



HUD

Detroit declares war on abandoned HUD houses. [p. 3]



Black Theatre

Ron Milner's "Season's Reasons" opens at the new Langston Hughes Theatre. [p. 11]



Assassinations

Who's behind them? This weekend's Teach-In in Ann Arbor shows coverups collapsing. [p. 6]



WABX

Black music is out at the Big X following the latest shakeup. [p. 13]



W.A.N.T.

Pushers are happy in Ann Arbor, but junkies are in trouble. Why? [p. 8]

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Naked Game The Prosecutor

25¢

By Maureen McDonald

Oakland County Prosecutor L. Brooks Patterson, the darling of the media and leading Young Republican protege, has parlayed the "evils" of welfare, parole, drunk-driving, drugs and "obscenity" into the most saleable political package the suburban county has ever seen.

While Patterson gets great press for his attacks on people who are easily prosecuted and often can't afford the cost of a trial lawyer, the SUN's sources indicate that the charismatic young crusader may be looking the other way on tougher challenges — like organized crime and political corruption in his jurisdiction.

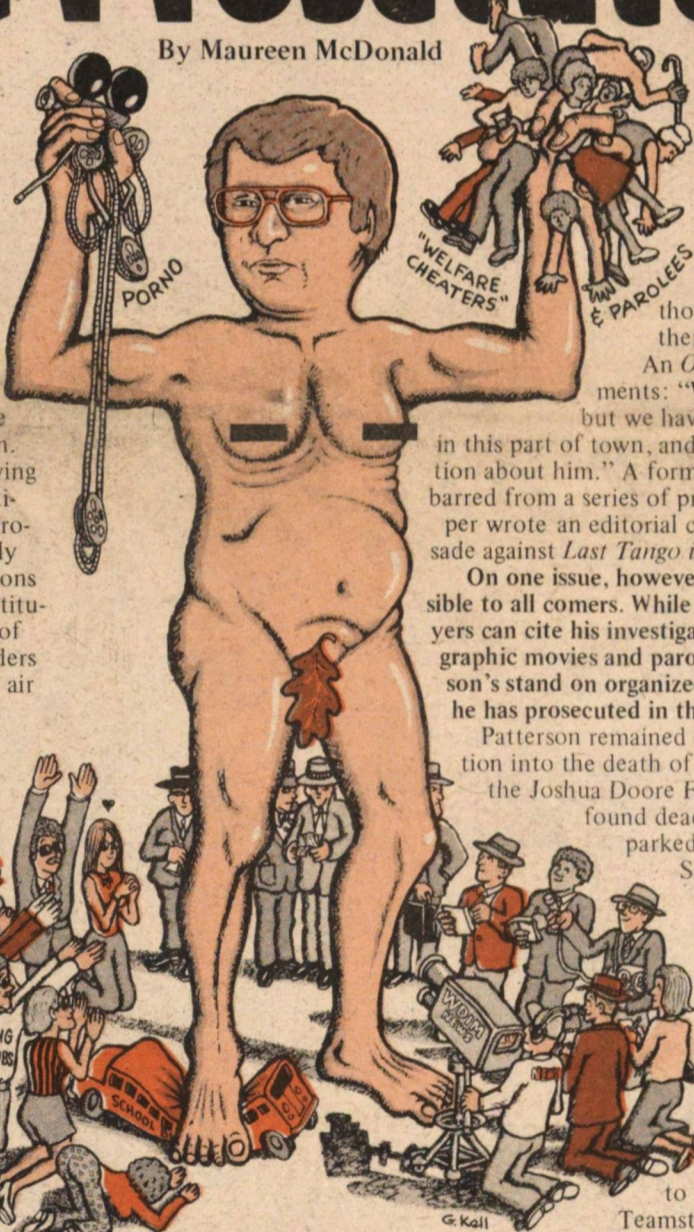
Patterson, 36, who first gained a following in 1971 by defending Irene McCabe's anti-busing National Action Group, became Prosecutor shortly afterward and immediately launched a series of sensational prosecutions tailored to the fears of his moneyed constituency. When he rounds up another group of welfare cheaters or seizes a film he considers "obscene," he does so with a flair and an air of "progressive" outrage — and he makes sure the media are watching.

