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Community News Service



SUN

May 23-June 6, 1975

Volume 3, Issue 11

INTERVIEW
WITH

JOHN McLAUGHLIN



**JULIAN BOND &
FRED HARRIS:**
Populism in the
Presidential Race

**Politics & Nudity
at Theatre
Festival**

Records: Weather Report, Ian Hunter - Movies: Tommy

Books: The Rosenberg Frame-Up "We Are Your Sons" - CALENDAR

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"There are bound to be Vietnam-era Veterans among your readers who have ideas, energy, art work or writings to contribute to the first nationwide veteran's yellow pages."

Dear people,

I'd like for you to know of a project that I'm working on: "New Directions for Veterans: the first nationwide Veterans' Yellow Pages," with writings—new ideas—photography and art work—by veterans from throughout the country, coming from all kinds of personal experiences, backgrounds, lifestyles, and needs.

The finished book will be much like THE WHOLE EARTH CATALOG in size and in spirit. The contents, though, will be different: everything from sections on new ways of looking at "education" and learning, men's consciousness, veterans in prison, alternative lifestyles, ways of spiritual growth—to a nationwide friendship—interests—skills exchange network, and a full color feature section on creative arts (photography, painting, sculpture, crafts, creative writing).

The project has potential in many different directions. There are bound to be Vietnam-era veterans among your readers who have ideas, energy, art work or writings to contribute, and I'd like to hear from them at P.O. Box 865, Lawrence, Kansas 66044.

Lawrence Morgan

"Over 65 AIM members and supporters face trials. More indictments are handed down each week."

Dear Sun,

The Ann Arbor Wounded Knee Support Group appreciated the opportunity to explain the present attack on Indian people in the April 25 issue of the Sun. However, we must correct a misprint. The article "Reign of Terror at Wounded Knee" was written only by a member of our Wounded Knee Support Group and was not co-written with John Trundell, AIM National Chairperson (as was printed at the end of the article). The American Indian Movement (AIM) work totally separately but in cooperation with the Wounded Knee Legal Defense/Offense Committee (WKLDO/OC). We are the local WKLDO/OC support group.

To further clarify this, AIM is an organization of Indian people founded by Dennis Banks, Clyde Bellcourt and George Mitchell to secure Indian self-determination. AIM's attempts to oppose the policies of the Bureau of Indian Affairs (BIA) are a threat to the U.S. government. The government's response is to attack AIM through the white court system. Over 65 AIM members and supporters face trials. More indictments are handed down each week.

WKLDO/OC was formed in March 1973 to provide the legal and political defense needed to resist these government attacks. Committee members are Indian and white men and women of varied ages and backgrounds.

Our debts are over \$40,000 and we must ask the public to help. We must ask every person concerned about the Indian struggle for liberation to contribute money and/or energy. Write Ann Arbor Support Group, c/o VanderWall 222 Fuller Rd., Ann Arbor, Michigan 48105.

"The Human Rights Party has met much opposition but they continue to work within the community to try and create a government which can best serve the people."

Dear Sun,

In response to the short-sighted letter by Michael Minnich and his Democratic insight to the last election (April 25, 1975).

I used to live in Ann Arbor, knew John Sinclair, participated in the White Panthers, the Radical Independent Party and later in the beginnings of the Human Rights Party. I was an avid radical and participated in most community events. But the current situation makes me sick. Ann Arbor is supposed to be a progressive community, but it is no better than towns like Howell (John Birch headquarters) when we take a hard look at the facts.

The last election was a flop not because the Human Rights Party messed it up but because the Democrats are so hung up in power politics that they have no concern about doing anything constructive within the community. Their only concern is gaining power at any cost. This means presenting no useful legislation but instead pumping all their time and energy into name slurring attacks against the other

On the other hand the Human Rights Party has decided the community is more important and has continued to work for its benefit through city council and ballot proposals. During its short existence they have presented marijuana legislation, voter registration legislation, rent control, day care legislation, preferential voting, and others. Not all have passed but they were very valid attempts at strengthening the community. The Human Rights Party has met much opposition but they continue to work within the community to try and create a government which can best serve the people.

Let's let the proposals presented over the last four years by the Human Rights Party, the Democrats failure to support them, and the Democrats lack of proposals speak to the people about what the two parties are trying to accomplish. Then the people can decide what is to their benefit: power politics by the Democrats of ballot proposals by the Human Rights Party.

Ron Rogers

"Reserve Mining Company is dumping tailings into Lake Superior at a rate of 67,000 tons a day - an amount twice as large as all the garbage of New York City!"

Dear Editor,

The possible damage being done by the tailings dumped into Lake Superior by the Reserve Mining Company is outrageous. The particles have been found to be carried across state borders, increase the eutrophication of the lake, kill the sac fry of the rainbow trout, and adversely affect the bottom fauna of the lake. If this were not enough, there is the possibility of widespread carcinogenic effects. Asbestos fibers are positively known to cause cancer.

Still, a "demonstrable health hazard" due to the dumping of the tailings has not been proven. There has not been a dead body found yet so Reserve is allowed to continue dumping its offal into Lake Superior. Dumping at a rate of 67,000 tons a day. Dumping an amount twice as large as all the garbage of New York City!

Reserve Mining Company is considered to be in "good faith" and so is trusted to clean up its operations. How can anyone who dumps 67,000 tons of offal a day into Lake Superior be considered trustworthy?

I'm sure that Reserve doesn't want to pollute Lake Superior. They are simply lacking in morality, social responsibility, and humanity. If there were a cheaper method of disposing of their garbage, I'm sure they would not dump into Lake Superior. Perhaps this is what is meant by good faith.

At the time a "demonstrable health hazard" has been shown the exposure to the tailings will be irreversible. There may be grim, terrible consequences to pay in twenty or thirty years, when the seeds of cancer are coming into bloom. Then who will claim responsibility for the tragedy?

No one has the right to ignore the possible detrimental effects of their own actions on other people or the environment. It is time the responsibility for criminal activity be placed where it belongs. Reserve Mining Company must be required to stop all dumping into Lake Superior immediately.

It is *everyone's* responsibility to cry for an end to the pollution of Lake Superior by Reserve Mining Company. This is an issue that affects too many people, could have too many horrible consequences, for anyone to ignore or put aside for others to handle.

Neal D. Fortin

Sun,

I just heard this man from N.A.S.A. suggest putting our nuclear waste from future reactors on a trajectory which would carry it out of the solar system. Hey out there in deep space—if anyone is out there—here comes some shit which has a half life of half a million years and just a speck on your lungs, or gills or whatever, and rest in peace.

Whether dropping bombs, executing soldiers for the petty theft of a merchant (spy?) ship, or sending shit to our space brothers, insanity among mankind persists.

Bill Davis, Ypsilanti

If you want to comment on world or local events, praise or criticize the SUN, or just have something you want to say, send us a letter about it. Letters should be addressed to:

**Editor
Ann Arbor SUN
603 E. William
Ann Arbor, Michigan 48108**

It is Wednesday evening. The speed with which the world situation is metamorphosing is astounding. Today two American Air Force Officers were shot dead on the streets of Tehran, Iran by guerilla forces. Last Sunday in Portugal a group of anti-American demonstrators detained the security chief of the US Embassy with the help of a radical military unit. In Laos at the time of this writing 200 students are holding two US Marines and one American civilian behind the doors of the so-called US "Agency for International Development." How much developing could AID be doing if the residents of the aid-intended countries are demanding that it leave? Actually, AID has long been a mostly mis-nomered CIA-front operation. America's arrogance and subterfuge extends deep into a twisted language.

Arrogance. The kind that leads the US to stage a *World War II* movie-style *John Wayne overkill*, terminating 15 Marines to rescue the crew of the Mayaguez shipping boat after Cambodia promised their return. The kind that leads the US to bomb Cambodian oil fields, a clearly economic and non-military target in this instance, after regaining the crew's return. Rally round-the flag, boys, we're still a super-power no matter how many nations around the world reject our "protection of democracy."

But machismo of this sort eventually comes around to backfire in the face of the perpetrator. The revelations about to reach the public concerning the conspiracy behind the major *political assassinations* of the last decade, for example, is likely to sever the last link of public confidence in the government with a frightening flash of truth. News of

the relationship between the *CIA, Nixon and the Mafia* should do likewise.

The facts behind the calculated frame-up of the *Rosenbergs*, executed for holding onto the truth until the electrician's switch was thrown, will open another window into the world of raw American inner-circle power and information distortion.

Most people are beginning to realize that the forces who control the government are not operating in the interests of anyone but a tiny *Power Elite*, as C. Wright Mills termed it years ago. Five years ago the left was deemed quite insane for suggesting that US relations with foreign countries were dominated by a system of corporate imperialism. The revelations of US firms perpetrating massive bribes and pay-offs throughout the Third World vindicate the "rhetoric."

This understanding could go either way. A *George Wallace* or *Ronald Reagan* could manipulate it into a force for fascism. Wallace and Reagan are playing off the average person's emerging distrust of the centers of economic and political power. This is also the major thrust of the Presidential campaigns of *Julian Bond* and *Fred Harris*, with whom we have included interviews inside. Closest thing to socialism in a White House race we've seen since Henry Wallace in the 40's. If their new economic populism catches on, as it most certainly could provided mass media attention, the powers that be would have a prime antagonist right in the White House.

LOCAL DITTIES: *Ozone House* has announced two important events in its history of runaway counseling and

placement. Its fifth anniversary and its thousandth runaway. The 1000th was the teenage daughter of a wealthy but violent and alcoholic out-county businessman. With the help of Ozone workers, she became legally emancipated and is now working to set up a life of her own. Happy Birthday. . . . *William Hinton*, noted American author/expert on the People's Republic of China, will speak on June 20 at Trinity Methodist Church in Detroit. A must for China-watchers.

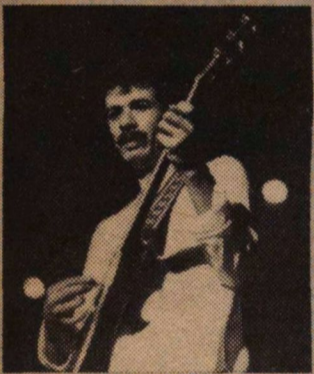
CORRECTIONS: Last issue we wrote that the Children's Community Center took care of childcare at last summer's free Sunday concerts. Actually it was Coleen Nelson and Sue Wyborski, not the CCC, which does plan to organize the child care this year. . . . By the way if you want to help the free concerts get off the ground this summer, contact Dianne Ripley at 761-7148. The concerts should kick-off in late June.

State Representative Perry Bullard continues to call for action on a bill in the Legislature which would ban aerosol spray containers using freon gas, which it has been shown is destroying the ozone layer of the atmosphere. Bullard also points out that most of the spray cans contain only about 30 percent actual advertised material and the rest is flourocarbon propellant. "Any action taken in Michigan will be a limited move toward the correction of the freon aerosol spray problem. But we must start somewhere, and I hope Michigan will lead the way," said Bullard.

GOOD NEWS: The *SUN's* goal of 30 coinboxes from community support loans has been reached and beyond. By June 15th the new boxes will be in full operation on the streets of southeastern Michigan.

WHAT'S HAPPENING

Compiled by Dianne Ripley and Elaine Wright



Carlos Santana at EMU

A SUMMER CELEBRATION, an afternoon to lay back in the sun and enjoy a trio of nationally recognized rock groups, Sunday May 24 at EMU's Rynearson Stadium in Ypsilanti. The tunes will be supplied by **Santana**, **Peter Dinklage** and **Lynyrd Skynyrd**. The celebration begins at high noon and continues till a higher but as yet indefinite time, for a price of course. . . .

SONIC'S RENDEZVOUS BAND will play at Chances Are later that same evening, Sunday May 24th, a new group whose members come from such in-

famous Michigan bands as the MC5 (Fred Smith), the Rationals (Scott Morgan) and DETROIT (Ron Cooke). They'll also be at the Red Carpet Monday and Tuesday May 25 & 26. . . . Chances Are also brings us a number of other Michigan-based bands. The death-defying **Mojo Boogie Band** will be there May 26th. . . . **Robin Tyner's** (another MC5-er) **Fireworks** will make their Ann Arbor premiere performance June 3rd. . . . and **Lightnin'**, recently returned from a tour in the Southern rock and roll belt of America, will play two nights, June 4 & 5. . . .

THE MILES DAVIS BAND and **THE ELEVENTH HOUSE** (featuring Larry Coryell and Alphonse Mouzon) are at the open air Baldwin Pavillion at Oakland Community College, Saturday May 24. . . . **Coryell** and the House will be at the Stables (East Lansing) the following evening, May 25. . . . **Ellen McIlwaine** sings there as well May 26-31. . . . MSU will present **Rufus**, **Mandrill**, **Parliaments** and the **Funkadelics** together May 29. . . . Essentially the same bill with the addition of **Kool and the Gang** will be at Olympia Stadium the following evening, May 30th. . . .

THE 4-DAY 2nd ANNUAL MEMORIAL MADNESS PARTY will take place in the Irish Hills off US-12 May 23-26. Music will be supplied by Dallas Hodge's **Deluxe** and admission is \$5.00. For more info call 467-2011.

AEROSMITH and **WISHBONE ASH** will be at Cobo Arena for two nights May 27 & 28. . . . Jazz trumpeter **Donald Byrd** and his Jazz Unlimited group will be at Masonic Auditorium June 1, at 8pm. . . . Baker's Keyboard Lounge hosts the **Michael Urbaniak Quintet** May 3-7. . . . and if you're looking for some **Bad Company** they'll be at Olympia Stadium along with **Maggie Bell** June 4.

THE PEOPLE'S BICENTENNIAL COMMITTEE OF CORRESPONDENCE will be holding a three day conference May 23-25. The conference is centered on developing issues for the 3rd Continental Congress to take place next fall. . . . the Wounded Knee Support Committee will meet on the 4th floor of the Michigan Union at 7:30pm on Tuesday May 27. Call Rita at 769-3184 for more info. . . . **The Mad Madonnas**, a play presented by the Theatre Company of Ann Arbor especially for and about women can be seen at the Schloring Auditorium, in the School of Education at 8pm on May 30 & 31.

THE TUBE: ABC News takes a look (how close, we don't know yet) at the CIA in a presentation May 30 at 10pm on Channel 7. There's also a special on the **Ups and Downs of Henry Kissinger** on Channel 2 at 7:30pm May 25. . . . Channel 56 offers the sounds of the **Modern Jazz Quartet** and **Stephan Grappelli** at 8pm May 26. . . . And on June 3 there'll be a rerun of the Soundstage program featuring **Chick Corea** and **Herbie Hancock** at 10pm. . . . June 5 at 9pm, Channel 56's **Black Journal** explores the possibilities of a "Conspiracy" involving the assassinations of Malcolm X, Martin Luther King Jr. and John and Robert Kennedy. . . . Cable 3 will be broadcasting some tape replays of the **Experimental Theatre Festival** held here last week, on May 29 at 8 & 9pm, specifically the **Friends Road Show** and their "Sunshine and Smiles" presentation, and the **California State University Theatre Group** performing "Metamorphosis". . . .



"The CIA", 5/30-10pm.



Chaka Kahn

INSIDE

PAPER RADIO — explores the bizarre relationship between self-confessed hard drugs dealer Ewe Wagner and his State Police employers, and tells the tale of a Kalamazoo narc busted for heroin sales. Also, United Farm Workers, Sheriff's men rough up blues band, Community Parks Program news, white cops beat up black patrolman in Detroit, budget blues in Ann Arbor and Ypsilanti. . . . By David Goodman, Ellen Hoffman and David Stoll. . . . page 4.

JULIAN BOND AND FRED HARRIS talk about their Democratic presidential populist aspirations. *SUN* interviews by Michael Castleman, Laura Lederer and Marty Lee. . . . page 6.

THE MAYAGUEZ: RESCUE OR RETALIATION? — how American marines lost 15 killed while attacking the wrong island in an attempt to free the crew of a captured freighter after Cambodia agreed to return them anyway. . . . page 9

INFORMED SOURCES — looks at the cozy relationship between the Mafia and the CIA, proposed new marijuana legislation in Congress, anti-American stirrings in Laos, Kent State civil suits and other news with a viewpoint. . . . page 8

FREEDOM OF INFORMATION — a new law which allows people to inspect their FBI, CIA and other files the feds might have put away. The law is, and isn't working. . . . page 11

BOOKS: *We Are Your Sons* — the story of Julius and Ethel Rosenberg's frame-up, trial and execution on charges of "atomic spying" is told by their sons in a new book. Reviewed by Michael Castleman. . . . page 13.

EXPERIMENTAL THEATRE FESTIVAL — held recently in Ann Arbor, reviewed by Ellen Frank. . . . page 14.

MOVIES: *Tommy*, Ken Russell's star-studded production of the Who's rock-opera, reviewed by Andrew Kopkind from Boston's The Real Paper. . . . page 16

LYMAN WOODARD AND RON ENGLISH of the Lyman Woodard Organization are interviewed by John Sinclair and Bill Adler on the occasion of their first album on Strata Records. . . . page 18.

THE VISIONS OF JOHN MCLAUGHLIN, jazz/rock guitarist and spiritual seeker, in an interview with David Fenton and Barbara Weinberg. . . . page 18.

MUSIC: Reviews of Bonnie Raitt and Mose Allison in concert at MSU, and Frank Zappa's appearance with Captain Beefheart at Cobo Arena in Detroit. Also, Music Notes. . . . page 20.

RECORDS: The *SUN* reviews new releases by *Deadly Nightshade*, *Meg Christian*, *Ian Hunter*, *McCoy Tyner*, *Weather Report* and *Wayne Shorter*. . . . page 21.

CLASSIFIEDS. . . . page 26.

CALENDAR. . . . page 28.

Budget in Administration Hands

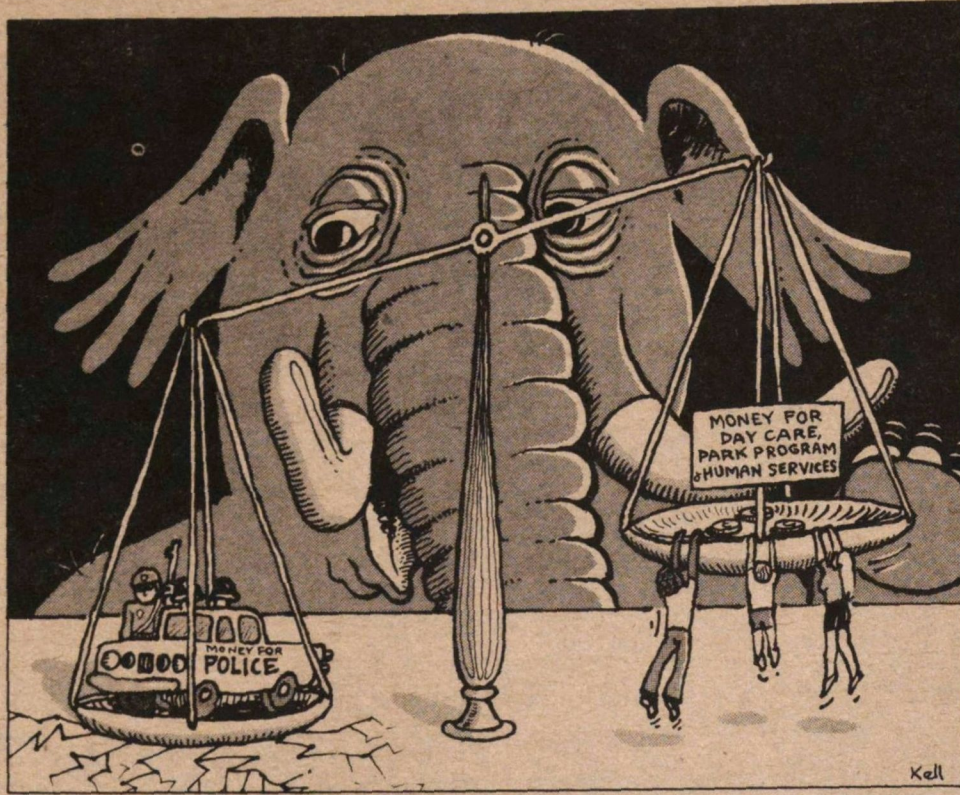
All three political parties on Ann Arbor City Council have released their budget proposals for 1975-76, but it appears to have been an academic exercise. Under the City Charter, seven votes (out of eleven) would be required to amend City Administrator Sylvester Murray's proposed budget. This puts the five member Republican bloc on Council in a position to nix any significant changes sought by the five Democratic and one Human Rights Party councilpeople.

In past years, a majority of less than seven has occasionally been able to alter the budget by taking informal "straw votes" on motions instructing the City Administrator to change his budget proposal. In this way, HRP and the Democrats were able to obtain some funding for human service programs in the 1972-73 City budget when they last had a combined six vote majority on Council.

At that time, Republican members of Council brought suit against the action of the Council majority, and that legal challenge terminated only because of the death of the judge handling the case. This year, if Democrats and HRP attempt such an action, the GOP is threatening a suit and more.

"I would not only go to court, I would institute a recall campaign against those involved," Fifth ward Republican Louis Belcher stated angrily during a May 19 press conference. His position was echoed by other Republicans present.

In any event, it appears doubtful that Council Democrats and HRP's Kathy Kozachenko will be able to agree on a compromise amended budget before the Council must adopt a budget on May 27. This



"Now, that's what I call a balanced budget!"

is primarily because of the delay in the certification of Democratic Mayor Albert Wheeler, which paralyzed City Council for three weeks during the period when it normally begins the budget review process. Also Democrats were initially holding out hope of receiving some Republican support for their budget changes and didn't place enough priority on initiating negotiations with HRP.

The Democratic Party budget proposal, publically issued on May 16, calls for revisions totaling \$490,000 in the Administrator's budget. The proposal would eliminate many of the lay-offs and job closings contained in Administrator Murray's

budget, and increase staffing in the city's housing inspection bureau and Parks Department. The Democratic budget would also provide \$100,000 for maintenance projects on Ellsworth Road, \$25,000 for the city's anti-rape program, \$12,000 for additional school crossing guards and \$12,000 for subsidies for low income young people. In addition, it would create a much needed city Department of Human Services.

In order to fund these programs, the Democratic budget would make an across-the-board 3 percent cut in most City Hall department. It would also freeze all non-union salaries over \$18,000 and eliminate

one of two assistant city administrators and the position of assistant housing director in the Building and Safety Department (now vacant).

The Democratic budget echoes in a milder form many of the recommendations made earlier by Second Ward HRP Councilwoman Kathy Kozachenko in her budget proposal made public May 5. That plan called for the elimination of some 25 administrative and supervisory positions which Kozachenko termed "was wasteful and unnecessary." Through cuts in executive positions and salaries, as well as reduced overtime, consulting fees and other non-personnel expenses, the HRP budget provided several hundred thousand dollars for human service programs such as day care, health care and legal services. The HRP budget would also halt planned layoffs of some 19 lower level city employees, and expand the operations of the Human Rights department, the Fire department, and the city's Housing inspection program.

Predictably, the GOP's position on the budget issued May 19 stressed funding for the Police department, although it contained some areas of agreement with the other two parties. The Republican budget would provide for seven additional police officers, although they are quick to point out that this merely stops some planned police layoffs and isn't a net increase in the size of the force. The GOP budget also provides for three additional firefighters, and increased funding for the Parks department and the Fifteenth District Court.

These new expenditures are accomodated in the Republican's budget plan \$160,000 cut from other departments, transfers of \$122,000 from a federal Community Development Revenue Sharing (CDRS) grant to the general fund. Accord-

continued on page 24

Summer Concert Seeks Site

The Free Park Program concerts are moving ahead. The program's Board of Directors have agreed with the City on a site across from Fuller Pool, and all that's needed now is City Council approval.

"This is the latest it's even been decided," commented Peter Andrews, a member of the Board.

Problems arose with finding a site this year as the University of Michigan will no longer allow use of its property near Huron High School. City officials finally suggested a site acceptable to the Park Program Committee.

Once Council approves the site, some work will be needed before the concerts can get underway, including putting together a stage. The Park Program coordinators hope to be able to present ten concerts before the summer weather fades away. (Watch the SUN for information on the starting date, and programs throughout the summer.)

Police and Mayor Young Reach Settlement

A settlement appears to have been reached in the controversy surrounding Detroit police layoffs. A proposal which would have each officer take 14 days off without pay during the next year could

save enough money to prevent the release of 825 officers.

While the settlement should be adopted by the two police unions involved within the next week, underlying conflicts between the predominantly white police force and Mayor Coleman Young's black-dominated administration are far from resolved.

Although Detroit has an equal racial balance, the Police Department remains about 82 percent white. While blacks and other minorities have increased their representation with the help of pressure from Young, white officers hold most upper level positions.

The current controversy began when Young announced the layoffs of a number of city employees, including 825 police officers, to balance the city budget. Young also stipulated the layoffs would have to come from the white police officers, as many of the blacks and women had been hired with federal funds that were part of an affirmative action grant. U.S. District Court Judge Ralph Freeman upheld the decision, stating layoffs of those hired with the federal funds would perpetuate past discriminatory practices.

About 1000 white officers demonstrated outside Freeman's court, protesting the decision which overruled contract stipulations of "last hired, first fired" layoffs by seniority. Despite the fact that the majority of blacks and women were recently hired, the white police officers with greater seniority would account for the majority of the layoffs. Racial tensions were high outside the courthouse, and a scuffle broke out between a black officer and several whites for control of a service revolver.

Mayor Young had earlier proposed

that payless days off and elimination of a four percent increase contracted for July 1 could prevent layoffs, but initially the police unions opposed this rule. Officers with seniority were unwilling to give up any pay, and insisted the contract covered the situation; those with least seniority should be laid off if there was insufficient money.

With the court ruling which meant most layoffs would come from white officers, the unions softened their stance, leading to the current agreement. In addition to the fourteen days off without pay, the police will be given seven additional paid vacation days to ease the blow. No new police officers will be hired, and some cuts in equipment purchases will be made to save the same amount the layoffs would have.

All sides seem temporarily appeased by the settlement. Police Commissioner Philip Tannian said the only problems will be with scheduling, as there will be less officers to work with because of the added 21 days off.

UFW Wins in Calif and Mich

"There's light at the end of the tunnel," as Lyndon Johnson used to repeatedly tell us, but this time that appears to be true for the United Farm Workers (UFW) and their many years' struggle to organize California farm workers.

A bill is nearing passage in the California State Legislature that would provide farm workers with rights to collective bargaining and democratic represen-

tation elections. UFW organizers are confident that they would win representation rights if open elections were held. The Teamsters Union, which now holds contracts with the vast majority of grape and lettuce growers, enjoys little popular support among field workers themselves and would be expected to fare poorly in open elections.

The farm labor bill has the backing not only of the UFW, but also the growers' lobby and California Governor Edmund Brown. It has cleared the State Senate, and action on it is expected soon in the State Assembly (lower house).

In conjunction with International Farm Workers Week May 4-10, Michigan UFW supporters held an 82-mile "Farmworkers March for Justice" from the State Capitol in Lansing to the Blessed Sacrament Cathedral in Detroit. They billed the last 10 miles of the march as a walk-a-thon and gathered almost \$30,000 in pledges. Funds will be used to support organizing efforts, health clinics and legal programs of the UFW in California.

Meanwhile, Campus Corners in Ann Arbor is seeking an injunction that would virtually stop picketing efforts at their store. The Ann Arbor UFW Support Committee has been picketing Campus Corners as part of their boycott campaign against Gallo wines. Gallo uses non-UFW labor to pick its grapes.

Campus Corners is asking that the committee be banned from having more than one picket at each entrance to the store and these picketers could be no closer than 10 feet from the entrance. UFW supporters would be forbidden from carrying signs calling Campus Corners "unfair to labor" for refusal to honor the

continued on page 33

EWE WAGNER RESURFACES

Hard-Drug Dealer Fronts for State Police

by David Goodman

Ewe Wagner, a self-confessed hard drug dealer, has surfaced again in the employ of the Michigan State Police. Wagner first appeared as a paid informant on the scene two years ago as a major defense witness against Pun Plamondon and Craig Blazier. The judge in that trial labeled Wagner as "unscrupulous, immoral and dishonest." Now Wagner has reappeared in South Haven, where he is responsible for the arrests of eleven people on drug sale charges.

The implications of this case go far beyond the city limits of that western Michigan community, and raise serious questions about the drug law enforcement program of the State Police. Despite Wagner's proven unreliability as a witness in the 1973 trial of Blazier and Plamondon, the State Police have continued to employ Wagner and have relied on information supplied by him alone to prosecute the eleven South Haven residents.

THE SOUTH HAVEN BUST

Amid a fanfare of media attention the Michigan State Police with assistance from the South Haven Police, swept up ten men and one woman from the South Haven area in coordinated raids on February 12. The eleven were arrested on charges ranging from sale of marijuana to sale of LSD, cocaine and PCP. Bonds were initially set between \$15,000 and \$30,000 and the defendants spent from ten days to six weeks in jail before bonds were lowered and they were able to post bail.

