (Architecture Aud.) 662-8871
 Cinema II (Angell Hall, Aud. A) 764-1817
 Friends of Newsreel (MLB) 769-7353
 New World Film Coop (MLB) 994-0770
 Summer Film Showcase (MLB) 764-5361

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DETROIT

Detroit Film Theatre 2 (Detroit Institute of Arts, 5200 Woodward)

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TUNE IN

WEMU 88.1 FM (487-2229)

*News - 3,5,7 & 10pm, Mon- Saturdays
 *Composite - light rock music with breaks for features - 3:10-5pm, Mon- Sat.
 *Science Magazine - Reports on the newest development in all sciences and how they affect your life, 5:30 - 6pm, Mondays.
 *Late Nite Show - Rock music till one, 10:30 - 1am Mon - Sundays.
 *Jazz Scope - 6-10pm, Saturdays.
 *The Kollector - live performances by progressive musicians in the emu studios, 7-10pm Sundays.
 *Community Calendar - 5:30pm Thursdays.
 *Evening concert - 8-10pm, Mon-Sundays.
 *Speaking on Science Fiction - Wed. 6pm.
 *The Week End - summary of the week's top news and sports stories. Fridays 7:15pm.

WCBN 89.5 FM (763-3500)

*SUNDAYS: 12-2 - Bruce Bartlett, 2-6 - Free Parks Concert Broadcast with Sparky Schlei, 6-7 - Public Affair, 7-10 Peg Northrup, 10 - 1am - Minority Programming - Global Village.
 *MONDAYS: 12-3, Simm Gottesman, 3-6 - Mick Nastos, 6-6:10 - News, 6:10 - 7 - Future Worlds Lecture Series, 7-10 - Tari Fulkerson, 10 - 1 - Sparky Schlei.
 *TUESDAYS: 12-3 - Chris McCabe, 3-6 - David Gales, 6 - 6:10 - News, 6:10-7 - Women's Hour, 7-10 - Jan Ellen Spiegel, 10-1 - Gene Hyman blues.
 *WEDNESDAYS: 12-3 - Lisa Gottlieb, 3-6 - Rosita Mathews, 6-6:10 - News, 6:10 - 7 - Future Worlds Lecture Series, 7-10 - Linda Tracey, 10-1am - Bill Adler.
 *THURSDAYS: 12-3 - JL Hendricks, 3-6 - Dave Schmidt, 6-6:10 - News, 6:10 - 7 - Latino America, 7-10 - Dick Powell, 10-1am - Rob Halvaks.
 *FRIDAYS: 12-3 - John Giese, 3-6 - Ron Humeny, 6-6:10 - News, 6:10 - 7 - Public Affairs, 7-10 - Brad Flynn, 10-1am - Bill Champion.
 *SATURDAYS: 12-3 - Ross Ojeda, 3-4 - Alternative Forum, 4-5 - Third World Concert, 5-6 - What It Is, 6-7 - Radio Drama, 7-10 New Release Show, 10-1am - Mark Lloyd.
 *NEWS throughout the week at 2,4,6,9&11pm.

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 Tyme Tues.-Fri. 2-6 am, Sat.-Sun. 3-7 pm
 *News with Cindy Felong 7:30 am, 8:30 am and noon Mon.-Fri.
 *Allan Watts Show Mon. 1-2 am
 *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

WRIF 101 FM (444-1111)

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

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

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

WNRZ 102.9 FM (663-0569)

*Monday: Jim Dulzo, early; Mike Mastos, late
 *Tuesday: Robin Lee, early; Ivy, late
 *Wednesday: Robin Lee, early; John Goodloe, late
 *Thursday: Ivy, early; Jim Dulzo, late
 *Friday: Mike Mastos, early; John Goodloe, late
 *Saturday: Mark Gregory, early

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 Loncaø 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

WJZZ 105.9FM (871-0590)

Black, mild jazz station with a sampling of light rhythm and blues too.
 Community Calendar—3am, 5am, 11am

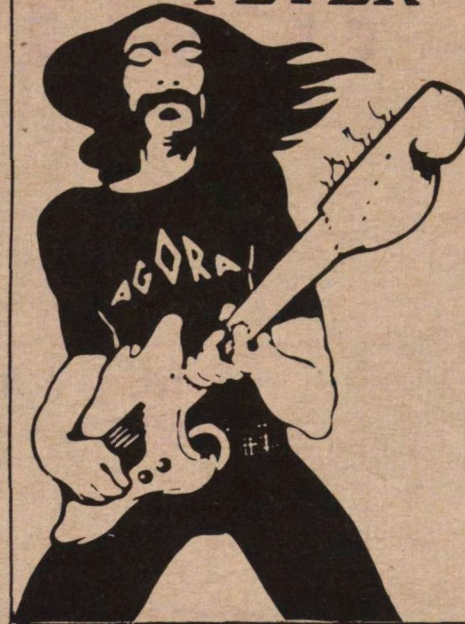
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 Concert starts at 9pm

