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Serving Greater Michigan

Volume 3, Issue 17

Sept. 3 - Oct. 1, 1975

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TEAMSTERS, THUGS & POWER

25c

By Brian Flanigan

"Where is Jimmy Hoffa?
Call (313) - 761-7297."

The garish bumper sticker, slapped on the rear end of a "double" roaring toward Chicago on westbound I-94, bounces crazily before your straining eyes.

Where, in deed, is the little strongman who mysteriously disappeared a month ago while he was maneuvering to regain control of the International Brotherhood of Teamsters?

Through all the rumors and speculation, two facts are clear:

First, James Riddle Hoffa, in his forty-year union career, helped weave an astonishing web of corruption and influence that stretched across the country.

Second, for whatever reason, Hoffa no longer served a purpose in the business of the accumulation of power by big labor, organized crime, and whatever allies could be bought, borrowed, or stolen in government, the media, and elsewhere.

Some speculate that he was set up by his foster son and former bodyguard, Charles "Chuckie" O'Brien..... (continued on page 3)



Guest Editorial

Rioting & Responsibility

By Nadine Brown

Ed. Note: Nadine Brown is a regular contributor to The Michigan Chronicle, Detroit's only black community newspaper. She was out on the streets during most of the riot which broke out last month in Detroit.

Detroit citizens, who well remember the 1967 holocaust, when widespread flames and heavy police gunfire left thousands homeless, untold numbers wounded, and a death toll of 43 lives, are still shuddering over the two day civil disturbance on the city's north-west side last month.

When residents in the area learned that Andrew Chinarian, owner of Bolton's bar at 14907 Livernois, had fatally shot Obie Wynn, a black youth, in the back of the head and then had been set free, they staged a protest in front of the bar. It was their means of pressuring for justice. But little did they know that a small group would use it, once again, to try and create a 1967 type disaster.

Mayor Young went to the scene and reported to them that Chinarian had been arrested, and his bond changed from \$500 to \$25,000 on a second degree murder charge. Young assured the people that justice would be done, which they accepted.

"We have faith in the Mayor, because he has shown before that he is in our corner," said one of the group. But a small group in the crowd of about 200, apparently bent on a violent confrontation, began a rock throwing spree. They were later joined by youths who don't live in the community. Their rampage of assault and looting of business establishments along the Livernois strip all the way to 7 mile road, resulted in the beating death of Mario Pysko, who was pulled from his car while waiting for a traffic light to change.

Among the missile-throwers were some youths who were sincerely upset over the killing of Wynn and believed rock-throwing was the way to protest. Many citizens were shocked to learn that so many children were involved in the melee, and that a few so-called adult leaders had misled the young people into believing that rioting and looting were part of the revolution, while they, the leaders, remained on the sidelines.

A true leader will count up the cost of every venture and will not lead his or her followers into certain disaster. Nor will a positive leader continue to use methods that have failed over and over again. Only a self-appointed leader would do that.

Moreover, a true leader remains in front, and not behind the troops, and has the wisdom to know when to go forward and when to retreat.

One of the most serious tragedies, besides the unfortunate killings and destruction, is that children and teenagers have so little parental supervision and guidance that they are able to roam the streets at such late hours and are left at the mercy of those who would front them off in some venture that they don't have the courage to deal with themselves (we call them cowards) or some crime they don't want to be blamed for.

One hopeful development appears to be emerging, however, in the aftermath of that July 28-29 disturbance. It seems to have shocked some people out of their preconceived notions that the soaring narcotics traffic, crime, the welfare of their children and other problems in the city are somebody else's responsibility. Small groups of citizens are now trying to mobilize their neighbors in a crusade against the adverse element, with special emphasis on those who are misleading, and those who buy stolen goods. If this trend continues, and each person does some serious soul-searching, then hopefully the people can bring some sanity to the community. As this writer has said many times, people must be accountable, because their problems will never be resolved until they live up to their responsibilities and become involved.

Next SUN Out Oct. 1

The next issue of the *SUN* will appear Wednesday, October 1. We see the publication on the verge of an exciting new period of growth and expansion, during which we will be intensifying our editorial, distribution, and promotional efforts in the city of Detroit and throughout the region. In order to plan our growth as thoroughly as possible, to make sure the new *SUN* is the finest product we can provide you with, and to assimilate new editorial staff into the whole process, we need to skip an issue. Look for the *SUN* every two weeks beginning October 1.



LETTERS

Dear SUN,

For some time we've read your paper as it's come into the WAAM newsroom. We haven't always agreed with your viewpoints or style, but have felt that there's a place for the *SUN* in Ann Arbor. What's distressing is that there's less of a place in the *SUN* for Ann Arbor.

We hope your expansion effort is successful. But we'd also hope that in catering to a larger circulation, you don't forget that there are some people who'd rather read about Ann Arbor events from your perspective than the latest poop from the Motor City.

It would be easy to say that The *SUN* has 'left' Ann Arbor... in search of bigger bucks... but we hope that's not the case. The people of Ann Arbor stuck by you through the thin times. We hope you'll stick by them now.

Doug Boynton and Jim Dorris
WAAM News

Editors Note: The SUN has no intention of abandoning its constituency in Ann Arbor or ignoring Ann Arbor events worthy of coverage. We are expanding

our appeal into Detroit and the region, which certainly inter-relates with Ann Arbor. Events in Detroit have deep meaning for people in the city of trees. Ann Arbor has supported The SUN, but never enough for it to stabilize economically as the complete paper we envision it becoming.

Dear SUN,

While motoring down Livernois I noticed your new white box in front of Baker's and copped one during the long light.

I'm glad I did. As the Metro-area continues to expand -- and it will -- Ann Arbor will become even more closely connected to Detroit. It is good to know there is something to keep us up on what is happening.

The demise of the Fifth Estate is displeasing, but may have been inevitable. The FE failed to change whereas the people they were supposed to speak for did. The FE also failed to report on local happenings, which I hope The *SUN* will continue to do.

Dan Romanchuk

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THE *SUN*, Inc., is a Michigan non-profit corporation, subscribing to Zodiac News Service (ZNS), Pacific News Service (PNS), and Liberation News Service (LNS).
Cover by Barbara Weinberg

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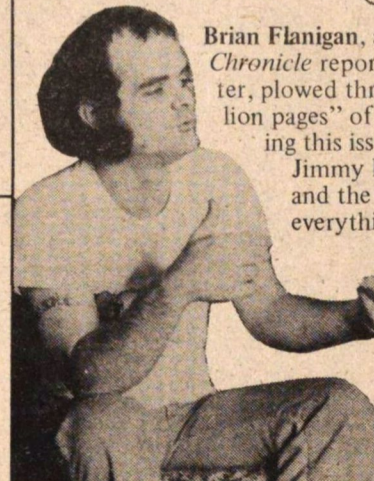
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THE SUN

Volume 3, Issue No. 17, Sept. 3 - October 1, 1975

The *SUN* is published bi-weekly (except for August) by the Ann Arbor Sun, Inc., a registered Michigan non-profit corporation. The office of publication is 46 Selden, Detroit, Mi, 48201. Editorial and business offices are at 603 E. William, Ann Arbor, Mi 48108. Editorial and business phones are 313-761-7148 (Ann Arbor). Subscription and distribution phones are 313-831-1666 (Detroit). Subscription rates are 8 issues for \$2.00, 24 issues for \$5.50 and 48 issues for \$10.00. For subscriptions write The Sun, PO Box 7217, Detroit, Mi 48101. Second class postage paid at Detroit, Mi 48233.

Contributing Writer



Brian Flanigan, a 29-year old *Michigan Chronicle* reporter and free-lance writer, plowed through "about three million pages" of material while researching this issue's cover story on Jimmy Hoffa, the Teamsters, and the mob. Flanigan read everything written on Hoffa in the past 12 years and combed through volumes of court transcripts in order to pull together the elusive threads of Hoffa's underworld connections.

The Teamster Empire: How Hoffa Did It

continued from the front cover

... or by current Teamster boss Frank Fitzsimmons. Richard Nixon's 1971 order commuting Hoffa's sentence barred him from union activity until 1980; but the courts may have been ready to rule the ban unconstitutional, freeing Hoffa to campaign openly for leadership.

Others contend that Tony Provenzano ("Tony Pro"), a New Jersey Teamster honcho, or Anthony Giacalone ("Tony Jack"), a Detroit Mafia chieftain, wasted Hoffa because he wouldn't listen to the mob and retire. It has also been suggested that Hoffa was threatening to go to a grand jury and testify against Provenzano and others in order to create leverage to get back in the union.

Hoffa and Tony Pro had fallen out while both were serving time at the federal penitentiary in Lewisburg, Pennsylvania, and Mafiosi found Hoffa less pliable than Fitzsimmons, who took over after Hoffa was locked up in 1967.

For four decades, Jimmy Hoffa showed them how the game was played. In what looks like the end, the spider became one of the flies, caught in his own web of corruption, deals, and back-room conspiracies. Like many another gangster before him, he became a victim of his own arrogance, ruthlessness, and hunger for power.

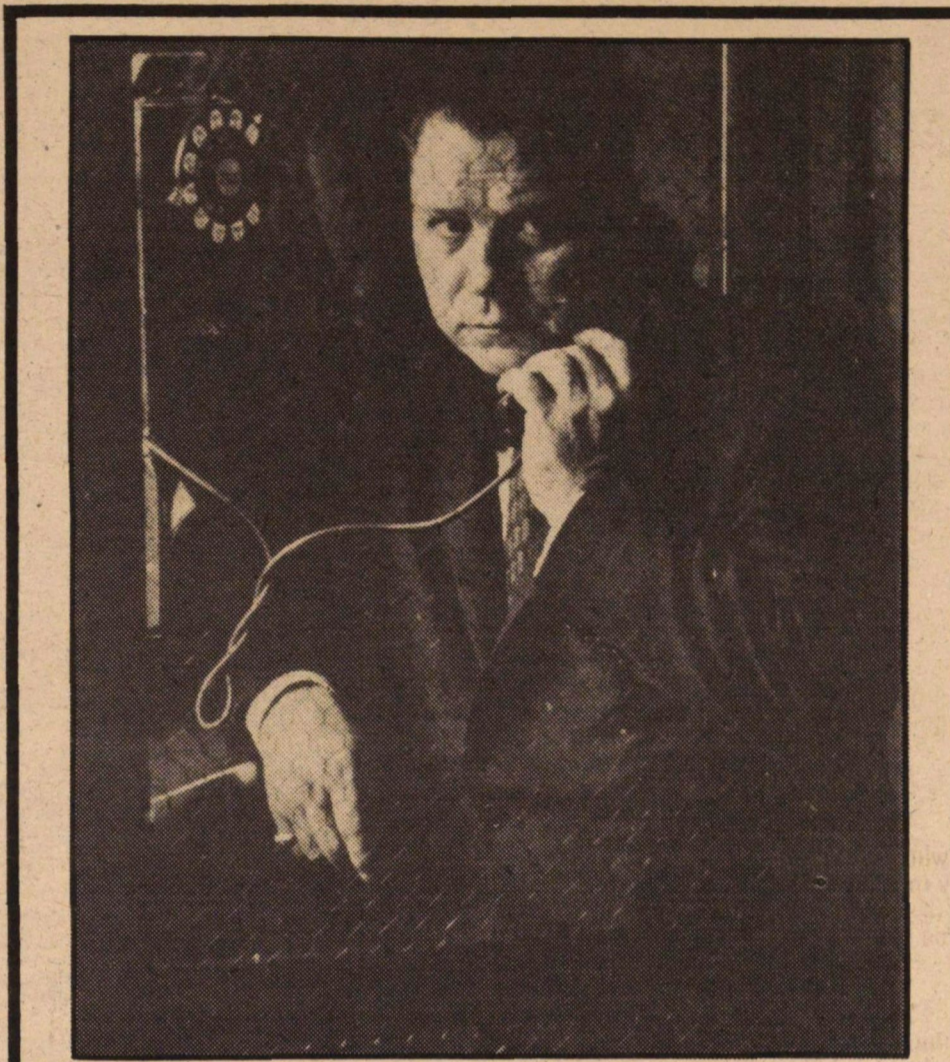
What They Could Do

Although Hoffa is gone, the structure he built remains, its reins in other hands. The Teamster empire, as its propaganda proudly states, is "part of the American life," its influence extending into every realm of political power in the country.

Through its direct control of millions of workers in the critical transportation industry alone, the Brotherhood is capable of shutting down the economy of any major city, should that suit its purposes, by stopping the movement of food, clothing, industrial materials, and everything else. And when we take into account Teamsters' alliances with organized crime and their ability to exert a powerful influence in every "legitimate" sector of society, a truly imposing juggernaut of reactionary power begins to emerge.

In May 1959, following the McClellan Committee investigation of the Teamsters, *Life* Magazine characterized Hoffa's organization as a "national threat" and wondered at what the Teamsters might do if allowed to continued unchecked. Today, after fifteen more years of consolidation, expansion, and political maneuvering, the possibilities can only be surmised by duly noting the alleged role of Chile's truck drivers—in league with the CIA in paralyzing the city of Santiago and hastening the destruction of Salvado Allende's Marxist government late in 1973.

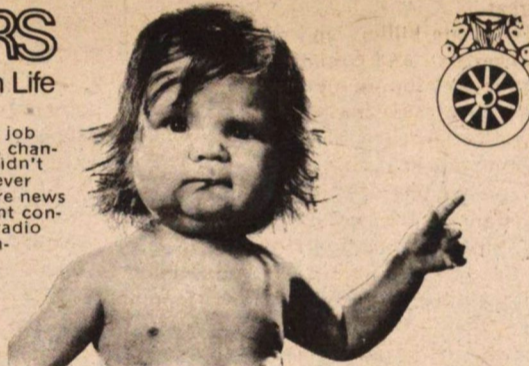
The story of Hoffa's climb to power, and of the Teamsters' subsequent rise to their present formidable position, needs to be told in order to put into perspective the disappearance of Hoffa and the undiminished—in fact still growing—power of the organization he built on the backs of working people. It is far from enough to ask, "Where is Jimmy Hoffa?" The press continues to exploit the news value of the disappearance, with its romantic aspects of intrigue and violence, while ignoring more disturbing questions: How did Hoffa get as far as he did? Who helped him? How come nobody stopped him? How much power do the Teamsters have, and what are they doing with it? And now that Hoffa is out, where are they headed next?



TEAMSTERS

A part of the American Life

Don't be surprised at all the job classifications Teamsters are, chances are Mommy and Daddy didn't know either. Jenny Rodhe never realized that TEAMSTERS are news directors, social workers, flight control agents, school teachers, radio operators, cable operators, engineers, TV technicians, conductors, railroad trainmen, funeral directors, surgical technicians... Yes Jenny, Teamsters are truck drivers, too!.....



The Blitz Of The Midwest

In 1932, a bunch of Detroit dockworkers, led by a tough-talking, hard-punching teenager named Jimmy Hoffa, joined the International Brotherhood of Teamsters. Although he was one of the youngest members of the "Strawberry Gang," which had shut down a southwest side Kroger loading dock a year earlier, Hoffa became the acknowledged leader of Teamsters Local 299, Detroit's largest.

The brash youngster immediately joined forces with Owen "Bert" Brennan, head of Detroit Local 337, and in the early 40's the two truckers organized the Michigan Conference of Teamsters, with Hoffa in the Driver's seat. In 1945 Hoffa was officially elected president of Local 299. Two years later he became the state's number one Teamster after being elected president of Joint Council 43.

With this solid base of truckers, dockworkers and laborers, Hoffa began a blitzkrieg of the Midwest that rivaled, in its undisguised grabbing of power, anything Hitler was doing at the same time in Europe.

Hoffa began moving in earnest when he was named negotiating chairman of the Central States Drivers' Council.

Along the way Hoffa, always very basic

in his concepts, started practicing his "muscle" theory: "Always have more muscle than the other guy. You win that way." From Minnesota, Hoffa went on to Ohio, and the juke box racket.

Using the Central States Drivers' Council as a club, he began negotiating area-wide, instead of locally, as had been the past practice. He leapfrogged pockets of resistance and returned later to squeeze them into submission. He played off companies—or even local unions—against one another. And he developed both working and personal relationships with the best pro muscle in the business—the Mafia and the remnants of Detroit's Purple Gang.

Hoffa's main man in Ohio was Cleveland's William Presser, honcho of that state's lucrative jukebox rackets. By the early '40's, Presser realized that being lined up with "the little guy from Detroit" meant that it was easier to control the action: "You don't use my jukeboxes, you don't get your beer delivered." In quick succession, Presser became president of Cleveland's Local 555, Joint Council 41, and the Ohio Conference of Teamsters.

Presser's right hand man was Louis "Babe" Triscaro, a former prizefighter who was president of Local 436 of the Excavation and Race Track Workers and vice-president of Joint Council 41. Triscaro had underworld connections on both

coasts.

In 1945, Presser sent Eugene C. "Jimmy" James into Detroit to start jukebox Local 985. The ambitious James, in his push to expand, began cutting into Mafia turf, a situation that caused hostilities until Hoffa agreed to bring William Bufalino into the local. Married to the niece of Angelo Meli, a reputed Detroit Mafioso, Bufalino was later to act as one of Hoffa's many lawyers in what came to be known as the "Teamsters Bar Association."

Ripping Off The Rank And File

Four years later Hoffa wired up an arrangement with Chicago's Paul "Red" Dorfman that would make "the little man" a labor king and the mob a ton of money.

Dorfman, who had racket roots that stretched to the East Coast, was the president of the Windy City's Waste Handlers local, a job he'd inherited 10 years earlier after Leon Cook, the local's founder, was found dead. (Another local officer was Jack Ruby, who would gain fame 15 years later for ventilating Lee Harvey Oswald in Dallas.)

The reason for the Hoffa-Dorfman merger was a collective bargaining issue recently won by the Teamsters—the health and welfare fund, the predecessor of the notorious pension fund. In January, 1949, the Michigan Conference of Teamsters Health and Welfare Fund was born. In November, the Central States Welfare Fund was created.

The rip-off of the Teamster rank-and-file was relatively simple.

On March 8, 1951, with Hoffa behind the scenes pulling the strings, "Red" Dorfman's son Allen, representing the Union Casualty Company, became the sole insurance agent for the Michigan Conference Fund. Not much later, Allen and Red's wife Rose created the Union Insurance Company and became the agents for both the Michigan and Central States Funds.

While he was victimizing his union membership, Hoffa also set up shop with John T. "Sandy" O'Brien and Joey Glimco, king of Chicago's cabdrivers.


The mob-connected Glimco, who had a rap sheet as thick as a telephone book, had run Teamsters Local 777 since 1937, although in the books he was only listed as a local "trustee." Glimco's specialty was shaking down both businessmen and other local officials. O'Brien, an International Union vice-president and head of Chicago's powerful Local 710, added to his pocketbook by simply skimming off a percentage of each member's dues for himself.

Hoffa's strong ties to Midwest labor and crime figures soon led Harold Gibbons—and St. Louis—into the Detroit's camp.

Gibbons, a silver-haired veteran of 20 years in the labor movement, was considered one of the Teamsters' few "liberal eggheads." In the early 50's, mob people started leaning on the St. Louis union operation and, in desperation, the stately Gibbons sought Hoffa's help.

The "little man" straightened things out and brought Gibbons and his brain trust into the number two seat in the Central States Conference. Knowing that he was moving on a faster track, Gibbons retained the services of Robert "Barney" Baker, a 300-pound ex-prize-fighter from New York's waterfront who gave Gibbons

continued on page 5



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RFK tackled Hoffa as chief counsel to the McClellan Committee.



Bert Brennan (L) and Hoffa (R) worked closely together from the '30's on.



Tony Provenzano reportedly promised Hoffa he would "steal his children and pull his guts out."



Police dogs picked up Hoffa's scent in bodyguard Chuckie O'Brien's trunk.

continued from page 3

some East Coast hook-ups.

In 1954, Hoffa used his growing power with government officials to stop an investigation being conducted in Cleveland by Ohio Congressman George Bender. The inquiry ended shortly after it began and a few months later Bender was given Teamster support in his Senate race. He won.

The Fabled Pension Fund

The following year Hoffa negotiated his first pension plan as part of a Central States contract. Under terms of the agreement, each employer paid \$2.00 per worker each week into the fund, which was called the Central States, Southeast, and Southwest Pension Fund—commonly known as the Pension Fund. **Filling rapidly, the Pension Fund quickly became a gigantic slush fund, with millions of dollars available for kickbacks. It turned out to be the vehicle that would destroy Jimmy Hoffa.**

In February, 1956, Hoffa broadened his power base into the East Coast when he helped two labor-related mobsters, Tony "Ducks" Corallo and Johnny Dioguardi, take over the New York Teamsters.

Corallo, known as "Ducks" because of his unique ability to duck convictions, and Dioguardi ("Johnny Dio") had waged a five-year battle for control of the union with "Honest Tom" Hickey. Corallo, the vice-president of Local 239, controlled five other Teamster locals; Dio, an ex-Sing Sing strongman, had his fingers in half a dozen more. To destroy Hickey, Hoffa pushed through charters for several "paper" locals that made a voting difference for the two mobsters, who then took control in New York.

Across the river in Hoboken, New Jersey, a shakedown artist named Tony Provenzano was taking control of the New Jersey Joint Council and lining up with Hoffa.

In the same year, "the little man" was helping out Chicago's Paul "The Waiter" Ricca, a former Capone elder statesman who was in deep tax trouble. Because Ricca needed cash desperately, Hoffa and Brennan agreed to buy his palatial Long Beach, Indiana summer home. Hoffa's Local 299 and Brennan's Local 337 combined to pay \$150,000 for the 25-room mansion, which included a swimming pool, tennis courts, and a 12-room servants' quarters. They said it would be used as a "union training center."

A Close Call

As 1957 began, Teamster International

president Dave Beck sat in the Union's new Washington, D.C. headquarters (known as "Skinhead's Marble Palace" by the membership), wondering whether the ninth vice-president—James Riddle Hoffa—had enough power to take his job away.

Five years earlier, Hoffa, who was still biding his time, had agreed not to run against Beck, the Seattle trucker who had put together the powerful Western Conference. Having insured Beck's election in 1952 by his support, the stocky Detroit dockworker was now ready to take over.

And he was going to get help from a rather interesting source.

Two relatively unknown sons of a Massachusetts bootlegger, soon to become noted for their Ipana smiles and an addiction to touch football, had decided to bust Beck for some shady dealings.

During an investigation into corrupt government procurement practices, Robert F. Kennedy discovered that Beck had used \$150,000 of union funds to improve his estate, which he then sold to the union, which then turned right around and gave the estate to Beck as a lifetime home. In an effort to help get rid of Beck, Hoffa retained a New York lawyer, John C. Cheasty, to act as a double agent on Kennedy's committee. Cheasty went to Kennedy and told him the whole deal. Hoffa was put under FBI surveillance and then arrested for bribery.

Just when it looked like the Feds had Hoffa in a hole, he applied a subtler variation of his "muscle" theory. His name was Joe Louis.

Edward Bennett Williams, Hoffa's attorney, selected eight blacks to sit on the jury for the bribery charge. Midway through the proceedings, a black newspaper ran a front-page article which featured photographs of Hoffa with one of his other defense attorneys, a black woman named Martha Jefferson. The newspaper was hand delivered to the home of every black juror.

The day Hoffa was to take the stand, former-world heavyweight boxing champion Joe Louis, who was flown in from his third-floor Chicago walk-up by Barney Baker and Allen Dorfman, walked into the courtroom to "visit" with his old friend Jimmy Hoffa.

Hoffa was found not guilty after less than four hours of jury deliberation.

A few months later Louis showed up on the payroll of the Mercury Record Company in Chicago, an outfit that had recently received a sizable loan from the Teamsters Pension Fund. In later years, the champ's wife Martha would figure in several Pension Fund kickback schemes.

On August 20, 1957, Hoffa was called to testify before the Senate Select Com-

mittee on Improper Activities in the Labor-Management Field—commonly known as the McClellan Committee, or "McClellan's Playhouse 90," as Hoffa called it. Robert Kennedy was the Committee's chief counsel, and his older brother John, a Massachusetts senator, was a member.

Our Jimmy, Right Or Wrong

For almost a month, the Committee grilled the former Detroit dockworker about several trucking companies employing Teamsters—whom Hoffa supposedly represented—that had been set up by businessmen to give Hoffa and Brennan profit at no cost to themselves. In return, they would "keep the labor peace." The companies were incorporated in Tennessee under their wives' maiden names. This "sweetheart arrangement" seemed to be a clear violation of the recently passed Taft-Hartley Act, which forbade union officials from receiving any payment from companies.

Besides delving deep into his relationship to known mobsters, the Committee also questioned Hoffa at length about a Sun Valley, Florida land deal in which almost \$500,000 (from both Local 299 and the Pension Fund) had been invested.

Late in September, Senator John McClellan adjourned the hearings by leveling almost 40 charges against Hoffa for misusing union funds and obstructing justice.

Beck, whom the Kennedy crew had finally caught up with, backed Hoffa at the convention a week later. **Despite the threats of McClellan Committee charges and possible expulsion from the AFL-CIO for their recently revealed corrupt leadership, the International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers elected James Riddle Hoffa president by an overwhelming margin.**

Wheeling And Dealing

But the "little man" still faced some big problems.

By the end of the year Hoffa was fighting on four fronts. On November 25, he went on trial with Brennan and Bernard Spindel in New York for a

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O'Brien, Teamsters & UFW

By Bob Alexander

Charles "Chuckie" O'Brien, the Hoffa foster son who has become a central figure in the disappearance of the "little man," has recently surfaced as a Midwest organizer in the Teamsters' protracted campaign against Cesar Chavez' United Farm Workers of California (UFWOC).

While Teamsters continued to collude with growers against UFWOC organizing efforts, and Farmworkers and even sympathetic Teamsters were getting roughed up in the fields by thugs of suspicious origin, O'Brien showed up in Ann Arbor last month with several labor contractors to pitch the University Housing Committee. The Committee, unimpressed, voted unanimously to maintain its boycott of non-UFWOC lettuce.

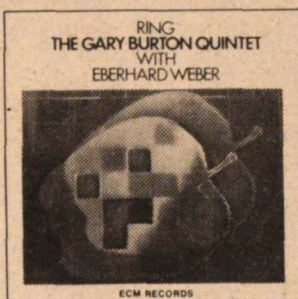
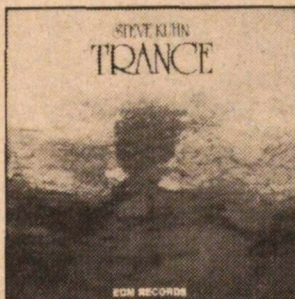
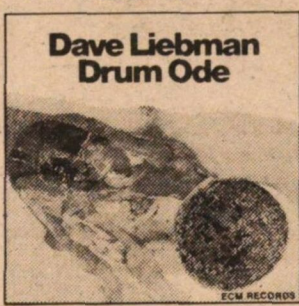
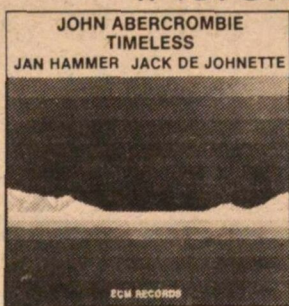
In one of the more blatant examples of Teamster anti-labor activity, the Brotherhood has been cozying up to growers and fighting grass-roots organizing since 1935—when they hooked up with Safeway supermarkets to successfully oppose California's limits on monopoly food chains. In 1946, when northern California cannery workers voted for the AFL-CIO, the Teamsters helped the owners force the union out.