In all eleven cases, the defendants are charged with selling drugs to Ewe Wagner, in the period from October, 1974 to January, 1975.

"The prosecution in these cases hasn't introduced any evidence other than Wagner's testimony," Craig Rochau, lawyer for two of the defendants told the SUN.

Ewe Wagner's entire stay in South Haven raises questions about the methods used in State Police drug operations. Wagner first arrived in the town during late September, 1974 and immediately began maneuvering his way into the local drug scene.

"He started getting people high so he could get in with them . . . he was selling dope himself," one source stated, and this was confirmed by others.

According to several people, Wagner was selling not only marijuana, but hashish and psilocybin, and personally used LSD, cocaine, amphetamines, PCP and other tranquilizers. He also consumed large amounts of beer and wine.

"I never saw the guy that he wasn't



Ewe Wagner in 1973.

A judge in 1973 called Ewe Wagner "unscrupulous, immoral and dishonest" but Wagner remains in the pay of Michigan State Police and is responsible for the recent arrests of eleven South Haven residents on drug charges.

high or drunk or both," remarked one person.

Even more fascinating is who was paying the bills for this entire operation. At the preliminary hearing for defendant Mark Winkle, Wagner testified that State Police not only paid for hotels and his living expenses, but also provided him with funds which he used to buy drugs for his personal consumption.

Wagner produced an incredible array of drugs to get people high. After he had built up "obligations" in this way, ac-

ording to sources, Wagner would then ask his victims to return the favor by obtaining drugs for him.

"When I first met him, I didn't trust him," commented one person who avoided the trap. "I wouldn't deal to him."

THE WHOLE TRUTH?

Eleven people fell into Wagner's net. Where entrapment failed, Wagner appears to have resorted to partial or total fabrication of evidence. With his unlimited access to drugs from other

sources, it would have been easy for Wagner to turn drugs over to State Police and claim he had purchased them from one or another of the defendants.

Charges against two of those arrested were thrown out at their preliminary hearing after Wagner admitted on the stand to having consumed large quantities of drugs and alcohol at the time he claimed to have purchased marijuana.

"He was so high he didn't know what he was doing," stated one of the other defendants. The judge agreed.

Wagner may have perjured himself in two other cases.

"Both defendants were at other places at the time the offenses were alleged to have occurred, and we will present testimony to show this," said Craig Rochau, attorney for Gary and Greg Lawson.

In fact, Gary claims to have been staying with a friend in Benton Harbor at the time Wagner has accused him of making a cocaine deal.

"In my opinion, it should have been thrown out at the preliminary hearing," Lawson said.

Seven defendants besides the Lawsons face trial this summer in Van Buren Circuit Court because of Wagner. Charges still pending include sale of marijuana against Greg Lawson and Rick Braunz; sale of PCP against Bill Crow, Art Thivieridge, Marian Hamilton, and Harlinda Flourney; sale of LSD against Bill Knappel and Mark Winkel; and sale of cocaine against Gary Lawson.

A CHECKERED PAST

Ewe Wagner's history as a paid informer of the State Police goes back to July, 1973. At that time, he served as chief prosecution witness in the extortion/usury trial of Pun Plamondon and Craig Blazier in Cadillac, Michigan. The case was widely perceived as a political prosecution because of the \$100,000 bond set for Plamondon and the intervention of State Attorney General Frank Kelley in the case. At the time, both Plamondon and Blazier were active members of the now-disbanded Ann Arbor-based Rainbow People's Party.

The prosecution's case collapsed when Ewe Wagner's testimony was contradicted by the second prosecution witness and by testimony from both defendants.

On the stand, Wagner admitted to being a hard drug dealer and identified himself as a paid police informant. Bruce Peterson, another prosecution witness, stated that Wagner was a "large scale" dealer of morphine, opium, methadone,

continued on page 24

Narc Charged with Heroin Sales

By David Stoll

Since February, a Kalamazoo man named Gary Blalock has been charged with one count of delivery of heroin, extortion by threat of murder and two more counts of heroin delivery. This doesn't sound at all remarkable for a heroin outlaw, except that Blalock is a Kalamazoo police detective. Until recently, he was also head of the Kalamazoo Metro Squad, the undercover narcotics team operating in the southwest corner of the state under the direction of the Michigan State Police.

According to two women who have testified against him in preliminary examination, Blalock gave them heroin as a prelude to motel room sex parties. They

also charged he forced one of the women to buy heroin and then threatened to kill her if she told authorities.

The woman Blalock allegedly threatened is Deborah Garthe, who met Blalock when she turned informant for the Metro Squad because of a pending heroin delivery charge. The other woman, 32-year-old Jill Stewart, is Blalock's former fiancée and works as a secretary in the Kalamazoo Police Department's detective bureau.

Mrs. Stewart, the divorced mother of two, has told a court Blalock gave her heroin on two consecutive nights in February at the Valley Inn Motel in downtown Kalamazoo, and that she then gave the heroin to Garthe. Garthe has told the court that Mrs. Stewart gave her heroin

on six or seven different occasions.

During an earlier pretrial exam on the extortion charge, Garthe testified that Blalock made her buy heroin, then threatened her life on four different occasions.

"He was a policeman . . . and I bought them for him . . . I gave them to Gary. I was scared. I didn't want to do it," Garthe told the court.

Besides facing the extortion charge and a single heroin count in Kalamazoo Circuit Court, Blalock also faces preliminary exam on two more heroin delivery charges involving Stewart in Barry County. Since Blalock often appeared in court to testify against drug offenders, Kalamazoo circuit judges have excused themselves

and brought in two judges from neighboring jurisdictions to hear the cases.

A fourteen year veteran of the Kalamazoo department, the 37-year-old Blalock was assigned to the Metro Squad in 1972, the year he completed a ten week course at the Federal Bureau of Narcotics and Dangerous Drugs National Training Institute. He was reassigned to the Kalamazoo city police just a month before his arrest on the extortion charge, and has since been fired and released on \$20,000 bond.

The jurisdiction of the Metro Squad includes Kalamazoo, Barry and Calhoun counties. Like the Washtenaw Area Narcotics Team (WANT) and other regional

continued on page 30

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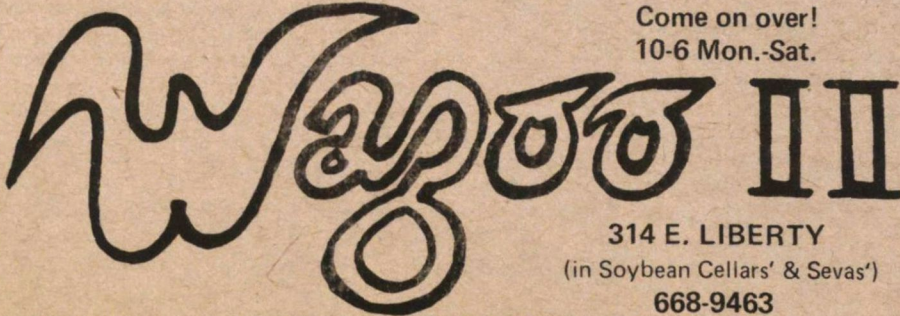
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«The spectrum runs from me to JULIAN BOND

by Michael Castleman

Julian Bond is a black State Senator in Georgia and long-time political activist who hopes to become the nation's first black President. Despite his affiliation with the national Democratic Party, Bond holds generally leftist/populist views. His politics were forged in the Civil Rights Movement and in the anti-War Movement. His views are a constructive relief compared to those of the "mainstream" candidates: Ford-Rockefeller-Reagan-Wallace-Jackson.

In 1960, Bond helped found the Student Nonviolent Coordinating Committee (SNCC) which was a cutting edge of the Civil Rights Movement in the mid-60's. He broke with the organization when more radical advocates of black liberation like Stokely Carmichael and H. Rap Brown became the leadership of SNCC and began espousing Black separatist revolution. Bond endorsed a more traditional approach to social change, though he remained outspoken. He became a lawyer and in 1965 was elected to the Georgia House of Representatives on an anti-War and Civil Rights platform. The racist hawks in the House refused to seat him, and only relented after Bond won two special elections for his seat and a U.S. Supreme Court case which finally ordered him seated as a Representative. Julian Bond is the Director of the Southern Poverty Law Center which is currently defending Ms. Joann Little, who is accused of murder for the slaying of a white male prison guard who tried to rape her.

The 36 year old Bond has been stumping the country in order to gauge whether or not he has enough support and financial backing to declare himself a candidate for President. Under the new Campaign Fi-

nancing Law, a prospective candidate must raise personally \$200,000 in contributions of under \$100 to qualify for Federal campaign support. Bond spoke at a joint fund raising reception with Perry Bullard on May 4 at the Ann Arbor home of Democrat George Sallade, where he was interviewed by the SUN.

SUN: Will you run for President?

Bond: Probably. I've set a deadline of mid-June for the final decision which will depend on the amount of money we've raised by then and the support we've been able to solicit. If the decision were based on support alone, I'd announce my candidacy today. But it's expensive to run for President, and we don't have a great deal of money.

SUN: How close to the \$200,000 are you?

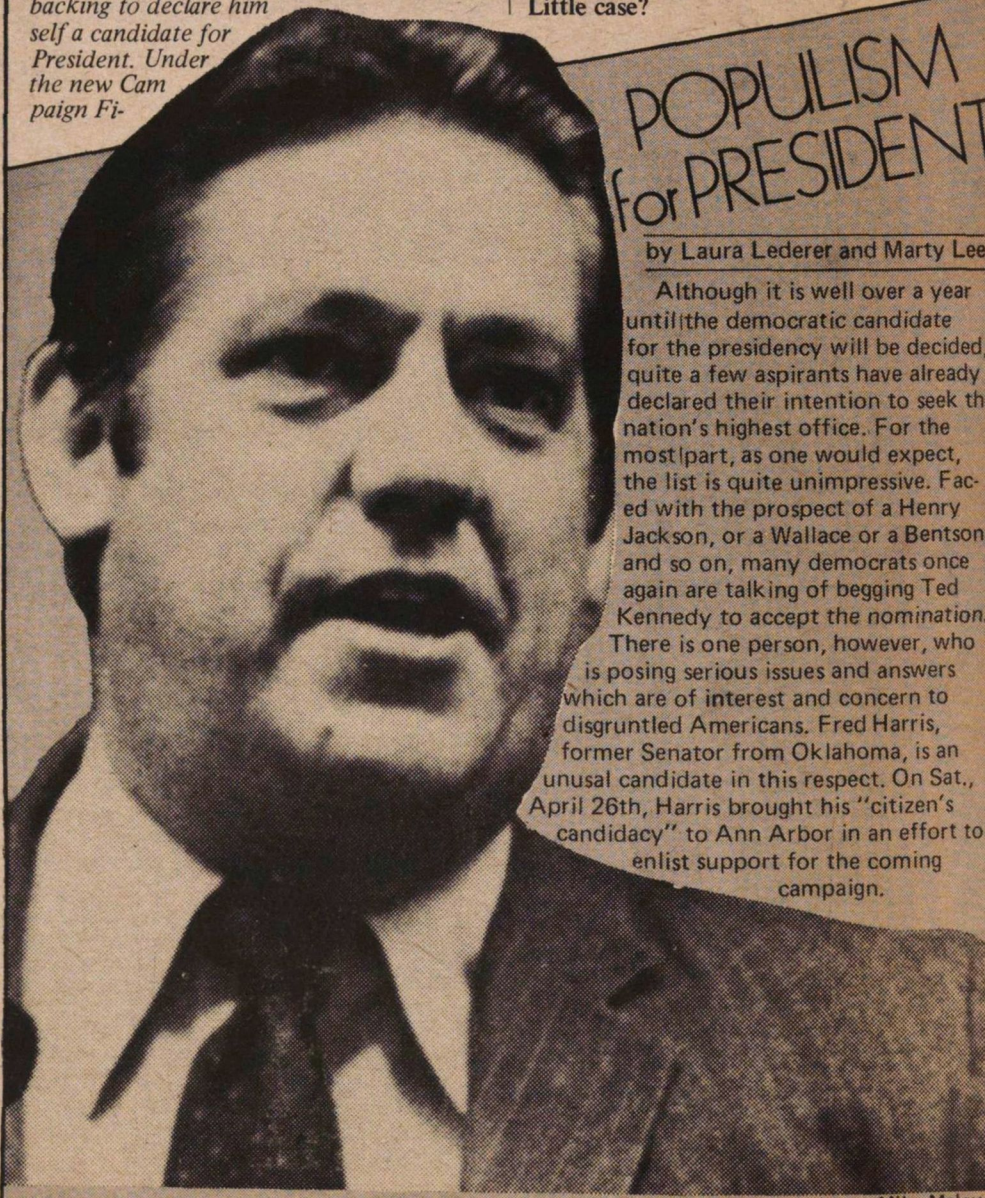
Bond: Close. I'm not talking about that figure per se. What I'd like to see is that by mid-June we have an apparatus set up, and we can see money coming in on a regular and steady basis.

SUN: Would you talk about the Joann Little case?

POPULISM for PRESIDENT

by Laura Lederer and Marty Lee

Although it is well over a year until the democratic candidate for the presidency will be decided, quite a few aspirants have already declared their intention to seek the nation's highest office. For the most part, as one would expect, the list is quite unimpressive. Faced with the prospect of a Henry Jackson, or a Wallace or a Bentson, and so on, many democrats once again are talking of begging Ted Kennedy to accept the nomination. There is one person, however, who is posing serious issues and answers which are of interest and concern to disgruntled Americans. Fred Harris, former Senator from Oklahoma, is an unusual candidate in this respect. On Sat., April 26th, Harris brought his "citizen's candidacy" to Ann Arbor in an effort to enlist support for the coming campaign.



Fred Harris

photo: Mike Maloy

Wallace...»

EYES the WHITE HOUSE

Bond: I'm the head of the Southern Poverty Law Center which is defending her. We've managed to raise \$100,000 to get her out on bond. We were successful in getting the trial moved to Raleigh (*Ed. note: from a small town in North Carolina*) which I think has improved her chances immeasurably. On the surface it's a simple case: she acted in self defense to protect herself from sexual assault. She defended her rights and her honor, a right which has been granted to men throughout history. It's an important case because it raises the question: is this right applicable in the reverse? Does a woman have the right to take a life in defense of her honor? We believe that in this case she does, and as a general rule women do. What happens to Ms. Little is going to have a great effect on women everywhere, especially in prisons.

SUN: What are your views on the current economic crisis?

Bond: There are two crises I'm concerned about: the current recession and what I think is an ongoing economic crisis in the U.S. People talk now about a return to normalcy. In this country normalcy is a situation where 4% of the people don't have jobs, and if you look at certain groups of people, like young non-whites, normalcy means 16-20% of them don't have jobs. We need greater government involvement in the economy. We have to talk about controlling the monopolies, free health care for everyone — financed not by private insurance companies but from the national Treasury. I'm talking

about guaranteed incomes, the negative income tax, and about local, regional, or national ownership of some of the vital services all of us need like utilities and railroads. We can't do it with the New Deal warmed over. We need more.

SUN: What are your views on foreign policy?

Bond: The lesson of Vietnam is that the U.S. cannot police civil wars in other nations. We must reduce our military commitment overseas. We could afford to cut the Defense Budget by 35-40%. We have to bring the CIA under control or else disband it. We can't afford assassinations of foreign leaders or the subversion of other governments. As a general rule I'm an internationalist, not an isolationist, but I don't think we should squander our young men and our Treasury in support of regimes which are intolerable to most people here.

SUN: Would you elaborate on disbanding the CIA?

Bond: In theory the CIA is supposed to collect and analyze information about other countries. They're supposed to collect data in entirely legitimate ways: newspapers, scholarly journals, etc., and that's a legitimate interest of the U.S. government. What we do not need is the CIA's subversive activities. We don't need to overthrow governments, assassinate foreign leaders, and a foreign intelligence es-

tablishment which operates in a covert fashion within the US. We need a CIA to function as it should, not one that functions like this one does. The same FBI: we need an agency to capture counterfeiters. We don't need a domestic spy network that puts law-abiding Americans under surveillance.

SUN: Some people have charged that the CIA is in league with the Mafia to bring heroin into this country, to addict people, especially black people, in order to neutralize

them as a political force. continued on page 22



photo: Don Slocum

Fred Harris Tackles Wealth

"is the greatest living symbol of what's wrong with this country: concentrated wealth and power, intervention in other countries' affairs, and a wasteful military budget."

There is little about Harris that one ordinarily would associate with a presidential candidate. His earthy country-boy style is as unfamiliar in the contemporary political arena as the fundamental assumptions on which his campaign rests: that "a widespread diffusion of economic and political power ought to be the expressed goal of government."

"The basic problem in America," Harris maintains, "is that too few people have all the money and power and nearly everybody else has very little of either..." The question for 1976 is privilege — whether or not the government is going to begin to look after the interests of the average family, or whether it's going to continue to protect the super-rich and the giant corporations."

Clearly, the average American family has not been the major concern of government. The updated Joint Economic Report, for example, shows that last year the government used 94 billion dollars to subsidize the Lockheeds, the PennCentrals, the timber interests and the oil and gas crowd. That's 94 billion dollars taken from the taxpayers' pockets in order to prop up corporations controlled by the super-rich. Harris characterizes this set-up as a kind of Robin Hoodism in reverse: "it takes from those who work for a living, which is about 90% of the people in this country, and turns it over to the super-rich and the giant corporations." To combat this, Harris proposes immediate price controls on monopoly industries, including automobiles, steel, oil and gas, and a big part of the food industry. Secondly, he urges that the anti-

trust laws which already exist be vigorously enforced; by failing to do so, the government itself is responsible for blocking competition. Philip Hart's Senate Anti-Trust Subcommittee shows that if competition really existed in America, prices would go down 20%. "Well, these industries say they believe in free enterprise," Harris remarked. "I want to give them a strong dose of it."

Harris criticizes the recent tax cut signed by President Ford as being too small for most individuals. "The tax cut should have had no cut for big business.

"The basic problem in America," Harris maintains, "is that too few people have all the money and power and nearly everybody else has very little of either. The question for 1976 is privilege."

There ought to have been 30 billion for individuals. And we ought to have tripled that, and ought to yet with a tax increase on the Nelson Rockefeller and the J. Paul Getty's who aren't paying their fair share of the dues in our society... It turns out that the people who tell us 'Support your country! Support your country! as we ought to, often are people like Nelson Rockefeller, who by his own admission in 1970 or 71 paid zero income tax."

In response to the problem of unemployment Harris would like to see a Jobs Program created which would guarantee jobs for everyone who is willing

and able to work. With all the work that needs to be done in this country—day care, health care, housing, cleaning up the environment, and so forth—it is criminal that so many people do not have jobs.

"We're paying enormous social and economic costs for the kind of unemployment we have, and it is incredible that a president would say, with apparent acceptance, that we're going to have something like 8% unemployment this year, and something like that all during next year." It is not surprising that unemployment and crime are increasing at rates parallel to one another. The situation is the same concerning the relationship be-

tween unemployment and admissions in prisons. "You ask me what my immediate anti-crime program is," Harris tells us, "—it's to put people to work in this country." In addition, Harris intends to appoint an Attorney General who believes in enforcing the law against what Ralph Nader calls crime in the suites.

When the distribution of wealth is grossly disproportionate, the political process will be overrun and controlled by an economically powerful elite. Harris recognizes that what we have had in America is "an elitist foreign policy dominated by an economic class like the Rockefellers." Rockefeller, contends Harris,

Harris does not feel that it is America's role to manipulate the global balance of power. Starting with the assumption that people are smart enough to govern themselves, Harris goes on to assert that we can no longer have "the kind of secretive elitist foreign policy we've had in this country, that props up dictatorships around the world, that manipulates governments and countries in some kind of Metternichean way with no discernable principle. I'm against isolationism," Harris emphasizes, "but that's what we've had. We've isolated ourselves from people and nations all over the globe." It's insult enough, Harris feels, that our foreign policy primarily serves the interest of the multi-national companies, but, "it's a double insult that they won't even pay for it. They won't even pay their taxes. And the people ought not to stand for that."

Harris believes that if we put dollar figures to the legitimate security concerns of the country, we will come up with a substantially reduced military budget. He feels our military expenditures can be cut immediately by at least 15 billion dollars by reducing our troops stationed in foreign countries, and by not building new weapons when the old ones are still effective. Realizing that we already have the capacity to destroy our enemies many times over, Harris would like to see America take the lead in slowing up the arms race. "I'll be the first President to get on TV and explain how we can substantially cut the military budget, and have a much more lean and secure defense," Harris promised.

That people are smart enough to govern themselves applies to America as well as to other countries. If you start with this belief as a working assumption, it is of utmost importance to let the pub-

continued on page 22



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The Mayaguez: Rescue or Retaliation?

by Ellen Hoffman

The sixth set of figures from the Defense Department indicate fifteen killed in efforts to rescue the Mayaguez and its crew last week. The attack to recover the thirty-nine crew members came after Phnom Penh radio announced the ship and crew would be released.

The rescue mission, applauded by most politicians and media people, is now proving to have been a major propaganda stunt rather than the alleged mission of mercy originally portrayed by the Ford administration. Reports leaked from Henry Kissinger's office indicate the Secretary of State was seeking an opportunity to show American diplomacy would be backed by force if necessary. In the Mayaguez case, diplomatic channels were barely tapped before the attack began.

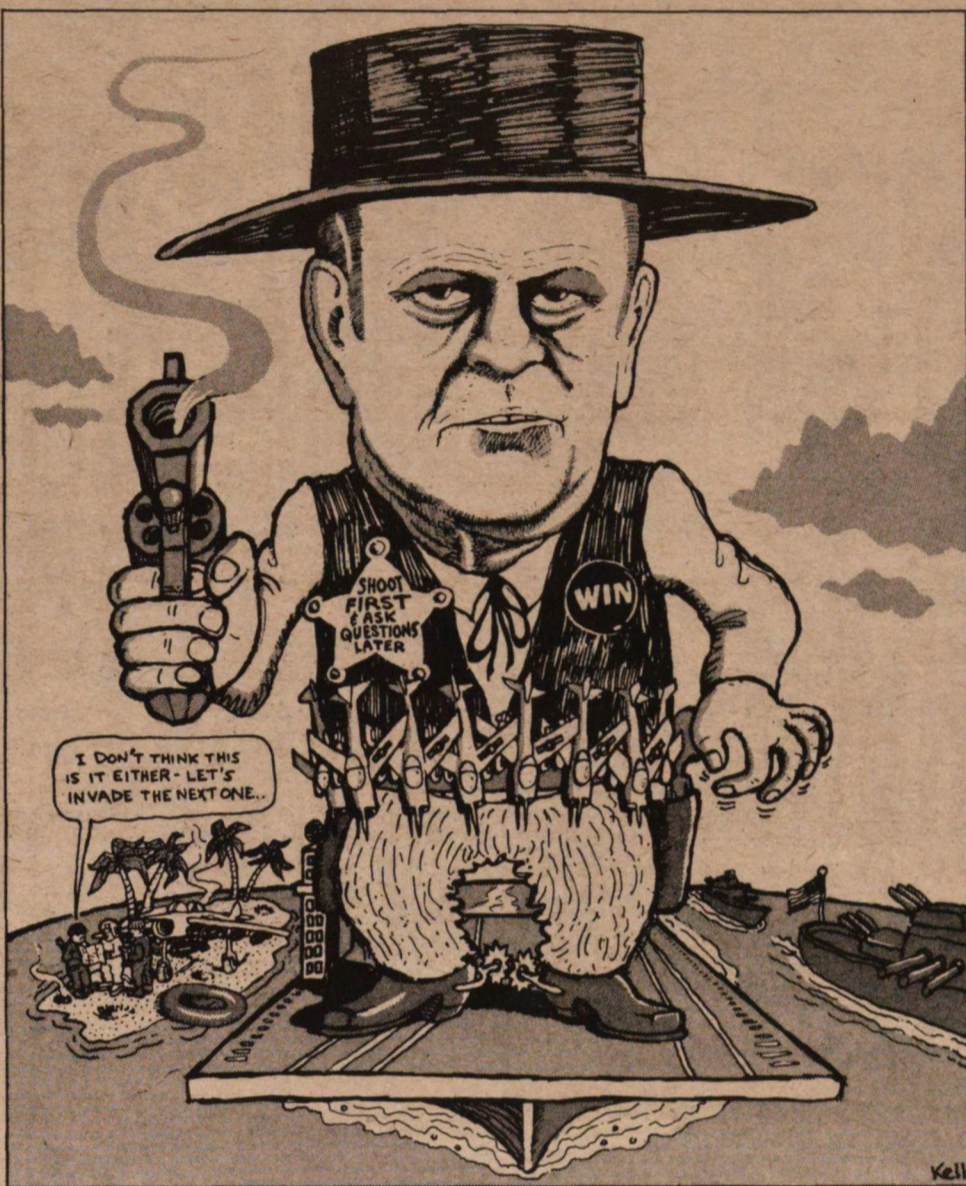
The Mayaguez was stopped in Cambodian waters off the island of Koh Tang on Monday, May 12. While administration officials attempted to make diplomatic contacts with the Cambodians through the Chinese, American planes were strafing and bombing around the ship on Tuesday, according to the Cambodians. On Wednesday, fighter bombers sank three Cambodian gunboats, and orders came from Washington for troops to move into Cambodian territory.

American forces invaded Koh Tang island that evening, running into unexpected heavy fire from Cambodian troops. Several hours later, U.S. planes bombed an airfield on the Cambodian mainland.

Reporting on the attack, Presidential Press Secretary Ron Nessen stressed the use of force "was based 100 percent and entirely on a single consideration: to get the crew and ship back."

Only several days later did it come out that Cambodian radio had announced the ship and crew would be released before the invasion began. In addition, the mainland bombing occurred after the ship and crew had been recovered, discrediting administrative claims. The bombing was primarily directed at oil storage tanks, certainly not necessary to save the ship.

A number of Washington sources, according to the *New York Times*, "said privately that the seizure of the American vessel might provide the test of American



FASTEST GUN IN THE WEST

determination in Southeast Asia that the United States has been seeking since the collapse of allied governments in South Vietnam and Cambodia."

Cambodia also expressed suspicion over the motives of the incident. A report over Phnom Penh radio during which the ship's release was announced stated:

"It is evident that this ship came to violate our waters, conduct espionage and

provoke incidents to create pretexts or mislead the opinions of the world people, the American people and the American politicians, pretending the Cambodian nation and people are the provocateurs while feigning innocence on their part."

The Cambodian report claimed several other violations of its waters occurred before the appearance of the Mayaguez. Two fishing vessels, one off Koh Tang

island and another off the Cambodian mainland were stopped by Cambodian patrols. One boat held seven heavily armed Thais, carrying two 12.7 - mm machine guns, a quantity of plastic bombs, grenade and mines. On board was a U.S. - built radio-teletype set capable of maintaining communication between countries. Under questioning, the Thais admitted to working for the Central Intelligence Agency.

"U.S. imperialism and the Ford administration must bear full responsibility for this act," commented the Cambodian government broadcast of the Mayaguez incident.

The Ford administration is taking responsibility, but that has mostly brought praise. As yet, little criticism has been made over the use of troops in Southeast Asia. Ford made some effort to follow the guidelines of the 1973 War Powers act, informing (but not consulting) Congress before the action, and filing a full report with Congress within 48 hours of troop involvement.

Rarely mentioned in the episode is another statute, which absolutely prohibited American troops from any fighting in Vietnam, Laos or Cambodia. Congress has so far avoided confronting the White House over this law. In fact, many Congressional leaders continue to support Ford's action despite more recent revelations indicating such force was unnecessary.

Criticism may never arise over the Mayaguez incident, as few American leaders are likely to come to the defense of Cambodia. Since the Khmer Rouge routed the Lon Nol regime, Cambodia has been villainized by the American press. The clearing of the cities has been shown as the act of a naive group of political idealogues. Reports of "bloodbaths" have been passed to the media by American intelligence, furthering the image of Communist cruelty. With this build up, Cambodia became a perfect target for a show of force to bolster "confidence" in American strength behind its foreign policy. As the *New York Times* reported one American official as saying, "This whole operation will have a salutary effect on our position in Asia."

(LNS and other sources)

WARMED SOURCES

THE GODFATHER & THE CIA

CIA-Mafia connections have been alleged for years, but the Rockefeller commission has learned of documents linking the two in plots to assassinate Cuba's Premier Fidel Castro.

The files are reported to be held by the Justice Department, and contain memos from J. Edgar Hoover relating to two Mafia figures, Sam Giancana, a Chicago racketeer's chief and John Roselli, a soldier of fortune with organized crime connections. The two came under investigation during the sixties by the FBI, but their CIA connections forced the Bureau to lay off.