"El Brooks" has mod looks, a good speaking voice, and lots of charm, plus ample political ambition. When a *Free Press* reporter asked him if he had any "vices" of his own, he replied, "I sometimes chew a whole package of Certs at one sitting." Next question: Would you like to be President someday? Answer: "Doesn't every mother's son?" It's said, though, that the state Attorney General's office would satisfy him temporarily.

Unfortunately for Brooks, "Patterson's worst enemy may be himself," according to Robert Rothner, who used to be his assistant prosecutor. "He has enjoyed a meteoric rise, like Joseph McCarthy and Richard Nixon. Like his predecessors, he has the same sense of overkill. One last thing, one last step will do him in. He has to do this — it's part of his character makeup."

Where is L. Brooks Patterson coming from? "A prosecutor's job is to obtain convictions against lawbreakers," says Morely Winograd, Chairman of the state Democratic Party. "Patterson is not pursuing anybody but newspaper reporters." The *Spinal Column*, the only Oakland County paper to consistently oppose Patterson, accused him of "running the Prosecutor's office from the pages of the newspapers." It's said that Brooks knows by heart the deadlines of every paper, radio station, and television station that covers Oakland county.

"Patterson is a master at producing favorable publicity," concedes Elizabeth Howe, Chairwoman of the Oakland County Democratic Party. "He has a great ability to take an issue and an announcement and present it in a ready-for-news format."



"He conveys the impression that he is interested in fighting crime. And he defines what is and isn't crime."

Patterson uses his definitions to the fullest advantage. He forces the news media to cover his issues in the way he presents them. And he punishes those who buck him by cutting off their information.

An *Oakland Press* reporter comments: "We don't always like Patterson, but we have to write about him. He's a star in this part of town, and the people demand information about him." A former *Spinal Column* reporter was barred from a series of press conferences because her paper wrote an editorial criticizing the prosecutor's crusade against *Last Tango in Paris*.

On one issue, however, Patterson becomes inaccessible to all comers. While reporters, politicians and lawyers can cite his investigations into welfare fraud, pornographic movies and parole, no one can pin down Patterson's stand on organized crime, much less cite a case he has prosecuted in that regard.

Patterson remained silent throughout the investigation into the death of Harvey Leach, the chairman of the Joshua Doore Furniture Company, who was found dead in the trunk of a Cadillac parked at the Congress building in Southfield. Leach never arrived at a scheduled meeting with Leonard Schultz in Franklin. Schultz was an attorney for the furniture firm and for the Teamsters pension fund.

Patterson remained silent when the U.S. Attorney's office investigated Schultz's home for possible links to Leach's murder. He made only passing reference to the disappearance of former Teamster leader James R. Hoffa, who had an unfortunate dinner date with Schultz,

Anthony Giacalone, and Anthony Provenzano at the Machus Red Fox, a known meeting ground in Bloomfield Township for syndicate types.

Patterson was more angry at Senator Henry Jackson's involvement in the case than concerned about solving the mystery.

Then there's the Southfield lawn mower repair shop of Guido Iaconelli, alleged by the prosecution in the 10th Precinct Conspiracy trial (see page 7) to be the cocaine connection for one of Detroit's biggest heroin pushers.

"The major criminal element has moved into this county and little has been done about it," says Oakland County Commissioner Lawrence Pernick.

Asked why Patterson gave no publicity to the problem, Pernick says: "There are no easy victories in prosecuting organized crime. Headlines are sparse and hard-earned. Most people just don't see organized crime."

—Continued on page 4

What's Going on in Oakland County?

No one disputes Oakland County Prosecutor L. Brooks Patterson's ability to get headlines. A past master of media manipulation, Patterson carefully chooses issues that will appeal to the backward political orientation of his well-heeled supporters—issues like busing, welfare cheating, parole, and so-called "obscurity."

In one of the richest counties in the country, and one which went for Wallace in the 1972 Presidential primary, Patterson has styled himself as a maverick and a "reformer." His personal charisma and eloquence have charmed the pants off many a reporter, not to mention the growing popular following which he hopes to ride into higher office soon.