In California, agribusiness is a billion-dollar operation involving over 200,000 seasonal and migrant workers. Led by Chavez, farmworkers have been organizing, striking, and calling boycotts for years in support of the UFWOC. Agricultural workers, however, are specifically exempted from the pro-union provisions of the Taft-Hartley Act. So growers are free to sign "sweetheart" contracts with any union that will supply cheap, unorganized labor—the Teamsters, that is.

Despite the opposition of the rest of organized labor, in the early '60's the Teamsters supported the "bracero" program. The most oppressive form of the labor-contractor system, the bracero program brought in thousands of Mexican workers who, although they became dues-paying Teamsters, were ineligible for benefits due to their alien status. Some farms used as much as 90 per cent bracero

continued on page 34

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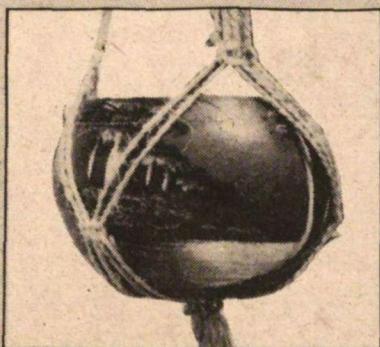
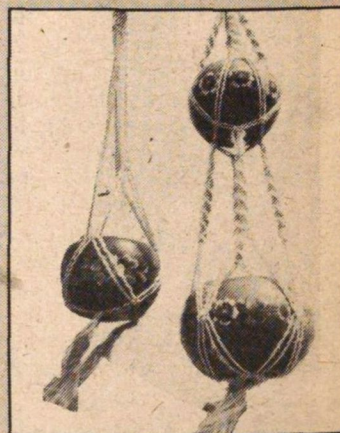
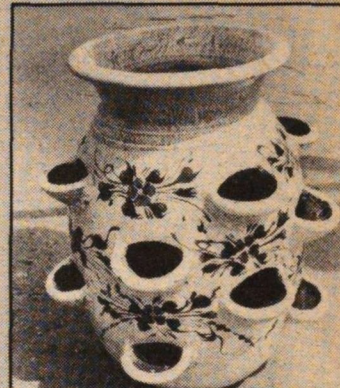
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Pingree Street Conspiracy Trial: Dope Houses: "Cookie Jars" For Cops?

By Pamela Johnson

From the moment she took the stand on a recent afternoon in Detroit's Recorder's Court there seemed to be something different about the woman called Peaches Miles. Certainly, like many of the 20-odd witnesses who had previously testified in the trial of the Pingree Street Sixteen (nine Detroit policemen and seven civilians charged with conspiring to sell narcotics and obstruct justice), Peaches had a long history of illegal activity and a tough, street-wise instinct for survival. But about Peaches there also appeared to be a kind of touching vulnerability not often seen on the witness stand in the seven-week-old trial.

The 41-year old black woman had thought carefully about her color-coordinated appearance that day: her black hair gleamed in a long pony tail arrayed over one shoulder, large gold loops dangled from her ears, and nearly everything else was green — from the tint of her sunglasses and the polish on her fingernails to the shade of her nylons and the large square-cut emerald on her pinky. Her dark green knit mini-dress was drawn tightly over a few too many curves and hiked up on her thighs when she sat in the witness chair after swearing to tell the truth. The problem posed by her skirt length was solved by a large black leather purse held primly on her lap throughout her testimony.

Under a grant of immunity and speaking with an obvious concern for polite and proper diction, Peaches described her life as a former heroin addict, dope dealer and prostitute who had finished her formal education in the third grade and could neither read nor write. She said she had also supported herself as a seamstress and part owner of Breed's Custom Material Shop which was where she first met police officer defendant Robert "Mustache" Mitchell.

Shortly after the riot in 1967, she testified, she and Mitchell agreed on an arrangement whereby she would pass him information about dope houses especially ripe for unauthorized rip-off raids in exchange for supplies and protection for a series of narcotics pads she operated herself. Out of the heroin Peaches said Mitchell gave her, she took care of her own habit, then sold the rest, paid her bills and turned the remaining money (at times as much as \$1400) over to Mitchell. When her work as a hooker occasionally got her into trouble, Mitchell, a white cop with a heavily muscled build and thin greased back hair, would usually be there to help. Unlike most of the girls who hustled, said Peaches, she didn't have a pimp: "I had no one to help me, and everyone needs someone. He (Mitchell) was my someone."

In this fashion Peaches delivered some of the most convincing testimony heard so far by the 17-member jury, all of it dovetailing neatly with the prosecution's contention that cops in Detroit's 10th Precinct generally looked upon dope pads as "cookie jars" which they allowed to flourish and then ripped off for ready cash and dope which they then recycled to other dealers with whom they had special arrangements. But when she was

called upon to point out Mitchell's partner, a gray-haired white sergeant named William Stackhouse, whom she said she had seen nearly every time she saw Mitchell in a period of more than four years, she indicated another gray-haired white defendant, patrolman Daniel O'Mara.

A few minutes later Peaches told assistant prosecutor Clayton Davis she wanted to tell him something, whereupon Judge Justin Ravitz dismissed the jury. Defendant Stackhouse turned to friends in the courtroom and said Peaches had probably realized her mistake and was about to correct it. But when the jury room door had closed Peaches told her audience: "I've seen the man who pistol-whipped me, and he's sitting here in this courtroom. It's that man sitting right over there." Peaches

pointed at defendant Charlie Brown, a black cop with hulking shoulders and a barrel chest clad in a gold sport coat. "In the yellow," said Peaches. "Me?" asked Charlie Brown standing indignantly. "Yes, you," cried Peaches. "You pistol-whipped me!"

Peaches then lost control and broke into tears, and it was 20 minutes before she had sufficiently regained her composure to continue. Back on the stand she told the court on a separate record (with the jury still absent) that Brown had stopped her on the street one day and told her she was a "bad woman." She was a black woman who was "helping that honky, the white man (Mitchell) to get over," when she should be helping a black man (Brown) instead. Peaches said Brown told her that

he could match whatever Mitchell was doing for her in exchange for her information, but she disagreed and refused to cooperate.

Four nights later in the alley between Blaine and Pingree where she rested occasionally between tricks, Peaches said she saw Brown and another man in plain-clothes draw up in an unmarked car. She ran but the two men trapped her and shoved her up against a cement wall. She screamed, she said, but Brown slapped her, then struck her in the face with his gun. When she fell to the alley the two men kicked her, then left with a warning that she'd better cooperate if she didn't want something worse. After taking herself to a hospital Peaches said she called Mitchell and told him what had happened. Mitchell said he would deal with Brown, and thereafter she had no trouble with the black cop.

Though it held the courtroom spell-bound for several minutes the story was finally ruled inadmissible by Judge Ravitz, because, he said, it did not involve a crime that fell within the scope of the two-count conspiracy indictment in this case.

Disappointed, the prosecution nonetheless continued to elicit potent testimony from Peaches despite her failure to properly identify defendant Stackhouse. She offered details of two specific episodes in a way that meshed consistently with previous testimony from dope dealer Roy "Alabama Red" McNeal, his common law wife, Ollie Smiley, and his brother-in-law, Leroy "Beatnik" Sampson. The first involved a 1970 raid by Mitchell and Stackhouse on Alabama Red's dope house on Pingree during which Peaches introduced Red to Mitchell and so launched another working relationship between cop and dealer. And the second recorded a Mitchell-Stackhouse delivery of three ounces of heroin to Peaches and Beatnik in their room at the old LaVerts Hotel.

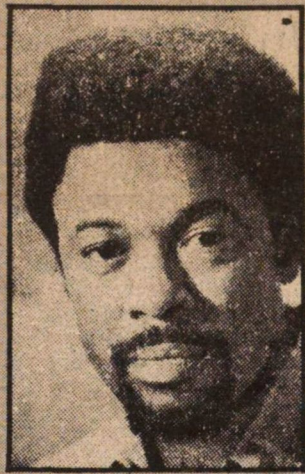
It is this kind of "string of truth" testimony running through the performance of its many witnesses that anchors the prosecution's hope for convictions in the case.

Under cross-examination the next day, Friday, August 22nd, Peaches said her connection with Mitchell ended in 1972, after which she went into hiding because of threats on her life resulting from her previous cooperation with the cop. Since April, 1973, when she testified before a citizens' grand jury, she said she's been in the protective custody of the Wayne County Organized Crime Task Force.

At one point Peaches said she had been arrested for narcotics by a policeman she knew only as "Blue Eyes." Defense attorney Al Varga asked her to look around the court in an effort to spot "Blue Eyes," and after she had spent about a minute doing so, her gaze lingered again on defendant Charlie Brown. Peaches once more broke into tears, rushed from the stand, and excused herself from the courtroom. She was subsequently taken to a hospital where doctors reported that she had suffered a seizure.

Later in the day, Judge Ravitz adjourned the trial for a week's vacation until Tuesday, September 2nd. But though the trial is now expected to last through November, it was still not clear when Peaches Miles would be able to resume her testimony.

Pushers Pay It Back



"Pretty Rick" Wright

There's no way to calculate the cost of the heroin business to the city of Detroit. Even if one could total the losses through ripoffs and the cost of police work, prisons, and medical care, what about a figure to represent the loss in human energies and snuffed-out lives?

Well, Recorder's Court Judge George W. Crockett, Jr. has figured out one way to get at least some of it back. The Judge ordered three convicted pushers to pay back the \$11,650 police used to score six ounces of junk from them.

"I want every penny of that repaid, and repaid before the sentencing date," intoned Crockett, offering to consider releasing the trio on bond pending sentencing if they cooperated.

Sure enough, Arnold "Pretty Rick" Wright, Carol Ann McCuin, and Salvatore Perez dipped into their savings and managed to come up with enough to cover the check. They are out on bond—Wright for \$5000, the others on personal bond—until September 18, when they could get up to 20 years each. Wright, whom the police consider a big fish, has another dope charge coming up the day before that.

"It's the people's money," said Police Chief Philip Tannian in accepting the refund. "They ought to give it back." The check will be deposited in the P.D.'s Secret Service Fund, which it uses for dope buys and "other investigative purposes."



Detroit Police Chief Philip Tannian

Pamela Johnson is a free lance writer who lives in Detroit and is covering the trial for the SUN.

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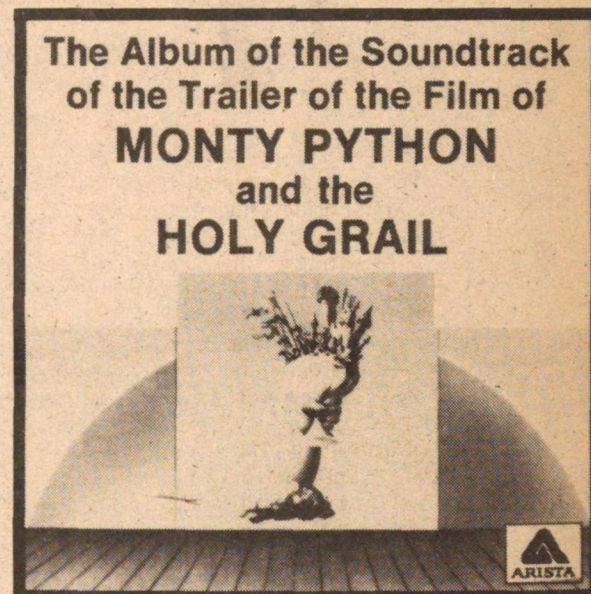
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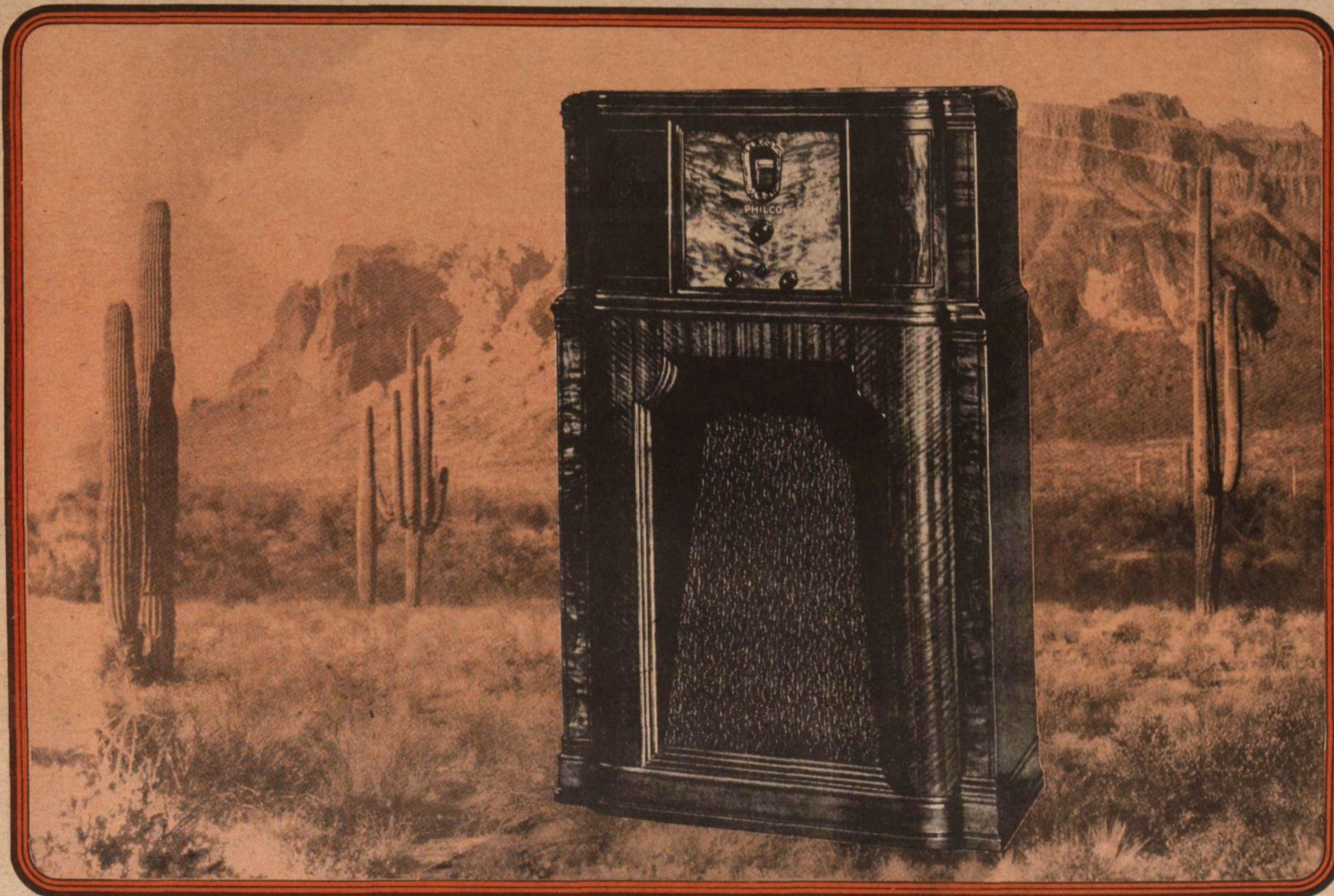
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September 3 – October 1, 1975 COMPLETE CULTURAL AND ENTERTAINMENT GUIDE



Detroit's Radio Desert

By David Fenton

"If you can't find radio excitement in Detroit, then you know that the goddamn business must be dead around the country."

So spoke Jerry Goodwin, a 14-year veteran of Detroit AM and FM radio, commenting on the vacuum left on the Motor City FM dial by recent events at CJOM, WABX and WWWW.

Detroit radio has always been known for a level of intensity and creativity not widely found in other FM radio markets. Even the "hit" stations in Detroit programmed more variety than their counterparts around the country, adding Motown R&B, bands like Mitch Ryder's, and other local heritage to their playlists.

Most notably, Detroit had WABX-FM, one of the longest-lasting free-form (as opposed to formatted) stations in the U.S., providing a cerebrally stimulating mix of listening not found hardly anywhere else in America.

But in the last several months, whatever spunk remained on Detroit radio has died out due to moves made by various station managements in their quest for commercial success.

To begin with, Century Broadcasting, which owns and operates ABX, instituted a gradually tightening playlist, ordering once self-directed air personnel to play records determined by the Program Director. The uniqueness which had given ABX its identity soon left the already faltering outlet, along with most of the staff, who were either fired or edged out.

Within the last two months or so, ABX has programmed a curious mixture of about 20 percent black hits and 80 percent of what the management calls "soft rock" -- lots of Elton John, John Denver, Three Dog Night, the Doobie Brothers, etc. A station which once sparked the imagination is now playing background music.

Next, possibly in response to ABX's demise, the management of WWWW-FM began to restrict its playlist and format. W4, as it's known always had a format which guided the programmers. But until the last few weeks, that

format allowed the jocks some initiative and made W4 more varied and interesting than its chief competitor, WRIF--which almost exclusively plays past and present hits. These days, with the exception of more brand new releases, W4 and RIF are sounding more and more the same.

Finally, two weeks ago Geoffrey Stirling, owner of CJOM-FM in Windsor, Ontario, just across the Detroit River, called a staff meeting at which management played a tape recording with Stirling's voice firing everyone in twenty pre-recorded seconds. CJOM, which was becoming the talk of the town since the demise of ABX, was gaining increased popularity due to programming a good deal of current black R&B, or "disco" music, as it is usually called. Such music is increasingly dominating the top of the commercial sales charts.

But Stirling apparently felt that the station wasn't making money fast enough with the disco approach, and so now CJOM is programming straight middle-of-the-road music, a la Barbara Streisand and Doris Day.

RED DOTS AND ACCOUNTANT LEDGERS

The sudden firing of whole air staffs and the wiping out of variety in favor of pre-programmed predictability are nothing new to the fiercely competitive radio business.

Detroit has had great radio on other stations in the past. Before becoming a hits-only FM version of CKLW, WRIF-FM was probably the most exciting radio station this town had ever heard, having collected some of the most experienced free-form programmers and given them total freedom to serve the radio public with all kinds of music and information. Before WRIF's conversion to what basically amounts to automation, WKNR-FM featured much of the same kind of unique programming.

The trend away from the community information and musical edu-

continued on page 18

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Bill Hutton's HISTORY OF AMERICA

Editor's Note: With the last issue THE SUN began a new feature which will appear in this space every issue until further notice. "BILL HUTTON'S HISTORY OF AMERICA," short stories and bizarre historical sketches taken from Hutton's books The Strange Odyssey of Howard Pow and A History of America, will properly mark the Bicentennial observation here in These States and bring people some welcome/satiric relief from all the earnest horseshit being passed out in red-white-and-blue buckets. Hutton, a native of Birmingham and Detroit, studied journalism at WSU in Detroit, worked for the Nantucket (Mass.) LIGHT as a summer reporter, and saw his first publication in magazines associated with John Sinclair and the Detroit Artists' Workshop in 1965-66. Settling in Buffalo, N.Y., for some reason, Hutton opened Buffalo's (and one of the nation's) first psychedelic ballrooms-BILLY ZEIGFIELD'S HEAVEN-which quickly drew the fire of the local gestapo. Weekly trips to Timothy Leary's Millbrook estate, in G. Gordon Liddy's Queens County, NY, didn't help either, and Hutton was busted in the spring of 1967 for a number of marijuana and LSD crimes committed with the sons and daughters of Buffalo literary honcho Leslie Fiedler (Love and Death in the American Novel). His painful contact with the bestial narcotics police of the Buffalo area was a terrifying, deeply traumatic experience, and Bill Hutton has never fully recovered from the shock. In and out of the Pontiac (Michigan) State Hospital for the past eight years, Hutton's mental health has been tragically disrupted since these stories were written, and he remains a "mental patient" at Pontiac to this day. His brilliant satiric writing, however, has never been more accessible, and the second of THE SUN's regular reprints - a fantasy of department store America, penned in 1965-should help Hutton gain some of the respect and attention his work has deserved since it was first printed in mimeographed editions of 500 and 1000 by the Artists' Workshop Press and the Coach House Press (Toronto).

The following story is taken from The Strange Odyssey of Howard Pow and is entitled "Ed Dream Buys a Farm."

Farms, farms, farms . . .

Ed Dream's eyes scanned the building directory in the Department Store. Farms were on the ninth floor it said & Ed Dream checked his wallet to make sure \$2000 was still there. Then he found an elevator and told the operator to take him to the ninth floor.

The elevator was very crowded. A heavy woman in a blue coat was standing next to Ed Dream. Ed Dream, fairhaired, young & wearing a plaid shirt & bluejeans, leaned close to the woman's ear.

"I'm going up to number nine to buy a farm," he told her. The woman was holding a bundle of packages and tried to move away from Ed Dream. "It's going to be a little place with a porch where I sit and watch the cows and chickens coming home over the hill. Maybe something like Thomas Gray was thinking about when he wrote "Elegy Written in a Country Church Yard":

*"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,*



Gary Kell

*The Ploughman plods his weary way
And leaves the world to darkness and
to ne . . ."*

But suddenly the elevator stopped, interrupting Ed Dream. "Ninth floor," said the elevator girl nasally, "farms and countryside, creeks and trees. Watch your step please."

Ed Dream stepped out of the elevator into a field. The ninth floor. It was morning & the sun was low & glittered through the branches of some trees growing above McCutchin's Lumber Mill. The grass around Ed Dream was wet with morning dew. Ahead of him he could see the counter. It was about a hundred yards away, tall grass growing up around it, and he started walking.

A woman with brown hair & glasses was at the counter, wearing a plastic badge which said, *Farm Sales, Miss Groat*.

"May I help you sir?" she inquired. "I want to buy a farm," Ed Dream said. He was 25.

"Do you have anything in mind?" "Well, I don't know," he said. "Something with a porch on it, I know that much. Maybe a few pigs & cows & stuff."

The woman reached beneath the counter.

"Well, I think we can help you." She brought out a book of farm listings.

"Sure hope so," said the future farmer.

"Let's see," she said, tracing her finger down one page of the book. "I could put you on a wonderful little potato farm in

Maine—about 1500 hundred miles that way." She pointed toward Maine. "It would cost you \$1700."

"Well . . ."

"Or how about a tobacco farm?" asked the woman. "I have a very nice tobacco farm in Virginia you could have."

"I think I want some animals."

"You think you want some animals," she said, turning a few more pages. "Well, let's see. . . Oh, here's something. Yes. Here's something. It's in Ohio. 'Must sell,' the listing says, 'fifty-seven acres. Lots of animals, a farm house with nice porch and view. A real bargain at \$1995.'"

It took Ed Dream not one second longer to make up his mind, as he slapped the money on the counter and cried, "I'll take it!"

"Boy!" said the bull, sitting in the big chair. "This sure beats living in the barn!"

The bull was watching the Huntly-Brinkley Report.

"Yes it does, Elmer," said the cow, in the kitchen fixing supper. "Oh, did I tell you, Elmer," she continued, "that the goat's coming to supper tonight?"

"No," said the bull, surprised but evidently pleased.

"Yes. . . Well, I got to thinking that we haven't had a good chat with the goat in a long time, so I asked him to come by."

"Wonderful," the bull said. "Does he still have the goatee?"

"Yes, darling, he still has the goatee."

"Crazy beatnik goat," laughed the bull. "Now, Elmer," said the cow, "don't call the goat a beatnik."

"Well," asked the bull, "what are we having to eat?"

"I've got a nice tin can for the goat and some Kentucky Blue Grass for you."

"Kentucky Blue?" said the bull, sighing. "That's my girl!"

Ed Dream was sure he must have been seeing things. He was standing on the front porch of his new farm, scratching his head. The young farmer had just gone inside for the first time but had come right back out, swearing he had seen a bull and a cow inside watching TV.

"No," he said. "I didn't see them. I just thought I did."

Ed Dream opened the door and walked in again. The television was turned off and there was no bull or cow. He looked under the sofa.

"There's no beast under this sofa," he said.

He looked behind the chair.

"Nope. Nothing behind the chair."

Ed Dream opened the closet door.

"Come on out of there," he said. "I'm Ed Dream."

But there was nothing.

"I was seeing things," he decided.

Then the front door opened. It was the goat.

"Bull, you old son-of-a. . . You're not Bull!" said the goat, his goateed jaw agape.

"Hey!" was all Ed Dream could manage.

The goat charged Ed Dream and butted him across the room. Ed Dream hit the wall with a loud *wock* and slid to the floor. And by the time he had gotten up again and shaken the cobwebs from his head, the goat was gone.

"Jesus," Ed Dream said, several large circles spinning around his head. "That goat really hit me."

He walked around the rest of the first floor, very suspicious now lest he get butted by the mystery goat again, until he finally satisfied himself that the animal was only a figment of his lucid imagination. Then he went upstairs.

The floor of the hallway creaked as Ed Dream walked on it. "Have to fix these floors," he said, opening the door of the master bedroom. What he saw there made him leap and his tongue spun around & his eyeballs popped out.

There was a woman in the bedroom. "Howdy. . . I'm the farmer's wife," she said.

She was heavy and had long pig-tails, a wrinkled face, a yellow gingham dress and two wooden buckets filled with fresh milk.

"Well, I just bought this place," explained Ed Dream.

"I know you did," said the Farmer's Wife, smiling.

"Well, you can't stay here. . . That's what I'm trying to say."

"But I come with the farm."

Oh, this is too much, thought Ed.

"I don't care if you come with the farm," he said. "I want peace and quiet. I want to sit on the porch and smoke my pipe and drink my cider. I want to watch the blackbirds out in the cornfield."

"You don't understand," said the Farmer's Wife. "I'm part of the bargain."

continued on page 13

SEPTEMBER ENTERTAINMENT SCHEDULE

- 2-6 Juicy Lucy
- 7 Hot Foot Highway
- 9-8 Mojo Boogie Band
- 9 After Hours
- 10 Rastus
- 11&12 Express
- 13 Ziggy & the Zeu Review
- 14 L.A.W.
- 15 **CANNED HEAT**
- 16-20 Brainstorm
- 21 **LUTHER ALLISON**
- 22 Mugsy

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Ed Dream

continued from page 11

You get the Farm with all the Animals, the Trees, the Stream running through the Mossy Forest, the Fishing Hole, the Mason Jars, the Oak Tree and Swing, the Red Tractor and me!" She beamed at Ed Dream. "All for the low price of \$1995."

"Yeah, but..."

"No buts about it," said the Farmer's Wife. "I simply come with the farm."

"I don't know," Ed Dream said. "I don't know how I'm going to like this."

"Never mind how you're going to like it," she said. "Just come along with me. It's almost time for supper."

Ed Dream followed the Farmer's Wife downstairs.

"Now," she said, holding the back door open for him. "You go out in the field, and when you hear the bell ring it means supper's ready."

Ed Dream was not exactly sure what was going on. He stood out in the wheat field leaning on a scythe. It was late in the afternoon and the sun was going down; it sat just above the low hills that rose to the west. The hills were darkened in shade, and below them was the village. It was a small village and very poor, and soon, as the sun set, the peasants would come down from the hills along the foot paths with their potato sacks (or whatever the fuck peasants carry) slung over their shoulders.

Ed Dream took a red bandana from his pocket and mopped his brow—mopped it heavily.

"Come an Git It!" he heard the woman yell, and he could see her across the field, standing by the back door and clanging a big iron triangle. He dropped his scythe & started across the field to the farmhouse.

"Man, I'm sure hungry," he said, sitting down at the table.

The Farmer's Wife had fixed him a Swanson's T.V. Dinner For Farmers. Ed Dream ate the peas, carrots, turnips, pig's feet, dumplings and molasses, and watched Robert Trout with the News & Weather.

He looked at the Farmer's Wife and tried to smile.

"I guess farming's for me," he said bravely.

... But so far he wasn't really sure.