Giancana and Roselli are reported to have participated in plots against the Cuban premier in 1961. One attempt organized by Roselli, under guidance from the CIA involved the use of poison pellets, another tried to infiltrate sharpshooters into Cuba. Roselli reportedly claimed he helped the CIA in the assassination attempts during testimony before a Los Angeles Federal Court in the early sixties.

The documents are the first concrete evidence of CIA links to organized crime. One theory being theorized is the Mafia link was an elaborate "cover" story, so that if Castro were killed, blame could be placed on the mob. Thus, the CIA would be absolved of responsibility.

(Senator George McGovern, recently returned from Cuba, reports that Castro has also offered to turn documents over to the Rockefeller commission proving CIA plots against his life.)

Connections of the CIA to organized crime have also surfaced in the Kennedy assassination. W.R. Morris, a *Dallas Morning News* reporter, has submitted a lengthy statement to the Rockefeller commission which alleges Lee Harvey Oswald was a CIA agent.

Morris claims to have met a former CIA agent who told him the CIA was behind the operation. The Agency supposedly employed an organized crime leader to hire riflemen to carry out the killing. According to the *Morning News*, Morris has supplied the commission with names of two assassins, along with the name of the man he claims "organized" the plot.

In the meantime, a bill to reopen the Kennedy investigation by Congress has now gained support from 27 representatives, including Bella Abzug and Shirley Chisholm.

....Speaking of investigations, the Senate Committee investigating the CIA has started taking testimony, and is still trying to obtain unedited files from the Intelligence Agency. The House committee now has a lawyer, and should also be under way soon.

Another investigation is going on around the possibility that Richard Nixon's campaign managers knowingly accepted money from international drug operators. New York Senator James Buckley and his staff spent several weeks trying to verify the report which grew out of a three-year investigation by a former military-intelligence officer. Five other agencies are now looking into the charges.

NEW MARIJUANA LAWS?

Michigan Senator Philip A. Hart is reported drafting legislation to end all federal penalties for possession of small amounts of marijuana. It would retain

current penalties for amounts over 3½ ounces. Hart said the jailing of one of his own children convinced him there should be no penalties. His son received a 20 day jail term and \$200 fine for a joint less than half an inch long.

The U.S. Justice Department has softened its hard-line stance against easing marijuana laws. Donald Miller of the Drug Enforcement Administration testified before Congress, stating the department has now decided to take no stand on the issue, rather than opposing decriminalization.

CONSUMER BILL PASSED BY SENATE

Congress seems likely to give final approval to a bill establishing a new federal agency to look after consumer interests. The bill passed the Senate last week, and should have no problems in the House which passed similar legislation last year.

The agency will be able to intervene before the federal regulatory agencies and in court suits on behalf of the consumer, as well as handle consumer complaints. continued on page 10

Informed Sources

continued from page 9

Consumer advocates like Ralph Nader have been pushing the bill, and a petition has been circulating in Michigan to get local Congresspeople to back it.

Naturally, business interests and the U.S. Chamber of Commerce are opposing the agency's creation. Complaints range from the costs, \$68 million for a three year period, to possible delays in settling government proceedings. Ford is being pressed to veto the bill by conservative Republicans.

SOUTHEAST ASIA FIGHTING U.S. CONTROLS

The Mayaguez incident dominated headlines, but meanwhile Laos is gradually pushing out its right-wing, and with it, American interference. Resignations by high level officials in the Laotian

coalition government left the Communist Pathet Lao with most power. Demonstrations against the American presence throughout the country suggest Laos will soon join its neighbors in liberation.

In South Vietnam the Provisional Revolutionary Government is restoring relations with most European countries, and has invited the U.S. to re-establish diplomatic relations. The U.S. is resisting any efforts to recognize the new regime, and in fact, a general trade embargo has been declared against South Vietnam and Cambodia.

Relations with Thailand, the closest American allied country in Southeast Asia, have been strained by the troop amassing before the Cambodian attack during the Mayaguez situation. The U.S. sent its "regrets" over using U.S. bases in Thailand for the operation, which the Thai government accepted. But Thailand is now attempting to establish diploma-

tic relations with Communist Asia, and the use by the U.S. of Thai bases is not helping those efforts.

KENT STATE REVISITED

Five years ago this month, the Nixon administration revealed the U.S. invasion of Cambodia, supposedly to cut off supplies to the Vietnamese. The bombings sparked massive demonstrations on college campuses, including Kent State University. The National Guard was called in to quell the Kent State demonstrators, and four students died when the guardsmen fired into a crowd.

About 6,000 people gathered at Kent State earlier this month to commemorate the anniversary and celebrate the end of the Vietnam war.

Currently, jury selection is going on for the lawsuits against the guards and Ohio officials by the families of the dead, and two students who were wounded. Thir-

teen separate suits have been brought together for trial, seeking approximately \$11 million in actual and punitive damages.

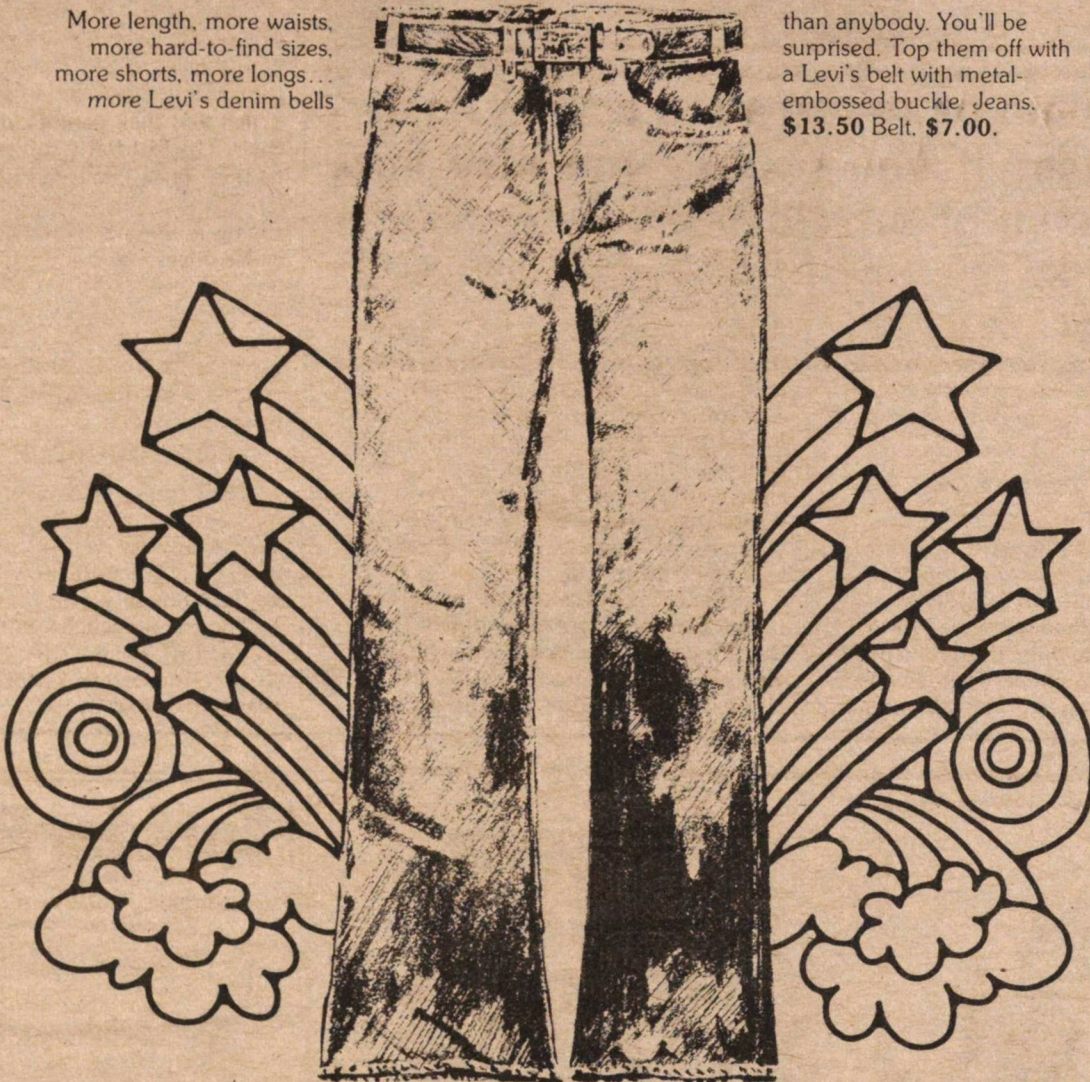
"The last hope of getting the full truth about the Kent State killings rests on this civil suit," writes I.F. Stone, urging people to help support the legal efforts. Donations should be sent to Kent State Due Process of Law Fund, c/o Board of Church and Society of the United Methodist Church, 100 Maryland Ave., N.E., Washington, D.C. 20002.

ONE GIANT STEP FOR WOMAN

The first woman has conquered the towering peak of the world's highest mountain, Mt. Everest. Junko Tabei, one of a fifteen member Japanese climbing team, finished the climb with only a Sherpa guide. Tabei joins with the 35 men who have made the climb since Sir Edmund Hillary first reached the top in 1953.

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"FREEDOM" OF INFORMATION: Government Secrets Coming Undone

by Ellen Hoffman

Late last year, Congress amended the 1966 Freedom of Information Act to force federal agencies to be more cooperative towards requests for documents. Since the amendment went into effect, thousands of inquiries for records have poured into Washington. Documents being asked for range from a list of "all expenditures" by the Central Intelligence Agency since its formation, to case files on the Rosenbergs and Alger Hiss.

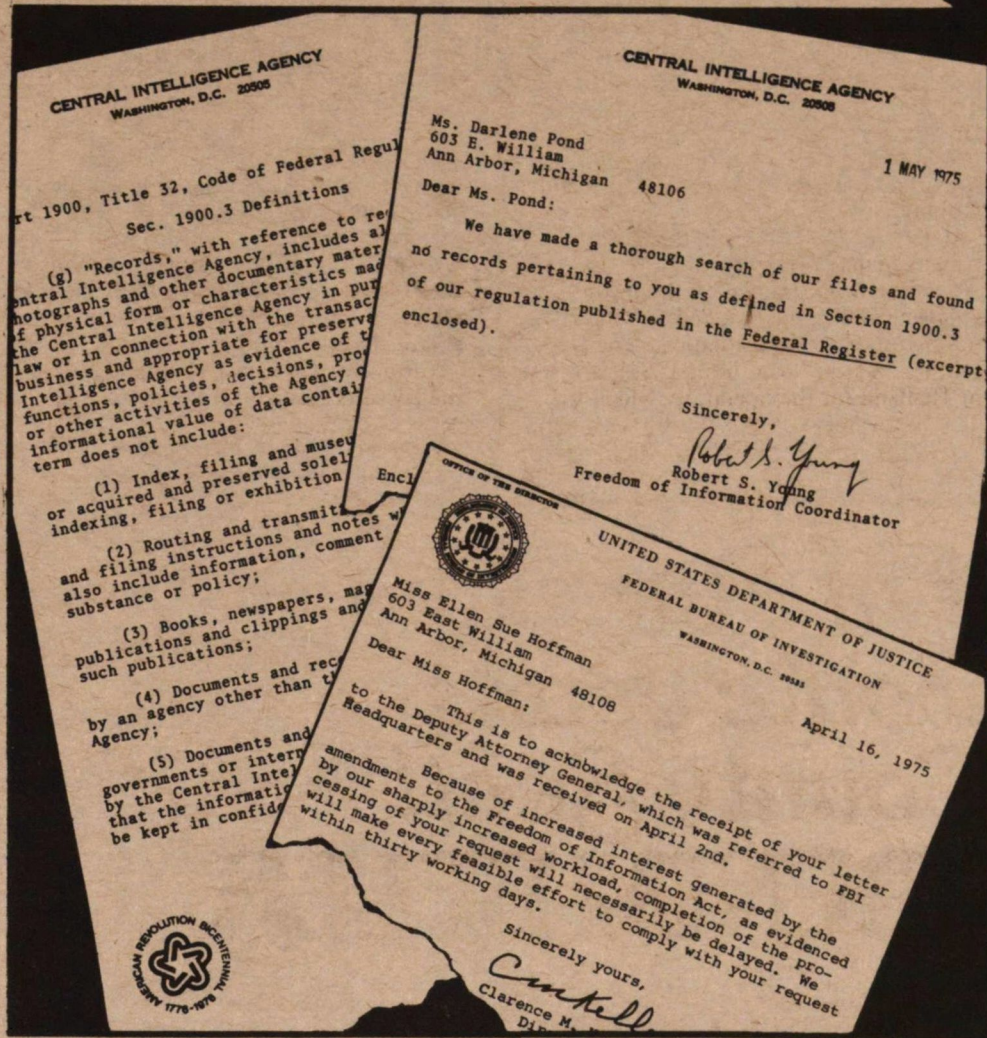
The original Freedom of Information Act was passed in the mid-sixties when even Congress was unable to obtain many federal records and documents. By 1972, a congressional committee studying the effectiveness of the act found it had proved mostly unworkable.

"The efficient operation of the Freedom of Information Act has been hindered by years of foot-dragging by the federal bureaucracy," said Rep. John Moss (D-Cal), a drafter of the original bill. "The widespread reluctance of the bureaucracy to honor the public's legal right to know has been obvious."

Watergate forced a reexamination of government secrecy, when "national security" was found to hide bureaucratic bungling and illegal acts by a wide range of agencies. In 1974, Congress passed a series of amendments to strengthen the Freedom of Information Act. President Ford tried to stop the plan by veto, calling it unworkable. Congress, already angered by presidential secrecy throughout the Watergate investigations, took on the challenge and overrode the veto. On February 19, 1975, the amendments went into effect.

Within a week, the mostly unused act suddenly caught on in popularity. Requests poured into Washington, with the bulk going to the FBI and CIA. The FBI has been averaging approximately twenty inquiries a day for files, many from individuals who suspect they were targets of illegal spying. Other requests have come from scholars doing research on foreign policy, business people who must deal with the federal regulatory agencies, and public interest groups.

Under the amended act, an agency must initially reply to any request within ten days. Fees for files cannot be excessive, (covering only actual costs of search and reproduction) and unreasonable delay cannot be used to block access. Any denials must be accompanied by a statement of reasons for the denial, as well as the name of the person who made that decision. A denial can be challenged



The Freedom of Information act has its personal touch. If you suspect you may have been a victim of surveillance by any federal agencies like the FBI or CIA, you can write and ask for your file.

in the courts (which is where many of the major requests for documents are at present).

SPILLED BEANS

What's been released so far?
* Documents from the FBI's "Cointelpro" spying on radicals were released to the Socialist Worker's Party. Over 3,000 pages have already been given to SWP, and the FBI admits this is less than a third of what is to come. The documents show the agency has kept the SWP under

surveillance for over thirty years, although it had no evidence of illegal acts in all that time. Included was a flyer paid for by the FBI meant to keep the SWP out of the anti-war movement. Other documents indicated agents working in Malcolm X's group trying to stop an SWP coalition with the Muslim sect.

* The CIA released cables indicating it kept SWP presidential candidate Peter Camejo under surveillance while he was visiting South America. The CIA also claimed it had 81 other documents on

Camejo it did not have to release under the law.

* The Internal Revenue Service was forced to make public training manuals and guides, thus explaining the reasoning behind who gets audited, and how an audit is conducted.

* John Marks (co-author of *The CIA and the Cult of Intelligence* with Victor Marchetti) received a CIA study on "Restless Youth" done in September, 1968 studying youth militancy around the world and in the U.S. It contains a thorough analysis on Students for a Democratic Society, suggesting the CIA had its own sources.

* Morton Halperin, a former Kissinger aide whose phone was tapped during the Nixon administration, has requested a series of CIA documents for the Institute on National Security Studies. So far, he has obtained a copy of the original agreement between the CIA and FBI allowing the CIA a right to contact "individuals and groups of foreign nationality" within the U.S. While at first used to recruit agents, this led to the now well documented CIA domestic spying.

Not all the information requested by various groups and individuals has been quickly relinquished. Many cases are now awaiting court decisions, such as Halperin's request for an accounting of all CIA expenditures since the agency's formation.

One of the major searches for information is by Michael and Robert Meeropol, sons of Julius and Ethel Rosenberg. The two have applied to seventeen different agencies requesting information on the "atomic spy" case of the fifties which sent their parents to the electric chair. The FBI flatly refused to open up its files. The State Department released a few minor documents, and the Atomic Energy Commission and Army Intelligence released edited files which are useless. The U.S. Attorney's office in New Mexico admitted that all records on the case were destroyed in 1969. An appeal is planned on the decisions by the FBI and other agencies which have been uncooperative.

GET YOUR FILE TODAY!

The Freedom of Information Act has its personal touch. If you suspect you may have been a victim of illegal surveillance by any federal agencies, you can write and ask for your very own file.

The major agencies with such records are the FBI and the CIA. For the FBI, write to the Deputy Attorney General, continued on page 26



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"WE ARE YOUR SONS"

Rosenberg Frame-Up Revisited

by Michael Castleman

"I experience such a stab of mother longing that I could howl like a sheanimal who has had its young forcibly torn from her! How dare they, how dare they, the low vile creatures, lay unclean hands upon our sacred family?... Oh, darling, what manner of monster are the so-called humans, who, with cold deliberation, brought us to this pass, and can now witness our collective distress with no single sign of remorse, no twinge of conscience, no cry of shame!"

Ethel Rosenberg (1951)

Julius and Ethel Rosenberg, "insignificant people" in their own words, were arrested in 1950 on charges of having stolen and delivered the "secret" of the atomic bomb to the Russians. From the very first until the moment of their executions in 1953, the Rosenbergs steadfastly maintained that they were the innocent victims of a Government frame-up concocted because in Julius' words: "there had to be an intensification of the hysteria in America to make the Korean War acceptable to the American people." The circumstances of the case were grizzly. Ethel's own brother, David Greenglass, supplied the testimony that sent his sister and brother-in-law to the electric chair. The case generated world wide publicity. Hundreds of thousands of people demonstrated all over the globe demanding clemency. The number of letters appealing to President Eisenhower for Executive clemency set a record which stood for over 20 years, until the recent "firestorm" reaction to ex-President Nixon's firing of Archibald Cox in the Saturday Night Massacre.

The Rosenbergs' sons, Michael and Robert, were 10 and 6 when their parents were executed. Now they are 32 and 28, grown men with tribal families and radical visions of their own. They have just published *We Are Your Sons* (Houghton Mifflin, \$10 — only available in hardback for now), the story of the Rosenberg family from Julius' arrest through the present. It is a moving and gripping book, well written and compelling. And it appears at an important historical moment, mid-way through a decade people are groping to understand, providing a truly inspiring perspective on the last two decades illuminating the experiences of a group of people who face the 1970's having been intensely affected by the political upheavals of the 50's and 60's.

Michael and Robert Meeropol (their adopted name) and many others, including this reviewer, believe that the Rosenbergs were innocent. Presently, Michael and Robby are suing the FBI under the Freedom of Information Act for all the files pertaining to their parents' case in an effort to clear their names and expose the facts behind the original modern American political frame-up. The FBI has not been particularly enthusiastic about releasing the files, although tour guides at the FBI Headquarters still point with the pride of J. Edgar himself at the relics of "The Spy Case of the Century" which are on display. Michael says: "Open the files. If there's evidence there, let's see it." Michael and Robby have published *We Are Your Sons* to put the Rosenberg case before the American public, now that many people's eyes have been opened to Government conspiracies through Vietnam, Watergate, and the skulduggery of the CIA. They also hope the book will counteract the distortions contained in Louis Nizer's schlock bestseller, *The Implosion Conspiracy*. "We don't say, read this book and believe they're innocent,



Ethel and Julius Rosenberg in 1942

"There had to be a Rosenberg case. There had to be a hysteria and a fear sent through America in order to get increased war budgets. And there had to be a dagger thrust in the heart of the Left . . ."

—Julius Rosenberg

although I think you can reach that conclusion from the letters, especially the first ones . . . that my father wrote before my mother was arrested." People interested in the mechanics of the Rosenberg case should consult the excellent book *Invitation to an Inquest* by Walter and Meriam Schneir (Penguin paperback, \$3.50), and the documentary film *The Unquiet Death of Julius and Ethel Rosenberg*.

We Are Your Sons is written in three sections: the first presents over 100 Rosenberg letters, letters to each other at opposite ends of the Sing Sing Death House, to their children, their family, and their attorney, with a personal commentary by Michael who recalls a significant portion of his own feelings about that era. Then Robby traces his and Michael's lives and political development from their adoption by the Meeropols through the present. Michael concludes the book with a political analysis of the Rosenberg case in the context of the conditions at the time, in early post-War America.

In their Death House letters, the Rosenbergs speak for themselves. Always poignant, often lyrical, the letters are windows into the souls of these two courageous and exemplary victims of, as Ethel puts it, "American Fascism." The letters' mood, tone and contents in no way reflect what one would expect spies to produce. After their conviction and sentencing, Julius wrote: "I firmly believe that we are better people because we stood up with courage, character, and confidence through a very grueling trial and a most brutal sentence because we are innocent . . . All the filth, lies, and slanders of this grotesque political frame-

up, in a background of world hysteria, will not deter us, but rather, spur us on until we are completely vindicated." "I have disclaimed from the beginning . . . any knowledge of or share in any espionage activities whatever. Indeed, though I dearly wish to live, disclaim it I shall with the last tortured breath I draw!" — Ethel. Three major themes shine through the Rosenberg letters: their absolute insistence on their innocence, their love for each other, and the agony of the separation from their children. Reading the letters, one cannot help but marvel at their integrity and strength of character under such tremendous pressure. If it had been me, could I have been this strong? Up until the very end, the Government needed them with offers of deals: confess and we'll commute the death sentence. Up until the end they refused, insisting upon their innocence, though as their executions approached, naturally, the strain began to show: "Ethel darling, what does one write to his beloved when faced with the very grim reality that in 18 days, on their fourteenth wedding anniversary, it is ordered that they be put to death?" In their final letter to their sons they wrote: "Always remember that we were innocent and could not wrong our conscience." Ethel wrote a poem to the children asking them not to mourn, but to work for a better world.

Michael's commentary is unsentimentally frank: "Our family was not perfect, only normal." He talks about his parents' abduction, his reactions to it, the life he and Robby led at a New York juvenile home, and what it felt like as a child to know you're one of the Rosenbergs. When Mike was eight years old, "a friend inquired, 'Hey Mike, you any re-

lation to those two spies?' That was tough. I answered, 'No,' reasoning that they weren't spies, so I was not related to spies. But I realized I was denying them, and hated myself for it."

Robby's section, "A New Life," is a sensitive reflection on growing up political in the 50's and 60's, and becoming a part of the civil rights, anti-war, counter-cultural New Left. Ann Arbor people, especially University-affiliated folks, will especially enjoy Robby's discussion of Ann Arbor SDS during the militant 1967-70 period. Some old timers may recall the SDS slogan "Go Michigan, Beat Thailand," used in the campaign of 1967-68 against classified military research (a la ERIM). Robby suggested this slogan which appeared on a popular button of the day. He calls it "my most significant contribution" to Ann Arbor SDS. He also talks about marrying, and about trying to develop an alternative to the nuclear family's atomized lifestyle through communal living.

In the appendix, Michael answers the questions: Why a spy trial? Why the Rosenbergs? He quotes Julius: "The death sentence is not surprising. It had to be. There had to be a Rosenberg case . . . There had to be a hysteria and a fear sent through America in order to get increased war budgets. And there had to be a dagger thrust in the heart of the Left . . ." by villifying the Russians and "Russian spies" in the eyes of the American people who, throughout World War II had been sympathetic to our Russian allies. He develops a semi-scholarly, readable case for the existence of an American ruling class, and demonstrates how this elite consciously set out to "scare Hell out of the American people" as a way of generating support for Cold War militarism.

The Death House Letters by themselves stand as tragically moving testimony to the repressive capabilities of the U.S. Government. But *We Are Your Sons* is anything but a tragic book. It is an energizing and deeply satisfying book because it opens new space in dealing with one of the most profound human relationships, the interactions of children with their parents.

Over the last ten years especially, many radically active people have strained, fractured, even severed relations with their parents over politics. Yet, *We Are Your Sons* concerns two close brothers whose radical politics have helped them find their parents, and establish a kind of spiritual contact with them, in Robby's words, "a continuing relationship between my parents and me."

No matter where our lives meander, some part of us always yearns to fulfill our parents' expectations and dreams for us. Not many parents of radicals are especially thrilled with the political choices their children have made, and the children in turn feel ambivalent and guilty at some level for the pain they have caused, even if they have no regrets about their politics. It is in this context that *We Are Your Sons* emerges as an important and fulfilling book. Michael and Robby are, in some sense, pilgrims on a spiritual journey to find their parents. They compiled the letters, interviewed people who were active in the Committee to Secure Justice in the Rosenberg Case, and examined their own lives from a perspective of their parents' experiences and beliefs. This reviewer, for one, was deeply moved by the fact that Michael and Robby are the sons their parents

continued on page 30

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FROM NAKEDNESS FESTIVAL OF

by Ellen Frank

On the second day of the Invitational Festival of Experimental Theatre you might have overheard these comments: "Nice to see you with your clothes on!" or "No one is going to make me pay \$2.00 to strip!" In the Union Ballroom the night before Richard Schechner of the Performance Group got the Festival off the ground and into intimacy with **CLOTHES**, a participatory performance that progressed from 200 people clothed to, four hours later, fifty naked.

CLOTHES was the most sensational of the thirty-six performances and open discussions of the mammoth five day Festival. The National Endowment and Michigan Council for the Arts funded the event with "education" in mind, though exposure is a more apt word for the interchange between twenty independent, college and fringe companies.

The series of performances might be weighed individually, but the event as a whole lacked a grasp upon the word **EXPERIMENTAL**, or certainly applied the word in a limited and internalized form. Nearly all of the performances experimented only within the traditional forms of theatre - words and bodies and movements were given a new order, but there was relatively little external or expanded experimentation. In many senses theatre is the mother of the moving arts - video, film, dance, environments are the children. To expand the theatre's possibilities of communication implies breaking down the strict divisions that normally lie between the arts.

To really experiment necessitates expanding, externalizing, all those extroverted words which mean breaking out of limits. In this sense of expansion, the Festival had relatively few performances which were truly experimental. Richard Schechner's direction of **CLOTHES** experimented with an audience as participants and environment as he led them towards his definition of liberation, which is nudity. The participants were asked to solicit clothes from themselves and the spectators. Over a slow period of time the requests led to gradual nudity and a build-up of trust among the participants as they shed the social armor of their clothes. In a sense Schechner was manipulative, because he was performing an experiment on the participants, but nearly all of the fifty people who stood naked at midnight in the Union Ballroom said that they felt freer for the experience, and had learned a great deal about trusting other people

and making decisions.

CLOTHES and The Living Theatre's **SIX PUBLIC ACTS** both achieved a primary goal of experimental or avant garde art - they questioned the presumptions and conditioning of the audience to a rather unsettling but ultimately expansive degree. Avant garde art places a demand of change and self-growth upon an audience, challenging our socialized forms of behavior, our expectations, passivity and politics. The Living Theatre and The Performance Group both touch upon an essential step in this goal of awareness - the removal of the traditional gap between the performers and the spectators. If the actors are special or removed, can we be expected to accept their ideas? The separation implies inequality.

Even in the avant garde arts years of work in the same field can make performers jaded or stagnant. Not so of The Living Theatre. For thirty years, under the guidance and stimulus of the great Julian Beck and Judith Malina, The Living Theatre has been the primary force of experimental theatre. They have lived and performed in America, Europe, and Latin America, where they spent three months in jail for "sedition" - doing political performances among the poor and working class people of Brazil. They have evolved from a radical stage company to an anarchist-pacifist collective which now does political performances outside or in large indoor spaces.

For the past five and the next five months The Living Theatre has been living and working in Pittsburgh, for their politics lead them to the people of that depressed working class American city. In the fall they leave for two years in Europe, where a more receptive audience will provide funding for later work in another American industrial center, perhaps even Detroit.

The Living Theatre is "pure." The company is multi-racial, multi-ethnic, and actively involves both sexes. The leader-

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Julian Beck, the Living Theatre Collective

photo: Ken Wiatrak

Experimental theatre can challenge the presumptions of the audience, our socialized forms of behavior, expectations, passivity and politics. The Living Theatre and the Performance Group remove the traditional gap between actors and spectators.

ship of the brilliant Malina and Beck team is a force of inspiration and co-work, rather than dominance. Though their politics are utterly serious and sincere, they are all very open and often humorous beings. The troupe of twenty has achieved a level of physical dexterity, thought-through activism and personal openness which many want, but few achieve.