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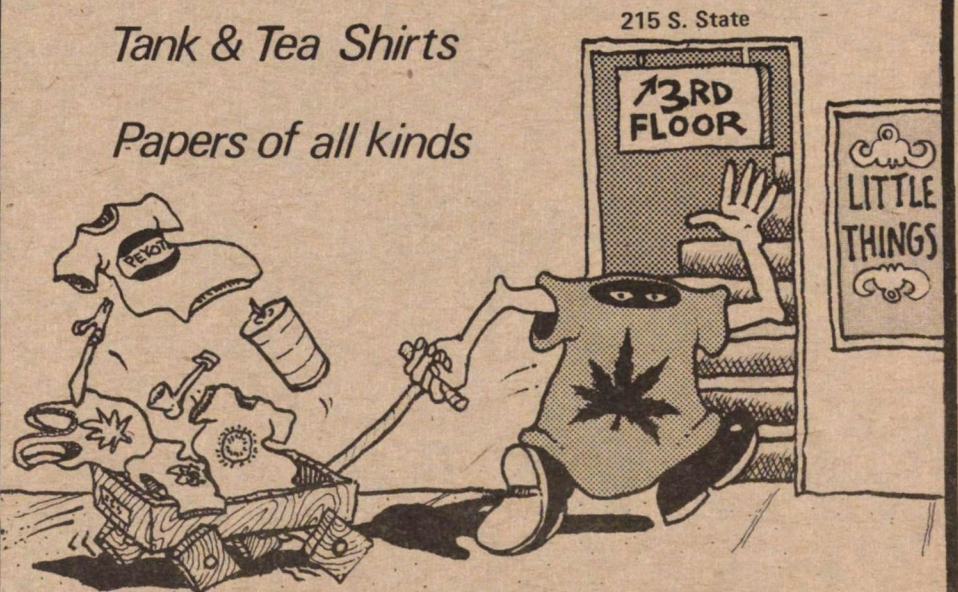
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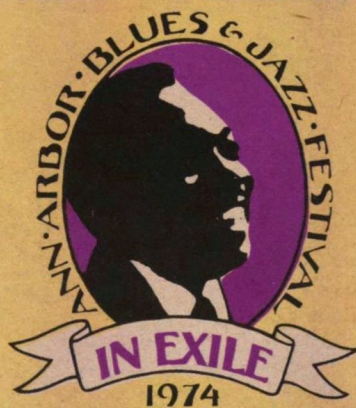
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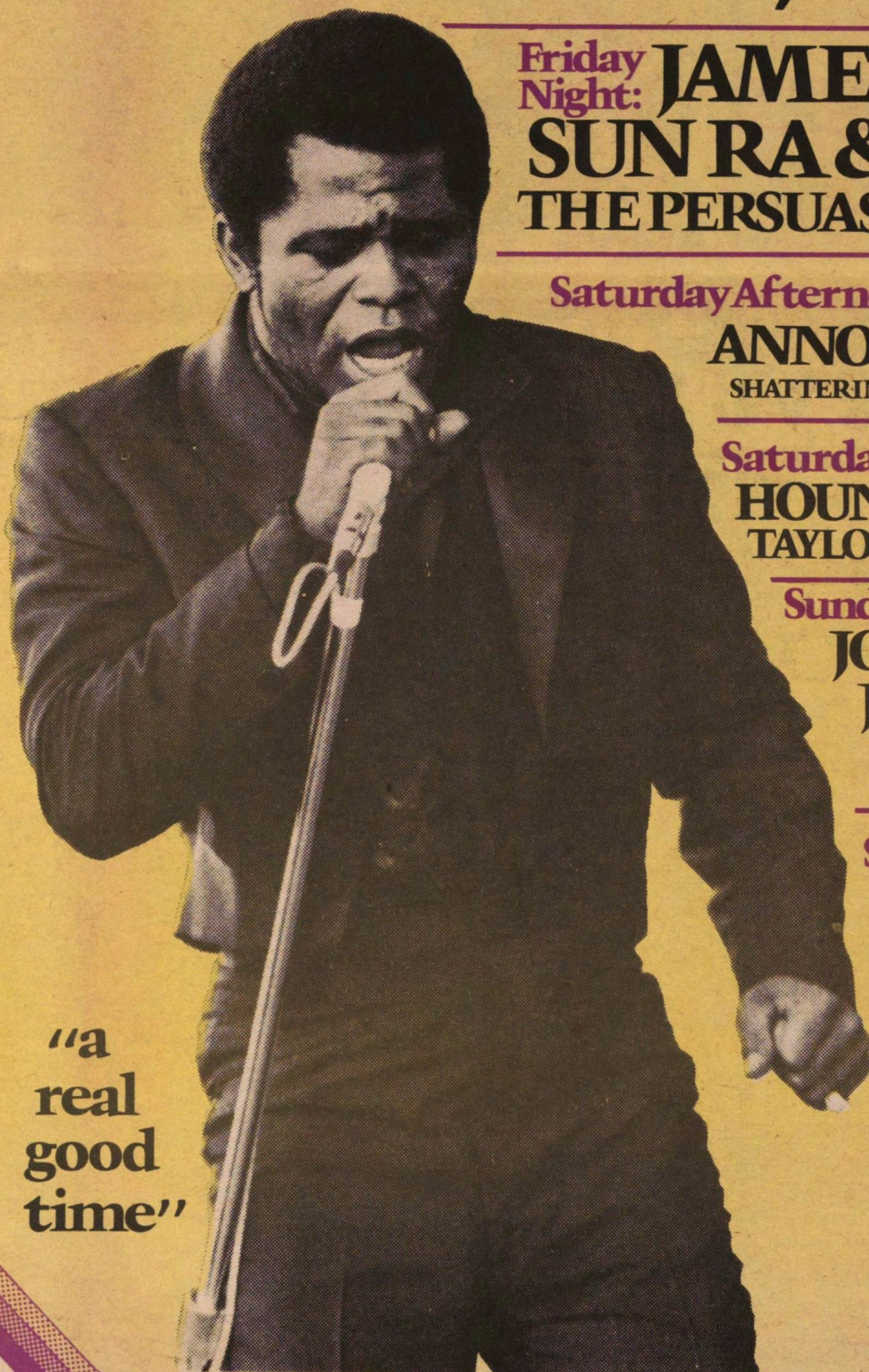
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son's and EJ Korvette's stores.
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