After supper Ed Dream walked out to the back porch. He sat on the old divan with the cartoon springs sticking up and lit his corn cob pipe. It was dark outside, with a small amount of light coming out from the kitchen door. Ed Dream wondered if the McCoy's or the Kettles would pay him a visit tonight, or the Beverly Hillbillies. He wondered if the Forrester family from Willa Cather's *A Lost Lady* would stop in tonight to talk

about the Harvest. He wondered about Jesse Stuart. He wondered what Jesse Stuart was up to. He wondered what Old Fouse from Jesse Stuart's wonderful farm story, *Uncle Fouse Laughed* was doing tonight.

Ed Dream rocked in the divan.

"Ma," he said, to the Farmer's Wife. "What, Pa?"

He spit. It landed on a cricket and the cricket threw up.

"... *This farmless prairie had no heart that beat, no waves that sang, no soul that could be touched...*

—Old Rolvaac, GIANTS IN THE EARTH"

"What are you talking about, Pa?"

"I don't know," said Ed Dream, starting out at the night. "It's just that none of this is like I thought it would be..."

Ed Dream and the Farmer's Wife went to bed soon. They climbed into the big four-poster with the electric patch-work quilt on it. Ed Dream turned the light out, but before he was asleep the Farmer's Wife shook him & said, "Do it to me like the bull does it to the cow!"

Out in the barn, the bull and the cow were talking with the goat. The cow was hysterical. She clutched a lacy handkerchief & the barn was filled with her loud sobbing.

"Will you please SHUT UP!" said the bull. "My God, Bessie, you'd think the world had ended."

"Well, well," she sobbed, "maybe it has... Boo, hoo hoo..."

The bull looked at the goat.

"So, you don't think he saw us then?"

"No... No, Elmer, I don't reckon he did." The goat spit. "As I say, I went in there hoop-de-dooin', spectin' to find you and Bess. Well, he pops into view and I tell you I liked to die."

"And then you butted him?" interjected the bull.

"And then I butts him," corrected the goat. "I butts him a good one, too. Clean across the room."

The chickens were at one end of the barn, watching the bull and the goat. The pigs were playing poker in the back room.

"Well, as long as he didn't see me and Bessie," said the bull, "I guess we're all right."

"I'd say so," said the goat.

But the cow was still crying.

"I don't want to be sent to Armour Star," she sobbed.

The bull just shook his head.

"Women!" he said.

At 5:30 a.m. a rooster jumped up on the fence and sang *La Traviata*. Ed Dream woke up. He sat up in bed and stretched his arms over his head.

"A new day," he said. "It's a new day and I got work to do. I got to milk the cow, collect the eggs and feed the chick-

ens." He climbed out of bed and put on his overalls and the big boots. "It looks like a good day and I'm going to get a lot done!"

Ed Dream splashed some cold water on his face, combed his hair and went downstairs to the kitchen.

The Farmer's Wife, her hair in curlers, wearing a green robe with little tea kettles on it, had his breakfast ready—a cup of A & P Instant Coffee and a Mrs. Pauls Energy Pill for Farmers. Ed Dream swallowed the big pill and drank the coffee.

"Now I'm ready to go out and do the chores," he said, kissing the Farmer's Wife on the forehead and bolting out the door.

Ed Dream talked to himself as he plodded along the dirt path to the barn. He was in a great mood today.

"Maybe when I'm done with the milking and the chickens I'll chop some wood." Ed Dream was wearing a new plaid shirt. "Maybe I'll get the tractor and plow the fields. Maybe I'll plant some corn. Maybe I'll build a shed." Ed walked toward the barn. "Maybe in the afternoon I'll go down to the old swimming hole for a dip.

"Oh! the old swimming-hole! where the creek so still & deep
Looked like a baby river that was laying half asleep..."

"Ha, ha, ha..."

Ed Dream walked merrily to the barn, wondering if he'd run into James Whitcomb Riley down by the *Old Swimm'n'-Hole*.

"Jesus Christ, here comes the farmer," cried the goat. The goat was peeking out the barn door. "I'm gonna butt him again."

"No," warned the bull. "Don't butt him. Just act natural." The bull looked at the other animals in the barn. "Everyone just act natural."

The chickens put their sewing away and the pigs folded the card table and put out their cigars. The horse put away his copy of *Black Beauty* and the owl, up in the high beams of the barn, tucked away his glasses and his book. The owl was ploughing through *Herzog*, by Saul Bellow.

Ed Dream pushed the big barn doors open and the morning light poured in. The cow moored. She was in her milking stall. The bull rubbed his horns against the slats of his pen and the goat was eating some straw. The chickens squawked and laid a few eggs.

"Good morning, cow," sang Ed Dream, setting a bucket under the cow and pulling a milking stool up for himself. He jerked the cow's tail twice.

"That's for good luck," he said. "I've never milked a cow before."

Oh, brother, thought the cow, taking a

deep breath and holding it.

"Now," said Ed Dream, "I guess I just pull your tits like this."

"No!" shouted the goat. The goat took off his head. It was Harry Truman. Harry Truman was wearing a goat costume. "No, you won't milk that cow, Farmer Ed!"

"Wha...?!"

"What's going on Harry?" said the bull, looking at the TV audience and shrugging. He took his head off. It was Teddy Roosevelt.

The cow was Warren G. Harding. The chickens and the pigs and the rest of the animals took off their heads. Thirty-eight ex-presidents of the U.S.A. use Gillette Blue Blades in their razors and swear to a clean shave!

Ed Dream ran from the barn as if in fright from the Good & Plenty Express. His eyes were white and his hair stood on end. A bulldozer appeared and rolled him flatter than a pancake, but he got up and shook himself back in shape & started running.

He ran at silent movie speed, across the wheatfield and through the great corn stalks. Far ahead of him he could see the department store counter. It was up on a ledge beyond the Trees, past the Trout Stream that ran through the Pine Forest, above the Rolling Valleys and the Plains of America. Ed Dream had tears in his eyes when he reached the counter.

"May I help you?" asked the plain-looking woman who had sold him the farm.

"I'll say you can!" he said.

"What is it?"

"What is it? It's the farm. It's about the farm I bought here the other day."

"You're not happy with it?"

"NO!!!"

"Just a minute, sir," said the woman, leaving.

Ed Dream waited. Soon another woman appeared. She wore a badge that said, *Miss Thompson, Supervisor*.

"Yeah?" said the woman.

"I'm not completely satisfied with the farm I bought from you people the other day!"

"Would you like to exchange it for something else?"

"Well..."

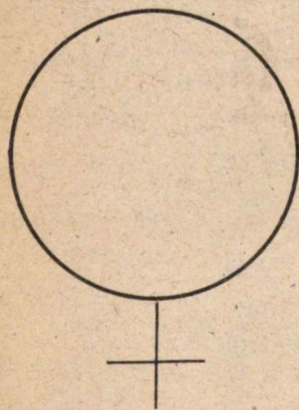
"A coconut grove? A mink ranch?"

"I just want a little place where there's none of this fancy stuff going on. Just a place where I can feel the sun on my neck and watch the horses coming home over the hill."

"I see," said the woman.

Poof!

The woman and the department store counter disappeared in a puff of smoke. Ed Dream was left standing alone, the wind blowing the tall grass & the blue sky was all around him.



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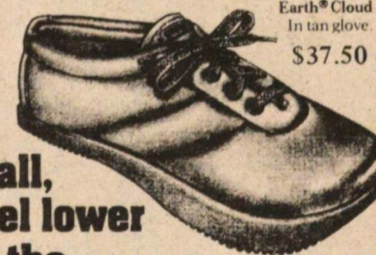
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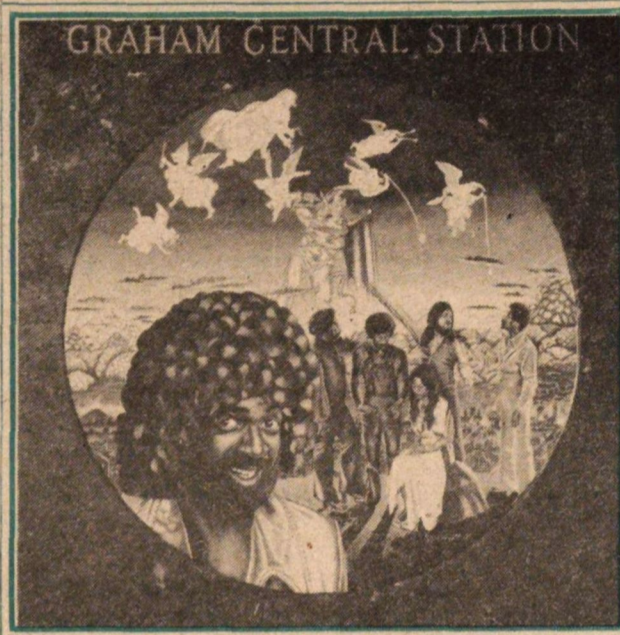
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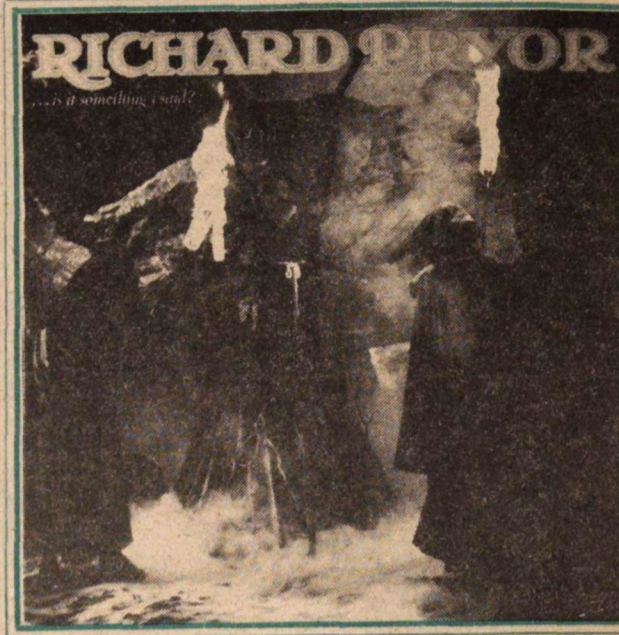
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Bob Marley, "Natty Dread."



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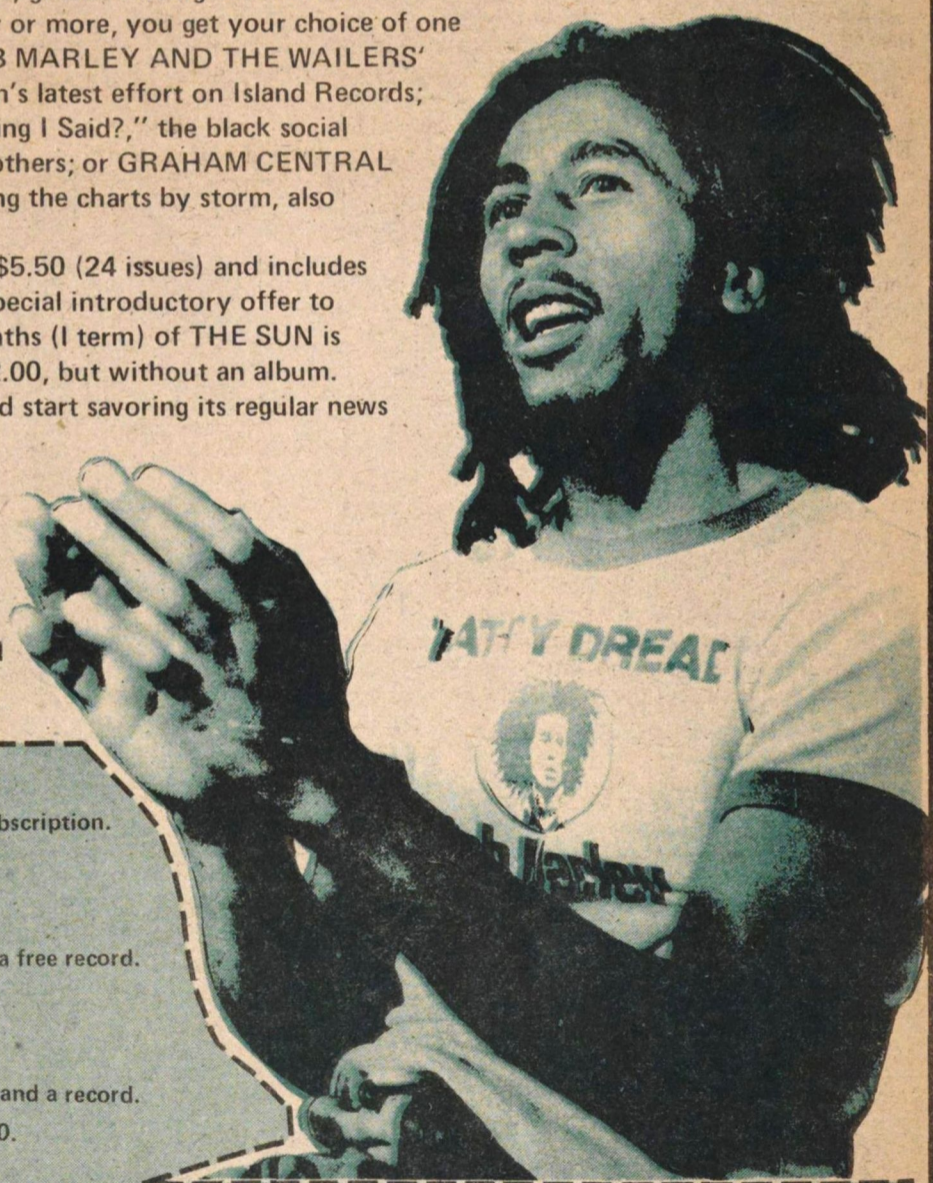


Richard Pryor, "...is it something I said?"

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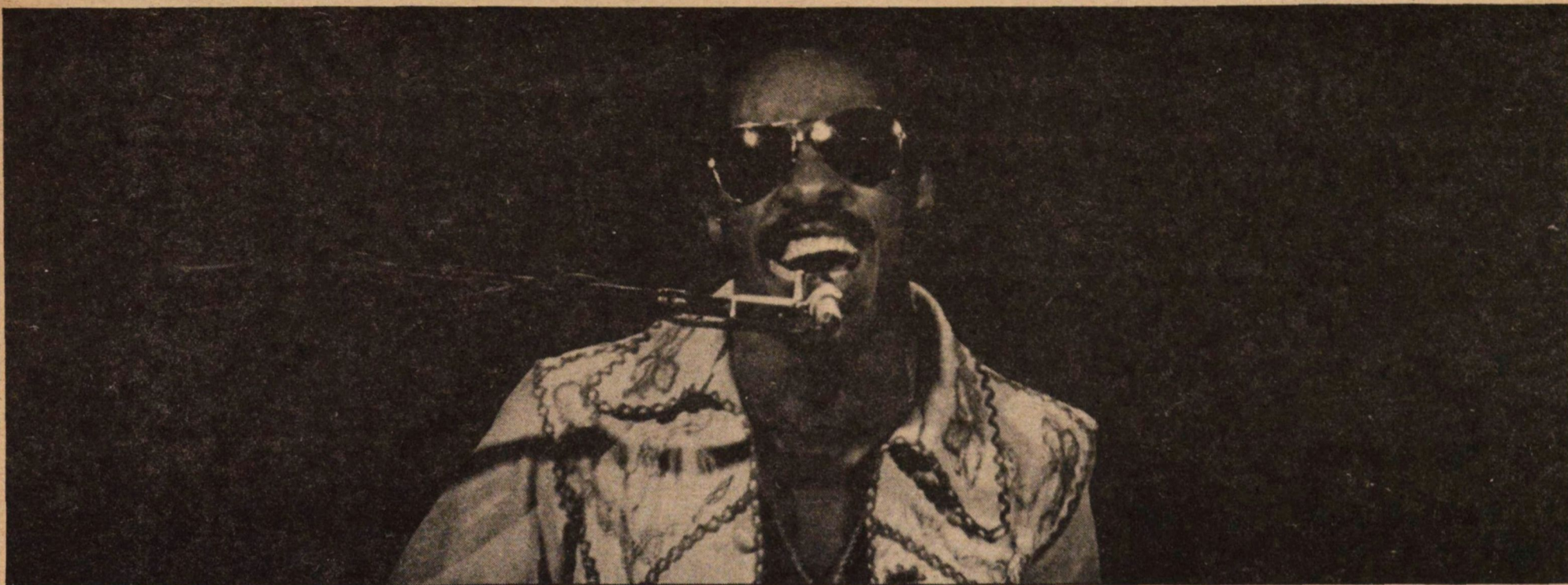
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STEVIE WONDER

continued from back cover

"When we went on tour with 'Fingertips,' I was the star. We had 'The Little Stevie Wonder Show' with the Supremes and the Temptations. We all had a good time. We used to do a finale at the end of the show and me and the Tempts and the Supremes would all come out. Martha Reeves always showed me the latest dances. She used to say, 'This step will make you look sexy'—and I was 13 years old! I used to do the 'Hitchhike' and I, ah, I tried to do splits. Could never master the James Brown technique, though."

The next few years after "Fingertips" were lean ones, though—a series of local Detroit hits, but nothing on the scale of his first one. Nothing, in fact, until "Uptight" in 1966.

"People in general lost confidence in me. They thought I was just a one-hit-single. 'He lost his voice, you know,' or 'He's just another Frankie Lyman.' (Frankie Lyman, another Detroit native, wrote and recorded the smash "Why Do Fools Fall In Love?" in 1957 when he was 12, his only hit. He died in Harlem in 1966 of a heroin overdose.) I was really able to observe how when you're hot, you're hot, and when you're not, you're not. I'm glad I experienced it. I saw how people catered to Little Stevie Wonder, and 'Oh! They love you!' and then when I didn't have a winner—'Whaddya want, Kid?'"

Stevie sighs and drags a hand across his brow. "People are amazing. I often wonder what it would be like if I didn't have the name 'Stevie Wonder.' Sometimes I'm in a situation and I just say 'My name's Steveland Morris (his name at birth).' And the other person is cold, very negative. 'Yeah, well, what do you do?' And I say, 'Well, I'm an artist, I've done some things,' and the person says, 'Really? Well, maybe some day...' And I say, 'Well, I've done certain tunes—have you heard "Sunshine of My Life"?' The person says, 'Yeah, I heard Frank Sinatra do it,' or something. 'Yeah,' I say, 'I did that.' 'No kidding, you wrote that? Steveland Morris, huh?' And I say, 'Yeah, but my professional name is Stevie Wonder.' 'You're Stevie Wonder?! Sunabitch, man, can I have your autograph?'"

Unlike most rock stars who omit their best songs from their show and make the audience light matches, stomp, clap and drool for an encore—the number of encores being their measure of artistic acceptance—Stevie does all his songs in one set and leaves. But near the end, he retreats into the shadows, and one band member strikes up with the once-familiar litany: "Awright, let's hear it for that 12-year-old genius of soul, the boy wonder of the musical world, ladies and gentlemen, the one, the only—Little Stevie Wonder, awright! Let's hear it! Little Stevie Wonder!" Spotlight on stage center; into it steps a 6'3" man who has donned a pair of sprawling shades, a wide flash of chrome clutched in his hands. He wings his arms to and fro in counterpoint to his knocking knees, and... "Everybody sing ye-a-a-h-h!" He launches into "Fingertips," replete with the "Mary Had A Little Lamb" harmonica riff at the ends—and the crowd goes berserk. Just like the old days.

Stevie Wonder left Detroit in 1969 for New York, well before Motown Records split

the city. He admits that many of his old friends accuse him of abandoning Detroit. "But I don't worry about that. I tell them I left because I had to do what I had to do so I could bring back to Detroit—and the rest of the world—what I had to give."

He returns occasionally, now the winner of a closetful of gold albums and Grammy Awards, to do benefits like the one at Olympia last year for Mayor Young's program to bus inner city kids to cultural exhibits they wouldn't otherwise see. He has a "tremendous admiration" for Mayor Young, and hopes to do other benefits in the future for him. In fact, he felt bad about the benefit at Olympia—he felt that the show was under-promoted, and given the half-full attendance, one can hardly dispute that. He is anxious to make amends with another such appearance.

Stevie has always exhibited a tremendous sense of humor, on record, on stage and in person—about himself and about the plight of humankind in general. He is at his funniest when talking about his blindness, putting outsiders at ease in the process. "Yeah, I always wanted to be a disc jockey. WBMC—Blind Man's Bluff radio."

There are subjects which Stevie feels very sensitive about as well. He was particularly incensed by what he felt was an inaccurate portrayal when he made last fall's *Newsweek* cover story. In the article one of his associates accused him of having an ego problem because he had played all the instruments on two of his recent albums, *Talking Book* and *Music of My Mind*. "I had to do that, man," he insists. "I felt there was no one around me that felt the way I did about what I wanted to do. No one understands that, and they all call it ego. Man, when you consider the whole universe... I respect the fact that I'm just one iota of it. And when you think like that, you really feel the largeness of it all. How can you even think of being conceited, as large as the universe is? When my records are played on Mars—that's when I'll feel I'm going somewhere."

Stevie's mother was embarrassed by the fact that, in the course of the *Newsweek* article, Stevie admitted that he had stolen coal when he was 11 years old. "Man, I tried to let her know that I wasn't proud of the fact, that I was really *ashamed* that in a country as rich as America it's not only a crime but a *necessity* to steal for survival. And yet vice-presidents and presidents get away with stealing millions of dollars and it's legal.

"We had problems at home when I was growing up—we didn't always have all the food we needed. But my mother did all that she could and we were full. A great deal of that fullness came from the fact that we felt the joy of knowing that Mamma got that for us—it was a pride and appreciation of the effort that she put forth."

It is a dreary winter day in New York. Stevie and his wife Yolanda are spending a lazy p.m. in their Greenwich Village apartment. The buzzer rings and in comes a black woman, perhaps 55 years old, whose erect bearing and proud chin reflect her well-won dignity. In her hands are two flat cardboard boxes.

"Mamma, I love you," Stevie exclaims. "I smell pizza—what kind did you bring me?" A smile the size of a quarter moon spreads across her face. "The biggest and the best."



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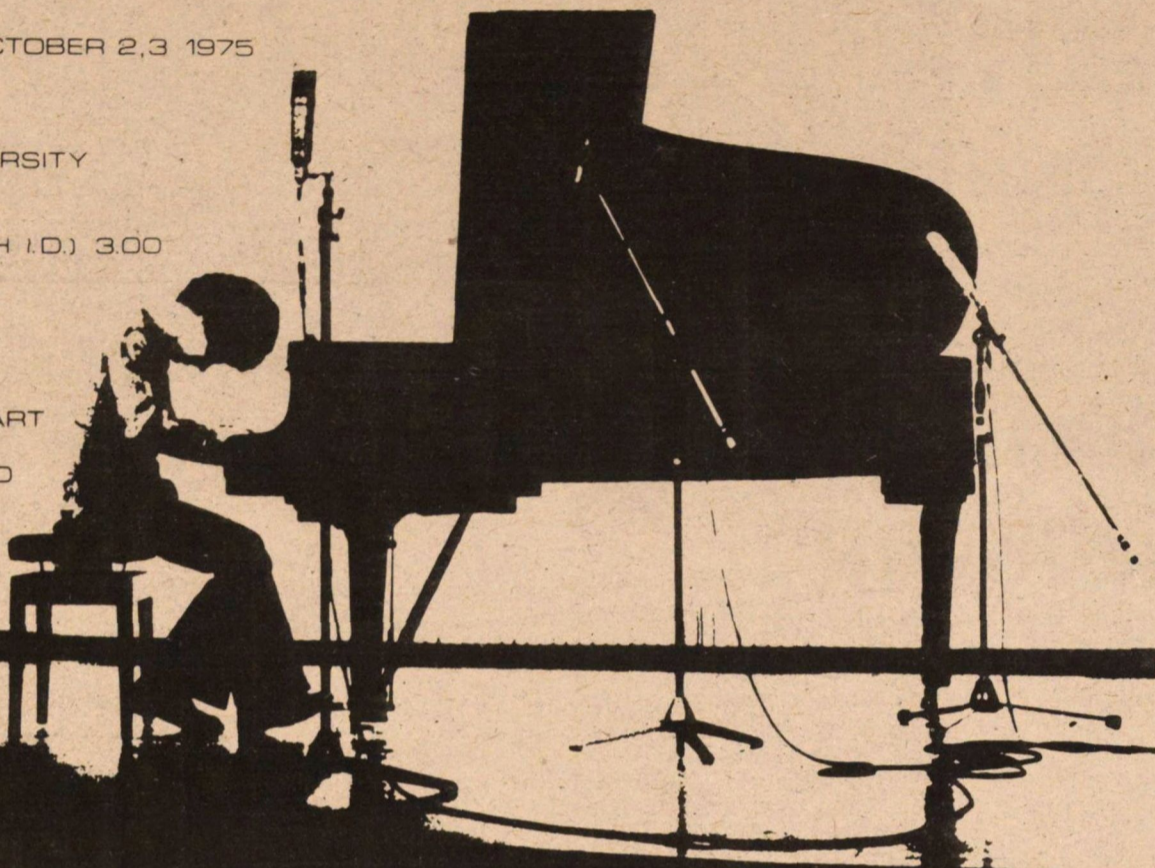
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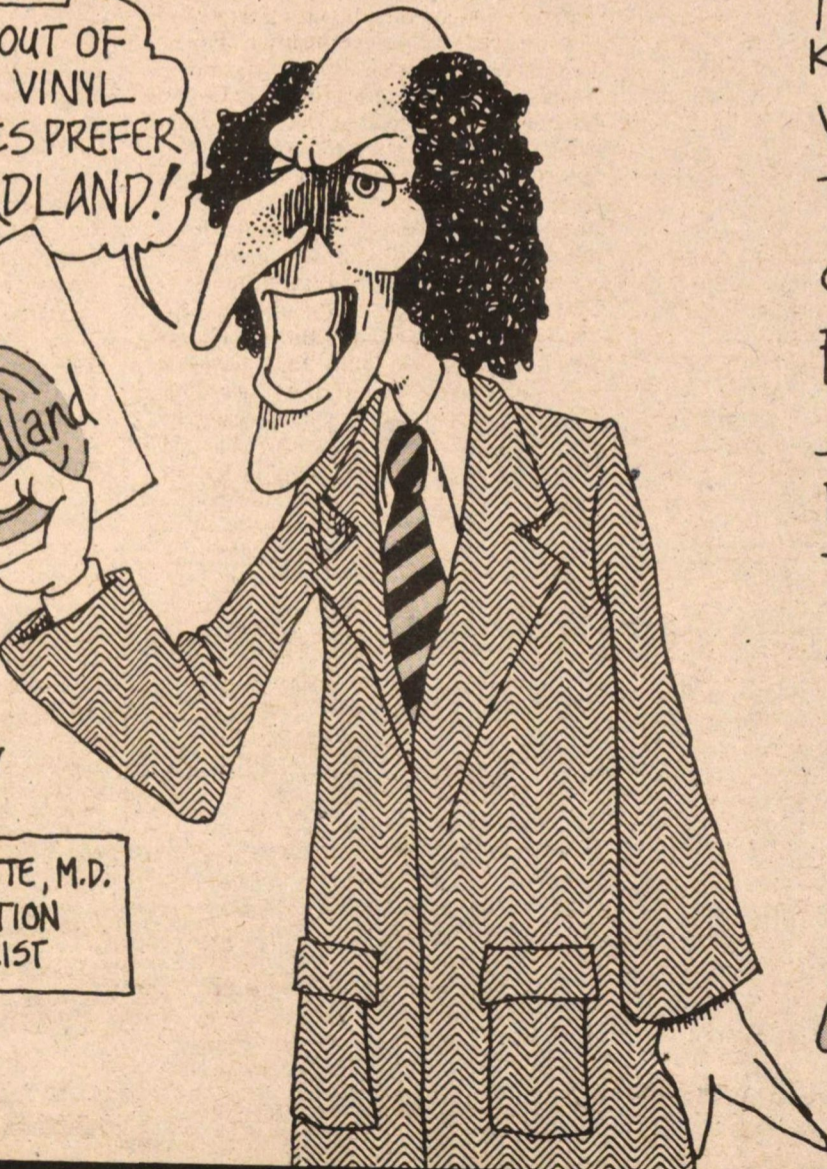
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Sam Rivers, *Involutions*, BN LA-453-H2

Andrew Hill, *One For One*, BN LA-459-H2

Let us take these six 2-record albums as a whole, just as Blue Note has released them; as "re-issues," although fully half of the music represented here has never before been released; and as "historical," rather than "contemporary" or "commercial" recordings, even though they are fresher and deeper and more stimulating finally—again, as a whole as well as singly—than most of the records cut today.