On the Festival Saturday, The Living Theatre performed **SIX PUBLIC ACTS**. Beginning with organization in Waterman Gym (so that the Festival could collect much needed cash from the hundreds who came to see America's most infamous

theatre company?), they moved to six different locations, each representing a different source of power. The Physics Astronomy Building was the House of Death, where the company condemned the University's production of lethal war machinery by enacting the strewn bodies of a field of battle. The House of State was the flag pole on the Diag, where the company condemned those whose lives and blood have been lost in battles - such as Attica - where the oppressed people's humanity is denied and squelched by those in power. The loss of blood was dramatized very literally by pricking the

fingers and placing a smear of blood on the flagpole. Go look at it. Spectators were encouraged to give their symbolic blood as well.

The House of Money was the Huron Valley Bank; the House of Property the Administration Building; the House of War was the ROTC Building, and the House of Love was the Power Center. At each spot, using the bio-mechanics physical theatre of the late great Russian theorist Meyerhold, the company enacted the struggles related to that house of power and followed this with discussion of the political questions with the audience.

A bountiful procession of hundreds or so went to each location, and the piece closed at the Power Center with five hundred of us - completely exhilarated and almost levitated - moving out into an enormous circle and humming and holding hands.

The experimental goal of liberation of self-awareness was also achieved by the very physically active LIVING STAGE. The company is a division of Washington, D.C.'s Arena Stage, and they generally perform for young or school audiences. Like another Festival company, THE PLAY GROUP, the term "children's theatre" does not imply that they are simple. LIVING STAGE and THE PLAYGROUP both deal in forms of imagination which kids are really receptive to, and adults too often think they are too sophisticated to accept. Sunday afternoon workshop with The Living Stage was a mind-opening series of physical and mental exercises.

Interestingly the Living Stage and The Living Theatre were the only Festival companies with black or third world performers. The important question of the Festival's white or elite orientation was righteously raised at the Sunday evening forum which concluded the five days of performances.

An unpretentious delight of the Festival was the Playgroup's Diag performance of **SNOW WHITE**. The Knoxville Tennessee company describe their works as coming "from the remembrance of child's play. They are molded by a vigorous exploration of the attitude which permits play." The piece was done on a 18 x 24 foot rug, with action moved by the voice, drum and humor of a narrator. The Germanic folk tale was mixed with Eastern forms of dance and simple music, and the piece evoked a sense of excitement and imagination truly akin to the wonderment of childhood. There were no pedantic morals or didactic teachers, but there was

non-sexist romanticism and a world created in which rigid chronology, simplistic logic and strict form have no place. Like the great movie cartoons, some of the theatre's most bizarre and stream-of-consciousness work comes from so-called "children's theatre."

The Ann Arbor fringe was represented by Friends Road Show, who came through with some exciting new material for their Thursday night performance of **I WAS A TEENAGE PALM TREE**. Michael Novotny (usually known as Alfie, the clown who surprises Dr. Felix Vroom with firecrackers and other tricks) was a hilarious master of ceremonies as Frederico Fungali, the loquacious Italian. Friends did six or seven new pieces, climaxed by a grand finale procession of costumed wierdos and several motorcycles.

Among the college companies, I confess I saw only two performances. **WALL** was created by seven students of the National Institute for the Deaf. It is far too simple to claim that the performance convinced the audience that deaf people are indeed quite as aware as we are. In fact, the theatrical forms were from the arts of mime and costume and prop usage which are used by the hearing. But these traditional forms were used to tell what is like to be - for a life time - excluded from the "real" world because one cannot hear. In poignant and often hilarious manner, the seven performers brought the Trueblood Auditorium audience into the perceptions and trials of the deaf. The troupe was around Ann Arbor for five days, and you might have seen them talking to each other in sign language, or acting out theatrics and stories in a conversational manner on the Diag on sunny afternoons.

Community College of Allegheny County (Pennsylvania) did **THE BUBBLE** in the Union Ballroom and outside. This and the balloon peices of the Royal Canadian Aerial Theatre were the only environmental performances of the Festival. I missed the balloons, but **THE BUBBLE** was disappointing and old hat. There were slides and two large plastic structures in which people could walk and do other antics, feeling the experience of confinement within the plastic. The idea is simple, and has been done many times before over the past fifteen years. The concept of mixing media with structure has reached far beyond this level in many multi-media performances and hopefully the Festival next year will be able to bring us some of these more recent and elaborate developments.

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Tommy: Excessive Extravaganza

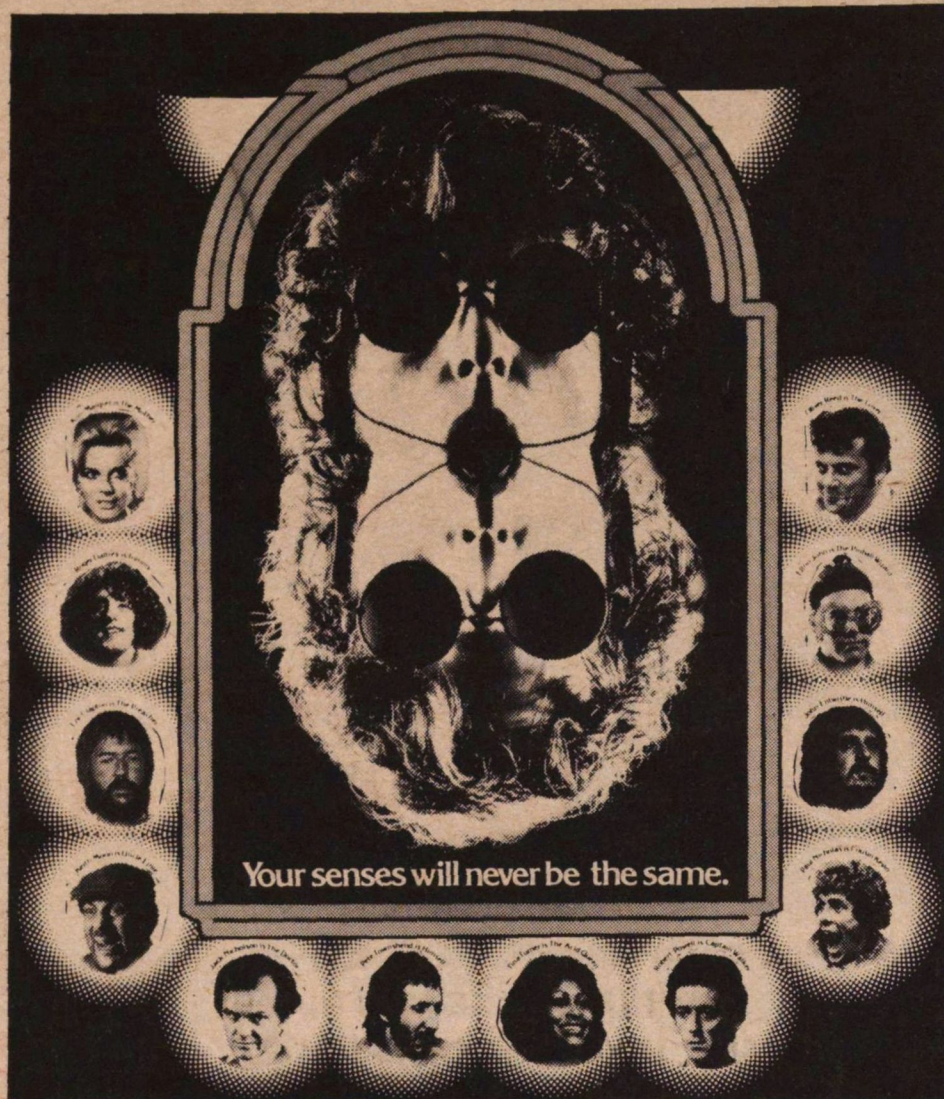
by Andrew Kopkind

Directed and written by Ken Russell. Music by Peter Townshend and the Who.

Nothing exceeds like excess. Hollywood is built on the proposition that there can never be too much of a good thing, that it is better to ignite a holocaust than light a single candle in the dark. And of all the unsubtle, immodest and shameless purveyors of surfeit in the movie business, Ken Russell emerges as the King of Too Much. His fantastic biographies (Tchaikovsky, Gaudier-Brezska, Mahler) his literary transfigurations ("Women in Love," "The Devils of Loudon") and his musical comedies ("The Boy Friend," and now "Tommy") scream for attention by fair means or foul, like child prodigies throwing temper tantrums. Images, wounds, pigments, *trompes l'oeil*: Russell comes in colors—all over us.

Tommy is nothing if not excessive, and yet it is Russell's finest trip. For sheer aural and visual excitement, no movie I've seen since *Fantasia* (in its first-run showing) so knocked my socks off. Russell has done at last what moviemakers and musicians have been trying to do since the beginning of the rock epoch: he has found a way to evoke the specific emotions of music on film. All the other "rock musicals," fictional or documentary, have merely suggested the kind of integration that Russell achieves in *Tommy*. He uses the two-dimensional patterns on the screen, a Technicolor paintbrush and magic imagery to create the highs and lows, the dissonances and the soaring harmonies that the best of the music used to produce—under extremely stoned conditions—when rock was young.

Unfortunately, rock is *not* young anymore, and Russell's trip has a curiously detached quality. *Tommy* is an extraordinarily heady movie, but I left the theater thinking I had seen the best movie of 1969—as a midnight special five years later, in a series with *2001*, *Help*, and *Gimme Shelter*. The strange anachronism of *Tommy* is not entirely Russell's fault, although he is not completely blameless, either. Much of the problem springs from the oppressive banality of Peter Townshend's original story, which was at bottom a sophomoric parable of Meher Baba mysticism. In the first blush of the counter-culture, it seemed far enough out, especially since it was nearly unintelligible in the Who's album version. Now, we are left no alternative but follow the inanities to the dreadful end, as Tommy (played by Daltrey) literally "climbs the



mountain" and finds hippy-dippy heaven as the choruses wail.

It has been offered in apology for *Tommy* that as an opera—even a rock opera—it need have no more plausible plot than, say, "The Magic Flute" an equally pretentious parable of spiritual revelation that used Masonry instead of Meher Babism in its eighteenth century context. Perhaps the apology is valid; but at least nowadays one does not have to take Mozart's pretensions seriously, while Townshend's have a certain political force. That is, *Tommy's* mindless message is a live issue for much of the movie's audience, and as such it gets in the way of the pure enjoyment of the sights and sounds.

Russell deliberately constructed his movie as an opera, not a "musical." There was no synchronized sound dialogue recorded; the entire soundtrack was produced off-camera and the singers and actors

(whose actual voices are used, of course) move their lips in the appropriate frames. The effect is off-putting at first, but it contributes to the sense of operatic fantasy and other-worldiness that Russell creates. His cinema is the polar opposite of "verite," though no less honest. He offers no illusions that what he is showing on the screen is taking place on any level of reality. Traditional movie musicals alternate production numbers with pseudo-realistic action and dialogue. Fred Astaire or Mitzi Gaynor or whoever engage in their serious plot-progressing business, and periodically fly off into song and dance. *Tommy* is all song and dance, all set-pieces, all imagination.


Within that, some of the sequences are mind-boggling. By now, the hype for Tina Turner's Acid Queen scene with Daltrey must have penetrated the far reaches of the potential audience, but

there need be no skepticism about its brilliance. La Turner may be upset about the liberties Russell took with his lens work—her marvelous mouth and liberated legs fairly jump out from the screen—but her minutes in *Tommy* will prove to be a classic in the movies equal to Gene Kelly's "Singin' in the Rain" ballet or Kubrick's "Blue Danube" cosmowaltz.

For a good part of his movie, Russell tries to manipulate Townshend's plot with cynical irreverence and a certain amount of mockery, to avoid the most blatant inanities. The story, if you've missed it by now (the various incarnations of music, in albums and live performances, have been heard and seen by millions in the past six years) concerns a child who awakes one night to witness the murder of his father (who has returned after being reported lost in the Battle of Britain) by his mother's lover. Mother (Ann-Margaret) and lover (Oliver Reed) bend young Tommy's mind ("You didn't hear it, you didn't see it") with such ear-splitting threats that he loses his sight, hearing and speech. Later attempts to effect a cure through dope, religion and medicine all fail. But after one traumatic encounter with his own ego, or soul, or *doppelganger*, Tommy finds that he can play the pinball game better than anyone in the world. Mother and step-father parlay Tommy's idiot-savant talent into big show biz, with resultant fame and fortune for all. Once again, an emotional-spiritual crisis erupts, and Tommy breaks through the "mirror" of his ego into a new level of personal integration. "I'm Free!" he exclaims, and goes winging off to fields of waving flowers and strands of white beach. But not quite free: he is hailed as a kind of youth messiah and again the family capitalizes on the adulation. Not until his acolytes turn against him does he understand that true freedom lies in self-realization and the development of an inner vision, helpfully depicted by Russell as a big shining ball rising from behind the highest mountain.

Russell milks as many innuendoes from this story as he can. Some are easy: Tommy's pinball wizardry is a close analogy to rock superstardom, and the greed of his elders is meant to stand for the materialism of the entrepreneurs of the rock culture (e.g. Russell and Columbia Pictures?). Tommy's freak-out at his father's murder is played ambiguously to suggest he is really traumatized by the discovery of his mother's sexuality. Later, his self-

continued on page 21



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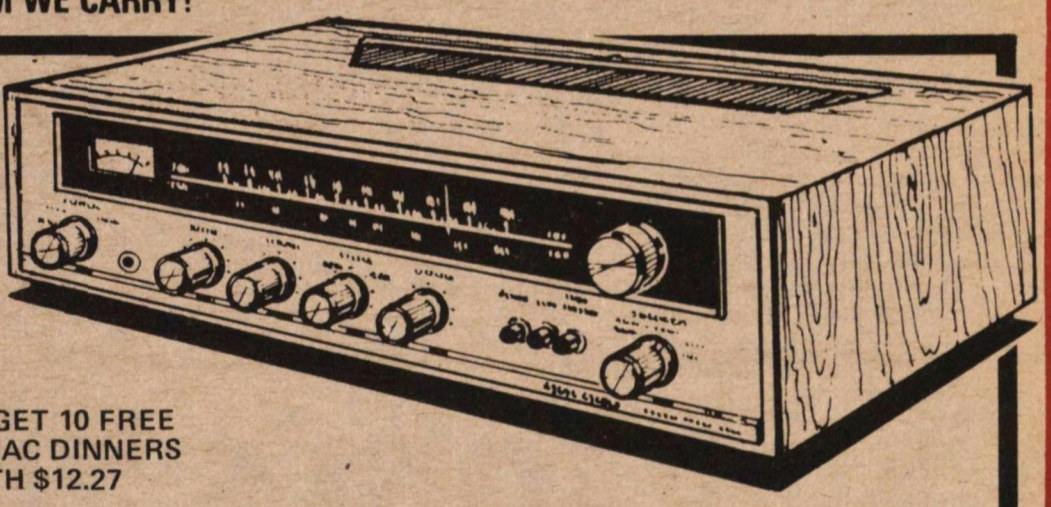
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The SUN Interview: LYMAN WOODARD & RON ENGLISH

"Saturday Night Special"



John McLaughlin photos: Barbara Weinberg

The Sound of Detroit is the sound of a city on the move - from the narrow neighborhood streets to Woodward and the Boulevard, from Davison to the Chrysler to the Edsel Ford and John Lodge Expressways, into the city and out to the suburbs or the factories. Detroit is the crossroads where native energy meets the industrial crunch, and the music this city has produced is known the world over for its intensity and drive.

Through the years the Motor City aesthetic has been embodied in the work of musicians as widely various as

John Lee Hooker, Aretha Franklin, Smokey Robinson, Bob Seger, Donald Byrd, Yusef Lateef, Elvin Jones, Martha Reeves and the MC5. With the departure of Motown Records to Los Angeles a number of years ago, however, the Detroit music scene was vacuumized. Yet through the last few years, a new scene has emerged, most particularly evident in the creative works emanating from two artist-controlled record companies, Tribe and Strata.

One of the Strata groups has just released a fine album which could help regain Detroit's musical recognition in a current sense. "Saturday Night Special" is the first release by the Lyman Woodard Organization, currently being heard on WJZZ in Detroit, WCBN in Ann Arbor and a

number of other stations. Upon the occasion of the lp's release, the SUN took this opportunity to talk with the two principal partners in the Organization - organist Lyman Woodard and guitarist Ron English, who formed the band in late 1973. Now in their early 30's and veterans of fifteen years apiece in the Michigan creative music community - including the Artist's Workshop of 1964-66 and the latter days of Motown and Holland-Dozier-Holland - Lyman and Ron have settled into an exciting group format with drummer George Davidson, percussionist Lorenzo Brown, and the truly amazing young alto saxophonist Norma Bell (who recently took a sabbatical from the LWO to join the Mahavishnu Orchestra for its current U.S. tour).

The SUN interview was conducted by Bill Adler and John Sinclair.

SUN: Do you want to start with some early history?

Lyman: Well, Ron and I have known each other for quite a number of years. We first played together, I think, in a night club in Lansing that featured dancers, artists - you know - back in 1961 or 62.

SUN: Did you go to college or anything?

Lyman: I went to Flint Junior College for about a year and a half, and then I took a six-month course at Oscar Peterson's School of Jazz, in Toronto. The Advanced School of Contemporary Music, it was called. Oscar actually gave each piano student private lessons. It was an invaluable experience. Before that I was into a very limited Chuck Berry-oriented, Little Richard kind of a background with very little understanding.

SUN: Did you play at high school dances?

Lyman: Most of the bands we played with worked in bars in Lansing starting around 1960. But it was kind of a sorry crowd of people - a bunch of albies, luses. Very crude vulgar people, that's what the crowd was like at those places. Their main purpose was to get stoned: completely drunk, dangerously drunk in some cases.

At that time in the locale of Flint there were some musical things happening, you know, but Flint's a really strange city in many respects. After that I moved to Jackson and started gigging with (tenor saxophonist) Benny Poole, and we played in some places that were basically juke joints out in the middle of the woods, like the Woods Club for example.

SUN: So when you played in Flint you played mostly to white audiences and when you went out to Jackson you were playing to mostly all black crowds?

Lyman: Right. Well, black and white. We were playing some pretty hip jazz lounges too, in Jackson, and in Lansing, and all around the "Organ-Tenor Belt of America," which is what I call it.

SUN: During all this time when a

lot of musicians were feeling the call to go to New York City, a lot of things were happening for you right where you were. You never felt any compulsion to go to New York at all?

Lyman: Well, that used to be kind of like what everyone did, I guess, but I never really felt the desire. I didn't think that the atmosphere or the environment would be more active than it has been right here. Then a lot of us became involved in the Artists' Workshop, after I had moved to Detroit around 1964, and we were all working in a structure which gave us the opportunity to observe each other's work and to work out a lot of creative ideas which we could do while we were still playing gigs in the organ-tenor thing to make a living. So it was very worthwhile.

Ron: I think the significant thing, bearing in on what you're trying to get at, is that all of us really represent a decision that we all made in our own ways to not go to New York and not go to San Francisco or L.A. or Europe and just to stay, you know, why go through all those changes and uproot ourselves when we've got a lot of friends here, we're all into something, we might as well do something together here, where we already are. So you get to a point like now, where people have worked over a period of years - ten, fifteen years - to get to do what they wanted to do. "Self-determination," if you want to call it that, in the simplest sense. That's the beautiful thing about it to me, I would say.

Lyman: And the Artists' Workshop was really based in having a basic principle of localism, you know, "here's where we are, this is where we live and this is what we're doing" - and it's valid, it relates to what the Jazz Composers' Guild was doing in New York City, and the AACM (an artist-controlled cooperative) in Chicago related to what they were doing and to what we were doing in Detroit, and the whole thing influenced other people over the

SUN: Why not talk about the new album . . .
Ron: What I think is interesting about the album is that the song titles and the different moods that are reflected, you know, have to do with just being here in this place, but especially with just being on . . .

SUN: Are you talking about Detroit?
Ron: Being on one fast track or another or trying to get off one track or another, you dig, so the titles of the tunes have to do with "Saturday Night Special" and "Joy Road," which is this beautiful, elegy-like tune written by Lyman, or "On Your Mind" and "Help Me Get Away," which are my tunes.

SUN: Is that a major Detroit theme that you picked? "Help Me Get Away?"
Ron: Right. Actually that tune is something funky in five/four time, and it actually sounds like a hillbilly tune, you know, a country-and-western-oriented kind of tune with a very funky edge to it. But it's right in that pocket in terms of its feeling, and it's also the last tune on the album.

Lyman: And in the same vein there's "Cheeba," which is a tune with an esoteric kind of underground drug reference. However, I hate to classify your regular very top grade reefer as a drug because it's quite organic, really.

Ron: It's an herb which is quite natural - natural in its origin and widespread in its dispersion.



Lyman Woodard photos: Leni Sinclair

"I think people are starting to look to improvisational jazz again for interesting musical work. There's something personal about it, something unformulated compared to the handful of things the radio is pushing."

years. That was ten years ago, and now we are seeing a real flowering of a lot of the ideas that were coming out then, here in a particular way but all over the country as well.

It's really all about identifying your own vision of what experience and art are about and doing what it is you think should be done - and enjoying yourself in the process. So you do it however it is you have to do it in order to keep on doing it.

SUN: Didn't both of you get involved in the Motown scene quite extensively after the Artists' Workshop period?

Lyman: Right, both Ron and I were on the road with several different groups.
Ron: I did a couple of things with Martha Reeves, but I did work quite a bit with the Four Tops and had the great pleasure of working with Gladys Knight and the Pips on some occasions, like here in Ann Arbor at Crisler Arena last year.

Lyman: I worked with a group called the Undisputed Truth, a Motown band which had a big hit with "Smiling Faces." It was a Norman Whitfield production, and he was also the manager of the group. Then I worked with Martha Reeves and the Vandellas, and was Martha's musical director for some time. I'm sure that influenced a lot of my music - we played all of Martha's charts, so many of her tunes, over and over, when I was on the road with her, and it couldn't help but influence our whole musical direction.

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The Visions Of JOHN McLAUGHLIN

Interviewed by David Fenton and Barbara Weinberg

the last two decades jazz musicians in the western world have identified with the spiritual teachings and wisdom of the Far East. Music is an expression of the spirit, after all, and musicians through the ages have come to make conscious use of the possibilities for spreading inspiration and enlightenment through their chosen medium. John Coltrane in the early and mid 1960's is a most notable example.

John McLaughlin is one who continues today in this tradition, viewing his musical existence in almost a missionary sense. The English guitarist brought the latest incarnation of the Mahavishnu Orchestra to Detroit's Masonic Auditorium last week, in concert along with the recently converted Jeff Beck jazz/rock aggregation. It was a fitting coupling of acts. McLaughlin was the first to bring the jazz/rock synthesis to a high level of visibility. Pop-figure Beck is now helping to establish the new music as a truly accepted sound.

That Friday night Masonic afforded a very moving concert experience, going beyond your basic rock event. The newly formed Mahavishnu Orchestra's two sets were above all fun and funky, yet otherworldly and very deeply introspective at the same time. It is truly an orchestra - with McLaughlin are Michael Walden on drums, Detroit's own Ralph Armstrong on fuzz-bass, the amazing Norma Bell playing clear out of human range on electrified tenor sax (Norma also plays with Lyman Woodard), two violinists, a viola player, the stunning keyboard/clavinet work of Stu Goldberg and Russel Tubbs on soprano sax.

The Orchestra's music in performance was drawn largely from their latest release, "Visions of the Emerald Beyond." The continually metamorphosing set ranged from

nitty-gritty funk to violin duets, weaving lush orchestral patterns from apocalyptic to serene.

As for Jeff Beck's performance, it was very pleasing if a bit uninspired. Jeff himself did not evidence an iota of physically-expressed emotion until the end of the show, when McLaughlin joined Beck for a jam session. Beck's crew included the great Bernard "Pretty" Purdie on drums (a long-time jazz veteran) and Max Middleton, a well-known studio musician on keyboards. Beck's set was very much like his latest album, "Blow by Blow", but that's plenty good enough. No vocals, no pretentiousness, just fine, cutting guitar work over Purdie's incredible poly-rhythm.

But back to our subject. John McLaughlin first emerged on the music scene as a member of the Graham Bond organization in England, which also helped spawn bass player Jack Bruce, also of Cream, in case you weren't around back then. Around '68 or so McLaughlin and Bruce joined the Tony Williams Lifetime for a stint at utterly eclectic energy music knowing no harmonic ground rules. Next our guitarist surfaced alongside the Miles Davis Group in 69 and 70, participating in the landmark "In A Silent Way" album, which was the seminal jazz/rock album from which the current trends largely spring. To give you some idea, consider the personnel on the lp: Herbie

Hancock, Chick Corea, Wayne Shorter and Joe Zawinul (now with Weather Report), Dave Holland and Tony Williams. Also before breaking out on his own, McLaughlin recorded with Larry Coryell and Miroslav Vitous.

Next came the establishment of McLaughlin as a force of his own, along with the album "My Goals Beyond", which included the artistry of Billy Cobham, Airtio, Charlie Haden, Jerry Goodman and Dave Leibman. It was on this album that Mahavishnu's spiritual attachment to the teacher Sri Chinmoy first emerged into public light. Since then, Chinmoy has clearly become the focus of McLaughlin's life. Carlos Santana later picked up on Chinmoy before producing an album with McLaughlin entitled "Love, Devotion and Surrender."

The "My Goals" lp was a success, followed by "Inner Mounting Flame" and others which brought McLaughlin and a new kind of music, improvised jazz with a rock base/beat, into mass awareness. The Mahavishnu Orchestra was formed in this period, including a number of musicians who have since established themselves on their own - like Billy Cobham, Jerry Goodman and Jan Hammer, and more recently, Jean-Luc Ponty.

After several lps, the original Orchestra came apart as the musicians decided to make it on their own. Afterwards followed the "Apocalypse" album with the London Symphony Orchestra, which was pretty in parts by not very exciting. And now comes the fine new incarnation of the Orchestra, which from all indications is on a par with its predecessors.

The SUN was able to interview John McLaughlin backstage at Masonic after his second set. Here is a transcript of our brief talk.....

SUN: At the beginning of the concert you asked for a moment of silence, but had a hard time getting one from the audience. Is that usually a problem?

JM: It's not, normally it's very good, but with the tour with Jeff, a lot of people come to just boogie, which continued on page 24



Jeff Beck photos: Barbara Weinberg

Norma Bell Ron English

SUN: Right!
Lyman: So "Cheeba" is a reference to that particular state of mind which is related to that particular herbal substance. The entire tune had been on an earlier album I had done with the Eighth Day, a group that was affiliated with the now-defunct Holland-Dozier-Holland production company. Tony Newton, the leader of the group, has just joined Tony Williams' new band, incidentally.

The title tune, "Saturday Night Special," is of course the most direct expression of what we were talking about before. It has some mellotron string parts that give what is actually a funky, boogie-type motif against a kind of satin, silky background, which has always been symbolic to me of the mythical silky, satiny style of living which is part of that "fast track" Ron was talking about. It's like the dichotomy of a hit-man, you know, maybe hitting a dope czar who has the golden opportunity to die in his Fleetwood Brougham with the velvet seats and the silk-lined trunk compartment, right? It's like embroidering your own tomb or your own casket, in a way. It's like a concept of living so fast, so close to the edge, and maintaining that as a way of life. You know what I mean, with all the complications, the lawyers, the police, you know, just trying to maintain that dangerous life-style without just going completely crazy. That's a reality and not one that I really know that much about, but the whole concept of the tune is to try to evoke that dichotomy, in music.

Also, in that same tune, the bridge has got a Motown-oriented harmonic structure to it, which also gives it a certain particular locale reference too.

SUN: Well, it's certainly hard to avoid the Motown influence living in Detroit, anyway.

Lyman: Oh indeed, it's beautiful music that came out of that particular creative environment. Musically, of course, it was a tremendous influence on us, as we were saying, but we should also talk about the music of Charles Mingus in the same context, because that was just as powerful to me in terms of shaping my own conception - particularly Mingus' variety and his daring use of form. I think Eric Dolphy, who of course played with Mingus for some time, was another major inspiration for me, from a soloing or playing perspective, as an example of what the several harmonic alternatives there are in, you know, any improvisational process.

continued on page 20

Frank Zappa & Captain Beefheart at Cobo Arena

I never know what to expect from Frank, and for that I'm eternally grateful. The Mothers have always been just an extension of their head honcho, and he has taken them down technical blind alleys and stairways to heaven. It has been a long and sometimes exhausting job keeping up with him and his.

Some scoffers will tell you that early critical reaction to Zappa, calling him a Genius and an iconoclast, was unfounded crystal-gazing. I for one was disappointed with the type of material he had been shelling out as of late—the anal antics of Flo and Eddie were extended groupie and California plastic-mystique jokes, *Apostrophe* and *Rox & Elsewhere* a trifle sterile, *Over-Nite Sensation* had the freakiness but without the free-form but carefully orchestrated absurdities that were the hallmark of the early Mothers, and without the avant garde jazz influence so heavily felt on *Uncle Meat* and its successors.

But it was all down to brass tacks and hard knocks at Cobo when Zappa and the '75 Mothers strode confidently on stage and played two hours of pure head-in-the-electric-light-socket music. The music was pinpointed, except for the vocals which were poorly mixed at the outset and which never quite overcame Cobo's cavernous presence. Outside of that, every musical note was displayed in pride and sure, secure power.