While Patterson's constant activity and high visibility convince his people that he's keeping Oakland County "clean," there may well be more going on than meets the eye. Wherever there is rapid suburban expansion, there's a lot of money floating around, and areas undergoing this kind of development tend to foster a frontier atmosphere wide open to all kinds of wheeling and dealing. Organized crime, which has of course been investing heavily in legitimate businesses of late, finds such environments a fertile breeding ground, and there are many indications that Oakland County is no exception.

Why, then, has its prosecutor maintained silence on the disappearance of Jimmy Hoffa

from a Bloomfield Township restaurant? Why hasn't he evinced any interest in the murder of Harvey Leach, the Teamster lawyer whose body was found in Southfield? Why hasn't Patterson acted on the list of Oakland County organized crime figures supplied him by James Piersante, head of the state Attorney General's Organized Crime Division? Why hasn't he used the \$100,000 the county raised to investigate organized crime?

Unless Patterson seriously believes that welfare cheaters and dirty flicks are more dangerous to our health than professional gangsters, he should stop wasting public funds on quick, spectacular show prosecutions against defenseless people and use his resources instead to begin the kind of methodical, long-term investigation it would take to answer the persistent questions about organized crime in Oakland County—no matter who's involved.

A good place to start might be the incredible series of events that led to the construction of Pontiac Metropolitan Stadium, many of which are so suspicious it's amazing no one has questioned them. For example: Why were a Pontiac resident's allegations of irregularity in a crucial local bond election ignored? Where did the extra money for improving roads to the Stadium suddenly appear from? How did the Stadium people wangle a \$24 million public subsidy for their private enterprise? And why was the most recent appropriation slipped through the state legislature at 4:40am?

How about it, Brooks?

WRITERS WANTED: The SUN is looking for free-lance writers who are hip to the Detroit area, especially the black community. Send a resume and a few samples of your work to Derek VanPelt, Editor, The SUN, Box 7217, Detroit 48202.

Salutations! It's been all I could do to sit on the followin' little tale for the past fortnight 'til I had the opportunity to share it with all my new friends, not to mention, o' course, those grizzled veterans who knew me when. My days at the **Free Press**, as old-timers will recall, ended way back in '52, when I was fingered by **Joe McCarthy** for supposedly bein' in the pay of the KGB. Well, naturally, the boss called me on the carpet, explained how it was, and ol' Iffy had to slip out of the public eye for a while, exceptin' an occasional communique from my clandestine sanctuary.

Well, you can imagine my surprise and indignation last week when the present-day pillars of journalism over at 321 W. Lafayette tried to tell me I couldn't ply my trade here in the SUN because they still had exclusive rights to my literary efforts! I could hardly restrain myself from marchin' right down to their executive offices and demandin' satisfaction on the spot. My present mentors, however, succeeded in calm'n' me down and persuadin' me to pursue legal avenues of redress. Sure enough, it wasn't but a few days later that the **Freep** took it all back. Seems after takin' a closer look at the fine print, they decided I was free after all to continue peddlin' my wares wherever I see fit. And so I intend to do, followin' the Iffy credo — I calls 'em as I sees 'em, and I don't give a hang who gets their back up over it!

While musin' over a copy of the **Rollin' Stone** the other day, I chanced upon the prominent byline of an old associate, Mr. **Howard Kohn**, tellin' all about the Perils of Patty — Miss Hearst, that is — and her adventures in the underground. Good ol' Howard always was one to get that story, regardless of the risks entailed. Won't soon forget how he nailed those cops and pushers right on the front page a few years back for our

The Backward Bicentennial Budget

Judging from his administration's proposals for next year's federal budget, Gerald "Whitey" Ford, our first appointed chief executive, will have to use the occasion of the Bicentennial to declare himself our first king since George III if he wants to stick around after next fall.

His substantial tax-cut proposal notwithstanding, Ford's planned assault on essential social-service programs could remove what cushions the poor, working poor, and unemployed have left to shield them from the effects of incipient economic depression. Ford's ill-fated predecessor managed to decimate most of the "Great Society" anti-poverty programs; now Ford apparently wants to go after social welfare legislation which originated in the last great capitalist economic crisis for the specific purpose of preventing outright revolution. If Jerry wants an excuse to call out the troops against hordes of broke and hungry Americans on his lawn next summer, he is headed in the right direction.