But first, before we fulfill the promise of that 1st paragraph, please let me say that each of these albums is worth owning, and that each will return hours of straight-out musical pleasure to its possessors. That is to say these records are not only "historically interesting," to scholars and such others, but *very high musical trips* now easily accessible to modern-day listeners of current music. *Viz.*, they are fun to listen to, interesting, and exciting. Period. Each of them is more thrilling than, say nine of the ten top-selling LPs on this week's charts, is what I mean to say here, and more worth your time and money. Please buy one or more of them the next time you go by the record store.

Now, with that business out of the way, I would like to identify some of the personnel; recording dates, original issues, etc., for those readers who can use such information. The **CECIL TAYLOR** contains his first recordings (1955), originally issued on Transition Records, with Steve Lacy (the original modern-day soprano saxophonist), Buell Neidlinger (bass), and Dennis Charles (drums). Also, the 1959 date for United Artists Records, with Bill Barron (tenor), Ted Curson (tpt), Chris White (bass) & Rudy Collins (dms), originally titled *Love For Sale*. The Cecil Taylor Trio & Quintet. Brilliant, swinging, delightful early CT recordings, both produced by the young Tom Wilson (who went on to produce Bob Dylan's early rock & roll sessions for Columbia and Frank Zappa's *Freak Out* for MGM, in 1965).

The **GIL EVANS** masterworks were ori-



Cecil Taylor at the 1974 Blues & Jazz Festival in Exile in Windsor

ginally issued on the World Pacific label as *Old Wine New Bottles* (featuring soloist Julian "Cannonball" Adderley) (1958) and *America's #1 Arranger* (1959). For these sessions, Gil, in the middle of his collaborations with Miles Davis at the time (*Porgy & Bess*, *Sketches of Spain*), assembled an all-star orchestra of 3 trumpets, 3 trombones, french horn, tuba, reeds (but only two), guitar, bass, & drums, plus his own piano, to perform his uniquely personal arrangements of the works of the great jazz composers. With Cannonball featured as soloist on half, and Johnny Coles (tpt), Curtis Fuller (trombone), Steve Lacy, Budd Johnson (tenor), Ray Crawford (guitar), and Gil (piano) spotlighted otherwise, these are some irreplaceable recordings which can very happily be heard once again, and by a lot more people than the first time around.

JOHN COLTRANE (tenor sax) and **PAUL CHAMBERS** (bass) are featured

in three re-issued sessions: for Transition Records, again, in the company of Pepper Adams (baritone sax), Roland Alexander (piano), Philly Joe Jones (dms), & Curtis Fuller (tmb), recorded in Detroit, November 1955; for "Jazz West" Records, recorded March 1956 while the Miles Davis Quintet was on the west coast, and featuring Kenny Drew (piano) plus the irreplaceable, Mr. Hipness himself, Philly Joe Jones on drums; and for Blue Note Records, recorded Sept. 1956, with Detroiters Donald Byrd & Kenny Burrell, Horace Silver on piano, and Philly Joe once again knocking some sense into the proceedings. The latter session was originally issued by Blue Note as *Whims of Chambers* back in 1957. If you've heard and dug the Classic Miles Davis Quintet (Miles, Trane, Red Garland, Paul Chambers, Philly Joe) of 1955-57, you should not miss hearing these sets. Nor should any of the rest of you. State-of-the-Art playing of 20 years

ago, for music lovers of all ages.

The last three records are from ten years later, the mid-60's, and by three major musicians of the period who have so far eluded mass recognition. The **JACKIE McLEAN** album stands by itself in this setting, yet in a row with his great recordings of the 60's: *The Connection*, *New Soil*, *Swing Swang Swinging*, *Jackie's Bag*, *Let Freedom Ring*, *One Step Beyond*, *Destination - Out*, etc. (all on Blue Note, by the way). Jackie, one of the strongest and most moving alto saxophonists of all time, is just now beginning to make a performing "comeback" after teaching for five years, and nothing could be more timely than the release of these two excellent sides by Jackie Mac. One session is a quartet with pianist Larry Willis; while the other side adds trumpet stars Lee Morgan and Charles Tolliver— together! Great stuff.

Pianist **ANDREW HILL** heads four of the five sessions that make up the last two LPs, including two sides of the **SAM RIVERS** package, while saxophonist Rivers fronts a sextet comprised of Julian Priester (tmb), James Spaulding (alto sax), Donald Byrd (tpt), Cecil McBee, bass, and Steve Ellington, drums. *Involutions* features six compositions each from Sam and Andrew, with eleven more Hill originals performed on *One For One* in three separate sessions: February 1965 with Freddie Hubbard & Joe Henderson, Richard Davis & Joe Chambers; August 1969 with Bennie Maupin, Ron Carter & Freddie Waits; and January 1970 with Maupin, Pat Patrick, Chas. Tolliver, Ron Carter and Ben Riley.

ANDREW HILL is still pretty much unknown, both as a composer and a pianist/improviser; he has a current release or two on Arista Records, but his mid-60's Blue Note recordings remain exciting and superb. These include *Judgment*, *Black Fire*, *Dialogue*, and some others. *One For One* is similarly interesting.

This is almost where I came in, except I didn't say yet that **SAM RIVERS** on these dates is much closer in conception and execution to his brilliant Blue Note recordings of that period (*Fuchsia Swing Song*, *Tony Wms.' Spring*, etc.) than to his recent, less satisfying work for ABC-Impulse (*Streams*, etc.) You will like his playing on this record.

There is much more I would like to say about these thrilling records, but I have gone on twice as far as I was given already, and I must stop. This is the kind of music (musics) one would like to hear everywhere these days, yet rarely does hear, and I must recommend these LPs without reservation. Please try them.

And thanks to Michael Cuscuna (producer) and Blue Note Records in general for putting these albums on the market.

— John Sinclair

Short Takes

Roy Buchanan, *Live Stock*, Polydor PD 6048

Many think of him simply as The World's Greatest Guitar Bandito. If he's not, he's certainly the World's Hurtiest Guitarist but the problem remains, five albums after his "discovery," as how best to showcase his talent. Most of Tower of Power and vocalist Billy Sheffield set Roy off quite nicely on *In The Beginning*, his last effort. This live set, unfortunately, features a completely different and thoroughly gray band. Buchanan deserves better, if not the best.

Joe Cocker, *Jamaica Say You Will*, A&M SP 4529

Ol' drunken Joe's vital performance here gives the lie to the frequent reports of his accelerating dissipation. Producer/arranger Jim Price refits Joe into a baroque setting that recalls the (occasionally) thrilling excesses of *Mad Dogs and Englishman*. And whether or not you did, indeed, consider that configuration excessive, Cocker's vocals consistently transcend both arrangement and the raw tune. Uplifting.

The Meters, *Fire On The Bayou*, Warner Bros. MS 2228

These slick gents are the sound of New Orleans today as Fats Domino, Huey "Piano" Smith, Ernie K-Doe, Lee Dorsey, and others were in the past. *Fire*, their

third or fourth album, is a little too pat but drummer Joseph Modeliste anchors what is, at the least, a great dancing band.

Richard Pryor, . . . *is it something I said?*, Warner Bros. MS 2227

"Comedian" Pryor describes in absolutely authentic, hence shocking/hilarious accents the whole (real) panorama of modern Black American life. His material (and, in a slightly different idiom, Gil Scott-Heron's) may yet stand with Mark Twain's, Ring Lardner's, Lenny Bruce's, or Langston Hughes'. You've got to hear all his albums (there are now three) at least once, whether you buy them or not.

Eddie Henderson, *Sunburst*, Blue Note BN-LA 464-G

Trumpeter Henderson has apparently

decided that his former employer, Herbie Hancock, was right after all. . . . He's gotten funky and warm, retained an edge of compositional adventurousness, and recruited lots of strong help from the likes of George Duke, Bennie Maupin, Julian Priester, Alphonso Johnson, Billy Hart, and Buster Williams.

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DETROIT'S RADIO DESERT... ... Or How Motown Lost Its Airwave Soul

continued from page 9

cation aspects of the original "underground" radio stations of the middle to late sixties has been national in scope. The involved, personal kind of approach which characterized those stations has either been completely canned, or in a few cases largely modified, in response to the owner's zest for escalating ratings and their resultant profits. In some cases, as at RIF, creative programming was offered because it offended the cultural/political sensibilities of top-level management, who could exploit, but never identify with, the culture the radio station was supposed to serve.

"It's not done by ear anymore," explained Goodwin, who was recently fired from W4 in the midst of their last few format changes. "The audio media is in a video situation -- it's marketing researchers, accountants, ratings, numbers on a page. The commercial situation has become such a pigsty that artistic elements cannot enter into it any longer."

"The people who run radio want automatons they can replace, not imaginative programmers," explained Michael Benner, who just left W4 to move to California. "Oh, you don't like it here? We have twelve more just like you, ready to do exactly what we say."

"Bartley Walsh, the General Manager of W4," Goodwin added, "refuses to acknowledge that people on the air might know something about broadcasting. God forbid that they should, you see, because then you don't play a black dot or a red dot, or a number, or a category. They don't want that kind of action. They want fools who'll follow the rules."

WWWV CLAMPS DOWN

WWWV-FM is owned by Starr Broadcasting, whose chairman is the noted reactionary columnist, William F. Buckley, a close pal of former CIA agent E. Howard Hunt. In the last year or so W4 gained almost equal footing with WRIF in the quarterly radio ratings by becoming something of an alternative to RIF. W4 played more variety, more older music, more album cuts, less hits--although, until recently, it completely refrained from any rhythm and blues or any jazz whatsoever, despite the increasing popularity of these musics on the

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record sales charts.

W4's success can be traced largely to its air staff, most of whom are veterans of free-form situations in Detroit, and who were allowed to participate in W4's music selection.

"The staff at W4 felt there had to be a happy medium between the esoterica of ABX and the punk-out commercialism of RIF," explained Jerry Goodwin. "A happy medium where talented people could come together with a commercial consciousness, so they could continue to live off their art without forsaking it."

While W4 at its peak could certainly not be described as a radio oasis, it did offer better listening than RIF, and it did capture the rating numbers, which influence advertisers.

"We figured that if we made the station successful by playing hits, but also variety," explained Benner sorrowfully, "then we could broaden out and become a truly progressive station, start playing funky jazz like Chick Corea, R&B, more history, etc. But as soon as we got them their ratings and they were making money, that's when the restrictions came down."

The first changes came about soon after ABX went middle-of-the-road (MOR).

"I couldn't figure it out," Benner continued. "Since ABX went MOR, you would think W4 would immediately loosen up, broaden out, and fill the void left by the X, adding on the audience that station was serving in the past. But instead, management felt that W4 had peaked, and in order for the station to continue to grow in the ratings, they had to get more commercial -- play more hit singles, restrict the DJ's freedom, etc."

CHRISTY IN COMMAND

Paul Christy, W4's Program Director of the last few months, has a background almost exclusively in AM Top 40. Christy told *The SUN* that recent changes at W4 had been planned long before ABX's demise.

"The problem with our format was that the jocks weren't getting into in-depth research as far as the public was concerned," Christy told us. "The jocks were just going by the seat of their pants. The staff can't program the music -- half of them aren't interested enough or else they just don't have the knowledge."

"What we've done here," he continued, "is more clearly defined and structured the categories of music so they are played in a more orderly fashion. It's our responsibility to the public. Before, we

changed records from one category to another; it was too loose, so I've been taking more direct command. Now there's a more prescribed order and frequency to the categories."

Christy attempts to minimize the changes. But from our conversations with Benner, Goodwin and another source close to W4, *THE SUN* has learned of the following moves at W4:

First off, the staff was prohibited from mentioning the names of albums, and could only give the artist and the name of the tune. Second, hit singles were rotated more frequently than before, when the jocks could program four or five album cuts more often than the hit.

Then one day a directive came down from Christy ordering a end to all record back-announcing except for the name of the last record in a set, then the call letters and commercials. Four days later that directive was rescinded, due largely to outrage on the part of the staff. Recently, a reliable source near W4 says another directive has come down ordering back-announcing of new tunes only.

But probably the most significant musical move Christy has made to date is squashing, for most practical purposes, the "Regular Oldies" category. The RO's, as they're called, are tunes older than a year or so which were never super hits, but popular all the same -- anything from Creedence to Santana. As Goodwin explained, they formed "the essence of the radio station -- all the tunes that made ABX popular, that gave FM radio its reputation for being more than a 45 rpm factory."

"The Regular Oldies are being eliminated by frequency of air-play," explained our source. "Pretty soon I'm afraid they're going to be eliminated altogether. W4 will sound just like RIF, they'll just play more new releases. History will be out."

Christy denies that any records are being physically removed from W4's library to deny programmers access to them -- records, he says, have just been "recategorized." But our source claims records have been played "which, because the station manager didn't like them, were removed from the library" within the last month.

Another fairly recent change at W4 is known as "cross-programming." Basically, it means that when RIF has a commercial playing,

W4 has music, and vice-versa. This proceeds from the belief that all radio listeners are button-pushers, and will not stay with one station due to its quality or intelligent appeal. It's the same sort of attitude toward the listeners which leads Christy to forbid announcers from saying the name of the record on the air -- the audience, supposedly, will consider it a drag and tune out. The same sort of contempt results in W4 having no news staff of its own whatsoever.

Christy insists he banned back-announcing of records only because programmers were "abusing" their freedom to talk and going into overkill on detail. But certainly Christy's complete ban is nothing short of extreme.

Ironically, Christy came to W4 after the former Program Director, Paul Sullivan, were fired for being quoted in *Creem Magazine*, the now-defunct *Fifth Estate* and *The SUN* as saying his programmers "were just like workers on the factory line, turning a bolt at Chrysler."

THE DEMISE OF THE AIR ACES

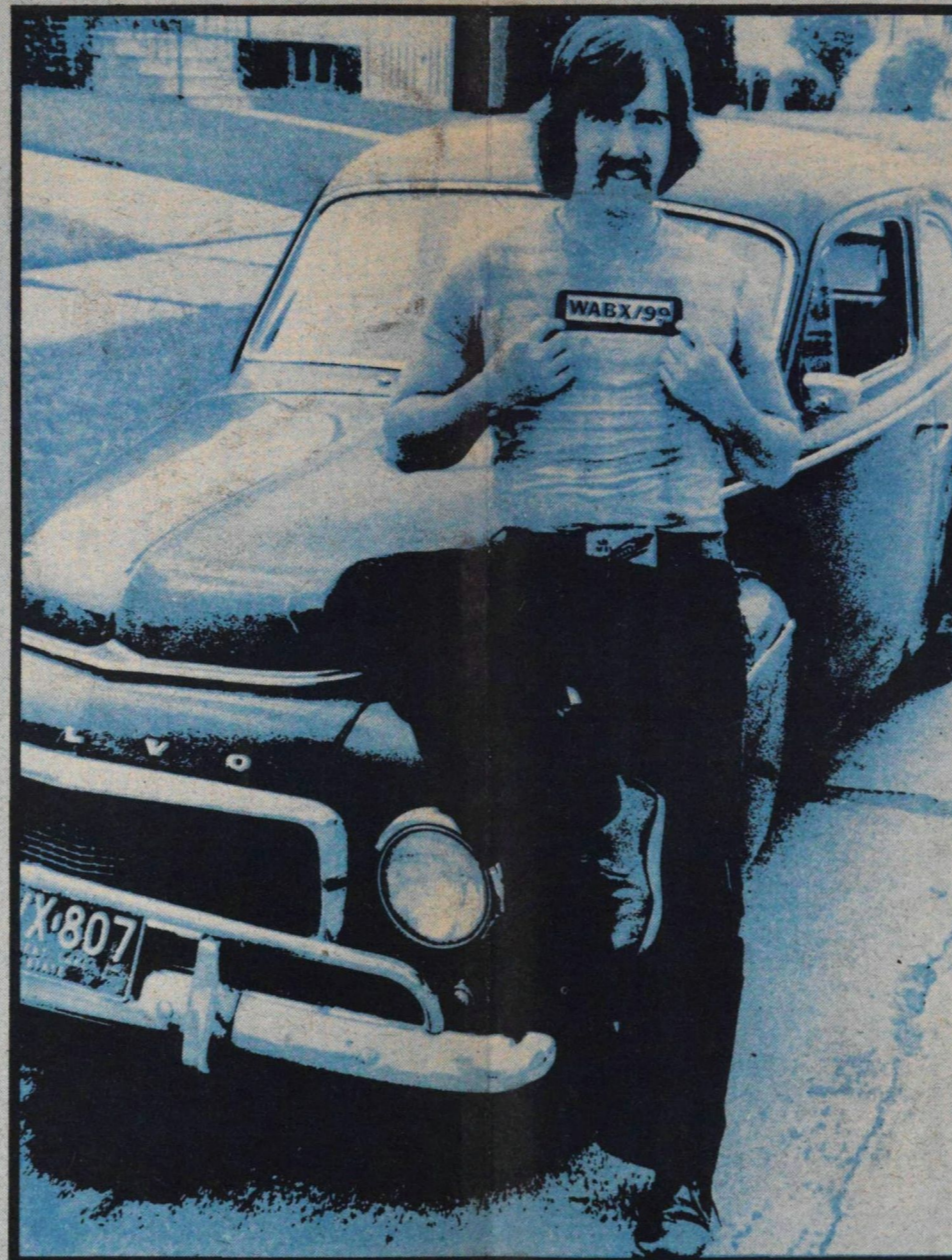
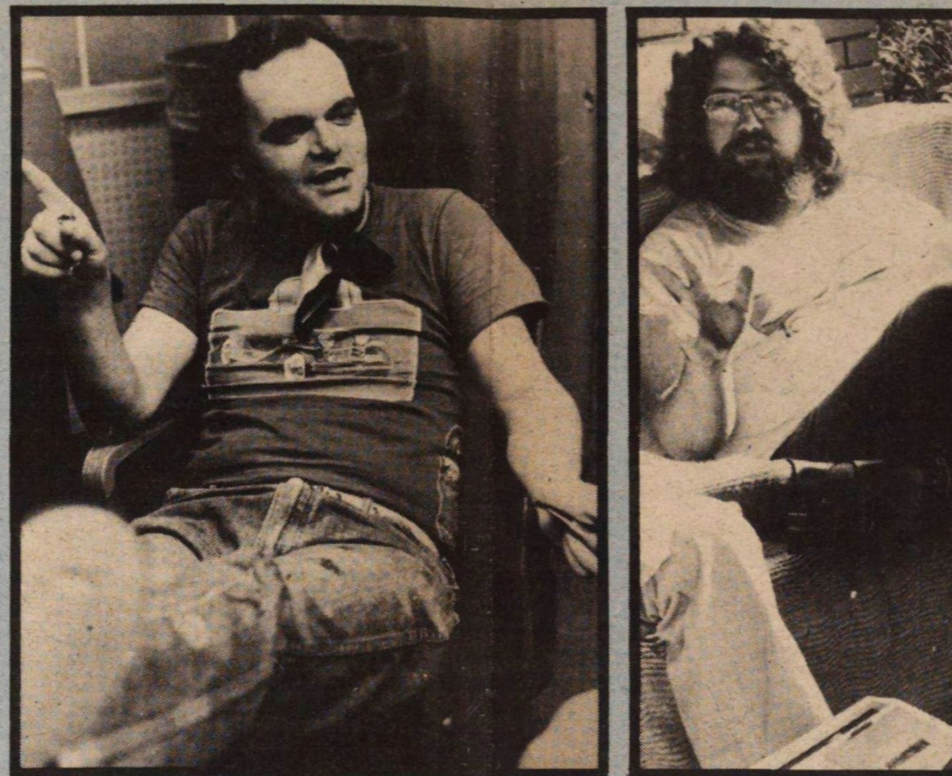
In its heyday of free-form programming, WABX promoted itself as "the radio station of your wildest dreams." It was. Starting in late 1967, ABX became Detroit's first alternative radio station -- playing what was then the new music not heard on AM, and supplying an emerging new community with the informational viewpoint it was starved for.

"ABX started the new radio ideal in Detroit," commented Michael Benner. "The ideal that the airwaves could be something more than just people screaming at you, telling you the time and temperature, playing no more than 25 records in total. Where people in radio used their real names and worked toward personal interaction with the listener."

Benner related one incident which characterizes what ABX did for Detroit in its prime. A young woman called up Jerry Lubin, formerly of ABX and now with W4, upset over how radio had changed. She told Lubin that if it wasn't for ABX, "I might have been a cheerleader."

ABX was completely free-form and totally outrageous. Therein lay its success in the early days.

But as time wore on, the station grew tired. And the stakes grew higher. By 1970 other stations had begun playing much of the same music, the audience potential had expanded enormously, and radio aimed at youth had become extremely competitive. ABX had to



A GROWING BREED -- THE FRUSTRATED DISC JOCKEY. Jerry Goodwin (top left) is a 14-year veteran of stations including WKNR-AM, WABX, CJOM, WNRZ, WIOT and WWWV. Jerry was fired in August by W4's management for mocking a commercial on the air and allegedly violating the station's playlist. He denies the latter, but is fed up with commercial radio ... Michael Benner (top right) left W4 two weeks ago and thinks he may stay out of radio altogether. Benner was once fired by WRIF in its pre-automation days for "unresponsiveness to authority" after airing anti-war newscasts... Jack Broderick (bottom) was fired from WABX just before the station handed down a format. ABX is now mixing "soft-rock" with occasional black hits. Broderick can be heard on WJZZ in Detroit on weekends.

play the ratings game and compete for commercials with RIF, and then W4, in order to survive and to please Century Broadcasting.

But while ABX may have had to change somewhat to hold its own, it most certainly did not have to die altogether.

Former disc jockies at ABX and Century Broadcasting Vice-President and ABX director John Detz agreed that a major problem was a lack of common purpose or identity among the staff in the last two years of the station's life.

Staff meetings frequently disintegrated into personal shouting matches. The staff could not agree on any consistency at ABX. The freedom to program was taken to extreme by some programmers, who overplayed their favorite music without considering the station's economic need to retain a large audience without abandoning relevance. Tuning in ABX became a big surprise -- what would it sound like now? Radio stations need variety, but they also need an identity to hold a large audience. They can achieve this with free-form programming, or with a limited format, if the staff works closely together--as at WBCN in Boston, where a limited format is collectively determined.

Nevertheless, a good portion of the blame for the demise of WABX must fall squarely on John Detz's shoulders.

"People didn't know what was happening, there were rumours instead. Detz never provided enough facts or information, he never worked positively with the staff on the station's direction," explained former ABX jock Jack Broderick. "He preferred to deal with the staff individually. On the other hand, he also took a lot of abuse."

A frequent complaint we heard was that Detz was not a programmer, he was a business manager. The one time he did hire a Program Director John Petrie, who knew the ropes and was sensitive to alternative radio, Detz refused to give Petrie autonomy in hiring staff, so Petrie eventually left.

Another frequent complaint is that Detz was away from the station a good deal of the time, managing another station owned by Century, KWST in Los Angeles.

While he was guilty of neglect, Detz was on the other hand guilty of interference, according to the programmers we talked to.

"WABX started the new radio ideal in Detroit. . . where people in radio used their real names and worked toward personal interaction with the listener."

"John wanted to be 'respectable.' He would pull posters off the control room walls if he found them objectionable," explained a former ABX staff member. "He would pull records out of the library, but the jocks would just replace them. He would put pressure on us not to play jazz or R&B."

ABX-MOR

As staff members left under pressure or of their own accord due to the internal strife, Detz brought in out-of-towners unfamiliar with Detroit's radio tradition. ABX's ratings began falling worse than before, and with them went advertising money.

Rather than go to staffers and try to work something out with their participation, Detz handed down a format. It was a limited one at first, making sure jocks played more current music. Before it came down, Detz fired some of those who he felt would pose the greatest opposition to the format.

"Detz never came to us and levelled, never said things weren't working out, let's put our heads together and come up with a group approach to a limited format," explained Jack Broderick, who now works at WJZZ. "We could have been talked to, but no one ever did."

After the limited format was introduced, things kept getting tighter and tighter. Eventually, last April, ABX went soft-rock and middle-of-the-road.

"We still haven't decided exactly what the station will become," John Detz told *The SUN* last week. "What you've been hearing is a station in transition."

Detz stated that he thought ABX had reeled too far in the MOR direction, and that programming of Glen Campbell and Tony Orlando with Dawn was "a mistake."

While uncertain as the future, Detz did let on that "you're going to hear more black music on ABX in the period to come, more R&B and some jazz as it fits in."

With black music dominating the charts, with R&B and modern jazz/rock gaining in popularity, such a move could prove to be a wise one. Ironically, according to our sources, Detz used to pressure jocks not to play black tunes.

Detz attributes ABX's failure to its inconsistency and variety.

"Here was ABX touching all bases, and in reality we weren't touching anybody." He also maintains that with so many other FM rock stations on the dial, if the audience didn't want to hear one type of

music on WABX, they would just jump to another station.

Of course, if variety is a turn-off, it's hard to understand ABX programming black music with soft white rock. It's even harder to understand, given the current fusing of rock, R&B, and jazz into an increasingly popular "new music." Audiences maybe more open to variety and "crossover" than ever before.

Detz maintains that free-form progressive radio cannot work in Detroit any longer, especially economically. Others maintain it could work given a more coordinated and broad-based approach, that people still want to be stimulated by their radios, not merely related to as consumers; that, more than ever before, it is how possible to intelligently program musical variety in a manner that would be commercially successful. The disc jockey talent exists in Detroit to do it right now. The question is, will creative radio ever get another chance?

THE RATING GAME

One thing everyone agrees upon is that ratings run radio and determine advertising--and are a farce.

"A free form station will never get the ratings it deserves," explained John Detz. "The people it reaches won't fill out a diary of what they listened to every hour of the day. I wouldn't."

In ABX's case, one possible factor in low ratings was also the weakness of the station's audio signal.

"ABX was the kind of station," a former staff recalled, "where the ratings said you didn't have an audience, but then if you said on the air that there was a celebration or something, 45,000 people would show up the next day."

"Everybody in the business knows that ratings are a ruse, a fraud," explained Jerry Goodwin. "You know that 1,200 unrepresentatively sampled people, in terms of ABX's audience, out of a city of 4 million, cannot be accurate. But programmers say we've got to go by them because everybody else does."

"Thirteen-year-olds fill out the ratings books so they can get paid a dollar for it," added Mike Benner. "The stations are programming to 13-year-olds but they don't realize it."

RADIO RACISM

"I feel there is a case for challenging Detroit stations now on the basis of their misuse of the public trust," commented one still-active jock. "When white disc jockeys are told, and I wish they had put it in writing, that you can't play two black songs together, then the stations should be challenged for their bias and insensitivity to the public."