Zappa's band was weak only in the horn section—Napoleon Murphy Brock on sax, who is no match for the likes of Ian Underwood, and Bruce Fowler on trumpet. But the work of bassist Tom Fowler was incredibly lyrical, and on his one solo fast and frenzied. The drummer, whose name I didn't catch, was a skinny kid who played with such savagery that he reminded me of one of those Sal Mineo World War II movies—"Why, he's just a boy, Martha!" His drum set had more drums than I have teeth, and each one got a heavy workout.

Captain Beefheart appeared on occasional vocals and harmonica, sounding better than he has for a long time, especially on the encore—Willie the Pimp which he did with Zappa on the *Hot Rats* LP. George Duke's keyboards were varied and astounding, and his solo was a trip to places yet uncharted. And finally Frank was his old, mean nasty self-playing guitar in a variety of tones, all in one stock still pose, placing the band around him like marker buoys. He cooked in a way that doesn't become so evident on the studio albums, and he has that uncanny knack for mak-



Bonnie Raitt & Sippie Wallace at '72 B&J Festival

photo: Doug Fulton

Bonnie Raitt & Mose Allison at Michigan State University

Holding on tight to her audience, Bonnie Raitt made the stuffy MSU gymnasium fall away May 10 to her own special celebration of spring time. Prefaced by veteran Mose Allison, it was distinctly Bonnie's night and the crowd knew it.

Bonnie and Band took no hesitation in burning through many album-released hits. She did some newer reworkings of the Randy Newman song, "Guilty" and "I Thought I was a Child," exhibiting genuine delight. She sang her slow sit-down stuff like "Angel from Montgomery" by John Prine and then later jumped up to bump and grind her way through raucous tunes like "You've Been in Love too Long."

Not more than four songs through the first show, Raitt proudly introduced her personal favorite, blues pianist and singer Sippie Wallace. It had been three years since they first played together at the 1972 Blues & Jazz Festival. A self-proclaimed 75 years young, Wallace joined Raitt and slipped into a duet of Wallace's own, "Make Me Do," with rhythm guitar and bass doing an exaggerated Chiffons background. Settling down a bit later,

ing everything sound so complicated and look so simple.

The floozies in the lobby would have dug it, from the grand entrance to Zappa's last burst on synthesized guitar. I know I did.

Paul J. Grant

the grand lady finished with a piano spiritual that totally awed the bleacher crowd.

The second show, minus the special guest, brought out a more accepting audience for Mose Allison. The crowd warmed to his tune "Hey Good Looking," and moved to his vibrating instrumentals. Vocalizing the blues, however, is the compulsive force behind Mose Allison. He has been playing the piano and recounting old memories in his own casual manner for years. His mellow musical approach supercedes the more common success cliches.

Bonnie's second set once again revealed a tight performer-band relationship. Quipping about the hot-house atmosphere ("it's nice to have a built-in sauna"), she moved on to the music she's made her name on. No real surprises here, just good soul-filled countrified rock and roll. Bonnie finished the nearly two-hour concert sweetly and did requests caught from the muddled noise of appreciative voices.

At 2am she made a final bow to the riotous applause and went "movin' on." Nance Rosen & Carla Rappaport

Music Notes

The all-woman band **Deadly Nightshade** has become the first rock group to win a clause in their recording contract prohibiting sexist exploitation. The contract with

RCA gives the performers the right to "approve the overall approach and content of advertising campaigns promoting recordings in order to ensure against sexist exploitation."

Joy of Cooking's lead singer **Terry Garthwaite** has signed with Arista Records—her solo lp is due out this summer . . . **Billy Preston** is working on the next **Stevie Wonder** lp—the favor will be repaid when Wonder overdubs tracks on Preston's next lp. Preston is touring with the **Stones** this summer . . . Columbia Records is releasing a two-album set of the original **Dylan** "Basement Tapes" this summer, finally, after countless bootleg versions over the last five years or so . . . **Neil Sedaka** is working on a tune based on **John Lennon's** hassles with American Immigration. Sedaka hopes the song will aid the Lennon case to keep the ex-Beatle in the U.S.

The Eastown Theatre is reopening as the Showcase Theatre. The Eastown was once a hotbed of rock and roll activity until being shut down after hassles with the former Detroit city government, much less responsive to cultural affairs than the present Young administration. Music coming up at the Showcase includes **Dave and Chris Brubeck**, **Sky King**, the legendary **Wailers**, and the **Firesign Theatre**. The place is also available for concert bookings by independent groups and promoters.

Also in Detroit coming up is the **Afro-American Cultural Festival** on the waterfront July 18-20, when several hundred thousand people are expected to gather for three days of absolutely free music. Detroit based blues, R&B, and jazz is being put together with the assistance of **Strata Records**.

In Ann Arbor, **Lightnin'** will be playing around town again shortly, including June 4-7 at Chances Are . . . This Saturday night **Tribe** and the **Silvertones** are at the Schwaben Inn on Ashley . . . **WCBN FM's** Sunday night guest spot is off to a flying start, with **Larry Monroe** and **Bob Rudnick**, both formerly of the **WNRZ** heyday, having done shows in recent week. Also at CBN, **John Sinclair** presents the history of jazz on the **Jazz Around Midnight** program every Sunday night, starting at 11 pm and going till 3 am.

New albums include the Atlantic release with lps by **Jean-Luc Ponty**, **Billy Cobham**, and the **Average White Band**. Motown has a new collection of oldies in its Disco series, plus a **Marvelettes** anthology.

Costa Gavras, whose movies *Z* and *State of Siege* are well known political statements, is out with a new one called *Special Section* dealing with political assassinations in Spain during World War II. . . Actor **Warren Beatty** will reportedly run for the California State Legislature. Beatty campaigned extensively for George McGovern in 1972 with his sister, Shirley McLaine.

Woodard & English

continued from page 19

SUN: Would you like to say anything in particular in closing?

Lyman: Yes, I think people are starting to look to jazz again for interesting musical work, and it's a good sign. I think that people are tired of rock as the only thing that's happening, although the kids that are coming up now haven't been given much of an alternative to the AM Top 40 thing and the FM "progressive rock" thing. And when they hear jazz, or improvisational music, when they really hear it, then they just love it. There's something that's personal about it, something that isn't formulated so much, that hasn't been used over and over again. It's a per-

sonal form of expression, and I think people are really desperately ready for some imaginative musical approach. I think that's why people are listening to Miles and the other groups that are starting to emerge more and more rapidly. They're ready for it. They're tired of the old formulas hammering at them all the time. There's just a handful of things the radio is pushing, usually, and they keep playing the same stuff over and over, just like commercials. They are commercials, and the only alternative is to turn them off and turn on to something *different*, as long as it relates to where people are at in their daily lives. That's what we were trying to do with *Saturday Night Special*, and we just hope people will get something out of it they can use. That would make us very happy, I'd say.

Movies

continued from page 16

realization follows the ghostlike appearance of his twin, or himself, symbolizing self-love perhaps. In any case, it hardly matters. The movie is deliberately ambiguous, probably because it would be too absurd to be literal with the original script.

The mockeries come at the best places. **Tommy's** exultant "I'm free!" romp is spoiled by a platoon of sinister insecticide sprayers at the end of the field of yellow flowers. His flight down the beach is marred by a row of parked cars, pre-

sumably with smoochers inside, watching his movement. The "religious" cure attempt is set inside a church (actually a Royal Navy chapel) dedicated to Marilyn Monroe, with the object of veneration an enormous icon of the Madonna in her "Seven Year Itch" lifted-skirt pose; the sacrament is a dose of Johnnie Walker and barbiturates. And **Tommy's** mother's cultural decay is completed as Ann-Margaret is inundated with the detritus of television advertising.

Through it all, Russell lets his imagination run wild: too wild, of course, as is his way. But **Tommy** is worth his excesses. It is a remarkable original movie, and as a whole much better than its music, its acting and, needless to say, the story of a deaf, dumb and blind boy.

(Reprinted from the Real Paper)

Deadly Nightshade & Meg Christian

Deadly Nightshade, *Deadly Nightshade*, RCA BPL1-0955

Meg Christian, *I Know You Know*, Olivia Records

She'll surprise you. You'll find the music lyrical, amiable, not unlike a Bonnie Raitt richness. Meg Christian is a feminist but she's too much of a musician to be classified that simply. In her first album, *I Know You Know*, on Olivia Records, her words are strong and proud; her music deeply accomplished.

She chortles with her audience about a long ago gym teacher, croons to her mother, and pulls hard at those of us stuck in the top forty format of rock music. This is soul-stretching music that breaks out of our stylized conception of women's music. She makes no apologies; holds no torches. Christian has finally given us songs about the triumphs, fears and uncertainties surrounding women's changing selves. In "Hello, Hooray", the album's first cut, she choruses with:

*I've been waiting so long for another song
I've been thinking so long I was the only one.*

Loving other women, loving herself, her songs treat these subjects with knowing compassion. Don't miss this album—we have been waiting too long for it. Produced by the non-profit all-woman Olivia Records, Inc. the record is available at the Women's Bookstore, 225 E Liberty and the University Cellar.

For a lighter, prickly-pear of a record that takes a poke at nearly every macho song ever written, pick up the Deadly Nightshade, Phantom Records.

This is a joyful, jug-band, country-western celebration by three women who've obviously had enough of the male-dominated record industry and sexism in general.

For instance, take "Shuffle":

*Michael's sitting on the porch; his head is in his hands; Katie won't wash the floor no more - I just don't understand. All my socks are full of holes; the kitchen sink's a crime. I eat my dinner from a can—where can she spend her time? cause shuffle one, shuffle two
Ain't nobody shuffles like Katie do shuffle three, shuffle four,
Ain't gonna see her shuffle no more.*

The songs jump from rewritten bubblegum to mock be-bop to grand ole opry spin-offs. The satire is great as traditional feminine props are torn to shreds.

But when I hold you, something comes between us, Keepin' us apart, though Lord knows I've been tryin' Your friend Tony took me by the hand; He told me why and now I understand; Nose job!....I'll get a Nose job!....Honey just for you.

It's not the music that draws you to this album; it's the fresh tang of its message. The Deadly Nightshade is something different; something to check out. Available, again, only at The Women's Bookstore and the University Cellar.

Carla Rapoport



McCoy Tyner

McCoy Tyner, *Atlantis*, Milestone M55002

Thankfully, Milestone has had the good sense to release two live McCoy Tyner Unit records in the past year, the most recent consisting of four sides taped in a San Francisco club last summer, featuring Azar Lawrence (tenor and soprano saxophones), Joony Booth (bass), Wilby Fletcher (drums), and Guillerme Franco (percussion).

Those of you who caught McCoy's last performance at the Strata Concert Gallery in Detroit will be familiar with some of the stuff — the solo piano rendition of the late Duke Ellington's classic "In a Sentimental Mood," Azar Lawrence's moving rendition of the ballad, "My One and Only Love." There's a lot of variety, the ballads, some uptempo things, a samba featuring percussionist Guillerme Franco, the previously unrecorded title track, *Atlantis*, a McCoy Tyner original.

McCoy's music has developed a great deal since his experience with the John Coltrane Quartet. The waves and rushes of rhythms and pitches he began experimenting with then are even more daring now, and more controlled. His playing is dense, and somehow crisp and light at the same time, massive swells of sounds balanced with sharper, more rhythmic lines. McCoy has freed his left hand, no

longer restricting it to chording for the right hand melody. He'll be burning along and then his right hand line will start to break loose into some kind of time warp and flash off up the piano, and his left hand will echo the same break up and go shooting after it — it's really hard to believe sometimes there's only one man playing.

Personnel in McCoy's band has changed a lot recently with one exception, saxophonist Azar Lawrence. At 22, he's come a remarkably long way, having played with both Elvin Jones and McCoy, as well as organizing his own record date, *Bridge Into the New Age*. These particular performances show a stage in his development from a strong Coltrane influence, his sound in particular, usually a big, wide vibrato (dig "One and Only Love"), showing the beginnings of a distinctive voice. Lawrence is definitely a developing player, but what he occasionally lacks in imagination or variety he makes up for in pure, hard-blowing exuberance. It sounds paradoxical, but the effect of this music — five very strong cats blowing flat out — is really quite relaxing. They put you through so much with so little release in tension, and yet in the end the result is calm. It gets almost trance-like, like some incredibly complex drone. Turn the volume way up and get lost in it.

Steve Wood

Ian Hunter

Ian Hunter, *Ian Hunter*, Columbia PC 33480

Ian Hunter, lead singer of the now defunct Mott the Hoople, has put together a

when I've written a song — it's alright... — then pow! right into a hard-chargin', step-aside-buddy-I'm-a-mean-mutha "I Get So Excited."

Ronson is the obvious musical hero who has set up the backdrops for Mr. Hunter's passion play, but he gets to cook on many numbers. Also fine are Pete Arnesen on grand piano and Dennis Elliott on drums.

Paul J. Grant

Weather Report & Wayne Shorter

Weather Report, *Tale Spinnin'*, Columbia PC 33417

Wayne Shorter, *Native Dancer*, Columbia PC 33418

What we have here are two diverse discs from a group of musicians involved at the forefront of the contemporary progressive music scene. One is a formal, up-to-the-minute, group statement from Weather Report; the other a looser, "solo" shot that allows Wayne Shorter, a major figure in his own right, room for a little idiosyncratic indulgence.

Weather Report has been threatening to impress their music on the mass (read "rock") mind ever since their third album, "Sweetnighter". It was followed by *Mysterious Traveller*, even more accessible and popular, and now *Tale Spinnin'* is upon us. It is the group's most cohesive, successful effort to date. Each tune describes a complete, circumscribed, flawless, aural environment as smooth and impenetrable as a snowy scene under glass. This is both the album's major strength and minor weakness.

The key to Weather Report's sound is the art of Joe Zawinul's arranging — a remarkable, danceable blend of the electronic and the ethnic. *Tale Spinnin'* is a collection of innumerable, unusual strokes — undreamed-of synthesizer screams and hums ride bump for bump with ancient acoustic shakers from Africa and Shorter's balmy Latin speeches. The group is so tight and the arrangements and sound mix combine so slickly as to occasionally prevent one from grasping individual lines — one is forced to deal with a seamless wall of sound. Nonetheless, *Tale Spinnin'* is a monumental, nearly monolithic, achievement, infused throughout with vitamin-enriched goodness. Weather Report is peaking.

Shorter's solo effort, *Native Dancer*, his first for Columbia after more than a decade with Blue Note, is looser and warmer than *Tale Spinnin'*. One gets the feeling that Wayne, on his own, feels he has nothing to prove. Like another saxophone giant, Sonny Rollins, Wayne has maintained a long-term, ongoing love affair with Latin musics. *Native Dancer* features Wayne with Brazilian vocalist Milton Nascimento. This pairing recalls Stan Getz's early Sixties work with Astrud Gilberto and more recently, the music of Flora Plurim with Chick Corea. Nascimento sings in Portuguese in a quarry, unpolished, enthusiastic tenor. Shorter plays with characteristic assurance throughout and it's evident that he enjoyed making this album. But I long to hear him blow harder, the way he used to on albums like *Speak No Evil*. There's no longer a sense of urgency in his playing — it's all relaxed wisdom and economy of statement. Perhaps that's just my problem. Anyway, "Ponta De Areia," "Beauty and the Beast," and "Lilia" are the most interesting tunes and the whole of *Native Dancer* is pleasant and airy.

Bill Adler



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Bond

continued from page 7

"I think we have to tell the domestic oil producers that oil is too important a resource to be left in private hands. We can't have the oil companies making profits of 200 and 300% off our needs. We need public control of energy."

What do you think of these charges?

Bond: I think there is some validity to the allegations that the CIA helped establish a route from Southeast Asia to the US for the importation of heroin. It is well documented that Air America, a CIA airline, gets opium from the fields to the refiners. It wouldn't surprise me if this were a deliberate attempt by them to do two things at once: to prop up the reactionary forces they were dealing with in Southeast Asia, and to make inner city people dependent on drugs to decrease the likelihood of some outburst in the cities — that wouldn't surprise me at all.

SUN: Are you in favor of reparations to Vietnam?

Bond: I'd be in favor of a Marshall Plan for Vietnam. We participated in the destruction of Southeast Asia. We should help them rebuild.

SUN: What is your perspective on the energy situation?

Bond: Right now the OPEC countries are beginning to do what the domestic importers of oil have always done, that is, to arbitrarily set prices at a level they conceive to be the demand. This is their oil, and it's a diminishing resource, and it's theirs to sell to us at a price of their choosing. I think we have to tell the domestic oil producers that oil is too impor-

tant a resource to be left in private hands. We can't afford private profit making and the exploitation of all of us. We can't have the oil companies making profits of 200 and 300% off our needs. We need public control of energy, not private. I think all sorts of energy alternatives should be explored — including nuclear. Nuclear power is potentially very dangerous, but I think it could be made safer. I am not in favor of an absolute ban on all nuclear power plants forever, but I don't want any of them built near me right now. I could see a moratorium on nuclear power plant construction for some period of years, like five or ten, then we could see what safety strides have been made.

SUN: Right now the U.S. seems to be paying for its imports by exporting record amounts of weaponry — we're supplying both sides in the Middle East. Do you think the U.S. should export armaments?

Bond: I think we have to get out of the business of directly or indirectly promoting war elsewhere in the world. And not only overseas, but here inside the U.S. as well. We're the most heavily armed nation in the world, with more private arms than any other as well. Our external trade in weaponry is a reflection of the way we operate at home. I'm opposed to both.

SUN: How do you feel about the militarization of the domestic police, like the

Harris

continued from page 7

lic in on what's happening. Harris, for example, is in favor of establishing a citizen's board that would control the FBI and other organizations in the intelligence network. Quite significantly, he is the only candidate who has announced support of the Gonzales Bill pending in Congress, which would reopen the inquiry into the assassination of President John F. Kennedy, as well as begin serious investigations into the assassinations of Martin Luther King and Bobby Kennedy.

Harris is optimistic about his chances for 1976. Much of his optimism rests on the new Campaign Finance Law which will help cut the rich down to size. The law, which went into effect last January, is a revolution in Presidential politics. Basically it says that no individual or organization can contribute more than \$1,000 to any presidential candidate. There are also severe limits on how much money can be spent in any one state. These new rules will be strictly enforced by groups like Common Cause. The penalties for infractions are tough: a \$25,000 fine and a year in jail, with the penalty applying to the candidate as well as to the contributor.

The other part of the Campaign Finance Law is the \$1.00 check-off on income tax forms which will provide \$20 million dollars for each major party candidate. And that is all the money that can be spent. Hence the entire general election will now be federally financed.

The implications of this new law are tremendous. No longer will the presidential hopeful have to kiss Wall Street's ass for funds, thus obligating him or herself to return the favor through politics that cater to big business once he or she is in the White House.

Harris is confident that the new law is tailor-made for the kind of grass-roots peoples' campaign he is putting together around the country. He expects to have all 50 states well-organized by the end of this year. 1000 people a week are already

making written commitments of support, including a sizable majority of those in the audience during his brief stopover in Ann Arbor last month.

Harris has good credentials with the Democratic Party, which can't hurt his prospects for 1976. Twice elected to the Oklahoma State Senate and twice elected to the U.S. Senate, Harris was co-Chairman of the Humphrey-Muskie campaign in 1968. As Chairman of the Democratic National Committee, he carefully appointed the membership of the McGovern Commission in such a way as to insure the kinds of reform which they came up with.

But much has changed since 1972, which makes the next presidential election hard to predict. The Watergate fiasco, the revelations concerning the CIA, the dismal economic picture, and US losses in the field in Indochina have all contributed to creating a mood of suspicion and disgust among most Americans. The awareness of the public has never been so high. There is a low-grade state of rebellion in this country that cuts across previous political leanings.

Fred Harris is not the typical politician, and neither is his wife Ladonna the typical politician's wife. Ms. Harris, a full-blooded Comanche Indian and woman's activist would provide a marked contrast to the first ladies we have seen in recent years. She is now directing a reform-oriented foundation called Americans for Indian Opportunity. In addition, she is interested in health care and has served on the committee headed by Walter Reuther which submitted the National Health Security Bill.

If Harris is to be successful in his bid for the nomination, he must put together a majority coalition of disenchanted Americans, a task which has proved difficult in the past. But Harris feels it can be done. The basic weakness in McGovern's campaign, according to Harris, was that it was not an economic class movement. "If we take the opportunity," Harris explains, "economic class issues offer a way by

SWAT teams?

Bond: I'm in favor of law enforcement; I like to see criminals caught. But it's very disturbing to see big city police forces use LEAA funds to — more than militarize the police force; it's more frightening than that, and it started with police tactics in the South against Civil Rights demonstrations. It's putting together these squads of highly trained men ready to move at a moment's notice against what is perceived by them to be a civil disturbance. The police should not be an independent force as they are now, free from the control of every other force in society and responsible only to themselves. Federal funds should be used to upgrade and retrain police, not to buy them tanks and automatic weapons.

SUN: What is your opinion on the Warren Commission verdict on the assassination of President Kennedy?

Bond: I don't believe the conclusions of the Warren Commission, but I don't know what to believe. I would like to see that investigation reopened, and I'd like to see the same for Martin Luther King and for Robert Kennedy, too.

SUN: What is your position on the Equal Rights Amendment?

Bond: I was its co-sponsor in Georgia. Unfortunately, it lost this session.

SUN: The FBI organized its Cointelpro to disrupt black activism and in its words, "to prevent the rise of a black messiah." Have you ever been a victim of FBI harassment?

Bond: No, I think I've been under surveillance, but there's been no harassment as far as I know. I wrote to the CIA and FBI for my files. The CIA file didn't say much: mostly citations of articles I'd

written and conferences I'd helped organize. I'm still waiting for my FBI and IRS files.

SUN: Looking at this upcoming campaign realistically, it is unlikely that you would be the Democratic Party's nominee for President. Would you seek the Vice Presidency?

Bond: Right now I have no desire to be Vice President. But no one's asked me to be, either. Depending what happens at the convention, I don't know what I'd say. There are certain people I could not be associated with: Governor Wallace quite obviously, and Senator Jackson.

SUN: If the Democratic ticket were to be led by Jackson or Wallace, what would you do?

Bond: If my choice were Wallace on the one hand and Ford on the other I'd campaign the length and breadth for Gerald Ford — reluctantly of course, but I believe that Ford at his worst is better than Wallace at his best. The so-called "new" Wallace is just a pose, just a cosmetic change as far as I am concerned.

Julian Bond claims to be the most left of center politician considering a campaign for the Presidency in 1976. "The spectrum runs from Wallace on the one side to me on the other." While at this point it seems a remote possibility that a relatively leftist black man would win a spot on the national Democratic ticket after what many kingpin Democrats call the *debacle* of the progressive McGovern's defeat, time is definitely on Julian Bond's side. For the Presidential election in the year 2000, Bond will only be 61 years old, an age when many men actively run for President. And there are six Presidential elections between now and then . . .

which we can put this coalition together around race and sex and regional and other lines. Those in the coalition don't have to love each other. I wish they would, but they don't have to. All they have to do is recognize that they are commonly exploited and that if they can get themselves together, they are a majority. 90% of the people who pay taxes in this country make \$15,000 or less. But the loopholes start taking effect up around \$50,000 or more. That's 90% — a rather large group to put together a coalition of 50% plus 1 . . . The kind of coalition I'm talking about is not nearly as weird a coalition as the one we let Nixon put together. He put Harold

those kids from going to school." But the Wallace vote will be a crucial factor in the coming election. Whereas someone like Scoop the Poop Jackson is playing up to potential Wallace supporters by saying he would welcome Wallace as Vice-President on his ticket, Harris is speaking directly to the poor people as poor people.

Although Harris has thus far been ignored by the major media, there is a good possibility that when his views are made known on a wide scale he will emerge as a strong candidate. Hopefully, the radical left in this country will not choose to dismiss presidential politics *carte blanche* because our ideological purity dictates

"People who tell us 'Support Your Country' often are like Nelson Rockefeller, who by his own admission in 1970 or 71 paid zero income tax." —Fred Harris

Geneen, head of ITT, making \$812,000 a year, in the same coalition with a telephone operator making \$8,500. Now that's a weird coalition. If you follow me around the country, you would find that what I say has as much of an appeal to those who might otherwise have voted for George Wallace, as it does to those who are attracted to George McGovern."

Such a coalition, however, could be very fragile. A problem Harris might encounter is the fact that many lower class white people do not wish to be grouped together in the same coalitions as blacks. Politicians have traditionally exploited white racism, particularly among the poor. Fred Harris will not appeal to peoples' fears and racist instincts in order to win votes. Having served on the Kerner Commission, Harris attributed civil disorders to an inherently oppressive racist system in America.

Concerning the candidacy of George Wallace, Harris explicitly states that Wallace is not the kind of person he would want to be associated with "unless he were to say in public that he was very sorry that he stood up against the Supreme Court ruling on desegregation and stood in that schoolhouse door and prevented

our attitudes. It is all too easy to let rhetoric interfere with perception and action. Rather than measuring situations in terms of theoretical rules, let's appreciate the possible alternative that Fred Harris embodies.

If Fred Harris should become the next president of the United States, which is not all that far-fetched an idea, the crucial question of course will be — how will Rockefeller and the multi-nationals react when their power structure is threatened? It is hard to imagine the super-rich standing by passively should such a situation arise. A confrontation of historic proportions would be inevitable.

Harris likes to quote a Mexican slogan which says: "La libertad no se mendiga, se toma." . . . "You don't get liberty by begging, you take it."

Another problem of which Harris is aware is the mixture of cynicism and apathy that prevails in this country with regard to the political process. In 1972, 62% of the people eligible to vote did not do so. But Harris insists that people generally are not apathetic: "If you say people are apathetic, you are describing not them, but their leaders and lack of choices."

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Ewe Wagner

continued from page 5

amphetamines, barbituates and marijuana. "He's been a drug dealer and a dishonest one," according to Buck Davis, attorney for Plamondon and Blazier in the 1973 case. "He ripped people off, he stole money, he lied, he sold bogus drugs . . . it was shown on the stand that he consistently stole from and cheated his closest associates and roommates."

Circuit Court Judge William Peterson, in his ruling acquitting Plamondon and Blazier of all but one technical count, rejected Wagner's testimony as unreliable. The judge referred to Wagner as "an unscrupulous, immoral and dishonest person . . . not only a lawbreaker but a scoundrel . . . a hard drug dealer who is not being prosecuted."

ON AND ON AND ON IT GOES...

Ewe Wagner was proved a "dishonest" witness in 1973, but his testimony will be used again against the South Haven eleven. The continued reliance by the State Police on an informant such as Wagner suggests they are willing to go to almost any lengths to beef up arrest statistics of their anti-drug programs. This includes the State Police sending innocent people to prison and serving as accomplices to perjury and entrapment. In the process, people like Ewe Wagner save their own skins from prosecution while the police bureaucracy is also saving its skin. Based on arrest statistics, the State Police are able to increase the drug program budget

and thus their own power.

In related news, the Washtenaw Area Narcotics Team, WANT, busted twenty-five small user-dealers for heroin this week in Ann Arbor using a paid informant. Police Chief Walter Krasny was quick to point out how this proves WANT is effective, and vindicates the cooperative effort between Ann Arbor and the State Police. The bust comes right at the time City Council is considering budget cuts.

Ewe Wagner may yet be operating in the pay of the State Police. Speculation is growing that he worked continuously for the Police throughout the period between the Plamondon-Blazier trial and the South Haven busts, although the SUN has been unable to confirm this.

Niles, Michigan may be the next target for Wagner's activities. A friend of one of the South Haven defendants reported spotting Ewe at a Niles bar in late April. Wagner attempted to sell him marijuana at that time, but the friend refused the offer. Other reports have placed Wagner back up north in Traverse City, although this remains unconfirmed.

These practices of the State Police will continue unless enough people are made aware of them. The SUN is continuing its program of *Expose-A-Narc*, and encourages readers to let us know what the Police are up to. The information in this story originated from an *Expose-A-Narc* tipoff. Let us know of busts by undercover agents, times and places of court hearings, etc., so we can uncover narcs with photographs and stories like this one.

Paper Radio continued from page 4

ding to guidelines established by Congress, CDRS funds are intended to serve the needs of low and moderate income people, and there is a serious question as to whether the GOP's proposal would be a permissible use of the grant.

Although no party is expected to gather the necessary votes to pass its budget amendment proposal, some of the features of the three parties' recommendations may find their way into the final budget. City Administrator Murray has stated his intention to review the three plans and consult with his department heads about possibly implementing some of the proposed changes.

"I will not accept in toto the changes proposed by any one of the parties," he cautioned.