The current talk about cutting back in areas like welfare, food stamps, Medicare and Medicaid, and housing subsidies, and of using the Presidential veto "100 times" if necessary, should Congress resist, raises a grim spectre indeed for the growing number of people in a marginal economic condition—especially when Jerry is determined not to create any jobs for them.

If the President wants to save \$28 billion, there is no shortage of other areas to cut back in. Unfortunately, most of them are star-spangled Republican sacred cows like the Defense Department, the intelligence agencies, and the huge corpor-

ations. The proposed \$9 billion cut in defense, though substantial, could be multiplied many times if the Pentagon stopped paying for enormous cost overruns, creating expensive projects to bail out pet contractors, dreaming up Domsday schemes like Project Seafarer, and paying for its own contractors to entertain Defense Department officials. The Pentagon's current darling, the B-1 bomber, would cost \$1 billion alone for each shiny new engine of war.

Despite recent guesses, nobody knows how much money the CIA has at its disposal to keep the world safe for capitalist investments. The corporations whose interests it defends, notably the oil companies, are experiencing wind-fall profits and paying a fraction of the taxes due from them. Many individuals in the top tax brackets also manage to pay little or nothing.

But it is altogether fitting, as the international crisis of capitalism deepens, that "free-enterprise" advocates like Ford continue to defend such interests while attempting to blame social programs for mushrooming federal deficits and calling for further personal sacrifices in order to prop up the failing order. We can hope that Congress will struggle as best it can against the present attempt to hold it together at the expense of those already hard put just to get by. If not, the citizenry may mark the nation's 200th birthday in ways undreamed of by the Bicentennial Commission.

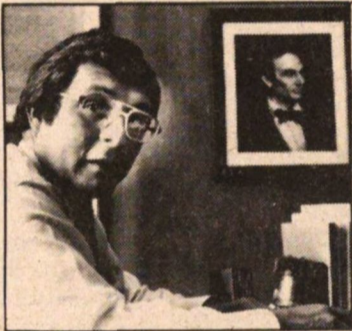


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Fortunately, things have loosened up these days to the point where at least some folks

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City Levels HUD Rat Traps, Forces Feds' Hand

By Derek VanPelt

Whether the city or the federal government does it, it appears that the wrecking ball will soon descend on many of the abandoned homes that have scarred the face of Detroit since the HUD scandals of the sixties.

Mayor Coleman Young and City Council President Carl Levin moved boldly to force action on the city's longstanding impasse with the U.S. Department of Housing and Urban Development on October 17, when city-contracted wreckers pulled down two of the 150 HUD-owned rat-traps ordered demolished by Council a year before. Local HUD director Elmer C. Binford, who has continually ignored the need for action on the dangerous structures—the worst of about 2000 the city would like to level—immediately threatened criminal action against the city, its officials, and the contractors, but Young and Levin replied only that they would give HUD five days to get off their duffs before resuming demolitions.

The abandoned HUD houses are the residue of the federal housing program's embarrassing failure in Detroit, where a full one-fifth of HUD's national properties are located. Many were left empty, havens for filth, junkies, and vandals, after local real estate speculators and corrupt HUD officials offered them to families who had no hope of making the payments. When the families defaulted as expected, the speculators received full payment for the property from HUD's insurance programs, often leaving whole blocks of the city to rot.

The besieged HUD program's most recent excuse for not moving on the houses was their suspension of 39 wrecking contractors—almost the entire Detroit industry—for allegedly burying rubble, rather than hauling it away properly. Young and Levin complained that the contractors were effectively convicted without a trial, and that

When the U.S. Marshals come to arrest Coleman Young and Carl Levin for tearing down H.U.D.-owned abandoned houses in Detroit, they can oppose the Marshals with Detroit's finest, led by "Hawkeye" Tannian.

Chief Tannian, a vociferous advocate of "gun control" for the civilian population by any means necessary (including amendment of the state constitution), was photographed on the firing range with his .357 Magnum pistol in hand.

It was reported that Tannian fired a 229 out of a possible 250 score, which should cause Detroit area H.U.D. director Elmer C. Binford to have second thoughts about "busting" Young and Levin.

The stance taken by the Mayor, which was characterized by the media as "militant," is one that merits support.

Council President Carl Levin has long been a persistent foe of H.U.D., whose failures in Detroit have been chronicled for years—with Don Ball of the Detroit News being deserving of particular praise for his incisive analyses.