Although their market in Detroit is largely black, the basically white-run FM rock stations have shut out black R&B and jazz throughout the last few years as "inappropriate" for their audience. Black programmers are virtually non-existent. Never mind that white rock and roll, including the Beatles, grew out of the black experience.

It's typical of the lack of understanding on the part of sometimes racist station ownership and management, who simply do not share the culture of their listeners. Management is almost invariably behind the audience in musical tastes.

In the last few months, stations like W4 and ABX and even WRIF have been forced to program some black hits because they've become number one records -- like the Isley Brothers or Earth, Wind and Fire. The success of jazz artists like Herbie Hancock and Grover Washington, who were until recently relatively obscure in a mass sense, also attests to the rising popularity of black music, hitting the Billboard Top 10.

The Isley Brothers' new record, which most certainly is selling in droves to white as well as black people, had to sell 100,000 copies a week before W4 would program it. It's like James Brown once said: "I'm a millionaire. I sell millions of records. But they never play them on the radio."

One thing about all these radio changes: you can be sure you won't find out about them listening to the radio. Station managements are extremely reluctant to inform their audiences why things change. Air staffers are fired specifically to keep them from going on the air to explain the situation.

All we can hope for is that somewhere in the desert that is Detroit Radio, someone will wise up to the potential and bring some spiritual nourishment to the radio dial once again. They could even make money on it at the same time. Given the commercial forces which currently reign, it could be a long time coming. But Detroit is ready, and has been for some time. The city is steeped in the tradition of creative radio.

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668-9866

EVERY WEEK

SUNDAY

HRP City Committee meeting - 7pm in HRP office, 516 E. William. All welcome
Planetarium Show - Museum of Natural History: 2, 3pm, 25¢, corner of Washtenaw and N. University, 764-0478
International Worker's Party Public Meeting - International World Briefing, 2:30pm at Trinity Methodist Church, 13100 Woodward Ave., Detroit, 961-8373
Gay Academic Union Meeting - 7:30pm in 3rd floor conference room, South Wing, Michigan Union
"Wine & Madness" Poetry Workshop - 8pm at David's Bookstore, 529 E. Liberty. Presented by the Poetry Works
Flea Circus-downtown Detroit, at the bottom of Woodward. Arts, Crafts, Antiques & bargains. 11am-6pm.

MONDAY

Ann Arbor City Council meeting - 7:30pm in City Hall (Huron & Fifth)
Revolutionary Student Brigade meeting - 7:30pm in 2207 Michigan Union
Indochina Peace Campaign meeting - 7:30pm, 332 S. State
HER-SELF Women's Community Newspaper open meeting - 7:30pm, 225 E. Liberty
Ann Arbor People's Bicentennial Committee of Correspondence meeting - 7:30pm at the Guild House, 802 Monroe

TUESDAY

HRP University Committee meeting - 7pm in HRP office, 516 E. William. Students welcome
Gay Liberation Front meeting - 8pm in 3rd floor Conference room South Wing Michigan Union, 761-2044
Free Pap Tests - in the morning at St. Joe's, call 668-8857 for more info
Cable 3 - Ann Arbor City Council meeting, 8:30pm. Replay of Monday's meeting
Community Folk Dancing 7pm at Augustana Lutheran Church, 13737 Curtis, Detroit.

WEDNESDAY

Packard People's Food Co-op meeting - 7:30 pm at the Co-op, 722 Packard
Women's Community Center Organizing meeting - 8pm in 3rd floor Conference Room Michigan Union
HRP Steering Committee meeting - 5pm in HRP office, 516 E. William
Virginia's Room-a women's coffeehouse, meetings 7:30pm at Guild House, 802 Monroe St. Info: Cate 761-7973.

THURSDAY

Fourth St. People's Food Co-op meeting - 7:30pm at the co-op, 212 N. Fourth, 994-9174
Psychedelic Rangers weekly meeting - 4pm in the CCC, 317 W 7th St.
Men's Raps-7:30 pm at Friends Meeting House, 1420 Hill St.

FRIDAY

Lighthouse offers dance, drama and contemporary original music to the public in the evening in the basement of the First Presbyterian Church on Washtenaw; Ann Arbor. Info 994-8431
Childcare at the Children's Community Center, 7pm-1am, 75¢/hour, 663-4392

SATURDAY

Planetarium Show - Museum of Natural History, 2 & 3pm, 25¢, corner of Washtenaw and N. University. 764-0478
Lighthouse offers entertainment at night, see Friday
Childcare at the CCC 7pm-1am, see Friday
Poetry-in-the-Park; poetry and music, 2-4 pm at West Park Bandshell.
Cranbrook Telescope is available for watching the stars at 9:30, 10 & 10:30 demonstrations Sat. nights, 500 Lone Pine Rd., Bloomfield Hills. Weather check 645-3210.
Ethnic Folk Dancing at the International Institute, 111 E. Kirby, Detroit. 8-12pm. TR1-8000.

DAILY

Ann Arbor

Ann Arbor Farmer's Market-open Wed. & Sat. 7am-3pm, 313 Detroit St. at corner of Fourth Ave.
Clements Library-Exhibits of rare books and historical documents of early America (1942-1850). 9am-Noon & 1-5pm weekdays. S. University, 764-2347.
Matthai Botanical Gardens-open to public daily 9am-4:30pm, 1800 Dixboro Rd., 764-1168.
U of M Natural History Museum-9-5 Mon.-Sat., 1:30-5:30 Sun., corner of N. University & Washtenaw. 764-0478.

Detroit & Suburbs

Afro-American Museum-Tours Mon.-Fri. 9:30-5:30; corner of Warren & W. Grand Blvd., 899-2400.
Bob-Lo boats are sailing from new docks at the south end of Cobo Hall. 259-7245 for schedule information.
Cranbrook Institute of Art-open Tues.-Sun. 1-5, Closed Mondays. 500 Lone Pine Rd.
Cranbrook Institute of Science-open 10-5 weekdays, 1-9 Sat., 1-5 Sun. 500 Lond-Pine Rd., 645-3000.
Detroit Zoological Park-open to public Mon.-Sat. 10-5, 9-5 Sundays & Holidays. Parking \$2/car pays admission for everyone in it; otherwise, admission-50 cents adults, 25 cents children 6-12, under 12 free. 10 Mile & Woodward, Detroit. 398-0900.
Greenfield Village-w/52 historic bldgs. open to public. Greenfield Village Players quote Mark Twain & Ben Franklin, sing folk songs & stage vaudeville shows. 9am-6pm. Oakwood Blvd., south of Michigan, Dearborn, 274-1620.
Circus Exhibit at Henry Ford Museum thru Sept. 14. 8:30 am-6pm daily. \$2.75 adults, \$1.25 12 & under. Oakwood Blvd., south of Michigan, Dearborn. 271-1976

CO-OPS

Co-op Auto-(car repair)-2232 S. Industrial open: 7:30 am-5:30 pm 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)-call the workshop 764-6177, Ray 761-1733 or Chris 665-0608.

Neighborhood Action Center Food Coop (serving low income people)-call 769-3771 or visit the Center at 543 N. Main, ask for Greg.

Packard People's Food Coop-722 Packard. open: Mon., Tues., Thurs., 10am-9pm; Fri. 10am-8pm; Sat. 10am-6pm. Clean-up starts at 10am on Wed.; 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 1811 Washtenaw. Pick up veggies Sat. 10am-1pm. For more info 665-3122 or 449-4210.

Ypsilanti Food Coop-Anyone is free to buy in the store, hrs. 10-7 daily, closed Sun. Food coop - pay once \$1 admission fee the first order placed. Pick up food Sat. 10am-4pm at 955 Sheridan, Ypsi. (2blks. from Watertower). People are invited to work the store, 483-5585.

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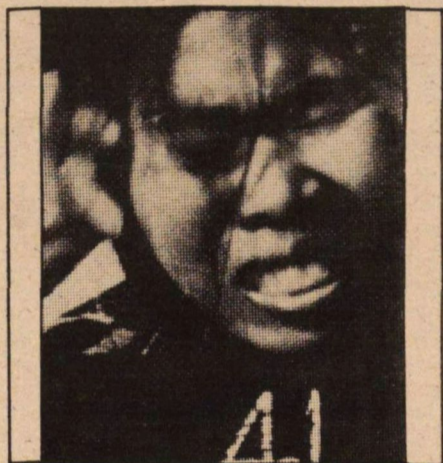
Cinema II, Angell Hall, Aud. A, 764-1817: 9/5, LOST HORIZON, Frank Capra, 9/6 ANATOMY OF A MURDER, Otto Preminger, 9/7, OF MICE AND MEN, 9/12, 13, SCENES FROM A MARRIAGE, Ingmar Bergman, 9/14 Sunday JAZZ SPECIAL with Mixed Bag performing 7:00-8:30, JAZZ ON A SUMMER'S DAY (1959 Newport Jazz Festival) at 8:30, and YOUNG MAN WITH A HORN at 10:00, \$2.00, 9/19, SEVEN DAYS IN MAY, John Frankenheim, 9/20, PATTON, 9/21, HOW I WON THE WAR, Richard Lester, 9/26, WOMAN UNDER THE INFLUENCE, Cassavetes, 9/27, SHADOWS, Cassavetes.

Cinema Guild, old Architecture Aud, 662-8871: 9/4 TWO WOMEN, Vittorio de Sica, 9/5, WOMAN OF THE YEAR, George Stevens, 9/6, LADY VANISHES, Alfred Hitchcock, 9/7, WOMAN OF THE NIGHT, Kenji Mizoguchi, 9/9, LADY FROM SHANGHAI, Orson Welles, 9/10, OSSESSIONE, Luchino Visconti, 9/12, YANKEE DOODLE DANDY, Michael Curtiz, 9/13, ANIMAL CRACKERS, Victor Herman, 9/14, PYGMALION, Anthony Asquith, 9/16, 17, METROPOLIS, Fritz Lang, 9/16, IT SHOULD HAPPEN TO YOU, George Cukor, 9/17, A FACE IN THE CROWD, Eila Kazan, 9/18, GRIFFITH & CHAPLAIN PROGRAM, 9/19, FLASH GORDON (all 13 Chapters), Frederick Stephani, 9/21, LOLA MONTEZ, Max Ophuls, 9/23, 24, BIRTH OF A NATION, D. W. Griffith, 9/25, CABINET OF DR. CALIGARI, Robert Weine, 9/26, ICHABOD & MR. TOAD, Walt Disney, 9/27, A TASTE OF HONEY, Tony Richardson, 9/28, ALI—FEAR EATS THE SOUL, Werner Fassbinder.

Series on Channel 5 (campus instructional tv system in Brown-Munson, and Rm. 123 Library, 9/29, HENRY V, Shakespeare Festival, Room 123, Library, 9/30, MACBETH, Shakespeare Festival, Room 123, Library.

DETROIT

Detroit Film Theatre at the Detroit Institute of Arts Auditorium, (John R Street Marquee Entrance), 832-2730: 9/4, Hearts & Minds, documentary on Viet Nam, 9/5, La Rupture, Claude Chabrol, 9/6, THE PRIVATE LIFE OF SHERLOCK HOLMES, Billy Wilder, 9/12, LONG DAY'S JOURNEY INTO NIGHT, Sidney Lumet, 9/13, TRISTANA, Luis Bunnell, 9/19, DONKEY SKIN, Jacques Demy, 9/20, BEAUTY AND THE BEAST, Jean Cocteau, 9/26, BADLANDS, Terrence Malick, 9/27, DANCE GIRL DANCE, Dorothy Arzer.



Political Prisoner
9/5: "Hearts and Minds," the explosive documentary on America's destruction of Vietnam, at Det.Film Theatre.

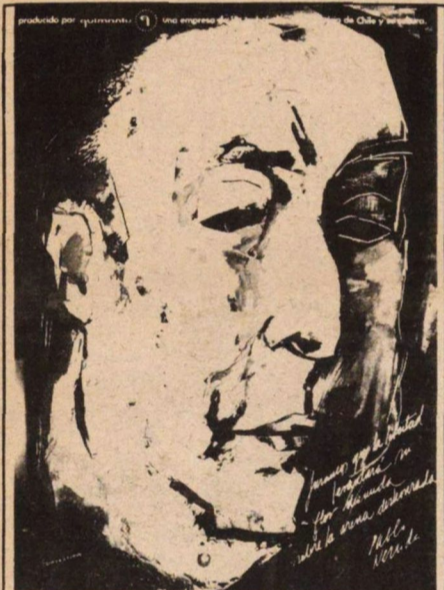
COMMERCIAL THEATRES

- "Billy Jack" & "The Trial of Billy Jack" — at Americana, Macomb (Mt. Clemens), New Center, Taylor, Woods. Drive-ins: Bel-Air, Galaxy, Holiday, Michigan, Wayne.
- "Farewell My Lovely" — at Calvin, Kingswood, Punch & Judy, Quo Vadis, Showcase, Southland, Towne, Warren, Cinema City.
- "Funny Lady" — at Americana, Camelot, Eastland, Parkway, Pontiac Mall, Somerset Mall, Southgate, Terrace.
- "The Hound of the Baskervilles" — at Studio 4 (Birmingham)
- "Jaws" — at Americana, Macomb Mall, Mai Kai, Pontiac Mall, Showcase, Southgate, State (Ann Arbor), Vogue.
- "Love and Death" — at Farmington 4, The Movies (Ann Arbor).
- "Nashville" — at Radio City, Fox Village (Ann Arbor).
- "Once Is Not Enough" — at Bloomfield, Farmington 4, Gateway, Showboat, Tel-Ex Cinema.
- "Race with the Devil" — at The Movies (Ann Arbor).
- "Rollerball" — at Northland, Southland, Terrace, Woods, Michigan (Ann Arbor).
- "Undercovers Hero" — at Abbey, Beacon East, Dearborn, Livonia Mall, Macomb Mall, Old Orchard, Quo Vadis, Showcase, Towne, Wyandotte, Campus (Ann Arbor).
- "Walking Tall" — at Fifth Forum (Ann Arbor).
- "Wind and the Lion" — at Alger, Eastwood, Esquire, Farmington 4, Mini (Mt. Clemens), The Movies (Ann Arbor), Northgate Cinema, Riverland, Shelby, Showboat, Taylor, Washington (Royal Oak), Drive-Ins: Eastside, Grand River, Wayne.



"Billy Jack" & "The Trial of Billy Jack" (what else?) doublefeatured at several cinemas in Detroit this month.

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9/10: "Pablo Neruda: Poet" & "I Was, I Am, I Will Be," 2 films from Chile, shown by the Group on Latin American Issues, Angell Hall, Aud. A, U of M, A2.

Group on Latin American Issues, Angell Hall, Aud A, 994-9041: 9/10, I WAS, I AM, I WILL BE, documentary on Chile by East German film crew who posed as West Germans in order to gain access to prisons. . . . PABLO NERUDA: POET: Pablo Neruda: Poet was brought out of Chile only days before the military junta overthrew Dr. Salvador Allende's government in Sept, 1973. — A uniquely personal testament to the great Chilean poet's life & work.

UAC/Mediatrics, Natural Science Aud, 763-1107: 9/4-5, CLOCKWORK ORANGE, Kubrick, 9/6-7, IS THERE SEX AFTER DEATH? 9/12-13, THE STING, 9/14, CITY LIGHTS, Chaplain.

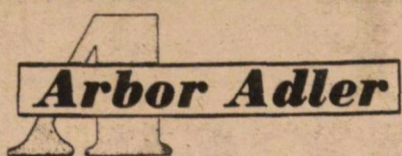
New World Film Coop, Natural Science Auditorium or MLB, 761-9855: 9/11, PLAY IT AGAIN, SAM, Woody Allen, 9/14-16, ARMACORD, Fellini, 9/18, DEATH WISH, 9/21-22, HAROLD & MAUDE, 9/28-29, PAPER CHASE, 9/30, STEPPENWOLF.

Matrix, 605 E. William, 994-0627: 9/6-9, Triple Feature with ROOM SERVICE w/ the Marx Bros., THE FATAL GLASS OF BEER w/ W.C. Fields, and THE VAGABOND w/ Charlie Chaplin 9/10-14, Double feature w/ THE LADY VANISHES and THE 39 STEPS, directed by Alfred Hitchcock, 9/15-16, BAD SISTER, w/ Bette Davis and Humphrey Bogart, 9/17, LA STRADA, dir. Fellini.

YPSILANTI


Mud Cinema, Strong Auditorium, 487-3045: 9/10-13, ALICE IN WONDERLAND, 9/14, SUGARLAND EXPRESS, 9/17-19, THE STING, 9/20-21, BLUE WATER WHITE DEATH, and ENTER THE DRAGON, 9/24-26, JOURNEY THROUGH THE PAST, 9/27-28, MEAN STREETS.


Media Services: 9/24, WHY MAN CREATES, THE VIOLIN, and BOLERO, Creative Expression Series, 9/18, UP IS DOWN, and MODERN WOMEN: THE UNEASY LIFE, Women Series, Rm. 213, Pray Harrold, 9/24, IVAN THE TERRIBLE, Classic Film

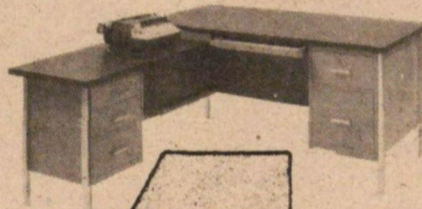


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Reader's Guide to the Music Scene

Club listings, especially the smaller establishments, are subject to changes. Call ahead for confirmation. Please send all music listings information to: The SUN, 603 E. William, Ann Arbor, Mi 48108

Ann Arbor

The Ark Coffeehouse, 1421 Hill St.: Hoots (open mike) every Wed. night, 75¢; Rambler Jack Elliott 9/5-7; David Amram 11-13; Charlie Chin 9/14; Highwoods Stringband 9/19-20; Fennings All-Star String Band 9/26, 27; Mike Seeger 9/28. Doors open at 8:30, shows start at 9pm. Free coffee, tea, refreshments, 761-1451.

Bimbos, A2, 114 E. Washington: Grievous Angels every Wed and Thurs nights (hot country music), no cover, 9pm; The Gaslighters (ragtime) every Fri and Sat nights, 50¢ after 8pm; New McKinney Cotton Pickers w/ Dave Wilborn, (big band jazz), 9/7, adv tks \$3, door \$3.50, 1:30-5pm; Easy Street MF Jazz Band performs for Dance Night Mon 9/15, adv tks \$1.00, 9-12M; Mothers Boys & Carey Price, (jazz) 9/21, adv tks \$3.00, door \$3.50, 1:30-5pm, 665-3231.

Bimbos On The Hill, 3411 Washtenaw: JB & Company, every Tues-Sat, 8:30pm, no cover, 973-2100.

Blind Pig, 208 S. First St.: Blue Monday w/ Boogie Woogie Red (blues), 9/1, 9/8, 9/15, 9/22; A2 Experimental Jazz Band, 9/3, 9/24; Reunion (jazz), 9/4; Silvertones 9/5-6, 9/11, 9/25, and with special guest Eddie Taylor 9/12-13; Mato Grosso (jazz w/ Earl Klugh), 9/10; Aldebaran (jazz), 9/17; Lightning Red Blues Band, 9/18; Small Change (jazz), 9/19-20; Melidioso, 9/26-27; Music starts at 9:30pm, \$1.00 cover downstairs only M-Thurs, \$1.00 cover upstairs & downstairs on Fri & Sat, 668-9449.



9/30: Sky King, an Ann Arbor band now residing in the Big Apple and recording for Columbia records, graces Chances Are in A2. Their next album is being produced by Randy Brecker.

Chances Are, 516 E. Liberty: Juicy Lucy, 9/2-6; Hot Foot HiWay, 9/7; Ziggy & the Zue Revue, 9/13; L.A.W., 9/14; Mogo Boogie Band 9/15; Brainstorm 9/16-20; Luther Allison, 9/21; Mugsy, 9/22; Coming Sept. 30—Sky King. Doors open 9pm, cover weekdays \$1, students, \$1.50 others; weekends \$1.50 students, \$2.00 others, 994-5350.

Del Rio, 122 W. Washington: Jazz at 4pm on Sundays, free, 761-2530.

Depot House Cafe, 416 S. Ashley: Dede Palazola & Friends (folk) 9/5, 12, 19, music donation 75¢ 9-12M; Groce-Rottenberg Duo (classical flute & guitar, 9/7, 14, 21, 28,



Headwind — Local jazz band every Fri. and Sat. nite at the Golden Falcon in A2. Pat Bova, formerly of Radio King, sings with this band.

music donation 75¢, 5-7pm; Free Association (variform jazz) 9/6, music donation, \$1.00, 9-12M; Aging Children (folk) 9/13, music donation \$1.00, 9-12M; Gemini (folk) 9/20, 9/27, music donation \$1.00, 9-12M, 994-0008

Golden Falcon, 314 S. Fourth Ave: A2 Experimental Jazz Band every Mon; All Directions (jazz) every Tues; Greek Night Thurs; Headwind (funk & jazz) every Fri & Sat, 761-3548.

Mr. Flood's Party, 120 W. Liberty: Eric Glatz, 9/1, 9/29, no cover; Gemini, 9/2, 9/9, 9/23, 9/30, no cover; Peter Bowen Band, 9/3, 9/10, 75¢; Grievous Angels, 9-5-6 10-3-4, \$1.00; Stoney Creek, 9/7, 75¢; 9/19-20, \$1.00, 9/21, 9/28, 75¢; Ayre, 9/8, 9/22, 50¢; Melidioso, 9/12-13, \$1.00, 9/7 & 9/2 in the afternoons, \$1.00; Bryan Lee Blues Band 9/14-17, 75¢ except 9/17 - \$1.00; The Silvertones 9/26-27, \$1.00. Mike Smith and his Country Volunteers every Friday afternoon free, 994-9824.

The Heidelberg, 215 N. Main St.: Mustards Retreat every Fri & Sat night in the Rathskeller, no cover, 9-1, 663-7758.

Loma Linda, 990 Broadway: Mixed Bag every Sunday night, 9:30; Tony & Carolyn & Company every Mon-Sat nights; various live jazz groups every Sunday at 5:30. No cover, 663-0562.

Pretzel Bell, 120 E. Liberty: RFD Boys, (bluegrass) 9/4-6, 9/12-14, 9/19-20, 9/25-27; Jimmy Goodrow, 9/12-14. Music begins at 9:30, cover Thurs, \$1.00, Fri & Sat \$1.50, 761-1470.

Rubaiyat, 102 S. First: Strutters' Ball, Fri & Sat nights, 9:30 F, 10pm S, 663-2401.

Ypsilanti

Bimbos, 327 E. Michigan Ave: Salem Witchcraft, 9/7-8; Stonebridge, 9/10 - 13; Holy Smoke, 9/17-22; 9pm, 482-7130.

Casa Nova Restaurant, 11 W. Michigan Ave: Michael & John (folk rock), every Wed-Sat nights, 9pm, no cover, 483-3027.

Huron Hotel and Lounge, 124 Pearl St.: Stratton Nelson Band, 9/3-7, Myron Blackman, 9/10-14, 9/17-21, 9/24-28, 9:30pm. Plus disco-dancing every night, 483-1771.

Suds Factory, 737 N. Huron: New lighted disco dancing floor, 485-0240.

The Underground, 2655 Washtenaw.: Mugsy, 9/3-7; Northwind, 9/10-14; Peach, 9/17-21; Spunk, 9/24-28, 9:30pm, \$1.00 cover.

Detroit & Suburbs

Back Seat Saloon, 3064 Orchard Lk. Rd.,

Keego Harbor: Craig Marsdon (r&r) Weds & Thurs thru Sept. Steve Reynolds (country) M & Thurs, thru Sept. Gold Rush 9/5-6 & 12-13; Charlie Springer 9/8; Bob McLaine 9/9; Dave Alexander 9/16, 23, 30; Unity 9/19-20 & 26-27, 682-5777.

Baker's Keyboard Lounge, 8417 Livernois: Opening Sept. 4 with the Earl Klugh Quartet (jazz). Open every nite but Monday, \$3.50 cover, 864-1200.

Beau J's Lounge, 13090 Inkster Rd., Redford: The Friends — Denny & Rich, Tues-Sat, Johnny Long, M & Thurs thru Sept. Music starts at 9pm, 532-0505.

Ben's Hi-Chaparral, 6683 Gratiot: Mike Jamison 1st wk in Sept.; Swiss Movement 2nd & 3rd wk., Dramatics 4th week, R&B. Showtimes 10:30 & 12:30, cover \$2.50, 923-0601.

Bobbie's English Pub, 30100 Telegraph, Birmingham: Amy Jackson 8:30-1 Mon & Tues; Matt Michael's Jazz Trio w/ Ursula Walker, 9-1:30, weds-sats thru Sept. No cover, 642-3700.

Bobbie's Lounge, 15414 Telegraph, Redford: Skip Van Winkle Tues-Suns; Little Reuben M & Thurs thru Sept. Cover 50¢ weekdays, \$1.00 weekends, 531-0189.

Bob 'N Rob's, 28167 John R, Madison Hgts: Lenore Paxton (jazz keyboard) sings alone Mon-Tues, with band Wed-Sat; music 9:30-2am, no cover, 541-9213.

Cobb's Corner, corner of Willis & Cass, Det.: Bobby McDonald Trio (jazz) M & Thurs (jazz rock), Harlan County (bluegrass) Thurs thru Sept. Music starts 10pm. No cover, 832-7223.

Cymbal Motor Inn, 11777 Eight Mile, Warren: Bob Snyder (sax virtuoso) Tues-Sat upstairs Jack Scott (country) Tues-Sun downstairs thru Sept. \$1 cover Fri & Sat. Music begins 10pm, 779-1900

Dirty Helen's Saloon, 1703 Cass: Esthesis (r&b) w/ vocals The First Inversion 8pm Wed-Sun thru Sept. 3 shows nightly, 962-2300

The Earth Center, 11464 Mitchell, Hamtramck: Maruga (r&r) 1st weekend in Sept, Shoo Bee Doo (jazz) 2nd weekend, Lonnie Liston Smith (jazz) 3rd weekend, Music starts 10pm, 891-9746.

Golden Coach, 30450 Van Dyke, Warren: Johnnie Ray 9/2-7; Kaye Stevens 9/9-14;

Joe William (r&b singer) 9/16-21; Johnny Desmond 9/23-28. Mon-Sat 2 shows nightly, 1 show Sun, \$3 cover, 573-7850.

Filling Station Lounge, 15435 W. Seven Mile: Phil Esser & Charlie Latimer Mon-Wed, Dave & Immo sing Thurs-Sun thru Sept. Music starts 9:30pm, \$1.00 cover except Thur & Sun, 838-8466.

Firebird Lounge, 2525 Elizabeth Lk. Rd., Pontiac: Coloradus 1st & 2nd wk in Sept.; Warm Recording Group (from Alabama) 3rd & 4th wk, Ritual (Ten.) 29th & 30th. Dance music every night but Wed, 9-2, 681-2527.

Henry's Cocktail Lounge, 7645 Fenkell: Shilites (r&r) thru 9/14. Shows at 10:30 & 12:30. Cover, 341-9444.

Henry's Place, 18650 Ford Rd.: Don MacKenzie Trio (jazz) & Johnny Ginger Tues-Sats thru Sept. Music starts 7pm, no cover, 336-5000.



9/4 - 7: Gladys Knight and the Pips at Lowman's Westside Club on Livernois in Detroit. Also a rare club appearance for Gladys.