One major lesson which should be learned from this year's budget-making process is that the structure of City Hall, the provisions of the City Charter and the timing of the budget adoption all combine to give the newly elected City Council only limited voice in setting spending priorities. In the absence of Council input into the writing of the City's budget (or a seven vote majority) the appointed Administrator has a virtual free hand in establishing city financial policy. Candidates for local office can present proposals for changing spending priorities, but once elected they will face great difficulties in bringing them about, even with the support of a majority of their colleagues.

The Visions of John McLaughlin

continued from page 19

"We try to broaden people's horizons, and hopefully give them some feeling for something greater than just boogie. Music can give people a spiritual experience, depending on its content."

is fine, you know. We get a lot of his crowd, and he gets our crowd....

SUN: Those crowds seem to be crossing over....

JM: Yeah, it's great. Actually, it doesn't bother me as much as it does people in the audience who *want* to observe silence. In silence there is great power. It clears the head, clears the senses, makes us aware of who and what we are.

SUN: How do you react to touring with Jeff and his recent conversion?

JM: I like him and have known him for a long time. I like the change that has taken place in his music of late, and what he is embracing.

SUN: Do you think his conversion will turn the audience onto the roots of jazz? Is it reaching more people?

JM: I hope so. I think we always will. That's just the nature of a spiritual seeker your nature is to widen the horizons within yourself. If you widen the inner horizons, then you can widen the outer ones as well.

SUN: You are embarked upon a mission with your music....

JM: I am on a mission in life, and music is my language. The mission is to reach the goal of perfection, conscious oneness with The Supreme. If one can achieve that, then what you do and what you are will be imbued with that consciousness. Music can give people a spiritual experience, depending on its content.

SUN: What effect do you think the popularization of improvised jazz through people like yourself, and even Beck now,

has on the audience?

JM: I think it broadens their horizons, and hopefully gives them some feeling of something greater than just boogie, some consciousness of the soul, the depth of the soul, the longing and joy and delight of the soul. Purity. There's all kind of moods you can go through on stage, as you can see. They shift, change and melt and transform, but they're all aspects of human consciousness in its oneness with people and with itself. And all I want is for this to become deeper and deeper, because what'll happen is the experience of the listener will become deeper and deeper. And that's what the listener wants. People come to hear music, but they also come to have an experience at a concert. That's why I encourage musicians to meditate, to aspire at least, because then they can inspire.

SUN: Is your music a kind of meditation for you?

JM: No, not yet. Sometimes I actually do it and reach a layer of consciousness as with meditation. But not often. When that happens, it's spontaneous, and people who are receptive enough in the audience have the same experience. That's my goal, to be continuously conscious of my own divine nature and to express this, which is God's nature, actually, the nature of The Supreme.

SUN: Do you look upon that as having a practical application to the world?

JM: Absolutely. Without it we don't have too much. Without any aspiration we might as well be dead.

SUN: Many people who may have a

spiritual bent or see themselves as a spiritual missionary see what they are doing as above practicality in terms of aiding or interlocking with large numbers of people and their needs.

JM: That happens, but we don't feel that. We're in the world, and we don't just accept that, we embrace the world, insofar as giving to it whatever we have in the way of realization, the revelation that comes from the spiritual contact we have with our teacher and our meditation. We want to share it.

SUN: Other spiritual groups act as though there is only one path to the consciousness that they seek?

JM: There are many paths, they all go to the same place, if they're sincerely followed. (He points to a button) "Paths are many, truth is one."

SUN: In your performance you don't direct anything specifically to Sri Chinmoy, your teacher.

JM: I don't want to — people are very sensitive about having spiritual leaders or teachers of some kind pushed in front of them. For me, it's I actually who reflect him. You can tell a master by his disciple. You cannot separate him from me, you cannot do it. So one who takes me takes him actually. They might not be aware of it for some time, but sooner or later they'll become conscious of it. And it'll be more from a subtle level, and they'll see how deep a part he plays in my life.

SUN: If I may change the subject to something more traditional in the interview sense, there is a lot of confusion and different stories about the tapes that you made with Jimi Hendrix. I wonder if you could shed any light on that.

JM: They found about 2 or 3 minutes, that's all. The rest of the hours and hours of tapes have not been found. They figure they have enough to make one side of an album with sections with different people, me included. But it would really just be a big ripoff of the public. I'll be the first to put it out if they find some of the good material.

State Panel Recommends Handgun Ban

LANSING — (AP) — A ban on the handguns popularly known as Saturday night specials was recommended Monday by the Michigan Commission on Criminal Justice.

The commission adopted the recommendation on a voice vote after little debate.

The commission also recommended that possession of two ounces or less of marijuana be reduced to a simple misdemeanor with a maximum penalty of 90 days in jail and a \$100 fine.

In addition, the commission voted 24-17 against seeking to amend the state Constitution to permit capital punishment.

The commission's recommendations go to the governor, who may propose them as legislative programs.

Detroit Free Press
May 13, 1975

"Saturday night special"



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AA SUN To Offer Free SATURDAY NIGHT SPECIAL To New Subscribers

New subscribers to the Ann Arbor SUN are being offered a free copy of the new album by the hottest band in Detroit, newspaper spokespersons said today.

The LP, *Saturday Night Special* by the Lyman Woodard Organization, has just been released by Detroit's Strata Records. Copies were obtained by the SUN through special arrangement with the artist-owned recording company and will be available for only a short time, the SUN source said.

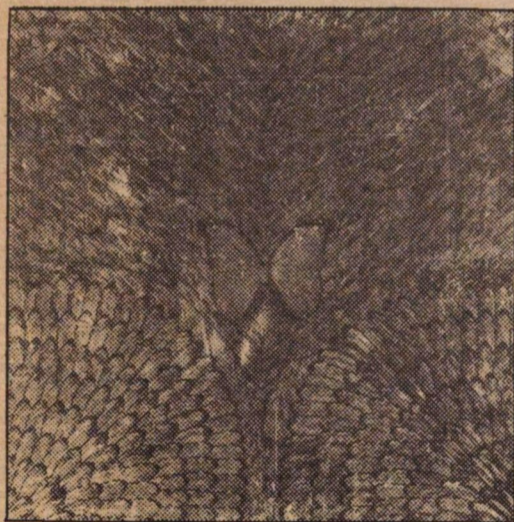
Readers desiring their very own copy of *Saturday Night Special* before a legislative ban goes into effect are urged to subscribe today. "The first one's free," the SUN source said, wiping sudden tears. "But that's what they said about marijuana, and look where that got us."

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Eckankar - The path of Total awareness. Eckankar is the projection of the inner consciousness by natural techniques into the ecstatic states in which you, as soul experiences self realization and God realization. For more information call: area code 313-565-0231 or write Eckankar Box 3100 Menlo Park, CA 94025. [5/23]

"CSC Newsletter for consciousness raising on childhood sensuality, children's rights and youth liberation. \$6.00 for 6 months—3 issues. CSC POB 20163, El Cajon, Ca. 92021. Checks to Valida Davila." 5/23

Summer concerts can happen this year but we need workers. If you can add your energy come to meetings Tuesday at 8pm at 1520 Hill or call Gail at 761-4357 or Dianne at 761-7148. [5/23]

SERVICES

GUITAR LESSONS - Folk, rock, blues, jazz, classical. Flatpicking and finger-picking. \$5/hr., \$3.50/1/2hr., Beginners welcome. Call Duncan Soule, 665-2382. [5/23]

A program is now being offered in Ann Arbor, to help combat alcohol and drug abuse among gay women. For futher info call 763-4186. All communication held in strict confidence. [5/23]

Astrologers Michael and Margaret Erlewine, publishers CIRCLE BOOKS ASTROLOGICAL CALENDAR (eleven years experience). Charts cast \$3.00 (natal, sidereal or helio-centric). Also personal readings, classes. Call 663-6677, Michael and Margaret Erlewine, c/o The Heart Center, 1041 N. Main, Ann Arbor, MI, 48104.

Children's Community Center has regular Fri. and Sat. nite child care for ages 2 1/2 to 7. Hours 7 PM to 1 AM, Rates: 75¢ per hr., 50¢ per hr. second child. Movies, games and other children to play with. Would be appreciated if you brought snack and a blanket. Parents: have a night out—the kids will! For reservations call 663-4392

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Young girl between 25 & 18 who lives in Ann Arbor-Ypsi, who would like to talk over phone. Call 429-9847 and ask for Brett. [5/23]

PHONE FREAKS UNITE!!!!

Ma Bell got you down? Know how to get your way & deal more effectively with her! Ideas? Contact S. Supreme Box 571, Ann Arbor, MI 48107. [5/23]

South American RN wishes to correspond with East African students returning home to contribute talents. Write to RN, I6850 Santa Rosa, Detroit, MI 48221. [5/23]

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Photographer wants females for nude modeling. No experience necessary, must be 18 years old. Good rates, call week days after 6pm, 485-7703. [5/23]

Experienced men's wear salesman wanted, Briarwood Mall, call Mr. Scannell, 761-2720. [5/23]

Responsible person with car needed to do SUN home delivery in Ypsilanti area. Call SUN Distribution, 761-7148. [5/23]

Piano Tuner/Repairman work with Ann Arbor School of Creative Music this summer. Call 662-8281 before 5:00pm, 994-3424 after 5:00pm ask for Paul. [5/23]

Anyone interested in helping out at the Free Concerts this year as Psych-delic Rangers contact Community Switchboard, 663-1111. [5/23]

FOR SALE

Ludwig Drum set: double toms, Zildjian cymbals; excellent condition. Also Dyna amp with Utah speakers. Sandy 761-9009 after 6. [5/23]

FOR SALE

ALBUM SALE: Am selling my album collection (have switched to cassettes) Over 120 to choose from, wide variety - Zeppelin, Hendrix, Beck, many more. Round out or expand your collection - Cheap - ALSO: 15" JBL D130F guitar speaker \$50. Karen 971-1722, anytime. [7/18]

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Corduroy & Flannel Shirts - The Comfortable Closet - 209 S. State (inside the Dog's Paw Shoe Repair) [5/23]

Fine velvets and dresses of an antique nature- Forgotten Works, 410 N. Fourth Ave. inside Antique Village - open weekends. [5/23]

1971 PINTO, low mileage automatic, AC, radio, great price. Call 663-8362. [5/23]

Health A21 Amplifier 100 Watt, Works great. About \$50. Call NO5-6796. [5/23]

1973 Honda CL350 - Scrambler excellent condition low mileage - must sell - make offer. Call 761-9207. [5/23]

'69 VW, good body, runs good, freshly painted \$950 or best offer. Call Alan 662-8945. [5/23]

YAMAHA EM/150 P.A. amp-mixer, 75 watts/ch \$400. Two Maestro piano pick-ups, \$50 call 665-2423 (Ann Arbor). [5/23]

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Fender Stratocaster 73 model with case. In good shape. Sunburst. Call 482-1893. [5/23]

Beautiful Tropical Salt-Water Aquarium set-up. Complete 29 gallon show tank. All you need, mint shape. Must sell, call Kalamazoo, 345-3130. [5/23]

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Michael Duerr, No. W-22763, Box 7, 2-D-570, Moberly, Missouri 65270.

A.B.Kirksey, No. 040126, Cell No. 14-3201, P.O.B. 747, Starke, Florida 32091.

Terry Hellis, No. 107221, P.O. Box E Jackson, MI 49204.

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Freedom of Information

continued from page 11
Department of Justice, Washington, D.C.; and the CIA can be reached through the Freedom of Information Coordinator, the Central Intelligence Agency, Washington, D.C. Include your name, date and place of birth in the request.

A number of SUN staff members sent off inquiries in late March, but as yet we haven't seen a single file. Within the required ten days, each agency responded to say it was looking through its records but the number of requests have made the work slow. Even if they do find something, it must be reviewed and edited before copies are sent out.

Two staff members have already been notified that a file exists, but the edited

copies have yet to arrive. Several people have been informed that at least the CIA has no record of them. The FBI has been much slower to answer inquiries. One woman received an interesting response from the CIA. It didn't say no records existed, but claimed that a wide range of documents were not covered by the Freedom of Information Act, and went on to list some of these. Since most staffers simply received a flat no, it appears the CIA has something it is unwilling to divulge.

If you write for files, let us know about your experiences. If possible, we would like to put together information on FBI and CIA activities in Ann Arbor.

One warning if you're thinking of sending off to Washington. The agencies have already admitted that for those who don't have files, the requests will be used to start one. It supposedly guarantees they will know what happened to your inquiry and how it was resolved.

CALENDAR

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 Cinema Guild—Architecture Aud 662-8871
 Cinema II—Angell Hall Aud A 764-1817
 IPC Film Series—MLB 3&4 994-9041
 New World Film Coop—MLB & Nat. Sci. 761-9855

YPSILANTI
 Mud Cinema—Strong Aud. 487-3045

DETROIT
 Cass City Cinema—1st Unitarian Universalist Church (SW Corner of Cass & Forest)
 Detroit Film Theatre—Detroit Institute of Arts (5200 Woodward)

CLUB LOCATIONS

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 The Ark Coffee House—1421 Hill, 761-1451
 Bimbo's A2—114 E. Washington, 665-3231
 Bimbo's on the Hill—3411 Washtenaw, 973-2100
 Blind Pig—208 S. First, 668-9449
 Chances Are—516 E. Liberty, 994-5350
 Del Rio—122 W. Washington, 761-2530
 Dooley's—310 Maynard, 994-6500
 Golden Falcon—314 S. Fourth, 761-3548
 Heidelberg—215 N. Main, 663-7758
 Hill Lounge—U.S. 23 & N. Territorial, 665-3967
 Mr. Flood's Party—120 W. Liberty
 Pretzel Bell—120 E. Liberty, 761-1470
 Rubaiyat—102 S. First, 663-2401
 Trotter House—1443 Washtenaw, 763-4692

YPSILANTI
 Bimbo's—327 E. Michigan, 482-7130
 Huron Lounge & Hotel—124 Pearl St., 483-1771
 Suds Factory—737 N. Huron, 485-0240
 The Underground—2655 Washtenaw

DETROIT & SUBURBS
 Baker's Keyboard Lounge—Livernois at W. 8 Mile Rd., 864-1200
 Earth Center—11464 Mitchell (Hamtramck), 891-9746
 Michigan Concert Palace—220 Bagley, 963-4624
 Poor Women's Paradise Coffeehouse—926 Seven Mile Rd., 891-9516 or 546-9381
 Raven Gallery—29101 Greenfield (Southfield), 557-2622
 Red Carpet Lounge—16427 E. Warren, 885-0570
 Rock & Roll Farm—34828 Michigan Ave. (Wayne) 721-9864
 Showcase Theatre—8041 Harper, 924-9000
 Underground Express—13115 W. Jefferson, 331-9543
 Watts Mozambique Lounge—8406 Fenkel, 864-0240

EAST LANSING
 Lizards—224 Abbott Rd., (517) 351-2285
 Silver Dollar Saloon—3411 E. Michigan Ave., (517) 351-2451
 Stables—2843 E. Grand River (517) 351-1200

FRIDAY 23

Moon in Scorpio
 May 23, 1838: By this date, the entire Cherokee Nation had to vacate their lands on the Atlantic seaboard and go live west of the Mississippi - or be forcibly removed.
 May 23, 1934: Bonnie & Clyde ambushed.

MOVIES
ANN ARBOR
 Cinema Guild: "Double Indemnity" (Billy Wilder) 7:30 & 9:30, \$1
 Cinema II: "The Caine Mutiny" 7:30 & 9:30
 New World Film Co-op: "Scarecrow" w/Al Pacino 7 & 9, MLB3, \$1.25

DETROIT
 Detroit Film Theatre III: "Lucia" (Humberto Solas) 7 & 9:45pm, \$2 (students \$1.50)

EAST LANSING
 UAB/SE presents "Future Shock" and "Reefer Madness" showing 11-5pm in the Union Lounge, MSU campus

MUSIC
ANN ARBOR
 The Ark Coffeehouse: Lydia Dropkin and Bill Vanaver, 9pm, \$2.50, folk
 Bimbo's Ann Arbor: Gaslighters, 6pm, 50¢, ragtime
 Bimbo's on the Hill: QSS, 9pm, no cover, r&r
 Blind Pig: Workman's Blues Band, 9:30pm, \$1 blues
 Chances Are: Masquerade, 9:30pm, \$1.50 students, \$2 others, r&r
 Heidelberg: David Tamulevich, 9pm, no cover, folk
 Hill Lounge: New Lightnin' Red Blues Trio, 9:30pm, \$1, blues
 Golden Falcon: live entertainment
 Mr. Flood's Party: Copland, Johnston Blues Band, 9:30pm, \$1, blues
 Pretzel Bell: RFD Boys, 9:30pm, \$1.50, blue-grass
 Rubaiyat: We The People, 9:30pm, no cover
 Community High School's JAZZ ENSEMBLE SPRING CONCERT, 8pm at Community High, 401 N. Division, 50¢

YPSILANTI
 Bimbo's: Curtis Hotflash, 9pm, \$1.50, r&r
 Huron Hotel & Lounge: Stone Front, 9pm, \$1 acoustic guitar
 The Suds Factory: Gabriel, 9:30pm, \$1, r&r

DETROIT
 Baker's Keyboard: Gabor Szabo Quartet, 9:30, 11:15 & 1am, \$3.50, jazz
 Poor Women's Paradise Coffeehouse: Dee Merrick, 9pm-midnight, \$1.50, jazz singer
 Raven Gallery: Steve Martin, 9:30pm, \$4
 Red Carpet Lounge: Prism, 9pm-2am, r&r
 Watts Club Mozambique: Ronnie Dyson, 9:30pm, \$3.50, jazz singer

EAST LANSING
 Lizard's: Mojo Boogie Band, 9:30pm, \$1
 The Stables: Lauri Jacobs, 3 shows beginning at 10pm, \$1.50

TV
 8:00pm: Live Broadcast of the Ozone Parade Cable 3
 8:00pm: Who's On First? (special) Hour-long documentary explores the past and present status of women in sports. Ch. 7
 1:00am: Rock Concert with Rory Gallagher, Electric Flag, Robert Klein and Steeleye Span, Ch. 7

EVENTS

ANN ARBOR
 Lecture on "Ayurveda Astrology" (Indian Science of Medicine) by Dr. Thakkur. 7:30 pm in Kuenzel Lounge, Michigan Union. Free
 US-China People's Friendship Association of Ann Arbor presents a program on "China and the World Food Problem" including a slide presentation on People's China and a talk by James Coates. 7:30pm in the Union Ballroom, U of M
 People's Bicentennial Committee of Correspondence is presenting a 3-day conference centered around developing issues for the 3rd Continental Congress, which will take place next fall. Begins with a talk by Ted Howard, author of "Voices of the American Revolution." 8pm in the Pendleton Library in the Michigan Union

Roscoe Cadillac presents the 2nd annual **MEMORIAL MADNESS PARTY** (4 days - 5/23-26) with a corn roast and music by Deluxe. Tickets \$5 (ticket holders only) in Irish Hills off US12. For information call 467-2011. Beach Close By
 Babysitting at the CCC, 7pm-1am, 75¢/hour, 663-4392

YPSILANTI
 Caligan Merge, contemporary dance company, will perform at 8pm in EMU's McKenny Union, free. Sponsored by EMU's Dance Dept.

DETROIT
 Greek Festival on the Detroit Riverfront at 6th St., the first ethnic festival of the 1975 summer schedule. This year the festivals are part of Detroit's official bicentennial celebration and red, white & blue mini-buses will shuttle visitors between Cadillac Square and the festival site.

EAST LANSING
 Players' Gallery presents "Promises Promises" in the new Union Ballroom Theatre. Tickets \$2.50 general admission, \$1.50 for students

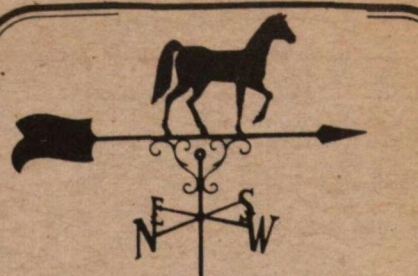
SATURDAY 24

Moon in Scorpio then in Sagittarius 6:52pm
 May 24, 1870: Ynes Enriqueta Julietta Mexia botanist, whose most intense field work in Mexico & South America was done when she was well past the age of 50 and who discovered more than 200 exotic new species of plants, including the Mimosa mexiae, named in her honor, born.

MOVIES
ANN ARBOR
 Cinema Guild: "The Postman Always Rings Twice" (Ray Garnett) 7:30 & 9:30pm, \$1
 New World Film Co-op: "Scarecrow" see 5/23

DETROIT
 Detroit Film Theatre III: "Richard III" (Laurence Olivier) 7 & 9:45pm, \$2 (students \$1.50)

MUSIC
ANN ARBOR
 The Ark Coffeehouse: Lydia Dropkin and Bill Vanaver, see 5/23
 Bimbo's Ann Arbor: Gaslighters, see 5/23
 Bimbo's on the Hill: QSS, see 5/23
 Blind Pig: Workman's Blues Band, see 5/23
 Chances Are: Masquerade, see 5/23
 Depot House: Gemini, 9pm, free, folk
 Del Rio: live folk music, 2-4pm, free



THE STABLES
 2843 E. GRAND RIVER,
 EAST LANSING, MI. 48823

presents



ELLEN MCILWAIN
MON-SAT
MAY 26-31
 Mon.-Tues. \$1.00
 Wed.-Thurs. \$1.50
 Fri.-Sat. \$2.00
(517) 351 1200

Sterling Silver Rings from Peru \$7-12

baobab

123 W. Washington
 Tues.-Fri. 12-9; Sat. 10-6

COMMERCIAL THEATRES

BRIARWOOD MOVIES: (Briarwood Mall, 769-8780) NOW SHOWING: I. "The Yakuza"; II. "Shampoo"; III. "Prisoner of Second Ave"; IV. "Alice Doesn't Live Here Anymore"

CAMPUS: (1214 S. University, 668-6416) NOW SHOWING: "The Phantom of Liberty"

FIFTH FORUM: (210 S. Fifth Ave., 769-9700) NOW SHOWING: "The Four Musketeers"

FOX VILLAGE: (Maple Village Shopping Center, 769-1300) NOW SHOWING: "The Other Side of the Mountain"

MATRIX THEATRE: (605 E. William, 994-0770) NOW SHOWING: "Banana's" thru 5/27; then "Last Tango in Paris" 5/29-6/3; then "Streetcar Named Desire" & "King of Hearts" 6/4-10

MICHIGAN: (603 E. Liberty, 665-6290) NOW SHOWING: "A Woman Under the Influence"

STATE: (213 S. State, 662-6264) NOW SHOWING: "Break Out!"

BUY ONE SUPER SALAD GET ONE FREE

Not available for carry-out

GOOD ONLY MAY 27, 28, 29

LONGEVITY COOKERY
 314 E. Liberty Ann Arbor
 662-2019

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IN CONCERT

RUFUS

FEATURING

Chaka Kahn

Kool and the Gang

Mandrill

Funkadelics

Parliaments

—FRIDAY NIGHT—

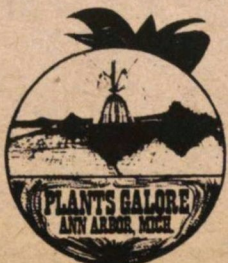
MAY 30 - 8PM
OLYMPIA STADIUM

TICKETS 4.50-5.50-6.50

AT ALL HUDSON TICKET CENTERS, GRINNELL'S,
and OLYMPIA STADIUM BOX OFFICE.

PLANTS GALORE

Healthy House Plants
at the most reasonable prices



1202 Packard (Ann Arbor)
616 W. Cross (Ypsi)

10% off with this ad

continued from page 27
Heidleberg: David Tamulevich, see 5/23
Hill Lounge: New Lightnin' Red Blues Trio, see 5/23
Golden Falcon: live entertainment
Mr. Flood's Party: Copland, Johnston Blues Band, see 5/23
Pretzel Bell: RFD Boys, see 5/23
Rubaiyat: We The People, see 5/23
One Flight Up Productions presents TRIBE and the amazing SILVERTONES, 8pm-2am at the Schwaben Hall (high atop the old Primo Showbar) \$2, beer



Don't Miss TRIBE and the SILVERTONES at the Schwaben Halle, Sat. night (5/24) see above for more info.

YPSILANTI

Bimbo's: Curtis Hotflash, see 5/23
Huron Hotel & Lounge: Stonefront, see 5/23
The Suds Factory: Gabriel, see 5/23

DETROIT

Baker's Keyboard: Gabor Szabo Quartet, see 5/23
Poor Women's Paradise Coffeehouse: Barb Haggert and Eve Wanda, 9pm-midnight, \$1.50, contemporary folk
Raven Gallery: Steve Martin, see 5/23
Red Carpet: Prism, see 5/23
Watts Club Mozambique: Ronnie Dyson, see 5/23

WABX presents Under the Stars: the new Miles Davis Band and the Eleventh House featuring Larry Coryell. 6:30pm at Baldwin Pavilion, Oakland University, Rochester, MI. Tickets \$5, 4, 3.50 and 3 (lawn) available at Hudson's, White's Records and the Music Saloon in Pontiac. More info: 377-3580

EAST LANSING

Lizard's: Mojo Boogie Band, see 5/23
The Stables: Lauri Jacobs, see 5/23

TV

11:30pm: Nightmare Theatre — "The Phantom of the Opera," Ch. 9
1:30am: TV2 Late Show — "Romeo and Juliet" Ch. 2

EVENTS

ANN ARBOR

Local Motion's Win-A-Bike Happening! 12-3pm on the Diag (U of M campus) with Juggler (Jim Newton) and Mime (Pero). At 3pm young people from Clonlara will pick the winner of a 10-speed Gitane Bicycle. 2nd prize is a used 3-speed bicycle. Bring music, food, poetry. Raffle tickets (50¢) will be sold on the diag the day of the Happening.
People's Bicentennial Committee Conference presents a series of lectures on consumer interests, nuclear energy, environment, etc. 9am in the Public Library. Then 1:30-5:30 there will be several workshops on nuclear energy, environmental control, economy, youth liberation and more in Modern Languages Building. At 8pm in Pendleton Library (Michigan Union) there will be a film titled "The Emerging Women" (by feminists) followed by a mime troupe.

MEMORIAL MADNESS PARTY in Irish Hills, see 5/23
Babysitting at the CCC, 7pm-1am, see 5/23

DETROIT

Greek Festival on Detroit Riverfront, see 5/23

EAST LANSING

Players' Gallery presents "Promises Promises" see 5/23

SUNDAY 25

Full Moon (Eclipse 0:51am) in Sagittarius

May 25, 1974: The National Organization for Women holds its seventh national conference in Houston, Texas, with the theme of "You Can't Stop NOW".

May 25: African Freedom Day - "People of Africa Unite; you have nothing to lose but your chains, you have a continent to regain."

May 25: African Liberation Day - Annual demonstrations by Blacks in North America and the Caribbean against imperialism and in support of African liberation struggles.

MUSIC

ANN ARBOR

Bimbo's Ann Arbor: Gaslighters, see 5/23
Blind Pig: Goliard Brass Ensemble, 9pm-midnight, \$1 (downstairs) classical
Chances Are: Sonic's Rendezvous Band (former members of MC5, Rationals, Lightnin' and DETROIT) 9:30pm (3 sets) \$1.50 students, \$2 others, r&r
Del Rio: jazz at 4pm, free
Dooley's: Acoustic rock & blues, 8-11pm, free
Mr. Flood's Party: Starlight on the Rails, 9:30pm 75¢, c&w
Lightnin' Red Blues Band will play at the 308 Gallery (308 Ashley) beginning at 4pm the Gala Opening of Deborah Vanko's Paintings & Polyester Resin Objects.

YPSILANTI

Bimbo's: Curtis Hotflash, see 5/23
EMU & CKLW Radio present a Summer Celebration with Santana and special guest stars Peter Frampton's Camel and Lynyrd Skynyrd, 12 noon at EMU's Rynearson Stadium. Tickets \$7 in advance only at all Hudson's, Grinnell's, EMU McKinney Union, Huckleberry Party Store (Ypsi), Ann Arbor Music Mart or by mail order to P.O. Box 447, Walled Lake, MI. 48088. A Bamboo Production

DETROIT

Baker's Keyboard: Gabor Szabo Quartet, see 5/23
Poor Women's Paradise Coffeehouse: live jazz 2-5pm, \$1.50
Raven Gallery: Steve Martin, see 5/23
Red Carpet: Prism, see 5/23
Watts Club Mozambique: Ronnie Dyson, see 5/23

EAST LANSING

The Stables: Larry Coryell, 2 shows at 8:30 & 10:30pm, jazz

TV

3:00pm: L'chaim — To Life (special) — 90-minute, prize-winning documentary tracing the Jewish struggle throughout the last 400 years. Ch. 7
7:30pm: CBS News Special: "The Ups and Downs of Henry Kissinger." Ch. 2

EVENTS

ANN ARBOR

Siddha Yoga Dham presents a SAPTAH (a long session of dancing and chanting) in honor of Swami Muktananda's 67th birthday. 3-8pm at Friends Meeting House, 1420 Hill, 994-5625.
People's Bicentennial Committee Conference will take place in the Main Meadow of Nichols Arboretum and will begin with an Ecumenical Service by Bill Peltz, PBC Midwest Coordinator and lay minister. Then a bag lunch and more.