Inn Between, 3270 W. Huron, Pontiac: Jonathan Round 9/3 & 8/10; Feather Canyon 9/4-7, 15-17, 22-24 & 29-10-1. Josh White Junior 9/11-14 & 18-21; Tom Powers 9/25-28. Music starts 7:30pm, 682-5690.

Interlude Lounge, 5491 E. 12 Mile, Warren: John Armorie (pop variety) 9/2-6; Loving Cup 9/9-13 & 16-20; The Showcasemen 9/23-27 & 9/30-10/4. Music Tues-Sat 9pm, cover \$1 weekdays, \$1.50 weekends, 751-4340.

Jazz West, 8418 Fenkell: After Hours Jazz 2-6am, Tues-Sun. Al Hippler thru 9/7, 864-0240.

JJ's, inside the Shelby Hotel, First & Lafayette: The Lyman Woodard Organization every Weds-Sat, beginning Sept. 10.

The Library, 37235 Grosbeck Hwy. at 16 Mile: M & Thurs - Disco night w/ Bobby Gale from CJOM, Tues-Suns Katzenjammers (r&r) thru Sept. Music starts 9:30pm. No cover Mon & Tues, \$2 Fri & Sat, 465-6579.

Lowman's Westside Club, 14355 Livernois: Gladys Knight & The Pips 9/4-7; Harold Melvin & The Blue Notes 9/11-14; The Natural Four 9/18-21; Terry Collier 9/25-28, Music starts 10pm. (2 drink min.) 922-4004.



9/11 - 14: Harold Melvin and the Blue Notes, Philadelphia International soul superstars, will be true at Lowman's Westside Club, 14355 Livernois in Detroit. A rare club appearance for the band.

The Meating Place, 4105 Orchard Lk Rd: Bill Alberts (folk) Sun-Tues, Freddie Wilgarde Wed-Sat thru Sept. Music begins 9pm, no cover, 851-0060.

Moby Dick Lounge, 5452 Schaeffer, Dearborn: Fito (salsa rock) Thurs-Sats thru Sept. Music starts 9pm, no cover, 581-3650.

Monk's Cellar, 31425 W. 12 Mile, Farmington Hgts: The New Medium (folk) 9/2-20; Lorio (pop) 9/23-27, M & Thurs, 9pm, no cover, 477-6907.

Ocie's, 8202 Fenkell: Live music Thurs-Suns, 10pm-2am, 861-5111.

Olde World Cafe, 4305 Orchard Lk Rd, W. Bloom. Twp.: Jack Hamilton 9/12-13 & 18-20; Barb Bailey 9/15-17, Steve Reynolds 9/23-24 (folk). Music 9-12:30 weekdays, 9-2 weekends, 851-3252.

Pretzel Bowl Saloon, 13922 Woodward Ave, Highland Pk.: Small Change (jazz) every Mon & Tues thru Sept. Tribe every Weds-Sat, thru Sept. Music starts 9:30pm, 865-6040.

The Railroad Crossing, 6640 E. 8 Mile: Jill Phillips (folk) every Mon-Wed & Ron Coden (country folk) every Thur-Sun thru Sept. Music begins 9:30pm, no cover, 366-2023.

Rapa House Concert Cafe, 96 E. Fisher Fwy: After hours jazz — open jam session 2-6am Saturdays, \$1 cover, WO1-9846.

Raven Gallery, 29101 Greenfield, Sfld: Jim Post (folk) thru 9/7. Shows Tues, Wed, Thur, Sun, 9:30 & 10:30, Fri & Sat 9:30 & 11:30, \$3 cover, 557-2622.

Red Carpet Lounge, 16427 E. Warren: Cruiser (old Deluxe without Dallas Hodge) every Mon & Tues., Sweet Crystal 9/3-7, Juicy Lucy every Wed. - Sun thru Oct. 5. R&r music starts at 9pm, 885-0570.

The Roostertail, 100 Marquette at the river: The Vineyards w/ singer Janis Franco thru 9/14, Paul Lochirco w/ Jubilation 9/16-27, then Joey English.

The Sherwood, 36071 Plymouth Rd, Livonia: Witherspoon (dining and dancing music every Tues - Sat thru Sept. Music starts 9pm 937-1458.



David & Roslyn, long-time Detroit folk/blues duo, appear every Friday night at That Gnu Joint on Cass Ave.

Shirley's Swinger Lounge, 22318 8 Mile, St. Clair Shores: Badge (r&r) 1st 2 wks. of Sept. Music starts 9pm, 778-3290.

Side Door Lounge, 2101 S. Telegraph: Live rock and roll 7 nights a week., \$1.00 cover Fri and Sat after 9pm, 274-5700.

That Gnu Joint, 5700 Cass Ave. David and Roslyn appear every Friday night 10-2 thru September.

20 Grand - Driftwood Lounge, 14th at Warren: Betty LaVette w/ Jimmy Scott 9/5-7, coming this fall, The Dells, The Dramatics, & several other hot groups, TY 7 6445.

Union Street, 15016 Mack, Grosse Pte. George and Collin Mon's, Rob Abote Tues, David St. James Wed's, Billy Simpson - Thurs, Jill Phillips Fri's & Sat's, Cindy Laverly Sun's thru Sept. Acoustic folk and rock, 331-0018.

Watts Club Mozambique (Jazz) 8406 Fenkell: Ronnie Dyson 9/5 - 14, Music begins at 9:30pm, cover \$3.50, 864-0240.

CONCERTS

Sept. 3... **SHOTGUN**, a six-piece black rock & disco band from Ann Arbor, will perform Noon-2pm at McKenny Union-EMU, Ypsi.

Sept. 4... **KEYBOARD RECITAL** by Daniel and Marilyn Eller and organist Erich Goldschmidt. 8pm, Pease Auditorium, EMU campus, Ypsi.



9/5: Bob Seger plays Cobo Hall for the second night in a row. Michigan's oldest rock and roll legend appears to finally be capturing some well-deserved national recognition, as "Katmandu" climbs the charts.

Sept. 4&5... **BOB SEGER** with the **SILVER BULLET BAND** & guest stars **SPRIT**. 8pm, Cobo Arena. Only \$4 tickets still available at Cob, J.L. Hudson's, Grinnell's & by mail.

Sept. 5... **THE NEW ORDER** 7pm-1am at the Ypsilanti Armory, at I-94/Huron St.-Ypsi Exit. \$3.00 cover includes all the beer you can drink.

... **APPALACHIAN GREEN PARKS FESTIVAL** - Appalachian folk history expressed in song, dance & theatre. 8:30pm at Detroit State Fair Grounds music shell. \$3 tickets at Hudson's, Grinnell's & at Common Ground, Birmingham. Info. 642-5131 (noon-5pm). Proceeds benefit Common Ground.

Sept. 6&7... **TEMPTATIONS**, 7:30pm at Pine Knob. Tickets \$7-5, info (313) 647-7790.

Sept. 7... **MARTHA JEAN the QUEEN**, 8pm at Masonic Auditorium. Tickets \$6.50 & 5.50 at Masonic box office or by mail.



9/7: **TRIBE**, Detroit's own jazz ensemble, artist-controlled record company and magazine compendium, features its band at the last Ann Arbor free park concert. Victor Jara Musician's Park, 2pm.

... **ANN ARBOR FREE PARK CONCERT**, 2-6pm at Victor Jara Musician's Park, (Fuller Rd. across from the pool). This last concert will feature **TRIBE** (jazz), **SONIC RENDEZVOUS** (r&r), **CAROLYN CRAWFORD**. If you can't make in person, listen to the live broadcast on WCBN, 89.5 FM.

... **OUTDOOR ROCK FESTIVAL**, 12 noon-7pm at Flint's Atwood Stadium. Featuring **REO SPEEDWAGON**, **FRIGID PINK**, **RUMOR**, **SALEM WITCHCRAFT**, **TATTERSALL**, **NATURE**, **MIKE QUATRO GROUP** & special guest stars **MOOSE & DA SHARKS**. Advance tickets \$5.50, at the door \$7.00. Info (313) 744-3268.

Sept. 12-14... **JACKSON 5**, 7:30pm at Pine Knob. Tickets \$7-5, info (313) 647-7790.

Sept. 13... **RAMSEY LEWIS, GEORGE BENSON & LONNIE LISTON SMITH**, 8:30pm at Oakland University, Baldwin Pavillion. 377-3300 for info.

... **THE MARSHALL TUCKER BAND** and **HEARTSFIELD** at the Showcase Concert Theatre, I-94 & Van Dyke, Det. Doors open at 7pm. Tickets: \$4.50, 5.50, 6.50. Concert info 925-9292.

Sept. 14... **The DOOBIE BROTHERS**, 8pm in Cobo Arena. Tickets \$6.50 by mail or at Cobo box office. 224-1000. A Steve Glantz Production.

... **CHUCK MAGIONE** with **ESTHER SATTERFIELD**, 3pm at Masonic Auditorium. Tickets \$6.50 & 5.50 at Hudson's, Grinnell's & Masonic box office.

... **The DAVID BROMBERG BAND** and special guest **The ROGER McQUINN BAND**, 2 shows at 3 & 8pm at the Midland Center for the Arts, Midland, Mich. Tickets \$6.50 & 5.50 at Music Center (Bay City), The Record Hut (Mt. Pleasant), Midland Center box office or by mail to: Bromberg & McQuinn Concert, P.O. Box 1442, Midland, Mich 48640. Specify afternoon or evening show.



9/13: Ramsey Lewis, George Benson and Lonnie Liston Smith perform at Oakland University's Baldwin Pavillion.

Sept. 17... **DOOBIE BROTHERS** accompanied by the "MEMPHIS HORNS" & special guest **OUTLAWS**, 8pm at EMU's Bowen Field House, Ypsi. Tickets \$5.50 & 6.50 at EMU Office of Student Life & at the door.

... **FORCES of NATURE**, black jazz group, 8pm in EMU's McKenny Union Ballroom, Ypsi. Admission \$1.00.

Sept. 20... **STEPHENWOLF** and **CANNED HEAT** at the Showcase Concert Theatre, I-94 at Van Dyke. Doors open at 7pm. Tickets \$4.50, 5.50 & 6.50. 925-9292 for info.

Sept. 20 & 21... **ARETHA FRANKLIN**, 7:30pm at Pine Knob. Tickets \$7-5, info (303) 647-7790.

Sept. 23... **CONTEMPORARY ARTS ENSEMBLE**, 8pm at EMU's Pease Auditorium, Ypsi.

... **BRUCE SPRINGSTEEN**, 8pm at the Power Center, Ann Arbor. Reserved seats \$5. Tickets go on sale Sept. 12 at The Michigan Union box office, 763-2701. A UAC concert.

Sept. 24... **Z. Z. TOP** and **MAHOGANY RUSH**, 8pm at Cobo Arena. Tickets \$6.50 & 5.50. Mail order only to Cobo Arena Box Office. 224-1000. A Steve Glantz Production.

Sept. 25... **AVERAGE WHITE BAND**, 8pm at Cobo Arena. Tickets \$7.50 & 6.50 by mail order only to Cobo Arena Box Office 224-1000. A Bamboo Production.

Sept. 26... **CHICK COREA**, 8pm in Hill Auditorium, Ann Arbor. Reserved seats \$5, 4.50 & 3.50, tickets go on sale Tues 9/16 at Michigan Union ticket office, 763-2701.

... **SAVOY BROWN**, 8pm at Masonic Auditorium. Tickets \$6.50 & 5.50 at Masonic Box Office. 832-6648.

Sept. 27... **The Fabulous NANCY WILSON** and special guests **CUBA GOODING** and **THE MAIN INGREDIENT** featuring the **CHARISMA BAND**, 8:30 pm at Masonic Auditorium. Tickets: \$7.50, 6.50 & 5.50 at Hudson's, Grinnell's & Masonic box office.

THEATRE

ANN ARBOR

COUZEN'S ENSEMBLE THEATRE presents William Handley's "Slow Dance on the Killing Ground." 8 p.m. Sept. 17-21 in Couzen's Livingroom. \$1.75 - tickets available at David's Books.

PROFESSIONAL THEATRE PROGRAM presents Sammy Cahn in "Words & Music" Sept. 26-28 (Play to be announced Sept. 19-21) Mendelsohn Theatre.

ROADSIDE ATTRACTIONS (commedia del arte) present "Servant of Two Masters" at the Grand Opening of the Spaghetti Bender's Dinner Theatre (Ypsi.) Sept. 18-21. Thur-Sun. Dinner 7:30, Show 8:30; Sun. dinner 6, Show 8:30. More info. - 485-2750 (Spaghetti Bender)

The National Dance & Theatre Company of Nigeria presents an African opera, "Oba Koso" by Duro Ladipo. The opera is a chronical in song, dance & crime about Shango, the Yoruba god of Thunder & lightning, and his wife, Oya, whose tears give birth to the

River Niger. It is entirely in the Yoruba language, but with the English synopsis provided there is no problem in understanding its epic quality. Tent, scheduled for Sept. 25 - Power Center.

DETROIT

FISHER THEATRE presents "Jesus Christ Superstar" 9/2-14. Tues.-Fri. 8:30. Sat. 6:30, 9:30, Sun. 3-7, no show Monday; "All Over Town" 9/16-10/18. 873-4400 for ticket info.

THE THEATRE presents "The Me Nobody Knows" 9/26-28. Showtime-Fri, Sat. 8:30, Sun 7:30. Marygrove College Campus, 8245 W. McNichols. 341-1837 or 927-1130 for info.

ROCHESTER

BARN THEATRE, OAKLAND UNIVERSITY, presents "The Secret Affairs of Mildred Wild" Sept. 5-7, 12-14 & 19-21 at 8:30 p.m. Adm. \$2.00 (\$1.00 Oakland U Students) Ticket information 377-2245.

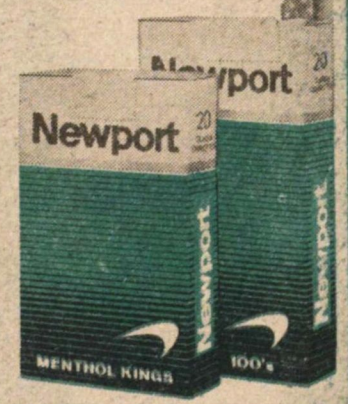
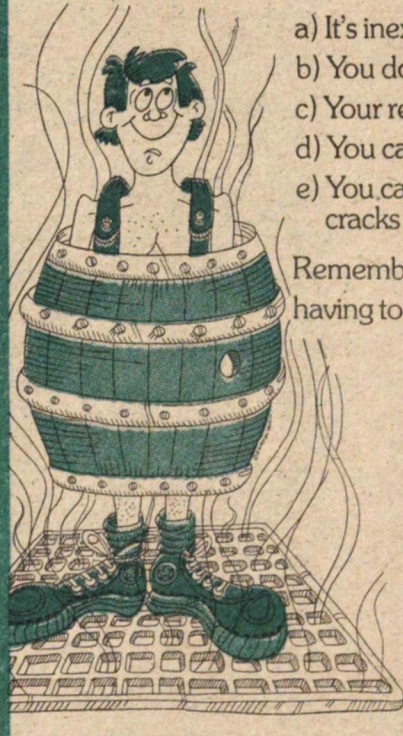
the Newport Alive with pleasure Guide

How to get pleasure from being broke

Being broke is a state of mind, that is until your checks start bouncing all over. Then it is a state of confusion. Until you can move to another state, think of all the positives:

- a) It's inexpensive.
- b) You don't have to look for change.
- c) Your relatives won't call.
- d) You can paint your feet - save on shoes.
- e) You can create a mural - connect the cracks in your ceiling.

Remember, being broke means never having to say "I'll pay."



Kings 18 mg. "tar", 1.2 mg. nicotine, 190's 20 mg. "tar", 1.5 mg. nicotine av. per cigarette. FTC Report Oct. 74

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

ART

ANN ARBOR

Art World's: Show titled "Interceptions... a presentation of contacts with nature," consisting of photographs, drawings & paintings by Walt & Arwen Anderson thru Sept. 16 in Gallery A and B studios, 1-6pm Mon-Thurs, Sat 10-5, 213 1/2 S. Main St.



Baobab: Colombian jungle basketry; Makonde carvings from Tanzania; Latin American & African jewelry, sculpture, wall hangings & textiles from 3 continents, Tues-Fri 12-9pm, Sat 10-6, 123 W. Washington.

Collectors House of Art: Focus on Wildlife art; authentic Eskimo sculpture from the Hudson Bay area. 217 E. Liberty

Forsythe Galleries: Paintings-oils & acrylics; abstract landscapes by Chuang Che of Ann Arbor, Sept. 10-29, Mon.-Fri. 9-5. Preview reception will be held from 5-8pm on the 10th. 201 Nickels Arcade, AA.

Gallerie Jacques: Original graphics and watercolors by European & American fantasists and surrealists. 10-10 inside David's Books, 529 E. Liberty.

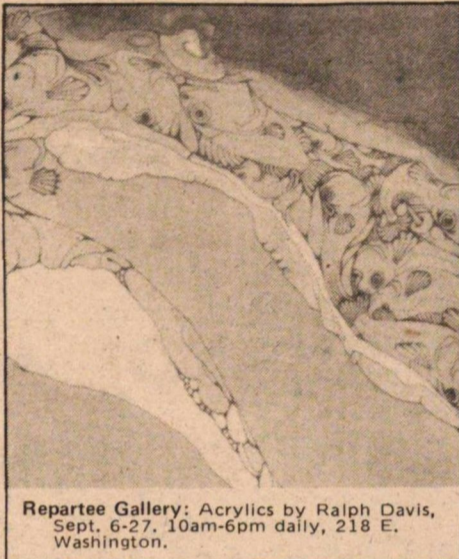
The Gallery: Original sign graphics, prints, and paintings by young artists. 11am-9:30pm

Mon-Sat inside Border's Book Shop, 303 S. State.

Jean Paul Slusser Gallery, UofM Art & Arch. Bldg.: Works by U-M art faculty thru Sept. 12. UofM North Campus.

North Campus Commons Gallery: Paintings and studies in visual dialectic by Martha Keller thru Sept. 26, 8am-4:30pm Mondays-Fridays. UofM North Campus.

Rackham Art Galleries: Acrylics by Mary Beard. 8-5 weekdays, 3rd floor Rackham Bldg., UofM campus.



Repertee Gallery: Acrylics by Ralph Davis, Sept. 6-27, 10am-6pm daily, 218 E. Washington.

That Gallery: Pottery, jewelry, oils and etchings by local artists. 415 N. Fifth Ave. in Kerrytown Market.

Union Gallery: Premiere exhibit of children's art from the U.S.S.R. and art for children by Michigan artists. Exhibiting concurrently are adult works with children in mind, thru Sept. 28, Tues-Fri 10-6pm, Sat & Sun noon-6pm. 1st floor of the Michigan Union, 530 S. State.

UofM Museum of Art: Kathe Kollowitz prints from the Lanauer Collection at Uof Conn, thru Sept. 21, 9-5 Mon-Fri, 2-5 Sundays. Corner of S. State & S. University.

YPSILANTI

Sill Gallery: Ceramics by Sally Cartwright (MFA) and Larry Freeman, Project 74, 75 EMU and the city of Ypsi. Park Design Sept 3-12; EMU Faculty exhibit 1, Sept. 15-26.

DETROIT & SUBURBS

Arwin Galleries: Graphics from around the world 10-5:30 Mon-Fri, 222 W. Grand River.

Austin Galleries: Original graphics by Norman Rockwell, LeRoy Neiman, and S. Dali. Also oils by Ludwig Muninger & other fine artists. 10am-9pm Mon-Sat, 12-5 Sun. Northland Shopping Center, Bldg. 1 Store 104, Southfield.

Birmingham Gallery: Group Gallery Show 10-5 Tues-Sat, 1205 Haynes, Birmingham.

Coach House Gallery: Paintings & photographs of flowers by 20 Michigan artists. 12-5 Mon-Sat, 7840 Van Dyke, Detroit.

Detroit Artists Market: Budget show of contributing artists, \$50 and under. 10-5 daily. 1452 Randolph, Det.

Detroit Institute of Arts: "The Camera & the Eye"—modern photography 1925 to

present; Photography by Edward Weston thru 9/14. 9:30-5:30 Wed-Sun, 5200 Woodward, Det.

Gallery 22: Fine art posters: Picasso, Calder, Vaserly, Chagall, Braque, Miro. Mon, Wed, Fri 10-6, Thur 10-9, Sat 10-4, 22 E. Long Lk. Rd, Bloomfield Hills.

Gertrude Kasle Gallery: Recent paintings of Steven Sloman, Sept. 13-Oct. 18, Tues-Sat. 11am-5pm. 310 Fisher Bldg., Detroit.

Habitat Gallery: Group exhibition of gallery artists. Mon, Thurs, Fri, 10-9, Tues & weds, 10-6. 29145 Telegraph, Southfield.

Habitat Gallery: Gallery group show. Mon, Wed, Thurs, Sat 10-6, Fri 10-9, 1820 N. Telegraph, Dearborn.

International Afro-American Museum: African art by Paul Robeson, 9-5 Mon-Fri, 1553 W. Grand Blvd., Det.

International Art Institute: Painting & sculpture titled "Figurative versus Abstract" 12-6 Mon-Sat, International Art Center, 231 John R, Det.

Klein-Vogel Gallery: 18th, 19th, 20th century prints & drawings, 10-5:30 Tues-Sat, 4520 N. Woodward, Royal Oak.

London Arts Gallery: Modern masters paintings, 9:30-5:30 Mon-Fri, 321 Fisher Bldg., Det.

Muccioli Studio Gallery: Paintings & sculpture by Anna Muccioli and jewelry by Nathan Muccioli. 11-5 Mon-Sat, 85 Kercheval Ave., Grs. Pt. Farms.

Rubiner Gallery: Gallery selections—Ray Fleming, Pat and Fitz Mayhew, Reva Shwayder. Mon-Fri 9:30-5, Tues 9:30-9, 621 S. Washington, Royal Oak.

W.S.U. Community Arts Center: Fiber construction by Tetsuo Kusama 11-5 Tues-Sat, Wayne State University campus.

Yaw Gallery: Sterling & enamel jewelry—Masayuki Oda thru 9/11, 11-6 Tues-Sat, 550 N. Woodward, Birmingham.

TV Highlights

WED. 9/3

8:00 p.m. - **VD Blues** - Dick Cavett hosts this program which uses music, comedy & drama to explore the causes, effects & cures of venereal disease. Music stars Arlo Guthrie & Dr. Hook & The Medicine Show. Ch. 56.

9:00 p.m. - **Theatre in America**. "To Be Young, Gifted, and Black." - Life of the youngest American & first black to win the N.Y. Drama Critics Award. Ch. 56.

10:30 p.m. - **Hocking Valley Bluegrass** - Concert of bluegrass being performed by the Eagle Mountain Boys of W. Virginia. Ch. 56.

FRI. 9/5

8:00 p.m. - **Funshine Saturday Sneak Preview** - (Special) - A sneak preview of the 1975-76 Sat. morning children's programs. Ch. 7.

8:30 p.m. - **Merv Griffin Show** - Famed bluesman B.B. King is one of the guests tonight.

10:00 p.m. - **ABC News Closeup**. (Special) on Today's Land Use Politics. Ch. 7.

1:00 a.m. - **Rock Concert** - Guests are Yes, David Essex, Jimi Hendrix, Fama All-Stars, Brian Cadd and Rush. Ch. 7.

SAT. 9/6

8:00 p.m. - **The Philadelphia Folk Festival** - w/ Arlo Guthrie, Peg Leg Sam & Scottish folk star Murray McLachlan. Ch. 56.

10:00 p.m. - **An Evening of Edgar Allen Poe** - (special) Ch. 7.

10:00 p.m. - **Bergman Film Festival** - "Through a Glass Darkly" Ch. 56.

SUN. 9/7

1:30 p.m. - **Soul Train** - w/ Joe Simon, Millie Jackson & The Choice Four. Ch. 2.

4:00 p.m. - **"Stone In The River"** - An Emmy Award winning drama that explores the study of experimental behavior under application in American prisons. Ch. 4.

7:30 p.m. - **Sharks! Terror? Death? Truth!** - (Special) examines the shark mania. Ch. 7.

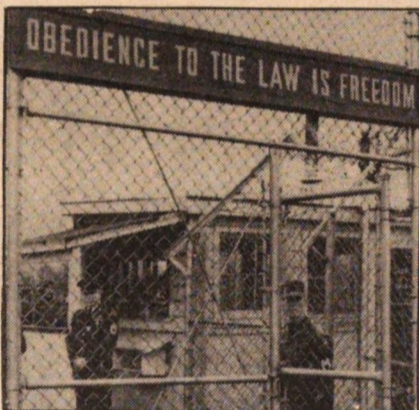
10:00 p.m. - **Vincent Van Gough** - a biography. Ch. 56.

11:00 p.m. - **Kup's Show** - Guest: Pres. Gerald Ford. Ch. 56.

MON. 9/8

7:00 p.m. - **The People At The End of the Tunnel** - (Special) - Documentary, shot at Camp Pendleton, Calif., examining the plight of some of the Vietnamese refugees seeking new life in the United States. Ch. 56

10:30 p.m. - **"The Conger-King Report: The Certainty of Punishment"** - Examines the criminal justice system & its effect on those convicted of crimes: Bob King and Bob Conger interview prominent defense attorneys. F. Lee Bailey, Ken Cockrel & Ivan Barris, Det. Free Press editor Joe Stroud, Jackson Prison's Warden Charles Egeler, Wayne County Circuit Court Judge Joseph Rashid, Director of the State Corrections Dept. Perry Johnson & Randy Griffin, a former inmate at Jackson Prison. Ch. 56



9/8: "The Conger-King Report: The Certainty of Punishment" examines the criminal justice system and its effect on those convicted. Channel 56, 10:30pm.

TUES. 9/9

9:30 p.m. - **Dinah!** - The Jackson Five are guests tonight. Ch. 50.

10:00 p.m. - **Monty Python's Flying Circus**. Ch. 56.

10:30 p.m. - **Report From Mexico City: The International Women's Year Conference**. Shana Alexander will report on the conference held earlier this year in Mexico City. Ch. 56.



9/10: Report from Mexico City: The International Women's Year Conference, with Shana Alexander. Ch. 56 at 10:30pm.

WED. 9/10

9:00 p.m. - **Theatre in America** - "Paradise Lost" - Clifford Odets' study of a decaying, frustrated middle class during the 1930's in America. Ch. 56.

FRI. 9/12

6:30 p.m. - **Jeanne-Wolf With...** "Guest - Florynce Kennedy" - founder of the Feminist Party speaks out. Ch. 56.

9:00 p.m. - **ABC Friday Night Movie** - "Diamonds Are Forever," James Bond. Ch. 7.

1:30 a.m. - **Rock Concert** - Guests are Isis, T-Rex & Ross. Ch. 7.

SAT. 9/13

2:00 p.m. - **Soul Train** - w/New Birth, Blue Magic & Bobby Moore. Ch. 2.

5:00 p.m. - **Speaking Freely** - "Shirley MacLaine" - actress and author, Shirley discusses her 1974 trip to China & her recent book, "You Can't Get There From Here" Ch. 56.

6:00 p.m. - **The Appalachian Green Parks Project** - touring group of musicians & singers filmed in an open-air performance in Ohio. Ch. 56.

8:00 p.m. - **The Philadelphia Folk Festival** - Diana Marcovitz makes her debut - John Prime, Tom Rush, Elizabeth, Murray McLaughlin, Pappy Sherrill & Snuffy Jenkins and the Putnam String County Band. Ch. 56.

8:00 p.m. - **The Muhammad Ali Variety Special** - Muhammad Ali will star w/ his guests Flip Wilson, Aretha Franklin, The Captain & Tennille (r&r) soul singer Barry White, plus others. Ch. 7.

9:00 p.m. - **The First Edition: Tell It All** - Rock group Kenny Rogers & the First Edition are seen on tour throughout North and South Carolina. Ch. 56.

10:00 p.m. - **Bergman Film Festival** - "White Light." Ch. 56.

MON. 9/15

9:30 p.m. - **Dinah!** - The Supremes are guests tonight. Ch. 50.

TUES. 9/16

10:00 p.m. - **Monty Python's Flying Circus**. Ch. 56.

11:00 p.m. - **Interface** - "Profile: Political Wife and A Civil Rights Retrospective." - Roscoe Dellums, wife of Calif. Congressman Ron Dellums, explores the conflicts of being a political wife. Ch. 56.



9/20: Actor Marlon Brando discusses his role in the American Indian quest for equality, with Ed Newmann on "Speaking Freely," Ch. 56, 5pm.

THURS. 9/18

9:00 p.m. - **Hollywood TV Theatre** - "Incident at Vichy" - Arthur Miller's tense drama about occupied France. Ch. 56.

SAT. 9/20

5:00 p.m. - **Speaking Freely** - "Marlon Brando." - Brando visits with Ed Newman to discuss his active role in the American Indian quest for equality. Ch. 56.

8:00 p.m. - **The Philadelphia Folk Festival** - w/Norman Blake, Frankie Armstrong, National Fiddle Champ Buck Ryan. Ch. 56.



Preservation Hall Jazz - Kid Thomas Band

9/20: Documentary on the birth, decline and rebirth of New Orleans Jazz as a musical force.

9:00 p.m. - **'Til the Butcher Cuts Him Down** - Documentary on the birth, decline & rebirth of New Orleans jazz as a musical force. Study centers on Preservation Hall, a New Orleans sanctuary for traditional jazz. Ch. 56.

10:00 p.m. - **Bergman Film Festival** - "The Silence" Ch. 56.

SUN. 9/21

10:00 p.m. - **Only Then Regale My Eyes** - Narrated by Paul Winter. A visual representation of the moral & social forces that produced French romantic art during the period of 1784-1830. Ch. 56.

MON. 9/22

3:00 p.m. - **The Naturalists** - "Henry David Thoreau: The Captain of a Huckleberry Party" - The 1st in a series of 4 profiles of American naturalists. Ch. 56.

THURS. 9/25

9:00 p.m. - **Classic Theatre** - "MacBeth" - starring Eric Porter & Jane Suzman. Ch. 56.

SAT. 9/27

8:00 p.m. - **War & Peace** - Ch. 56.

8:30 p.m. - **Rock Concert Premiere** - Well-known jazz, rock and rhythm & blues artists are featured. Ch. 50.

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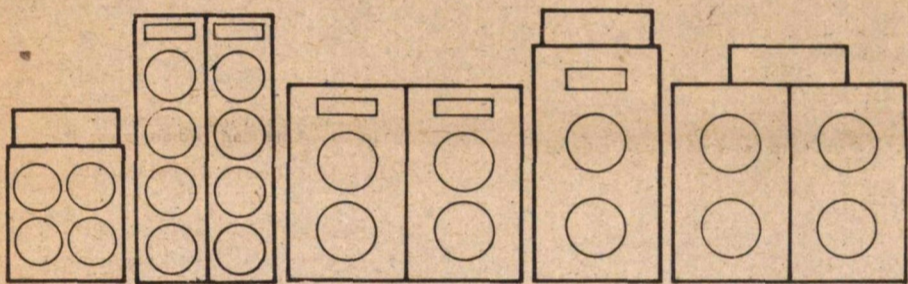
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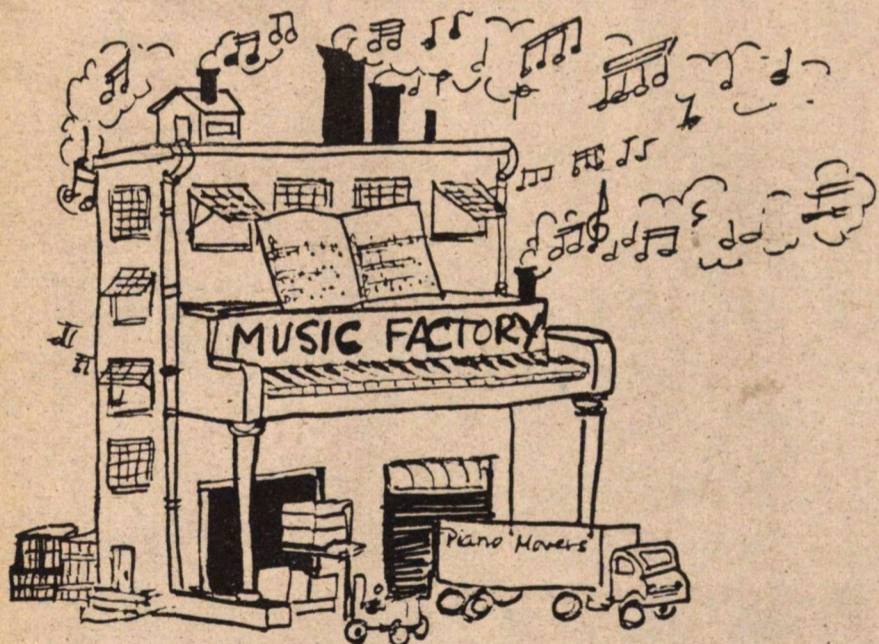
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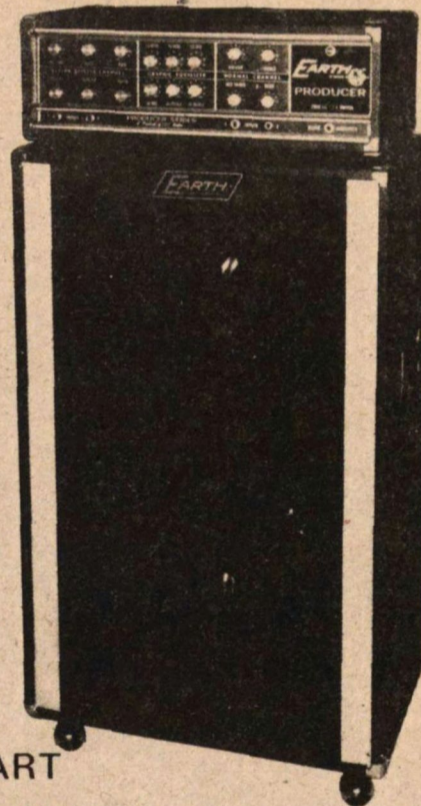
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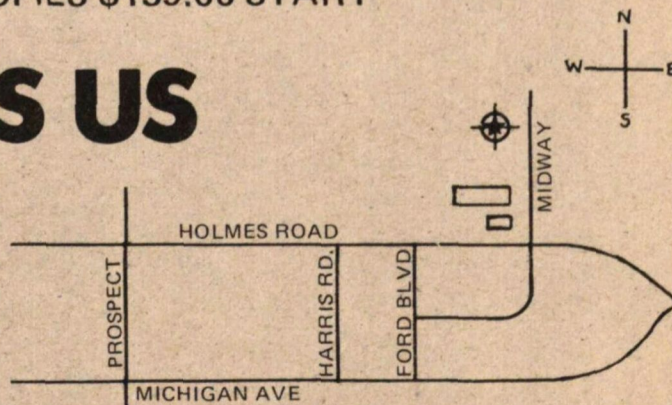
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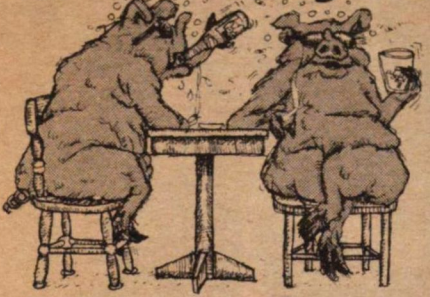
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Astrology

SEPTEMBER

Sun in Virgo till 23rd then in Libra,
10:55 am.

- 3 Moon in Leo
- 4 Moon in Leo then in Virgo 6:30 p.m.
- 5 NEW MOON in Virgo 2:19 p.m.
- 6 Moon in Virgo then in Libra 5:39 p.m.
- 7 Moon in Libra
- 8 Moon in Libra then in Scorpio 5:47 p.m.
- 9 Moon in Scorpio
- 10 Moon in Scorpio then in Sagittarius 8:42 p.m.
- 11 Moon in Sagittarius
- 12 Moon in Sagittarius
- 13 Moon in Sagittarius then in Capricorn 3:13 a.m.
- 14 Moon in Capricorn
- 15 Moon in Capricorn then in Aquarius 12:52 p.m.
- 16 Moon in Aquarius
- 17 Moon in Aquarius
- 18 Moon in Aquarius then in Pisces 0:33 a.m.
- 19 Moon in Pisces
- 20 FULL MOON in Pisces then in Aries 1:08 p.m. - 6:50 a.m.
- 21 Moon in Aries
- 22 Moon in Aries
- 23 AUTUMN EQUINOX Moon in Aries then in Taurus
- 24 Moon in Taurus
- 25 Moon in Taurus then in Gemini 1:13 p.m.
- 26 Moon in Gemini
- 27 Moon in Gemini then in Cancer 10:07 p.m.
- 28 Moon in Cancer
- 29 Moon in Cancer
- 30 Moon in Cancer then in Leo 3:20 a.m.

OCTOBER

- 1 Moon in Leo

Events

Sept. 5... Benefit for LOCAL MOTION at the Crosseyed Moose, 613 E. Liberty, AA, 6-8 p.m. All profits made during that time will be turned over to Local Motion.

Sept. 5-7... Mexican Ethnic Festival on the Detroit Riverfront. Fri. 6-11 p.m. Sat.&Sun. Noon-11 p.m. Sept. 6 & 7.

Sept. 6 & 7... The Third Model Cities Health Fair. 9:30 - 5 Sat & Noon - 5 Sun, at Mack School facilities, 920 Miller Ave, Ann Arbor. The Health Fair will include full series of immunizations for children: screening tests and exams for tuberculosis, anemia, diabetes, hypertension, sickle-cell anemia, hearing and vision problems, glaucoma, arthritis, breast cancer, dental problems & posture problems. Counseling and referrals will also be provided. Everyone is welcome to participate in the services offered.

Sept. 8... Project Outreach Committee is having its first public meeting: an attorney, Shell Stark, will speak on "Police Brutality," 7:30 p.m. at the AA Community Center, 625 N. Main. Public Welcome. Free.

Sept. 12-14... Arab World Ethnic Festival on the Detroit Riverfront. 6-11 p.m. Fri., Noon to 11 p.m. Sat. & Sun.



Sept. 17... Legal worker, Paul Centalella, from the Wounded Knee Legal Defense Committee, will be speaking on recent events on the Pine Ridge Reservation. 7:30 p.m., place to be announced. For info. 769-3184. All welcome. Free.



Sept. 24... Lecture on "Who Killed J.F.K.?" by Mark Lane, author of "Rush to Judgment" 7:30 p.m. in Roosevelt Aud., EMU campus, Ypsi. \$7.5 admission.

Sept. 23 - Oct. 5... Ringling Bros. & Barnum & Bailey Circus at Olympia Stadium, 5920 Grand River, Detroit. All seats reserved \$4.00, \$5.50, & \$6.50. Ticket sales information (313) 895-7000.

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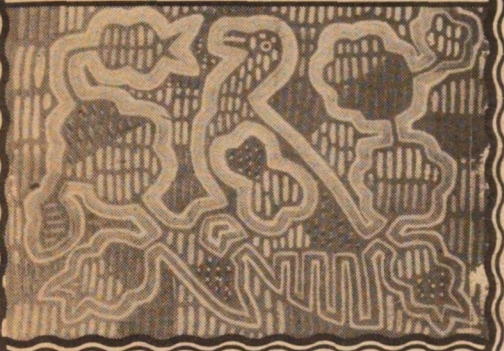
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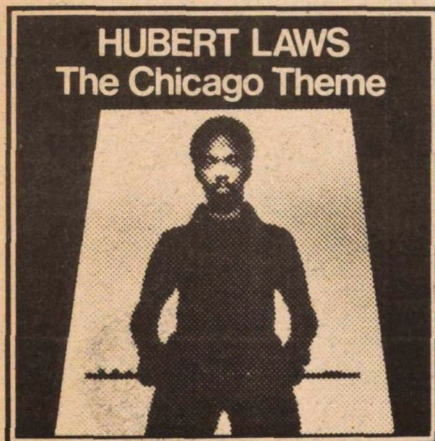
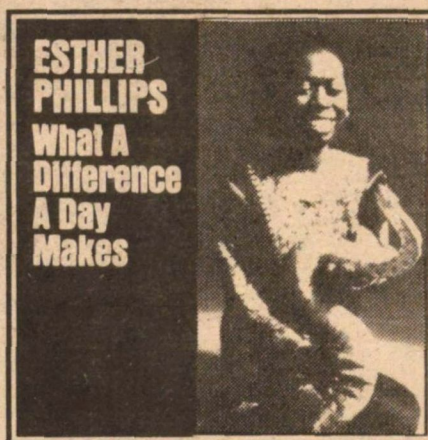
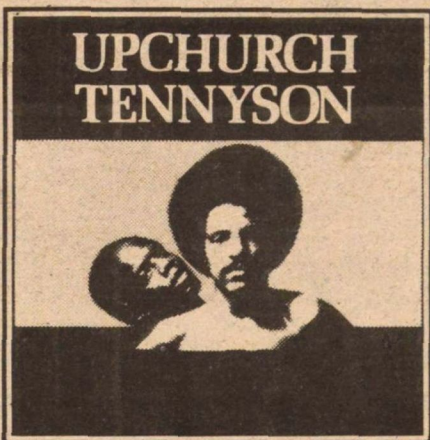
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Project Headline, Out-patient Crisis Counseling Center, 24-hour crisis phone line. Face to Face counseling for Drug & Non-Drug related problems. Call 526-5000. [10/15]

Unemployed Council meets every Tuesday 7:30pm, 218 N. 4th Ave. (Model Cities Office) to deal with the growing problems of the unemployed. [9/3]

The Creative Arts Workshop will be offering classes in arts, crafts, personal growth and survival skills. If you have some time and skills to share as a class leader or if you want more information, call Community Switchboard, ONE-1111. Registration at 621 E. William at 8pm on September 8. [9/3]

Do you know Judo or other gentle martial Arts? The Children's Community Center, an alternative elementary school is looking for an instructor; we have almost no money. Call Sue at 663-4392. [9/3]

The Children's Community School, an alternative elementary school, is looking for two children around the age 7-10 years old. Please call Annie: 663-4392 days if you are interested.

BUS. OPPORTUNITIES

Non-profit local business needs capital to nurture growth from cinema exhibition to broader, more inclusive, progressive cinema/performing Arts format. Good return. All amounts considered. Principles only. Contact Keith, Matrix Theatre Project, new phone: 761-7148, 9am-5pm, M-F.

FOR SALE

ALTEC 1212A Board 7-Channel mixer, 100 Watts, Reverb, Equalizer, Mint — 3 months old. \$650 new — \$400 Firm. JBL L-25 Speakers need 10 Watts, 1 year old \$320/Pr. new, want \$160/Pr. Firm. Call 769-5295 before noon. [9/3]

Heyer Ditto Machine perfect working condition, makes 5-color ditto copies, \$160 new - asking \$75 call 769-5295 before noon. [9/3]

1972 Honda ATC 90 in very good condition, 426-4508. [9/3]

Fender Bassman 100 Amplifier Head. (Sounds better for guitar than bass but not bad for either) Around \$200 John 994-5879. [9/3]

64' Volvo New brakes muffler shocks Perfect drive chain and running condition. Body real rough. Best offer over \$300. Call Josh 995-2199. [9/3]

1972 Pontiac Catalina A/C Automatic Runs Good, needs some body work, \$750, 429-5942. [9/3]

Siamese Kittens Sealpoint, \$20 or trade. Call 971-7224. [9/3]

For Sale: Two 27" rims for sew-up tires. Fair to middlin' condition. Cheap at twice the price. Call 994-0770. [9/3]

I can make your favorite postcard or photo into a decoupage belt buckle for five bucks. (Pictures must be slightly larger than 4" wide and 2 3/4" high, and be on reasonably heavy paper.) They don't make this kind of buckle blanks any more (they're machine-stamping them now) so get yours before my supply runs out. I also have a good selection of antique postcards, some as old as 1900 - \$6 for a buckle with one of those. Gary, 761-7148.

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To Give Away—Free kittens: (Calico mother). The kittens are grey with some tan and white in their coats. Call 994-3522. [9/3]

HELP WANTED

TOY PARTY DEMONSTRATORS Invest your time, not your money. Earn free sample kit plus 25% commission. No delivering, no collecting... AMERICAN HOME TOY PARTIES, 753-4148 285-3804. [10/15]

WANTED: THE SUN is looking for an experienced, highly-motivated individual to sell large and small local Ann Arbor and Ypsilanti advertising accounts at a high commission rate. Good opportunity to earn a living with much room for growth. Write the Ad Manager at the SUN, 603 E. William, Ann Arbor. Include resume.

Researcher wanted — must have background and experience in fresh-water research — related to fresh water forming of Australian species of crayfish, and Arctic Caar. Send resume to P.O. Box 1002 Dearborn, MI 48121. [9/3]

SOURCE, a radical research collective, needs full-time staff interested in political change, hard, meaningful work, subsistence lifestyle. We especially need women now. Write Box 21066, Wash., D.C. 20009, (202) 387-1145. [9/3]

WANTED: THE SUN is looking for an experienced, highly-motivated individual to sell advertising to the Detroit market at a high rate of commission. Good opportunity to make money with much room for growth. Contact the Ad Manager in writing at the SUN, 603 E. William, Ann Arbor. Include resume.

Cooks, bakers, general help for quality gourmet natural foods restaurant in Detroit Northwest suburb. Only enthusiastic well-informed need apply. Send all inquiries to Eclipse Restaurant, 20024 Renfrew Rd., Detroit, 48221.

Shaklee Corp. needs 700 Distributors in the Ann Arbor-Detroit area to sell a quality line of Biodegradable cleaning products, cosmetics and natural food supplements. 35% & up commission. Plus many extras. Complete information \$1 to: Brown Inc. 3222 Hickam, Orlando, FLA 32809. [10/1]

WANTED: THE SUN has an opening for a qualified person as a typist and receptionist. Contact Dianne Ripley in writing at 603 E. William, Ann Arbor.

Sell your way through the easy way! F/T P/T M/F. 50% profit margin. Phone 995-0426 evenings. [10/1]

Wanted! People helping people. Community Switchboard needs volunteers. Call 663-1111 or drop by at 621 E. Williams. [9/3]

LOST & FOUND

Lost or stolen Doberman Pincher, black and tan female seven months, Totel Hill and Textile Hill area. Reward 487-5896. [9/3]

MISCELLANEOUS

Local Artists desire donations of miscellaneous used paints - house, furniture etc. and used magazines—anything! Please call Karen or Chuck 665-7833. [9/3]

Desperately need used transmission for 68 VW Bus 4 speed at reasonable price. Call Buzz at 761-7148. [9/3]

MUSICIANS

Wanted — Bassist/harmony vocalist to join band playing odd mixture of rock, old rock, country, and blues. Must be able to practice afternoons. Call 484-1066. [9/3]

Bass Player seeks gig with commercial or heavy metal band. Not really into Blues or Jazz, John 994-5879. [9/3]

Musicians looking for bass player with ideals, to live in with the rest of group in Ypsilanti. For more information call 482-2560, ask for Marvin Pitts, between 10 & 2am in the evening. Must be serious-minded or don't waste your time! [9/3]

PERSONAL

Save Money! Split: living costs, food costs, upkeep, transportation, cooking, etc. Meet 7pm Sept. 5 Meuhlig Room Basement Ann Arbor Public Library. [9/3]

Handicapped male 24 seeks companionship with female, call 485-0452. [9/3]

Japanese Palm Reading and Shiatsu (Finger Pressure Massage), long experience, Call for Appointment 995-2356. [9/3]

PERSONAL

White Male 22 seeks Female; age, looks unimportant for meaningful relationship. All letters answered, write Boxholder Box 415, Wayne, MI 48184 [9/3]

Virgo Male U of M Grad with variety of interests, seeking sincere relationship with intelligent, sensitive woman. Most compatible with Taurus, Capricorn, and Gemini. Box 62, Plymouth, MI 48170. [10/1]

Attention women who need male companionship, write what situation you would like to: P.O. Box M-1965, Ann Arbor, MI 48106. [10/15]

White male wishes replies from same for possible meeting. Age/looks not important. (Describe yourself) Box 613, Flint, MI 48501. [9/3]

Oriental ladies want to write to you. Names, ages, photos, info on how to contact them. Free. Cherry Blossoms, Stehikin, WA 98852. [9/3]

Gay, uninhibited, male, attractive slim youthful, seeks same Bi or Gay. John Box 03528, Detroit, MI 48203. Send photo please. [10/1]

Graduate woman, new to Ann Arbor, would like to meet people and develop meaningful friendships. Ruth P.O. Box 398, Ann Arbor, MI 48107. [9/3]

Attr BI W/M 27 Writer living farm Atlantic Coast Canada design build Alternative sources energy transport organic garden seeks Attr BI FM CPLs for nude photo exh visit or perm digs in N.S. Henderson, Box 125, Hunts Point Queens Co Nova Scotia, Canada. [9/3]

Dates Guaranteed Fun or Courtship men/women; women/women; men/men; couples. 3-month membership \$7.00. P.S. Research Center, Box 140, Ann Arbor, MI 48107. [9/3]

Ken Moore Earthworks Washtenaw '74, are you still in town? Reply to Indian Sign Language buddy this column. R.H. [9/3]

An open invitation to the free swinging chick on the go. When in Toledo, check out "The Chatter Box." Where the swingers meet. Bar and Lounge. Private Club, write Hill Haven - P.O. Box 1694 - Toledo, Ohio 43603. [9/3]

PUBLICATIONS

SAVE \$\$\$, MILEAGE IMPROVEMENT GUIDE, send \$1 to Warden Services, P.O. Box 145-A, Detroit, MI 48221.

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4721 LAUREL CANYON BLVD
SUITE 209, NO HOLLYWOOD, CALIF 91607

ROOMMATES WANTED

ONE or two friendly persons needed to share two bedroom house, Middle-belt/Michigan area, completely furnished, \$75/month plus 1/2 utilities. Call 722-1872 persistently, ask for Dee. [9/3]

SERVICES

Light hauling and local moving, 485-8606. [10/15]

SCORPIOS - A special 2 hour class will be held for Scorpios on Saturday, September 13 at 1pm in Ypsilanti by spiritual astrologer Bill Albertson. For information call 483-1954. [10/1]

PROFESSIONAL COMMERCIAL ARTIST can design and produce camera-ready art work for you—from an ad or logo to a three-color poster. 8 years experience (including an advertising art degree from the Big U) I can do headlines in a large variety of type sizes and faces, order typesetting, and stat photos and graphics to different sizes. I can show you a large portfolio of posters, flyers, cartoons, graphics, logos and ads to give you ideas. Be glad to talk to you about your graphic and advertising needs. Free estimates and very reasonable prices. Call Gary at the SUN, 761-7148.

REMODELING-REPAIRS Quality carpentry-plumbing and electrical repairs at low cost. Residential and commercial. Call Don 994-0994. [9/3]

Astrologer - Bill Albertson Spiritual interpretations and Progressions. Natal Charts, Birth Control Charts, Classes, private lessons, Relocation Charts. Call 483-1954.

Nursery School Center — taking applications now for children - located near Plymouth and Green Road. Call 769-0361. [9/3]

Tape Players Repaired! 8-Track Quad or Cassette. Service on all Makes and Models. Very Reasonable. Guaranteed. Call 971-1197. [9/3]

Combo band arrangements made \$18 per song. Send Lyrics, Lead, \$18. Lester Music Route One, Box 62, Shawsville, Virginia 24162. [9/3]

Need to sell or wish to buy a home in the Ann Arbor area? For professional and caring real estate service please call Rose Hochman at the Cornell-Morris Company. (313) 769-9288 or (313) 769-3099. [9/3]

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

Have part-time work or an odd job that needs doing? Call 663-1111: The People's Job Exchange.

SERVICES

Quality commercial artist for hire. Four years experience. Includes newspaper, brochures, posters, business cards, forms, anything to promote or organize your business or event. Full design, typesetting, and camera services. Free job estimates or advice. Portfolio available on request. Kathy Kelley at 761-7148 or 995-2753.

People's Produce Coop — We've moved to 1811 Washtenaw (corner of Vinewood). Still good produce for \$4.25 every Saturday from 10am to 1pm. Information: 663-1111.

SITUATION WANTED

Deejay, First phone, desires A2-Detroit employment. Stations promoters, record shops and company positions considered. Extensive knowledge of progressive rock & imports - Dave Smiley, Box 4307, Topeka, KS 66614 [10/1]

SWAPS

I want to trade my beautiful 12 string Gibson guitar Model B-25, Sunburst finish with case. Will trade for Gibson 6 string in nice shape. Call Buzz at 761-7148. [9/3]

WANTED TO BUY

Wanted private chess lessons, on strategy of middle, end games. 662-2356. [9/3]

I will give you \$8-20 for your old class ring. Also buying wedding bands, dental gold, gold jewelry. Write for details, Box 38, Fraser, MI 48026. [10/29]

USED or unused Holtor Farkas deep-cut Horn mouthpiece \$10 for minimum wear. Call 663-3412. [9/3]

Typewriter and radio wanted. Both must be light, portable. Radio must have shortwave bands. Phone Brian 764-2586 days, 663-6488 evenings. [9/3]

11-yr-old drummer needs reasonably priced high hat cymbals to complete set. Call 662-6450 evenings.

Wanted used wooden high chair in nice condition. 485-0214.

NEW CLASSIFIED POLICY:

Classified ads must now be prepaid. Cost is 5¢ per word for individuals, 10¢ a word for commercial ads. \$1.00 minimum. Non-profit groups first 25 words free, 10¢ per word after 25. Print or type your ad, indicate the classification and mail with payment to THE SUN, 603 E. William, Ann Arbor, MI. 48108. Classified deadline is the Saturday before the SUN's biweekly Wednesday publication date. Next issue out Oct. 1st.

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Ex-Agent Names Names, Tells How It's Done: CIA In Portugal

By Philip Agee

(Editors' note: Ex-CIA agent Philip Agee wrote the following open letter to warn the Portuguese people of CIA involvement in the recent upsurge of rightwing violence in Portugal. It has been shortened by LNS.

The author of *INSIDE THE COMPANY: A CIA DIARY*, Agee worked for the CIA in Latin America from the mid-fifties until 1969, when he resigned.)

Since the fall of fascism in Portugal, I have tried to follow developments and have twice visited your country. While my study of the visible signs of CIA intervention is still incomplete, there is good reason to alert you to what I have seen. These activities are similar to what I did in the CIA for more than 10 years during the 1950's and 60's.

The size of the overall U.S. government mission in Portugal is shocking, especially its heavy dominance by military personnel. The mission totals 280 persons of whom about 160 are Americans, with the rest being Portuguese employees. Of the Americans, 105 are military personnel assigned mainly to the Military Assistance Advisory Group, the office of the Defense Attache, and the COMIVERLANT (Iberian Peninsula-Atlantic) command of NATO.

Of the approximately 50 American civilians in the mission, about 10 are employees of the CIA. No less than 10 additional CIA functionaries are probably working in Lisbon and other cities, having been assigned ostensibly for temporary duties so that their presence is not included on embassy personnel lists, nor reported to the Portuguese foreign ministry. One must also assume that additional CIA operations officers have been placed under cover in American military units in Portugal, where their experience in political operations — far superior to that of their military colleagues — will be most effective.