DETROIT

Greek Festival on the Detroit Riverfront, see 5/23

MONDAY 26

Moon in Sagittarius

May 26, 1848: Guadalupe Hidalgo Treaty, protocol, was signed to guarantee the Chicano civil, political, religious, and property rights. The original treaty was altered or deleted by the U.S. Congress - the U.S. signed the protocol, but has ignored it.

MUSIC

ANN ARBOR

Blind Pig: Blue Monday with Boogie Woogie Red, 9:30pm, \$1 (downstairs) blues
Chances Are: Mojo Boogie Band, 9:30pm, \$1 students, \$1.50 others, r&r
Mr. Flood's Party: Bryan Lee Blues Band, 9:30pm, 75¢, blues
Pretzel Bell: Diamond Rio, 9:30pm, \$1, cosmic c&w

YPSILANTI

Bimbo's: Curtis Hotflash, see 5/23
The Suds Factory: Angel, 9:30pm, \$1, r&r

DETROIT

Red Carpet: Sonic's Rendezvous featuring Fred 'Sonic' Smith (MC5) with Scott Morgan (Rationals) 9pm-2am, r&r

EAST LANSING

The Stables: Ellen McIlwaine, 3 shows nightly, countrified rock/folk

TV

8pm: Special of the Week: "The Modern Jazz Quartet — Stephane Grappelli" (jazz improvisation with a liberal infusion of blues) Ch. 56

EVENTS

ANN ARBOR
MEMORIAL MADNESS PARTY in Irish Hills, see 5/23

DETROIT

Greek Festival on the Detroit Riverfront, see 5/23

TUESDAY 27

Moon in Sagittarius then in Capricorn 0:32am

May 27, 1878: An Act of the U.S. Congress sanctions "Indian Police".

MOVIES

ANN ARBOR
Ann Arbor Film Co-op: "Repulsion" (Roman Polanski) 7 & 9pm, \$1.25
Cinema Guild: "Underworld" (Josef von Sternberg) silent, 8pm, free

MUSIC

ANN ARBOR
Blind Pig: Melodioso, 9:30pm, \$1 (downstairs) Latin jazz
Chances Are: Brainstorm, 9:30pm, \$1 students, \$1.50 others, r&r
Mr. Flood's Party: Bryan Lee Blues Band, see 5/26
Pretzel Bell: Grievous Angels, 9:30pm, \$1, hot country rock

YPSILANTI

Bimbo's: Curtis Hotflash, see 5/23
The Suds Factory: Angel, see 5/26

DETROIT

Baker's Keyboard: George Benson Quartet, 9:30, 11:15 & 1am, \$3.50, jazz
Raven Gallery: Gamble Rogers, 9:30pm, \$3, musician, vocalist, storyteller
Red Carpet: Sonic's Rendezvous, see 5/26
Cobo Arena: Aerosmith and Wishbone Ash, 8pm, \$5.50 tickets only still available at Cobo Arena. Steve Glantz Production

EAST LANSING

The Stables: Ellen McIlwaine, see 5/26

TV

10:30pm: Soundstage with Donovan and Dave Mason, Ch. 56

EVENTS

ANN ARBOR
Wounded Knee Support Group Meeting at 7:30pm, 4th floor Michigan Union. Open to all interested, for further info call Rita at 769-3184

DETROIT

The Earth Center Lecture Series presents Bob Zurow speaking on "Health Secrets Through the Ages," 7:30pm in the Earth Center Ballroom, free



"King of Hearts" will be showing at Aud B, Angell Hall, Wed. 5/28. 7 & 9 pm.

MUSIC

ANN ARBOR
The Ark Coffeehouse: Hoot Night, 9pm, 75¢
Bimbo's on the Hill: QSS, 9pm, no cover, r&r
Blind Pig: Wolf J. Flywheel, 9:30pm, \$1 (downstairs) jazz
Chances Are: Brainstorm, see 5/27
Golden Falcon: live entertainment
Mr. Flood's Party: Bryan Lee Blues Band, see 5/26
Pretzel Bell: Diamond Rio, 9:30pm, \$1, c&w

YPSILANTI

Bimbo's: Tim Hazel and Brush Creek, 9pm, \$1.50, r&r
The Suds Factory: Angel, see 5/26

DETROIT

Baker's Keyboard: George Benson Quartet, see 5/27
Raven Gallery: Gamble Rogers, see 5/27
Red Carpet: Ace High featuring Jim McCarty (Rockets) and Rusty Day (Cactus) 9pm-2am, r&r
Cobo Arena: Aerosmith and Wishbone Ash, see 5/27

EAST LANSING

The Stables: Ellen McIlwaine, see 5/26

TV

9:00pm: Stalin — a documentary biography of Joseph Stalin, Ch. 56

EVENTS

DETROIT
WWWW-fm presents Poor People's Concert featuring Aerosmith, 12-1am

TOLEDO, OHIO

The Toledo University Chapter of the I.P.C. is bringing Jane Fonda to the Toledo University Student Union Auditorium at 7pm, \$1 donation; a benefit for the I.P.C. More info: 476-4685 or 536-4101



Jane Fonda will be speaking at the Toledo Univ. Student Union Aud. Wed. 5/28. See above for more info.

THURSDAY 29

Moon in Capricorn then in Aquarius 9:11am

MOVIES

ANN ARBOR
Ann Arbor Film Co-op: "Spellbound" (Alfred Hitchcock) 7 & 9pm, \$1.25

YPSILANTI

Mud Cinema: "Camelot" see 5/28

continued on page 30

Eastern Michigan University and CKLW Radio Present A

SUMMER CELEBRATION

WITH

SANTANA

and Special Guest Star

Peter Frampton

AND

LYNYRD SKYNYRD

Sunday, May 25

12:00 NOON

GATES OPEN AT 10:00

At Eastern Michigan University's Rynearson Stadium

Tickets are \$7.00 and will be available at the GATE.

A Bamboo Production

STUNNING NEW MUSIC FROM JOAN BAEZ!

With songs by Bob Dylan, Jackson Browne, Stevie Wonder, Janis Ian, John Prine, Dickie Betts, and Joan Baez.

JOAN BAEZ

DIAMONDS & RUST



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Tapes Now Only \$5.59

thru May 31



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1235 S. University, A2-668-9866
137 W. Maple, Birmingham
M-Th 10-9 Fri 10-Midnight
Sat. 10-9 Sun. 12-6

WEDNESDAY 28

Moon in Capricorn

May 28, 1871: Last resistance of the Paris commune crushed.

MOVIES

ANN ARBOR
Ann Arbor Film Co-op: "King of Hearts" 7 & 9pm (Aud. B), \$1.25; "Knife in the Water" (Roman Polanski) 7 & 9pm, \$1.25
Cinema Guild: "Frantic" (Louis Malle) 7:30 & 9:30pm, \$1

YPSILANTI

Mud Cinema: "Camelot" 6:30 & 9:30pm, \$1 (EMU students, staff and faculty only)

LIZARD'S

THE BEST IN BLUES AND COUNTRY ROCK

- May 23-24
MOJO BOOGIE BAND
- May 25
BRYAN LEE
BLUES BAND
- May 26-27
ALAN LEE &
COUNTRY FRIED
- May 29-June 1
HICKORY WIND

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LIZARD'S Underground

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(517) 351-2285



Come...
Visit Our
Open Air Cafe
the Blind Pig

208 S. FIRST, A² Mon.-Fri. 10am-2am
668-9449 Saturday 11am-2am
Sunday Noon-2am

Tues: May 27 - June 1

**George Benson
Quartet**

Tues: June 3 - June 8

**Michael Urbaniak
Quintet**

Tues: June 10 - June 15

**Pat Martino
Quartet**

**Baker's Keyboard
Lounge**

Livernois & 8 Mile Detroit, Mich.
864-1200

continued from page 29

MUSIC

ANN ARBOR

Bimbo's on the Hill: QSS, see 5/28
Blind Pig: Eagle Ridin' Papa, 9:30pm, \$1
(downstairs) blues
Chances Are: Brainstorm, see 5/27
Golden Falcon: live entertainment
Mr. Flood's Party: Mike Smith and His Country
Volunteers, 9:30pm, 75¢, c&w
Pretzel Bell: RFD Boys, 9:30pm, \$1.50, blue-
grass

YPSILANTI

Bimbo's: Tim Hazel and Brush Creek, see 5/28
The Suds Factory: Angel, see 5/26

DETROIT

Baker's Keyboard: George Benson Quartet, see
5/27
Raven Gallery: Gamble Rogers, see 5/27
Red Carpet: Ace High, see 5/28

EAST LANSING

Silver Dollar (formerly the Brewery): Pure
Prairie League, 9pm, tickets \$4, acoustic &
electric country rock
The Stables: Ellen McIlwaine, see 5/26
MSU Auditorium: Ebony Productions presents
Rufus, Mandrill, Parliament, Fundamentals

TV

8:00pm: Experimental Theatre Festival tape
replay - "Sunshine & Smiles" by the
Friends Road Show, Cable 3
9:00pm: Experimental Theatre Festival tape
replay - "Metamorphosis" by California
State University, Cable 3

FRIDAY 30

Moon in Aquarius

May 30, 1938: Memorial Day Massacre - Chicago

MOVIES

ANN ARBOR

Ann Arbor Film Co-op: "Carnal Knowledge"
(Mike Nichols) MLB3, 7 & 9, \$1.25; "Wait
Until Dark" (Terence Young) MLB4, 7:15
& 9:15, \$1.25
Cinema Guild: "How Tasty Was My Little
Frenchman" (Nelson Pereira dos Santos)
7:30 & 9:30pm, \$1

New World Film Co-op: "Harold & Maude"
7 & 9pm (Nat. Sci.) \$1.25



An all-time favorite "Harold & Maude" will be showing at Nat. Sci. Fri night 5/30.

DETROIT

Cass City Cinema: "The Lady Vanishes" (Al-
fred Hitchcock) 7 & 9:30pm, \$1.50
Detroit Film Theatre III: "Mean Streets" (Mar-
tin Scorsese) 7 & 9pm, \$2 (students \$1.50)

MUSIC

ANN ARBOR

The Ark Coffeehouse: Norman Blake, 9pm
\$2.50, folk
Bimbo's Ann Arbor: Gaslighters, 6pm, 50¢
ragtime
Bimbo's on the Hill: QSS, see 5/28
Blind Pig: Reunion, 9:30pm, \$1, jazz
Chances Are: Brainstorm, 9:30pm, \$1.50 stu-
dents, \$2 others, r&r
Heidelberg: David Tamulevich, 9pm, no cover,
folk
Golden Falcon: live entertainment
Hill Lounge: Ambush, 9:30pm, \$1
Mr. Flood's Party: Grievous Angels, 9:30pm
\$1
Pretzel Bell: RFD Boys, see 5/29
Rubaiyat: We The People, 9:30pm, no cover

YPSILANTI

Bimbo's: Tim Hazel & Brush Creek, see 5/28
Huron Hotel & Lounge: Stonefront (tentative)
9pm, \$1, acoustic guitar
The Suds Factory: Angel, see 5/26

EVERY WEEK

SUNDAY

HRP City Committee meeting-7pm in HRP of-
fice, 516 E. William, All Welcome
Planetarium Show -Museum of Natural History;
2:30pm, 25¢, corner of Washtenaw & N. Uni-
versity, 764-0478.
International Worker's Party-Public Meeting-
International World Briefing, 2:30pm at Trin-
ity Methodist Church, 13100 Woodward Ave.,
*Detroit. 961-8373
Gay Academic Union Meeting-7:30pm in 3rd
floor conf. room, South Wing Mich. Union.

MONDAY

Ann Arbor City Council meeting-7:30pm in
City Hall (huron & Fifth)
HRP Steering Committee meeting-5pm in HRP
office, 516 E. William
Revolutionary Student Brigade meeting-7:30pm
in 2207 Michigan Union
Indochina Peace Campaign meeting-7:30pm,
332 S. State
HERSELF-Women's community newspaper open
meeting-7:30pm, at 225 E. Liberty.

A2 Peoples Bicentennial Committee of Corres-
pondence meeting-7:30pm at the Guild Hse.,
802 Monroe

New Ann Arbor Chapter of Overeaters Anon-
ymous meeting, 8pm at Church of God,
2145 Independence Blvd. Call Beth at
434-3517 for more info.

TUESDAY

HRP University Committee meeting-7pm in
HRP office, 516 E. William. All Students wel-
come.

Lesbians Opening-rap group at Feminist Fed-
eral Credit Union, 8pm, 225 E. Liberty.
Gay Liberation Front Meeting-8pm in 3rd
floor Conf. room south wing, Michigan Union,
761-2044

Free Pap Tests-in the morning at St. Joe's, call
668-8857 for more information.

Cable 3-Ann Arbor City Council meeting, 8:30
pm. Replay of Monday's meeting.

Wine & Madness Poetry Workshop & Open Read
Reading-9:30pm in Greene Lounge, East
Quad. Info-Jim 663-3824

WEDNESDAY

Packard People's Food Co-op meeting-7:30pm
at the coop, 722 Packard.

Women's Community Center Organizing meeting
8pm in 3rd floor conf. room, Mich. Union.

THURSDAY

On-going Massage Workshop-7:30pm, call
662-8858 for info.

Men's Raps-7:30pm, Rm. 26 Tyler, East Quad
Fourth St. People's Food Coop meeting-7:30pm
at the coop, 212 N. Fourth, 994-9174

SATURDAY

Planetarium Show-Museum of Natural History,
2:30pm, 25¢, corner of Washtenaw & N. Uni-
versity, 764-0478.

CO-OPS

Co-op Auto-(car repair)-2232 S. Industrial,
open: 7:30am-5:30pm weekdays. Call 769-
0220

Fourth St. People's Food Coop-212 N. Fourth
Open: Tues 10-6, Wed. 10-9, Fri. 12-8, Sat.
10-6, & Sun 1-5. Meetings Thurs. night 7:30
pm at the coop. Call 994-9174 for more info.

Itemized Food Co-op (food)-Call 663-1111
for distribution region, order & house

Naked Wrench bicycle repair- all the workshop
764-6177, Ray 761-1733, or Chris 665-0608.

Neighborhood Action Center Food Coop (serv-
ing low income people)-Call 769-3771 or vi-
sit the Center at 543 N. Main-ask for Greg.

Packard People's Food Coop-722 Packard.
Open: Mon., Tues., Thur., 10am-9pm; Fri.
10am-8pm; Sat. 10am-6pm. Clean-up starts at
10 am on Wednesday's; Meetings-Wed. night
7:30pm. Call 761-8173 for more info.

People's Produce Coop (fruits & vegetables)
\$4.25 per week, order a week in advance at
1035 Martin Place, 10am-1pm. For more info
call Comm. Switchboard 663-1111.

Ypsilanti Food Coop-\$1.00 Membership fee.
Pick up order forms at Patna Pizza or Ned's
Bookstore-turn in by noon on Friday. Pick
up food Sat. morning 10-12. For more info.
call 483-7287 or 483-6363.

Narc Charged with Heroin Sale

continued from page 5

narcotics team, the Metro Squad is staffed
largely by members of local police de-
partments but "coordinated" by the
state police.

Cutting across local jurisdiction and
essentially unaccountable to anyone, the
toll in distrust and paranoia which the
narcotics squads create is incalculable.
Cases of physical brutality and violated
civil liberties probably occur far more of-
ten than they are reported, but at least
one case has been documented in detail.

During a WANT-led raid on an Ypsi-
lanti apartment in January, the SUN
learned that a man had been pistol-

whipped and beaten for asking out-of-
uniform police officers to identify them-
selves. During this raid police also pulled
hair out of several men's head, although
they had offered only verbal resistance,
and threatened to throw a man out a
window when he complained his hands
were bound too tightly.

To understand the extent of official-
sanctioned police corruption, it's neces-
sary to look no further than the two
well-publicized but largely spurious her-
oin raids which WANT has conducted in
the Ann Arbor-Ypsilanti area in the last
five months. Although the only people
caught seem to be small-time, addicted
street peddlers and the raids have had
only a marginal effect, if any, on the
area's heroin supply, the raids have
supplied WANT with the arrest statistics
which it needs to get next year's fund-
ing.

This is the reason why narcotics squads
and major heroin suppliers manage to co-
exist happily while very small, addicted
fish are sent to prison for long terms and
police pressure increases paranoia, there-
fore street price, and the amount of goods
that addicts will have to rip off in order
to survive.

While good police work could reach
higher in the heroin network and even
affect its supply, the effort is too danger-
ous, time-consuming and meager in statis-
tical result for the teams to bother with
it. Instead, they go mostly after small
dealers, concentrating especially on the
harmless substances of marijuana and
LSD.

Blalock's real crime is not only the
heroin deliveries he is charged with com-
mitting, but the extortion and intimidat-
ion, both legal and illegal, which are the
stock and trade of the undercover officer.

BOOKS

continued from page 13
dreamed they could be.

When *We Are Your Sons* arrived, I did
not anticipate encouraging people to buy
the hardback (now available all over town)
for \$10, since it will probably come out
in paperback within a year or so for
about one fifth the price. But this is the
kind of book that communal families and
tribal networks should go in on together,
and examine, pass from hand to hand, and
discuss across the extended family dinner
table. It's a book about the succession of
generations of a family on the Left, and
how two sons, who share what for lack
of a better word I shall call "the alterna-
tive consciousness," have built upon the
family that was wrenched from them to
develop new models for family life. *We
Are Your Sons*: in some way, we all are.

DETROIT

Baker's Keyboard: George Benson Quartet, see 5/27
 Poor Women's Paradise Coffeehouse: Ellie Kellman, 9pm-midnight, \$1.50, feminist folk
 Raven Gallery: Gamble Rogers, see 5/27
 Red Carpet: Ace High, see 5/28
 Watts Club Mozambique: Dakota Staton, 9:30 pm, \$3.50, jazz singer
 Olympic Stadium: Taurus Productions presents Rufus featuring Chaka Kahn, Mandrill, Kool & the Gang, Funkadelics and Parliaments, 8pm. Tickets \$4.50, 5.50 & 6.50 at Hudson's, Grinnell's & Olympia B.O.

EAST LANSING

The Stables: Ellen McIlwaine, see 5/26

TV

10:00pm: ABC News Closeup (special) "The CIA" — an in-depth look at the CIA, what it does, how it functions and a historical perspective of what it has done since its inception in 1947. Ch. 7
 12:00 midnight: Nightmare Theatre — "The Abominable Snowman of the Himalayas" Ch. 9
 1:00am: Rock Concert with Focus, U.F.O. and New Birth, Ch. 7

EVENTS

ANN ARBOR

Theatre Company of Ann Arbor presents an original production of Mad Madonnas, especially for and about women, 8pm at Schlorling Auditorium in the School of Education Building.



Robin Zakrzewski, Lauri Ross and Maryanne Moses, l to r.

"The Mad Madonnas" will be performed Fri. & Sat. nights at Schlorling Aud., Sch. of Ed. See above for more info.

Community High School Cake Decorating Show, 2-6pm at CHS, 401 N. Division
 Babysitting at the CCC, 7pm-1am, 75¢/hour, 663-4392

YPSILANTI

EMU Players present "6 Rms Riv Vu," a Broadway comedy by Bob Randall, 8pm in Quirk Auditorium, EMU campus. Admission \$2.50, tickets on sale at Quirk Aud. B.O.

DETROIT

Irish Festival on the Detroit Riverfront at 6th Street
 Detroit Bicentennial Dance Festival Concert will feature 10 of the area's most outstanding dance ensembles. 8:30pm at Music Hall Center, 350 Madison Ave. Tickets \$4, 3 & 2 available at Hudson's, the Detroit Community Music School (831-2870) and at Music Hall Box Office.

SATURDAY 31

Moon in Aquarius then in Pisces 8:33pm

May 31, 1779: George Washington orders Gen. Sullivan to wipe out the Iroquois from the face of the earth — "not to be merely overrun, but destroyed."

MOVIES

ANN ARBOR

Cinema Guild: "High Sierra" (Raoul Walsh) 7:30 & 9:30pm, \$1
 Indochina Peace Campaign Film Series: "McCabe & Mrs. Miller" (Robert Altman) 7:15 & 9:30pm; "Jeremiah Johnson" (Sydney Pollack) 7:30 & 9:30pm (MLB)
 New World Film Co-op: "Harold & Maude" see 5/30

DETROIT

Cass City Cinema: "House of Fear" (Roy W. Neill) with Sherlock Holmes 7 & 9:30pm, \$1.50
 Detroit Film Theatre III: "A Condemned Man Has Escaped" (Robert Bresson) 7 & 9pm, \$2 (students \$1.50)

MUSIC

ANN ARBOR

The Ark Coffeehouse: Norman Blake, see 5/30
 Bimbo's Ann Arbor: Gaslighters, see 5/30
 Bimbo's on the Hill: QSS, see 5/28
 Blind Pig: Reunion, see 5/30
 Chances Are: Brainstorm, see 5/30
 Del Rio: live folk music, 2-4pm, free
 Heidelberg: David Tamulevich, see 5/30
 Golden Falcon: live entertainment
 Mr. Flood's Party: Greivous Angels, see 5/30
 Pretzel Bell: RFD Boys, see 5/29
 Rubaiyat: We The People, see 5/30

YPSILANTI

Bimbo's: Tim Hazel & Brush Creek, see 5/28
 Huron Hotel & Lounge: Stonefront, see 5/30
 The Suds Factory: Angel, see 5/26

DETROIT

Baker's Keyboard: George Benson Quartet, see 5/27
 Poor Women's Paradise Coffeehouse: Music Festival, 6pm-midnight
 Raven Gallery: Gamble Rogers, see 5/27
 Red Carpet: Ace High, see 5/28
 Watts Club Mozambique: Dakota Staton, see 5/30

EAST LANSING

The Stables: Ellen McIlwaine, see 5/26

Erickson Kiva, MSU — Chuck Mangione Quartet, 7:30 & 10pm. Tickets \$4 available at Marshall Music and Elderly Instruments, E. Lansing

TV

1:00pm: The Champions — timely coverage of the greatest amateur sporting events across the world; featuring the best in boxing, swimming, track and field and more. Ch. 4

continued on page 32

The Red Carpet Proudly Presents **BY POPULAR DEMAND**
FOR 2 WEEKS
DETROIT'S HOTTEST BAND
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ACE HIGH
 MAY 28-1 featuring JUNE 4-8

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 John Sauter Johnny "Bee" Badanjek

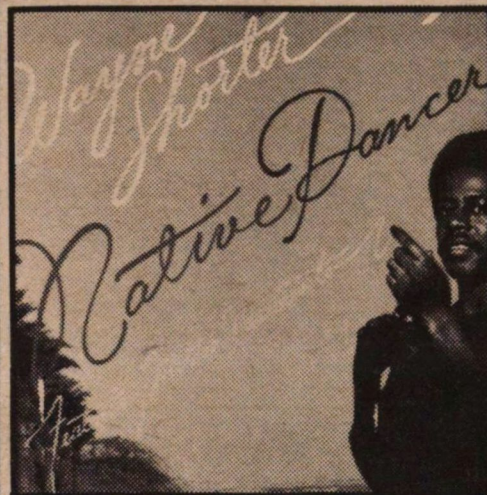
Red Carpet

16427 E. Warren at Outer Drive
 for information call 885-0570 or 994-3623

Coming May 11: Robin Tyner (MC5) Fireworks

Wayne Shorter Weather Report

Wayne Shorter — Native Dancer



Weather Report — Tale Spinnin'

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 and 137 W. Maple, Birmingham

M-Th 10-9 Fri 10-midnight Sat. 10-9 Sun. 12-6
 thru May 31

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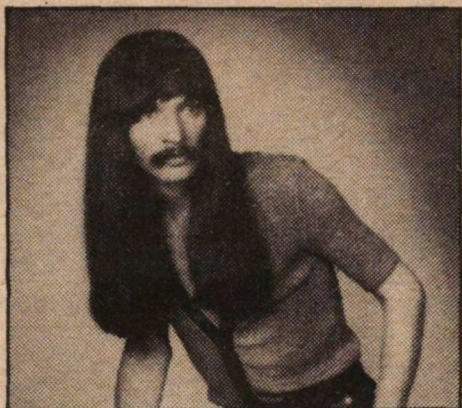
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FEATURING

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Montrose • Pure Prairie League
• Nitty-Gritty Dirt Band •
Richie Havens • Styx • Outlaws*

SUNDAY-JUNE 1

11:30am-8pm

AT

PERRY STADIUM

(BOWLING GREEN STATE UNIVERSITY)
BOWLING GREEN, OHIO

TICKETS \$8.00 IN ADVANCE \$10.00 AT THE GATE
Advance Tickets Available at Hudson's & Grinnell's
A ROSS-TODD PRODUCTION

continued from page 31

EVENTS

ANN ARBOR

Theatre Company of Ann Arbor presents Mad
Maddonnas, see 5/30
Free Learning Seminar with L. Ron Hubbard,
3pm at 203 E. Ann (bet. 4th & 5th Ave.)
668-6113 for more info.
Babysitting at the CCC, 7pm-1am, see 5/30

YPSILANTI

EMU Players present "6 Rms Riv Vu," see 5/30

DETROIT

Irish Festival on the Detroit Riverfront
Detroit Bicentennial Dance Festival Concert at
Music Hall, see 5/30

SUNDAY I

Moon in Pisces

MOVIES

ANN ARBOR

Indochina Peace Campaign Film Series:
"McCabe & Mrs. Miller" and "Jeremiah
Johnson," see 5/31
New World Film Co-op: "Harold & Maude"
see 5/30

MUSIC

ANN ARBOR

The Ark Coffeehouse: Norman Blake, see 5/30
Bimbo's Ann Arbor: Gaslighters, see 5/30
Chances Are: Brainstorm, see 5/30
Del Rio: jazz at 4pm, free
Dooley's: acoustic rock & blues, 8-11pm, free
Mr. Flood's Party: Tim Carr, 9:30pm, 75¢
c&w

YPSILANTI

Bimbo's: Tim Hazel & Brush Creek, see 5/28

DETROIT

Baker's Keyboard: George Benson, see 5/27
Raven Gallery: Gamble Rogers, see 5/27
Red Carpet: Ace High, see 5/28
Watts Club Mozambique: Dakota Staton, see
5/30

Cobo Arena: DYNAMITE! 7:30pm, tickets
\$7.50, 6.50, 5.50 & 4.50 at Hudson's, Grinnell's,
and Cobo Box Office.

Masonic Auditorium: Jazz Unlimited with
Donald Byrd, 8pm. Tickets \$7.50, 6.50,
5.50 at Masonic Box Office

Showcase Theatre (formerly the Eastown):
WABX presents Kraftwerk with special
guests Les Variations and Brataxis, 8pm,
reserved tickets \$4 & 5 available at Show-
case Box Office and Hudson's. A Brass
Ring Production

TUNE IN

ANN ARBOR

WCBN 89.5 FM (763-3500)

*Monday-Friday
3am-7am, All Night Program (various music)
7-9am, Wake Up Program (light)
9am-noon, Morning Show (progressive)
noon-3pm, Afternoon (Rock)*
7-11pm Nightjams (R & B)*
11pm-3am Jazz Round Midnight
*Monday-6-7pm The Women's Hour
*Wednesday-6-7pm The Chicano Hour
*Saturday-same as M-F except: 6-7pm,
feature album of the Week; 7-11pm
Party time- (progressive Rock n Roll)
*Sunday 7-9am Wake Up Program (progressive)
9-noon- Classical
noon-3pm-Gloval Village (Internat'l)
3-6pm- Progressive Rock
6-8pm- Ann Arbor Alive (live broadcasts)
8-11pm- Freeform Fantasy (guest DJ)
11pm-3am-The History of Jazz hosted by
John Sinclair

WEMU 88.1 FM (487-2229)

*Composi -light rock music w/ breaks for
features 12-5pm M-F
*Late Nite Show-Rock music 10:15-1am
Mon-Sun
*Folk Festival-5:15 Sun. Recorded live folk
concerts from around the country
*Toward Equal Rights-7pm Mon. Women's
Advocacy
*Help Wanted-Tues. 7pm
*Dimensions in Black-half-hour talk show
on developments affecting the commun-
ity Wed. 5:30pm
*Community Calendar 7pm Wed.
*The Week End-Summary of the week's top
news and sports stories, Fri. 7:15pm
*Jazz Scope-6-10pm Sat., 7-10pm, Sun
*Jazz Revisited-Thur. 6pm

WIQB 103FM (662-W103)

*Bill Champion-M-F, 6-10am
*Jay Sumner-M-F 10am-3pm
*Ron Carter-M-F, 3-7pm
*Bob Crowley-M-F 7pm-12M
*Jim Dulzo-M-F, 12M-6am
*Don Burns-Sat, Sun, 12M-6am
*Kim Goodman-Sat, Sun, 6-10am
*John Goodloe-Sat, 10am-6pm, Sun 10-6pm
*Jim Seitz-Sat 7-12M

DETROIT

WABX 99.5 FM (543-WABX)

*As of press time, ABX's program
schedule is undergoing changes.
It will be printed in the next
installment of TUNE IN.

WDET 101.9 FM (577-4147)

*Bud Spangler-"Jazz Today" Mon. 9pm-1am,
repeat Sat. Midnight-4am.
*Jim Gallert-"Jazz Uesterday"Thurs. 6:30-
8:30 8:30pm
*Geoffrey Jacques-"Kaleidophone" Sat 5-8pm
*Judy Adams-"Morphogenesis" Mon-Fri 3-5pm
*Detroit Listeners Digest
*Detroit Listeners Digest-Requests taken.
Tues 12:30-3pm
*Herman Curry-"Everywhere Music Goes"
Fri 11pm
*Mike Grofsorean-"Contemporary Music"
Sat 8-9pm

WJZZ 105.9 FM (871-0590)

*Gene Edwards-M-F 6-11am
*Bobby Dawson-M-F 11-4pm
*Ed Love-M-F 4-8pm
*Rosetta Hines-M-F 8-12M
*Marvin Cherry-M-F 12M-6am
*Community Calendar-M-F 2:30am, 5:30am,
11:30am, 2:30pm
*Sundown-jazz spots, theatre & movie listings
-1:30am, 3:30am, 1:30pm, 9:30pm

WWWW 106 FM (871-0590)

*Ken Calvert-M-F, 6-10am, Sun, 4-8pm
*Mike Benner-M-F, 10am-2pm; Sunday
8-10am-Talk Show; Sun, 10am-noon.
*Dan Carlisle-M-F, 2-6pm; Sunday 12n-4pm
*Jerry Lubin-M-F, 6-10pm; Sat, 3-7pm
*Karen Savelly-M-F, 10pm-2am; Sat
11am-3pm
*Brent Wilson-M-Sat, 2-6am
*Donald Schuster-Sat, 6-11am; Sun, 6-8am
*Jerry Goodwin-Sat, 7-Midnt., Sun 8pm-1am
*Complete Concert Listings-Daily

WINDSOR

CJOM 88.7 FM (519-252-7313)

*Bill Androsiak-M-F 6-10am; Sat 10am-3pm
*Paul Nathan-M-F 10am-3pm; Sun 3-8pm
*Ronnie Legge-M-Sat 3-8pm
*Rick Chappus-M-F 8-1am; Sun 10am-3pm
*Dennis Shrieve-M-F 1-6am
*Lori Cushman-Sat & Sun 6-10am
*Jimmy Siciliano-Sat & Sun 8pm-1am
*Terry Nutt-Sun 1am-6am
SPECIAL FEATURES
*Connection-M-Sun, 11pm-12M, music & in-
terviews
*Fresh Air-Sun 9:30am-public affairs
*Plant Show-M,W,F 9:55am
International Hour Thurs. 10-11pm

TOLEDO

WIOT 104.7 FM (419-248-3377)

*Dorian Paster-M-F, 6-10am.
*Rick Bird-M-F, 10am-2pm.
*Chris Loop-M-F, 2-6pm
*Neil Lasher-M-F, 6-10pm
*Dave Lonoa-M-F, 10pm-2am
*Lee Wesoff-M-F, 2-6am
*Chris McCabe-Sat, 7-12n; Sun 10am-
3pm (11am-1pm Slam Jams Prisoners
Requests); Mon, 1-7am
*Mohammed Shousher-Sat 10pm-3am, Sun 3-
8:30pm.
*Barbara Davis-Sun 3-8am
SPECIAL FEATURES
*Slam Jams-11am-1pm Sunday- Prisoners
request show.
*King Biscuit Flower Hour-8:30pm Sun.
*Rock Around the World-10:30pm Mon-
import hour

WKLR 99.9 FM (419-244-4679)

*Chuck Welch, M-F 6-10am
*Paul Brown M-F 10am-2pm
*Bill Slaughter M-F 2-7pm
*Tommy Keye M-F 7pm-12m.
*Pat Love M-F 12m-5am
*Hugh Russell M-F 5-6am (Religion)

BOWLING GREEN, OHIO

Perry Stadium, Bowling Green Cultural Boost presents the Poe Ditch Music Festival, 12 noon, with Johnny Winter and special guests Golden Earring and Montrose. Also appearing: Richie Havens, the Nitty Gritty Dirt Band, Pure Prairie League and Outlaws. Tickets \$8 in advance, \$10 at the gate. Available at all Hudson's and Grinnell's stores. A Ross Todd Production

TV

2:00pm: Stalin — a documentary biography of Joseph Stalin. Ch. 56
6:30pm: Special of the Week — "The World's Worst Air Crash — The Avoidable Accident?" Program will investigate the story of the Turkish DC-10 disaster last March. Ch. 56

EVENTS

ANN ARBOR
Potter's Guild Spring Sale, 9am-3pm, 210 Hill
DETROIT
Irish Festival on the Detroit Riverfront.

MONDAY 2

Moon in Pisces

MOVIES

ANN ARBOR
Cinema Guild: "Tol'Able David" (Henry King) silent, 8pm, \$1

MUSIC

ANN ARBOR
Blind Pig: Blue Monday with Boogie Woogie Red, 9:30pm, \$1 (downstairs) blues
Chances Are: Hot Foot Highway, 9:30pm, \$1 students, \$1.50 others, r&r
Mr. Flood's Party: Skunk Misery String Band, 9:30pm, 75¢
Pretzel Bell: Diamond Rio, 9:30pm, \$1, c&w

YPSILANTI

The Suds Factory: Magic Daze, 9:30pm, \$1 r&r

DETROIT

Red Carpet: Party Night Jam Session, 9pm-2am
Watts Club Mozambique: Dakota Staton, see 5/30

TUESDAY 3

Moon in Pisces then in Aries 9:02am

MOVIES

ANN ARBOR
Ann Arbor Film Co-op: "400 Blows" (Trautfaut) 7 & 9pm, \$1.25

MUSIC

ANN ARBOR
Blind Pig: Melodioso, 9:30pm, \$1 (downstairs) Latin jazz
Chances Are: Rob Tyner's Fireworks, 9:30pm, \$1.50 students, \$2 others, r&r
Mr. Flood's Party: Gemini, 9:30pm, 75¢
Pretzel Bell: Grievous Angels, 9:30pm, \$1, hot country rock

YPSILANTI

The Suds Factory: Magic Daze, see 6/2

DETROIT

Baker's Keyboard: Michael Urbaniak Quintet, 9:30, 11:15 & 1am, \$3.50, jazz
Raven Gallery: Gamble Rogers, 9:30pm, \$3
Red Carpet: Party Night Jam Session, 9pm-2am
Watts Club Mozambique: Dakota Staton, see 5/30

Paper Radio

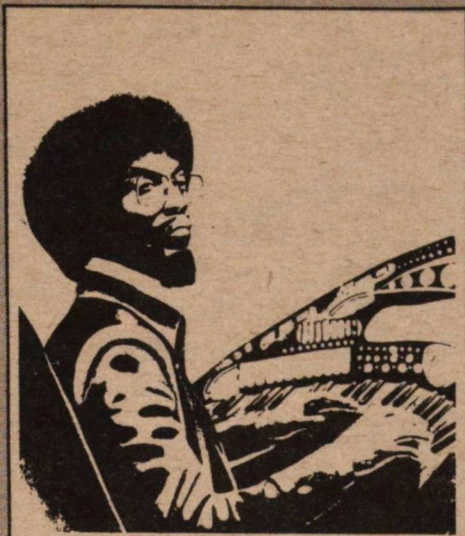
continued from page 4

Gallo wines boycott. The suit also asks \$50,000 in damages from the committee, and is tentatively scheduled for a hearing May 29.

According to support committee members, the following stores have agreed to halt future orders of Gallo products and cease carrying them once current stocks run out: Sgt. Pepper's General Store, Ralph's Market, White's Market, Mendell's Pharmacy, and the Big Ten Party

TV

10:00pm: Soundstage — Herbie Hancock and Chick Corea, Ch. 56



Herbie Hancock on Ch. 56, see above for more info.

EVENTS

DETROIT

The Earth Center Lecture Series presents Bill Manning, speaking on "Easy Gardening & the Stamina System," 7:30pm in the Earth Center Ballroom, free.
"Don't Bother Me, I Can't Cope," a heart and soul musical, will be playing at Music Hall Center, 8:30pm. Tickets \$6.50, 5.50, 4.50 available at Hudson's, Grinnell's, Sear and Music Hall B.O. or call 963-7680

WEDNESDAY 4

Moon in Aries

MOVIES

ANN ARBOR
Cinema Guild: "Portrait of Jason" (Shirley Clarke) 7:30 & 9:30pm, \$1

YPSILANTI

Mud Cinema: "They Shoot Horses Don't They?" 7 & 9:30pm, \$1

MUSIC

ANN ARBOR
The Ark Coffeehouse: Hoot Night, 9pm, 75¢
Bimbo's on the Hill: QSS, 9pm, no cover, r&r
Blind Pig: All Directions (Ed Sugar's band) 9:30pm, \$1 (downstairs), jazz
Chances Are: Lightnin', 9:30pm, \$1 students, \$1.50 others, r&r
Golden Falcon: live entertainment
Mr. Flood's Party: Grievous Angels, 9:30pm, 75¢, country rock
Pretzel Bell: Diamond Rio, 9:30pm, \$1, c&w

YPSILANTI

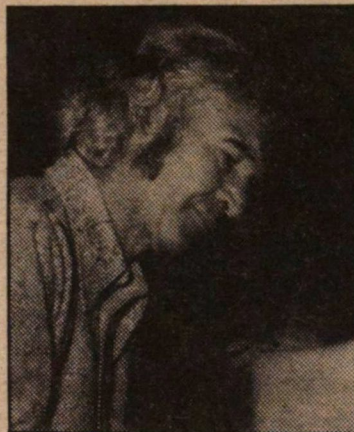
Bimbo's: Tim Hazel & Brush Creek, 9pm, \$1.50 r&r
The Suds Factory: Magic Daze, see 6/2

DETROIT

Baker's Keyboard: Michael Urbaniak Quintet, see 6/3
Raven Gallery: Gamble Rogers, see 6/3
Red Carpet: Ace High, 9pm-2am, r&r
Watts Club Mozambique: Dakota Stanton, see 5/30
Olympia Stadium: Bad Company and Maggie Bell, 8pm. Reserved seats \$6.50, 5.50 and 4.50 at Olympia, Hudson's, Sears and Grinnell's

continued on page 34

DAVE BRUBECK Two Generations of Brubeck



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JUNE 21ST



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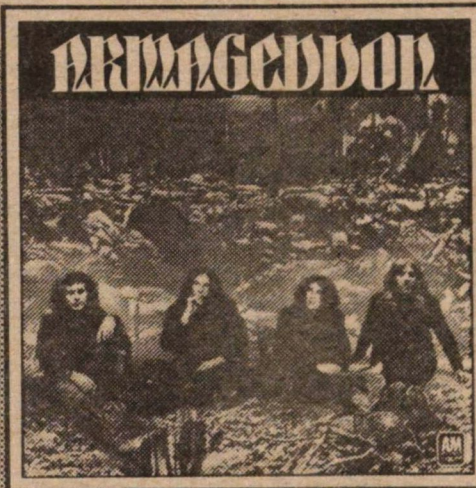
(the newly remodeled Eastown Theatre)

TICKETS: \$4.50, 5.50 & 6.50

Tickets on sale at Hudson's starting June 1st.

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continued from page 33
TV

9:00pm: "Metamorphosis" — tape replay of a performance by the California State University experimental theatre group. Cable 3

EVENTS

DETROIT

"Don't Bother Me, I Can't Cope," is at Music Hall Center through June 22, see 6/3

THURSDAY 5

Moon in Aires then in Taurus 8:19pm

June 5, 1878: Pancho Villa, Mexican revolutionary, born.

June 5, 1947: Sec. State Marshall proposes his plan to save European capitalism.

June 5, 1973: Cardiss Collins becomes Illinois' first black congresswoman, receiving 92% of the vote.

MOVIES

ANN ARBOR

Ann Arbor Film Co-op: "The Ruling Class" (Peter Medak) 7 & 9:45pm, \$1.25

YPSILANTI

Mud Cinema: "They Shoot Horses Don't They?" see 6/4

MUSIC

ANN ARBOR

Bimbo's on the Hill: QSS, see 6/4

Blind Pig: Reunion, 9:30pm, \$1 (downstairs) jazz

Chances Are: Lightnin' see 6/4

Golden Falcon: live entertainment

Mr. Flood's Party: Mike Smith & His Country Volunteers, 9:30pm, 75¢, c&w

Pretzel Bell: RFD Boys, 9:30pm, \$1.50, bluegrass

YPSILANTI

Bimbo's: Tim Hazel & Brush Creek, see 6/4

The Suds Factory: Magic Daze, see 6/2

DETROIT

Baker's Keyboard: Michael Urbaniak Quintet, see 6/3

Raven Gallery: Gamble Rogers, see 6/3

Red Carpet: Ace High, see 6/4

Watts Club Mozambique: Dakota Stanton, see 5/30

TV

9:00pm: Black Journal — "Conspiracy." This special edition examines the possibility of conspiracy in the assassinations of John and Robert Kennedy, Martin Luther King Jr. and Malcolm X. Ch. 56



Malcolm X's assassination is examined in "Conspiracy", See above for more info.

12:00 midnight: Ellen McIlwaine, rock/singer and guitarist, is one of the guests. Ch. 9

9:00pm: "Sunshine & Smiles" — tape replay of a performance by the Friends Road Show. Cable 3

EVENTS

DETROIT

"Don't Bother Me, I Can't Cope," see 6/3

FRIDAY 6

Moon in Taurus

MOVIES

ANN ARBOR

Cinema Guild: "Les Creatures" (Agnes Varda) 7:30 & 9:30pm, \$1

New World Film Co-op: "Dr. Zhivago" 8pm only (MLB3) \$1.25

DETROIT

Cass City Cinema: "Requiem For A Heavy-weight" (Ralph Nelson) 7 & 9:30pm, \$1.50

Detroit Film Theatre III: "Au Hasard Balthazar" (Robert Bresson) 7 & 9pm, \$2 (students \$1.50)

MUSIC

ANN ARBOR

ACTION GROUPS

A2 Health Care Collective.....	665-0825
A2 School of Creative Music.....	662-8281
American Indians Unlimited.....	761-1352
Ecology Center of Ann Arbor.....	761-3186
Farmworker's Support Committee	769-1326
Gay Awareness Women's	
Collective.....	763-4186
Gay Liberation Front.....	763-4186
Lesbians Opening.....	665-8370
Local Motion.....	994-0370
Indochina Peace Campaign.....	764-7548
Learning Exchange.....	662-5189
Lettuce Boycott.....	763-4184
Nat'l Organization for Women	
(NOW).....	971-9497
Project Community.....	763-3548
Zero Population Growth.....	663-8877
Black Advocate.....	763-4188
Chicano Liason.....	753-4184
Native American Advocate.....	763-4185
Sexuality Program.....	763-4186
Black Women's Caucus.....	764-1188
Mich. Women's Political	
Caucus.....	971-9497
Radical Lesbians.....	763-4186
Women's Community School.....	763-4186

FINANCIAL & LEGAL AID

Ann Arbor Tenant's Union.....	761-1225
Commission for Women.....	763-2203
Feminist Federal Credit Union.....	662-5400
	665-0916
Free Legal Aid, 7-10pm; Monday's	
at Free People's Clinic.....	761-8957
Student Legal Aid.....	665-6146

MEDIA

Ann Arbor Sun Newspaper.....	761-7148
Herself Newspaper.....	663-1285
Michigan Daily.....	764-0562
Michigan Cable TV.....	662-2253

PHONES

Public Access (Cable TV)..... 769-7422

HEALTH CARE

Amer. Cancer Society.....	668-8857
Express Teen Clinic.....	769-8367
Free People's Clinic.....	761-8957
Lamaze Childbirth Preparation.....	761-4404
Medical Mediators.....	761-5079
Packard Community Clinic.....	971-1050
Planned Parenthood.....	769-8530
Problem Pregnancy Help.....	769-7283
Self-Help (Women's Crisis Center)	994-9100
St. Joe's Hospital.....	665-4141
Summit Medical Center.....	769-4445
U of M Health Service.....	764-8330
University Hospital (Emergency).....	764-5102
Women's Hosp.—OB Clinic.....	764-8120

CO-OPS

Itemized Coop (Food).....	663-1111
Neighborhood Action Center Foo	
Food Coop.....	769-3771
People's Food Coop (Packard).....	761-8173
People's Food Coop (212 N. 4th)	994-9174
People's Produce Coop.....	662-6036
Ypsilanti Food Coop.....	483-5458, 481-0689
Naked Wrench (Bike Repair).....	761-1733
	764-6177

EMERGENCY NUMBERS

Crisis Walk-In & 24-Hour	
Phone Service.....	761-9834
Community Mental Health	
Emergency Service.....	761-9834
Drug Help.....	761-HELP
Fire Department.....	663-4138
Poison Center.....	764-5102
Police Department.....	769-6311
Suicide Prevention (24 hours).....	761-9834

CALENDAR

Bimbo's Ann Arbor: Gaslighters, 6pm, 50¢, ragtime
 Bimbo's on the Hill: QSS, see 6/4
 Blind Pig: Daddy G & Express, 9:30pm, \$1 r&b
 Chances Are: Lightnin', 9:30pm, \$1.50 students, \$2 others, r&b
 Heidelberg: David Tamulevich, 9pm, no cover, folk
 Golden Falcon: live entertainment
 Mr. Flood's Party: Melodioso, 9:30pm, \$1.50, Latin jazz
 Pretzel Bell: RFD Boys, see 6/5
 Rubaiyat: We The People, 9:30pm, no cover
 Babysitting at the CCC, 7pm-1am, 75¢/hour, 663-4392

YPSILANTI

Bimbo's: Tim Hazel & Brush Creek, see 6/4
 The Suds Factory: Magic Daze, see 6/2

DETROIT

Baker's Keyboard: Michael Urbaniak Quintet, see 6/3
 Raven Gallery: Gamble Rogers, see 6/3
 Red Carpet: Ace High, see 6/4
 Watts Club Mozambique: Dakota Stanton, see 5/30
 Masonic Auditorium: Benefit Concert with the Fifth Dimension, 8pm

EVENTS

YPSILANTI

EMU Players present "Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling so Sad," 8pm in Quirk Auditorium, EMU campus. Tickets \$2.50 on sale at Quirk Auditorium

DETROIT

Slovak Festival on the Detroit Riverfront at 6th Street
 "Don't Bother Me, I Can't Cope" at the Music Hall. Matinee 2pm (\$6.50, 5.50 and 4.50) and 8:30pm performance (\$7.50, 6.50, 5.50) see 6/3 for more info

SATURDAY 7

Moon in Taurus

MOVIES

ANN ARBOR

Cinema Guild: "Red Beard" (Akira Kurosawa) 8pm only, \$1
 New World Film Co-op: "Serpico" 7 & 9:15pm MLB3, \$1.25

DETROIT

Cass City Cinema: "Destry Rides Again" (George Marshall) 7 & 9:30pm, \$1.50
 Detroit Film Theatre III: "Day for Night" (Francois Truffaut) 7 & 9pm, \$2 (students \$1)

MUSIC

ANN ARBOR

Women's Crisis Center..... 994-9100
 Ypsi SOS Community Crisis Center 485-3222

GENERAL INFO

City Hall..... 761-2400
 Community Switchboard..... 663-1111
 Dial-A-Ride..... 663-4292
 Democrats..... 665-6529
 Ecology Center..... 761-3186
 Gay Hotline..... 761-2044
 Human Rights Party..... 761-6650
 Michigan Union..... 662-4431
 Mich. Union Ticket Info..... 763-4553
 Recycling Station..... 761-3186
 Trotter House..... 763-4692
 UAC Daystar..... 763-1107
 University Cellar..... 769-7940
 Youth Liberation..... 662-1867

CHILD CARE

A2 Childcare & Development Center..... 769-7244
 Children's Community Center 10am-5pm..... 663-4392
 7-10pm..... 662-1916
 Clonlara Child Care..... 769-4511
 Coop Community Child Care..... 973-0408
 Family Daycare Center..... 484-0978
 Little Red Schoolhouse, pre-school & daycare center..... 485-0257
 Parents Anonymous..... 665-2448

COUNSELING

Catholic Social Services..... 662-4534
 Counseling Center..... 764-9467, 764-3163
 Counseling Services..... 764-8437
 GI & Draft Counseling..... 663-5378
 Minority Counseling..... 764-8134
 Office of Ethics & Religion..... 764-7442
 Octagon House..... 662-4587
 Ozone House..... 769-6540
 24-hour Counseling..... 76-GUIDE

Bimbo's Ann Arbor: Gaslighters, see 6/6
 Bimbo's on the Hill: QSS, see 6/4
 Blind Pig: Daddy G & Express, see 6/6
 Chances Are: Lightnin', see 6/6
 Del Rio: live folk music, 2-4pm, free
 Heidelberg: David Tamulevich, see 6/6
 Golden Falcon: live entertainment
 Mr. Flood's Party: Melodioso, see 6/6
 Pretzel Bell: RFD Boys, see 6/5
 Rubaiyat: "We The People" see 6/6

YPSILANTI

Bimbo's: Tim Hazel & Brush Creek, see 6/4
 The Suds Factory: Magic Daze, see 6/2

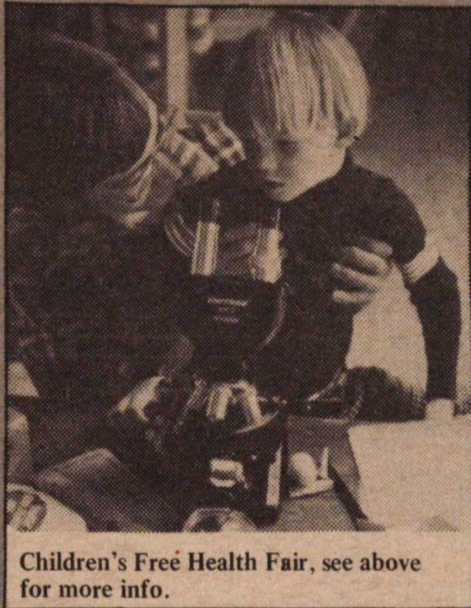
DETROIT

Baker's Keyboard: Michael Urbaniak Quintet, see 6/3
 Raven Gallery: Gamble Rogers, see 6/3
 Red Carpet: Ace High, see 6/4
 Watts Club Mozambique: Dakota Stanton, see 5/30

EVENTS

ANN ARBOR

A Children's Free Health Fair (for children under 8) 11am-4pm at the Children's Community Center, 317 N. Seventh. Vision and hearing assessments, immunizations, physicals, nutritional and dental assessments, lab tests and referrals for free followup care. Day care and refreshments provided. (Also Sunday 1-4pm)



Children's Free Health Fair, see above for more info.

YPSILANTI

EMU Players present "Oh Dad, Poor Dad..." see 6/6

DETROIT

Slovak Festival on the Detroit Riverfront "Don't Bother Me, I Can't Cope," see 6/6

a childrens **FREE** for Children under 8
 health **FAIR**
 refreshments

Children's
 Community
 Center

cartoons
 day-care

SAT. JUNE 7 11am-4pm
SUN. JUNE 8 1-4pm

317 N. Seventh, Ann Arbor

vision and hearing assessments

nutritional assessment - dental assessments

physicals - immunizations - lab tests

referrals for free follow-up care

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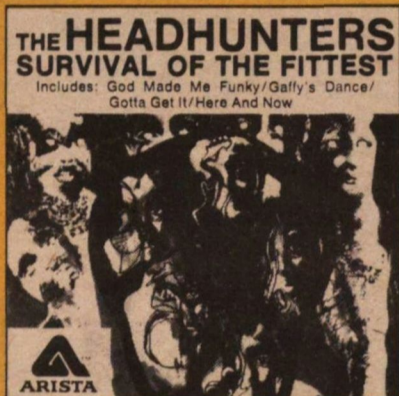
616 W. Cross St.

Ypsilanti, Mich.
 483-6402

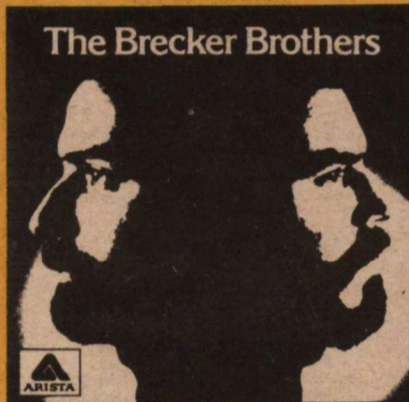
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FREEDOM JAZZ

FROM ARISTA RECORDS



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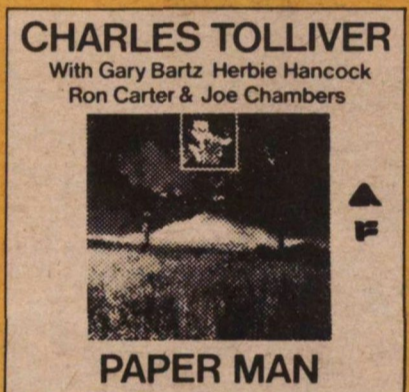
Randy and Michael Brecker, two of the music world's most respected musicians, have played on so many important records their credits read like a who's who of music. A dynamic debut album that contains some of the best music on the scene today. Funky. Bright. Alive. And, best of all, their own.



This intimate duet comes from two major jazz figures whose origins lie in South America and Africa respectively. Well known as leaders in their own right, Barbieri and Brand interact to create a beautiful music of the Third World.



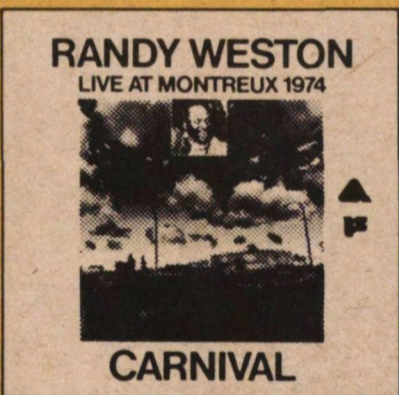
One of the best known of the sixties music circles, Brown explores his alto saxophone to the fullest with the sympathetic and spirited support of just bass and drums. Brown draws upon his most earthy influences in his explorations.



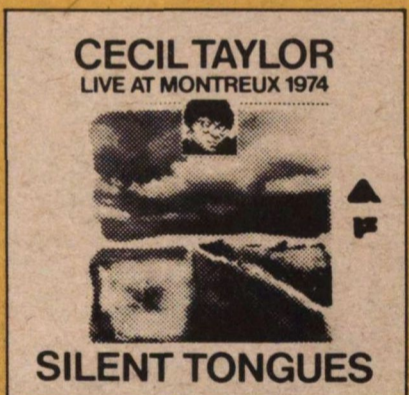
Tolliver is a leading trumpeter and composer in contemporary jazz circles. His bristling, fluid style is complimented on this special album by Herbie Hancock, Gary Bartz, Ron Carter and Joe Chambers—a spectacular cast to say the least.



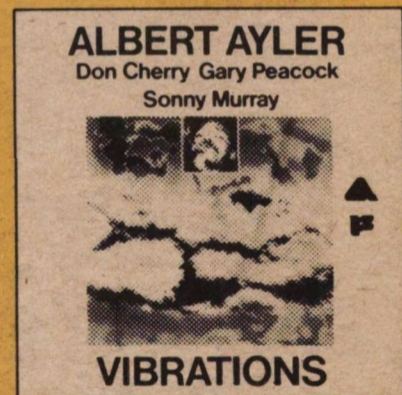
With his working quintet that includes the unusual talents of singer Sheila Jordan, this trombonist combines his interests in the new music, bop and older jazz traditions for an album that will satisfy his fans and win him a new following. This is Rudd's first album in six years.



Recorded live at Montreux 1974, Weston and his quintet set down a driving rhythmic jazz of West Indian and African influence with some impressive soloing from Billy Harper. Randy's solo piano tribute to Duke Ellington was a highlight of the festival.



This solo piano tour de force, recorded live at Montreux 1974, consists of a five movement suite plus two encores demanded by an astounded and enthusiastic crowd. Taylor's stature as a major musical innovator is clearly set out in this exciting and moving piece.



This album captured the music of a great jazz innovator at the peak of his creativity. With his working trio of bassist Gary Peacock and drummer Sonny Murray and guest artist trumpeter Don Cherry, the unique tenor saxophonist laid down a wholly new music that is simultaneously very appealing and very powerful. Included in his anthem of the new music "Ghosts."



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