Without doubt, the CIA officers in other U.S. embassies, most likely in Madrid, Paris and London, have personnel assigned to Portuguese operations that are undertaken in those countries rather than in Portugal proper. The most sensitive operations of the CIA probably are occurring in other European cities rather than in Lisbon.

Who specifically are responsible for operations against Portugal? The CIA is only one of the various U.S. agencies working against the revolution, under the guidance of Ambassador Carlucci. Although he is not a CIA agent, Carlucci must carefully direct and coordinate all U.S. counterrevolutionary operations, including those of the military services.

Carlucci's top-level team includes: Herbert Okun, his minister/counselor and deputy chief of mission; John Morgan, the chief of the CIA; Adm. Frank Corley, chief of the Military Assistance Advisory Group; Col. Peter Blackley, chief of the Defense Attache Office; Charles Thomas, counselor for political affairs; and Navy Capt. James Lacey, senior U.S. military representative on the COMIVERLANT NATO command. Each of the U.S. Military units, along with CIA and State Department personnel, are responsible for one or more of the specific counterrevolutionary programs.

CIA Disinformation

What specifically is the CIA doing in Portugal? The first priority is to penetrate



Newsweek, August 25, 1975 TIME, August 11, 1975

Haven't we been here before? American news media, recalling the McCarthy era, blame the "Red Menace" for the unrest in Portugal — faithfully reflecting propaganda themes generated by some of the same CIA operatives who helped destroy the Allende government in Chile, and are now fomenting political and economic chaos in Portugal.

the Armed Forces Movement in order to collect information on its plans, its weaknesses and its internal struggles; to identify the so-called moderates and others who would be favorable to Western strategic interests. The CIA would use information collected from within the AFM for propaganda inside and outside Portugal designed to divide and weaken the AFM.

Other CIA tasks include: false documents and rumor campaigns, fomenting of strife, encouraging conflict and jealousy. Moderates are being assisted where possible in their efforts to restrain the pace of revolutionary development toward socialism. The final goal is for the so-called moderates to take control of the AFM and all Portuguese military institutions.

The U.S. military schools have trained over 3000 Portuguese military personnel since 1950. Detailed files have been accumulated on every one of them — their personalities, politics, likes and dislikes, strengths, weaknesses and vulnerabilities. Many of these will have already been selected as contacts to be developed within the Portuguese military establishment, with emphasis on developing close relations with as many AFM members as possible.

Significant efforts have already been made — and these, too, have failed to date — to strengthen Social Democratic and Christian Democratic political parties. The CIA's normal procedure is to maintain friendly relations (and often to give financial support) with leaders of "moderate" opposition political parties who are forced to live in exile. The purpose is to reap large benefits when such politicians return home. Often paid agents are infiltrated into these exile groups in order to obtain additional information.

The CIA may have intervened in the recent electoral campaign to assure that the results would "prove" that the majority of Portuguese favor a more "moderate" pace for the revolution. James

Lawler, the CIA deputy chief of station in Lisbon, engaged in just such operations in Brazil in 1962 and in Chile in 1964 where many millions of dollars were spent by the CIA to promote the election of U.S. approved "moderates."

In trade unions, the CIA has also been unsuccessful so far, but obvious efforts continue. As in Italy and France after World War II, the CIA is trying to split the trade union movement by establishing an affiliate of the International Confederation of Free Trade Unions and by promoting ties between Portuguese industrial unions and the International Trade Secretariats.

The CIA is also using the Roman Catholic Church for its ends. Recently a reliable source in Washington told me that large amounts of money are going from the U.S. to the Catholic church for combating the revolution in Portugal. The church's opposition to the worker's control of Radio Renascena should alert us to the identity of interests between the church and American economic concerns.

Propaganda campaigns are central for all important CIA political operations. These campaigns prepare public opinion by creating fear, uncertainty, resentment, hostility, division and weakness. Newspapers, radio, television, wall painting, poster, fly sheets and falsified documents of all kinds — the CIA uses many different techniques. In Portugal these have had little success so far, mainly because workers have taken control of the public information media. But the CIA must continue to aid, in every possible way, the efforts of "moderate" political forces to establish and maintain media outlets that the CIA can use for placing its materials.

Outside Portugal the campaign to discredit the revolution is having success. In Europe and America we see the themes clearly: "The AFM has failed to follow the will of most Portuguese as reflected

in the April elections . . . the Portuguese people have sadly 'lost' their freedom with the diminishing importance of the elected assembly . . . the press has 'lost' its freedom . . . Portugal needs 'stability' to solve its social and economic problems . . . the revolutionary leadership is inept and unable to stop the economic downturn . . ."

These propaganda themes are preparing the U.S. and Western public opinion for acceptance of intervention and a strong rightwing military government. These themes present the usual false dilemma: Portugal will have either capitalist democracy or cruel, heartless communist dictatorship, with attendant dull, austere living conditions. There has, of course, been little comparison of Portugal today with the cruelty and hardships of capitalist economics under the former fascist political system.

Economic Warfare

As in the campaign against Chile, economic warfare is the key for cutting away public support from the revolutionary leadership. By withholding credits and other assistance from bilateral and multilateral commercial lending institutions, great hardships will befall the middle and working classes.

Private investment credits can be frozen, trading contracts delayed and cancelled and unemployment increased, while imperialist propaganda will place the blame on workers' demands and the government's weakness rather than on lending institutions and their deliberate policies of credit retention. The effects of these programs in Chile during the Allende administration are known to all.

In coming months we will probably see intensification of the CIA's operations to create fear, uncertainty, economic disruption, political division and the appearances of chaos. Political assassinations must be expected, along with bombings that can be "attributed" to the revolutionary left. Morgan, the head of CIA in Lisbon, learned these kinds of operations when he served in Brazil (1966-1969) and in Uruguay (1970-1973). The "death squads" that were established in those countries during the last decade must be anticipated and stopped before they flourish in Portugal.

Greater militancy by reactionary elements in the Catholic church must also be expected in their effort to undermine the revolution. As "moderate" electoral solutions become more and more remote, the CIA and its sister services will increasingly promote Chile-style "stability" as the only remaining way to "save" Portugal.

What can be done to defeat this intervention? Clearly the revolutionary process itself and the people's support and participation through organs of popular power is the strongest defense. Nevertheless, careful control must be maintained of all entries and exits of Portugal by U.S. citizens, both through the issuance of visas for diplomatic and official passports by Portuguese embassies and consulates and through immigration control.

Moreover, all "private" U.S. citizens must be monitored for possible CIA connections: businesspeople, tourists, professors, students and retired people. Once these people have been exposed, the Portuguese people themselves must be prepared to take the action needed to force the CIA people out of Portugal. The slogan "CIA Out," frequently heard at anti-U.S. demonstrations in Portugal, must become a reality.

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RFK Assassination Unraveling?

In Los Angeles, suits, allegations, and denials continue to proliferate as the lid threatened to come off the official version of Robert F. Kennedy's assassination in 1968.

Since August 14, when L.A. Superior Court Judge Robert Wenke ordered the refiring of Sirhan Sirhan's gun in order to deal with numerous indications that a second gunman was in the picture, the pressure has been going up. Nine of the city's 15 City Council members have joined the outcry for the release of the L.A.P.D.'s compendious file on the case, and Council has launched its own investigation of the P.D.'s handling of the case. Former Alabama Governor George Wallace has given his support to a resolution before Congress calling for a reopening of the investigations into the last decade's four major U.S. assassination attempts: John F. Kennedy, Martin Luther King, Robert F. Kennedy, and the attempt on Wallace. Prison psychologist who spend 35 hours with Sirhan at San Quentin following the assassination says he is convinced Sirhan was hypnotized, that the whole story can be elicited from him, and that a major piece of prosecution evidence—Sirhan's notebook—was a forgery.

The L.A.P.D., understandably alarmed, has reacted by holding on tight to its files, trying to keep more skeletons from falling or being pulled out of the closet, and quite possibly destroying evidence. According to police, among the items no longer available are chemical tests on the bullets, part of RFK's clothing, and door jams and ceiling panels full of bullet holes. Chief Jesse Ed Davis says somebody has been playing around with Sirhan's gun, so the test won't do any good anyway.

Meanwhile, a lawyer for the private security guard who was standing behind Kennedy in the Ambassador kitchen says his client is back in L.A. taking it all in. Having admitted pulling his gun when the shooting started, but not firing it, the guard "may have a statement to make if this all blossoms out."

Sirhan himself has been transferred from San Quentin to Soledad, under reduced security and possibly in danger for his life at this point. Prison officials say they can't see why Sirhan's security status should be affected by the current goings-on. Last year, a former cellmate



FBI Funds Right Wing Violence

The American Civil Liberties Union recently submitted a report to the Senate Intelligence Committee linking the FBI to rightwing terrorist activity in the San Diego, Calif. area.

According to Howard Barry Godfrey, an admitted FBI informant, the Bureau founded and sponsored a group called the Secret Army Organization (an offshoot of the Minutemen), which the ACLU describes as an interagency apparatus organized "at the direction of Richard M. Nixon."

SAO Operative Jerry Lynn Davis, who once participated in the CIA's Bay of Pigs invasion, revealed that Godfrey had regularly supplied the SAO with money and weapons on behalf of the FBI. As commander of the SAO chapter in San Diego, Godfrey spearheaded an effort to harass leftwing elements involving physical surveillance, photographing and monitoring of demonstrators, infiltration of radical left groups, burglaries and thefts, firebombings, shootings, and assassination plots.

SAO-Minuteman activities in the San Diego area included:

- * a vigilante attack on the office of a San Diego alternative newspaper, "The

of his was transferred, then stabbed to death, after he wrote a Nevada state leg-

islator," resulting in \$5,000 damage and the dumping of one issue of the paper in the San Diego Bay.

- * the firebombing of a car owned by one of the paper's staffers.

- * plans to put massive dosages of LSD, cyanide or strychnine in punch served at anti-war meetings.

- * the firing of shots into the residence of Peter Bohmer, injuring San Diego Door reporter Paula Thorp. The shots were fired by George Hoover, a graduate of the San Diego County Sheriff's academy and a member of the SAO.

Bohmer and Thorp are currently suing the FBI, the CIA, NSA, Richard Nixon, former White House aides and the San Diego police department for \$10.6 million in damages in conjunction with the ACLU.

Nixon's involvement comes with a meeting between Watergater Donald Segretti, using the code name "Donald Sims" and members of the SAO, called to discuss plans to provoke violence at the GOP convention in San Diego. Affidavits have been submitted stating that Segretti furnished the SAO with funds and military hardware to be used against leftist demonstrators at the convention.

islator that he had learned about a conspiracy from Sirhan.

Ohio Decriminalizes Weed

On August 22, Ohio became the sixth state in the last two years to decriminalize possession of small amounts of marijuana. Under the new law, which goes into effect in November, one may possess up to 100 grams (about 3½ ounces) and be subject only to a maximum \$100 fine—no arrest, jail, or criminal record.

The new marijuana provisions were passed as part of a general drug law reform bill that had been bouncing around the Ohio Assembly for some time. The legislators were jarred into action when a federal court in Cincinnati tossed out the state's former penalties for possession for sale (10 to 20 years) and sale (20 to 40 years) as "cruel and unusual punishment." The case was brought on behalf of Edward Downey, a 48-year-old black man from Cleveland who was doing 30 to 60 for selling about \$20 worth of weed to a police agent. Upon realizing that penalties no longer existed for certain offenses, the lawmakers pushed the bill through shortly before their end-of-summer recess.

The fate of Ohio's 205 prisoners currently serving time under the old law is still uncertain, however. The State is appealing to the Supreme Court and hoping to recalculate their sentences, but Downey Downey's lawyer, Ovid E. Lewis, has threatened to take the resentencing provision to court if necessary. "The prisoners were sentenced under an unconstitutional law and must be released," says Lewis.

The other states which have decriminalized marijuana possession in small amounts are Alaska, Maine, Colorado, California, and Oregon.

The Pill Kills

The FDA's dangerous drug of the month is the pill—oral contraceptives. Citing two recent British studies, the agency says that women aged 40 to 44 who take the pill are 5.7 times as likely to incur heart attacks as non-users, and suggests they find another way to handle the problem. If you're between 30 and 39, the risk is almost tripled with the pill.

The FDA has advised half a million doctors, nurses and health professionals of the danger and intends to revise labeling of oral contraceptives accordingly.

STOP! LOOK! LISTEN!

Appearing for Three Big Weeks Starting Wed. Sept. 10

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They've stunned audiences all over Michigan with their unusual voice combinations and that Hot Buttered Beat.

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This Week Sept. 3-7 - STRATTON NELSON

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SUNDAYS 11 PM-3 AM

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Sept. 21 - 1974 Festival



Teamsters

continued from page 5

wire-tapping charge after it was discovered Hoffa was tapping the telephone conversations of his lieutenants. In Washington, a trial challenging his presidency was beginning. In early December the AFL-CIO convention opened in Atlantic City, New Jersey, with Hoffa and his Teamsters high on the agenda. Finally, the continuing McClellan Committee probes were cutting deeper into Hoffa's empire.

Five days before Christmas, the jury in the wire-tapping trial announced that it was deadlocked 11-1 for conviction. New York Judge Frederick Van Pelt Bryan declared a mistrial.

Despite pleas by the truckers' secretary-treasurer, John English, for a one-year grace period "to clean up house," AFL-CIO President George Meany introduced a motion to expell the Teamsters from the AFL-CIO for failing to remove "the hoodlum element" from the union's hierarchy.

In January, 1958, Hoffa took office as provisional general president. He was placed under the watchful eye of a Board of Monitors, ordered set up by the judge hearing the rank-and-file convention challenge.

At about the same time, Arthur Dreser, a close friend of Hoffa's got a \$5,000,000 loan from the Teamsters to buy a 547-acre parcel of land. The seller was a real estate group that fronted for an intricate web of "Cuban Connection" mob characters. Among their acquaintances was Bebe Rebozo, who had made a small fortune off a tire recapping racket during the rubberless World War II years. He had a little bit of help from his friends, including a young Republican lawyer named Richard Nixon, whose job it was to check out allegations of black market activity in rubber.

While investing obscene amounts of Pension Fund money in shaky mob land ventures, Hoffa was also taking control of the Miami National Bank, founded three years earlier by Florida crime figures in order to launder funds en route to Switzerland. The bank, which passed into Hoffa's hands in the form of a loan, was also a piggy bank for Meyer Lansky, the so-called "accountant of organized crime" who, like Hoffa, used the bank to stash kickbacks.

Hoffa continued to appear frequently before the McClellan Committee. During one stretch of testimony, he told Bobby Kennedy he saw nothing wrong with using union funds to contribute to the re-election campaigns of Detroit judges. This practice had saved Frank Fitzsimmons, Local 299's vice-president, when he was indicted for taking money from employers. The charges were later dismissed when the pudgy Hoffa underling showed up in front of one of the Teamster judges for trial.

Throughout that year several Hoffa

allies--Joey Glimco, Sandy O'Brien, Bert Brennan, Barney Baker, Johnny Dio, and Tony Pro--were put on the hotseat. Early in 1959, Allen Dorfman was called to testify about the \$4,000,000 in commissions and fees (almost half of them excessive) that he had received since Hoffa had put him in the "insurance" business. Dorfman, like Tony Pro and numerous others, took the Fifth.

By Land, Sea, Or Air

During the early part of 1959, Hoffa moved ahead with his master plan of organizing. The Detroit slugger wanted to have a complete stranglehold on the nation's transportation system. So, while the McClellan Committee spit out daily examples of labor corruption and racketeering, Hoffa quietly held meetings on the West coast with Harry Bridges, head of the International Longshoremen, and representatives of the International Longshoremen's Association on the East coast. And in an effort to slide into the air industry, Hoffa made a \$200,000 loan available to striking east coast members of the Flight Engineers Union.

But before Hoffa could marshal his forces for the major organizing drive he

The master of Dodge City dealing had run smack into the middle of the New Frontier.

Found guilty of bribing the jury, Hoffa was sentenced on March 12, 1964 to eight years in prison and a \$10,000 fine. Six months later a Chicago jury, after listening to testimony about Hoffa's Pension Fund loans and subsequent kickbacks, found him guilty of misusing union funds, adding five more years of prison time.

For the next three years, Hoffa used every possible angle to try to stay out of the joint. Only this time, for the first time in 25 years, he didn't have more muscle than the other guy.

Free Hoffa

On the morning of March 7, 1967, James Riddle Hoffa walked into the office of Luke Moore, a U.S. Marshal for the District of Columbia. That afternoon a cell door in Pennsylvania's Lewisburg Federal Penitentiary slammed shut behind the guy who had started his illustrious union career 35 years earlier as one of Detroit's "Strawberry Gang."

Despite lobbying efforts, bribery attempts, and high-pressure politicking by everyone from William Loeb to Audie Murphy, Hoffa remained behind bars for almost five years.

"The mob's old ally Jimmy Hoffa had become a liability, compared to a rubber ball like Frank Fitzsimmons."

envisioned, trials started cramping his style.

As testimony taken by both the McClellan Committee and the Board of Monitors was nearing completion, Hoffa was ordered on January 20, 1960, to stand trial for misusing Pension Funds in the ill-fated Sun Valley land hustle.

Two years later, while his monstrous legal staff was still running the government in circles, the Detroit Teamster was indicted by a Nashville grand jury. Along with his lifelong friend Bert Brennan, Hoffa was charged with receiving over \$1,000,000 from a favorable arrangement involving a trucking company.

Guilty As Charged

Three days before Christmas, despite what appears to be a strong government case, Jimmy Hoffa was found not guilty by a Nashville jury. He wasn't home free, however.

Kennedy's investigators discovered that some of the jurors had been bought (or almost bought), on May 9, 1963, Hoffa and five others were indicted again in Nashville--this time for jury tampering.

Loeb, editor of the Manchester, N.H. Union Leader, mounted a campaign to pressure Edward Partin--a Louisiana Teamster whose testimony had been the most damaging to Hoffa--into changing his story. Loeb's newspaper had received more than \$2,000,000 in "loans" from the Teamsters Pension Fund in the years immediately prior to Hoffa's busts.

On December 29, 1970, New Hampshire Senator Norris Cotton, representing Loeb, delivered a petition with 300,000 signatures asking President Nixon to release Hoffa. At the same time Audie Murphy, World War II's most decorated soldier and a washed-up B-movie star, was also trying to get Partin to change his testimony.

Three times in the next four years, Hoffa made application for parole. Each time he was denied.

Welcome Back, Jimmy

On December 23, 1972, re-elected President Nixon signed an Executive Grant of clemency for 49 persons. One of them was Jimmy Hoffa. Attached to his pardon was the condition that he "not en-

gage in direct or indirect management of any labor organization prior to March 6, 1980, and if the aforesaid condition is not fulfilled this commutation will be null and void..."

Hoffa came out of the joint talking publicly about prison reform and plotting privately about how to get back into the Teamsters driver's seat.

A running feud had developed between Hoffa and his "hand picked successor" Fitzsimmons, who had deeply entrenched himself with both the mob and government figures, particularly Richard Nixon. Mob members found the pliant Fitzsimmons an easy guy to work with because he didn't cause problems, and the sagging jawed ex-lieutenant enjoyed playing golf outside his condominium in La Costa, California, a sprawling complex financed with Pension Fund money.

Hoffa, who became Tony Pro's enemy while they shared space at Lewisburg, wasn't exactly getting hero's welcome from the mob. Their old ally Jimmy Hoffa had become a liability, compared to a rubber ball like Frank Fitzsimmons. Although he always worked hand-in-hand with them, the mob had never dominated Hoffa.

Using his \$1.7 million Teamster pension as a partial power base, Hoffa started a comeback. He criss-crossed the country, strengthening old ties and building new ones. While appealing Nixon's restriction as cruel and unusual punishment, Hoffa served notice he was back on the scene and still the biggest game in town.

On July 30, 1975, just about lunchtime, James Riddle Hoffa disappeared.

Teamsters Roll On

Although the "little man" is gone, a lifetime of empire-building come to an end, the Brotherhood remains--continually extending its already immense economic and political influence into new areas of "the American life." In the past several years, in addition to consolidating their position as a dominant force in the transportation industry, the Teamsters have moved increasingly into the service industries and are showing special interest in government service workers, one of the most poorly represented segments of labor. By joining up with agri-business to sabotage the grass-roots United Farmworkers organizing effort, they have moved into the production and packaging end of the food industry, whose distribution they of course already control.

The Teamsters have survived--thrived, in fact, through expose after expose; intense and prolonged investigation with all the resources of the federal government; and the withdrawal of support by the rest of organized labor. Any speculation that they would be crippled by the loss of Hoffa has long ago been proved wishful thinking. The empire has outlived the emperor; and where its influence ends--nobody knows.

UFW

continued on page 5

labor. Meanwhile, in 1963, the Teamster pension fund loaned one grower a million dollars.

Conventional Teamster efforts to organize farmworkers have failed. Each time a secret election has been held, the UFWOC

has won, and the Teamsters have returned to scheming with the growers.

In 1967, the UFWOC was picking up momentum after winning the wine and table grape contracts and pressuring some lettuce growers to sign. Three years later, the Teamsters secretly signed most lettuce growers to sweetheart contracts. When some 7,000 farmworkers went out on strike, the Teamsters brought in scabs. These replacements have paid their dues, but they have not seen Teamster business agents, had a grievance procedure, received unemployment insurance, or had a local ranch election. Chicano workers under the Teamsters have never seen contracts written in Spanish, held union offices, or received such benefits as medical insurance.

When the growers pushed California

Proposition 22 to forbid farm labor strikes and boycotts, the Teamsters did not oppose it--but 58 percent of the electorate did. One month later, the UFWOC won another victory when the California Supreme Court ruled that the 1970 lettuce strike was not a jurisdictional dispute, since the growers had imposed the Teamsters on the workers.

The Teamsters responded by "renegotiating" contracts for 30,000 workers in fifteen days. They also met secretly with the wine and table grape growers and arranged for new sweat-heart contracts to replace UFWOC contracts due to expire in 1973.

California exploded in a series of UFWOC-led field strikes. The Teamsters again brought in thousands of scabs, mostly illegal Mexican aliens convenient-

ly "over-looked" by U.S. customs. They also hired \$67-a-day thugs to "organize" by attacking peaceful Farmworkers' picket lines. Over 3,700 UFWOC strikers and supporters were arrested, hundreds beaten, and two killed while police looked the other way. An assistant to Teamster boss Frank Fitzsimmons was beaten up by an "organizer." Due to a national outcry, Fitzsimmons finally called off the violence.

Although the California legislature has recently passed a farm labor union bill, the Teamsters have stepped up their harrassment of grass-roots organizing activity. Last month some Teamsters who were supporting the UFWOC were beaten up. Before the incident could be investigated, the workers involved were deported as illegal aliens.

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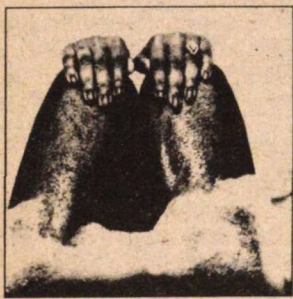
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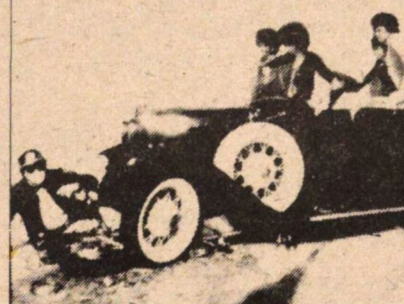
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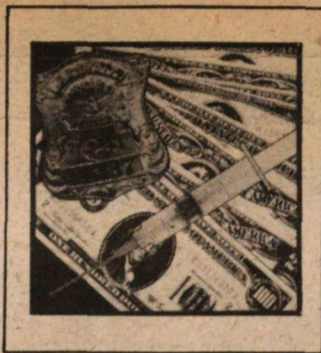


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Things are happening fast in L.A. as the lid threatens to come off the Robert F. Kennedy assassination case. To catch up on the developments of recent weeks, see INFORMED SOURCES, page 33.



Detroit police, according to Peaches Miles, would rather work with the city's heroin pushers than against them. Check her testimony at the 10th Precinct Conspiracy trial, page 7.



The *SUN* dutifully continues, in its own way, to celebrate the Bicentennial with another diverting excerpt from the satiric fiction of Bill Hutton. page 11.



What's really going on in Portugal? The CIA, not the Portuguese Communist Party, is the real trouble-maker, according to ex-CIA agent James Agee. He tells all on page 31.



Early recordings by the great contemporary jazz pianist Cecil Taylor are among six new releases from Blue Note records. John Sinclair reviews the Blue Note re-issues, singly and collectively, on page 17.



Luther Allison, one of Ann Arbor's favorite blues guitarists over the years, appears at Chances Are in A2 September 21. To find your kind of music, or whatever else thrills you, check Michigan's most complete cultural calendar, pages 20-27.

SHOTS

Some Wonders Never Cease

By Ken Kelley



He nods anciently, sizing up the situation with a hypnotic lilt of the head, like the lulling fluidity of a cat's tail. His sonic osmosis detects the subtlest thread of activity around him. His pebble-brown pupils are gauzed with a magic curtain. He rolls them back into an inner landscape, then back out, twinkling; the wide mouth expands, the lips go flat against the white ellipse of teeth, and a sly curl etches itself on either side. Stevie Wonder takes a deep breath, summons his best Philly-d.j.-cum-Chicago-cop brogue.

"This is a buhssst!" He clips off the final consonant with a bemused sneer.

"All you niggers get back against the wall--spread those legs. Now where's the dope? C'mon, where is it--don't none of you act like you never been in a bust before. Move it, nigger." Stevie lurches for the nearest body, and begins pushing and pulling with Vaudevillian ostentation. He leaves the dressing room clowning.

Two hours later, having just left 16,000 Texans screaming for more, he sways on the arm of one of his singers--The Wonderloves--and heads back to his car.

"Hey, Chris," he cackles gleefully.

"What is it, boy," counters his road-manager, Chris Jonz.

"Sss a buhssst!"

Back at his Holiday Inn suite, his fingers-nimbly streak up and down the unplugged keyboard, the resonant tones from his larynx ably filling in for the absent electricity. There's another party tonight for a few friends and assorted hangers-on--quite an assortment at that. Several Pointer Sisters have dropped by to rub noses.

Scattered in the corner is a pile of maybe 20 records. Gladys Knight. Barry White. Marvin Gaye. Frank Sinatra.

Frank Sinatra? Side two, band four, is "You Are The Sunshine of My Life." Ol' Blue Eyes is Hip.

"Man, outasite, outasite. I'm so glad he did that--I've always wanted Frank Sinatra to record one of my songs." Stevie switches into his Las Vegas neo-supperclub oom-pah.

"You aaarre the sun-shiiinne of maaaah laaahve..."

* * *

I first saw Little Stevie Wonder on Dave Prince's Club 1270 on a Channel 7 New Year's Eve Party in 1963. This 12-year-old-kid--my age--sporting these oversized sunglasses, writhing and shaking to his smash hit, Fingertips, Part Two, "lip-synching the words and the harmonica melody. Three-fourths through the song, Disc Jockey Prince rushed over, put his hands on the kid's shoulders, and the record stopped while he cut to a commercial. But

Little Stevie kept right on grooving back and forth, snapping his fingers, a smile on his face the size of his goggles.

Not yet a teenager, Stevie was already a Motown star of the Smokey Robinson-Marvin Gaye calibre, with the release of only his fourth single. He reminisces about those days.

continued on page 15

photo: Andy Sacks