The fact that local government has chosen to act dramatically, in the interest of the public welfare of Detroit's citizens, is an interesting indicator of the strain that is being placed on federal-city relations by present day political and economic realities.

We are now seeing the emergence of sharp criticism, directed against the "bureaucratic bungling of federal paper-shufflers," being levelled by officials who were once identified as strong proponents of federal intervention to save the cities.

The conceptions of the "New Frontier" and the "Great Society" are held to have been frustrated by insensitive bureaucrats, held together by an endless maze of "red tape."

Among the more prominent converts to the new political wisdom are said to be Edmund G. Brown, Jr., and Michael Dukakis, the newly elected "liberal" governors of California and Massachusetts, respectively.

The electorate is said to be shifting in the direction of increased dismay with the expansion of governmental employment which is said to have produced no improvement in either the quantity or quality of services to the citizenry.

It is said that the speeches of the erstwhile liberals will increasingly sound like the familiar refrains of George Wallace and Ronald Reagan as the Federal Government is flayed by the new "populists."

On the other hand, New York Mayor Abraham Beame is being depicted as a "down and outer" from the depression era who is begging for a hand out from Washington. Ron Nessen, Gerry Ford's press secretary, likens New York City to a wayward "daughter" "strung out" on narcotics who must kick her "jones" by going "cold turkey."

The cure prescribed by Ford entails layoffs of more municipal employees in New York, as well as the curtailment of other programs, such as New York's free tuition system in university education.

There appears to be a split in the federal government

HUD was taking badly needed jobs away from Detroiters. They then hired suspended firms to do the wrecking on October 17.

The city's unilateral action may have gotten HUD off dead center on the issue.

over the desirability of support for New York City in its hours of fiscal crisis.

Vice-President Rockefeller, after close and persistent consultation with his brother David (Board Chairman of the Chase Manhattan Bank), urges Federal support to forestall default by the City on its obligations to its individual and institutional bondholders.

The Senate of the United States is working to develop such a plan for presentation to the Congress. Mayors of other cities across the land are lobbying for New York City, since the crisis in investor confidence in municipal obligations affects the capital improvements programs of local governmental units throughout the U.S.

Political pundits are now preparing the obituary columns for cities as institutions.

The city is being discussed from a perspective that assumes as inevitable the inability of local units to "responsibly" administer public services within a fiscally sober framework.

Proponents of regional government are smugly confident that this turn of political events will strengthen their efforts to lop off even more control from big city residents.

Amidst this controversy, it is enheartening to see Detroit officials prepare to defend the interests of local autonomy against the intransigence of federal authority.

Perhaps we should form a defense committee to insure fair trials for Detroit's city fathers (and mothers) when they are charged by the "Feds."

Young and Levin should be granted personal bonds, since they each have roots in the community, and would most likely appear for their day in court.

Their actions are consistent with the time honored tradition of "self-help" to abate nuisances, which has been enshrined in American law.

The Justice Department, of the U.S. government, will have to deal with the ironic fact that the Detroit Police Department—armed with sophisticated communications gear and weaponry purchased with federal L.E.A.A. grants—will form an impenetrable ring of steel around the sites of demolished structures.

U.S. Marshals fresh from the battles of Boston and Louisville will experience the silent hostility of an enraged population committed to the preservation of local prerogatives against the threatened encroachment of Washington.

The delegation of Detroit leaders, who beseeched President Ford for funds with which to "Move Detroit Forward," will withdraw their request, leaving the field clear for Abe Beame and the Rockefeller brothers.

For once we can contemplate truly official protests at the Federal Building.

The lines have been drawn; which side are you on?

In subsequent negotiations, according to a spokesperson for the Mayor's office, HUD has promised (for the first time) to demolish most of the 150 worst houses at federal expense. A hearing examiner from HUD is expected to be in town this week to see about licensing some of the suspended local firms to do the wrecking; in return, the city will see about licensing HUD's out-of-town contractors. In the meantime, the city has held off further demolitions, hoping to avoid having to pay for the rest of the work.

A week after the city's action, HUD Secretary Carla Hills quietly slipped in and out of Detroit without meeting with city officials. Hills reportedly met with local HUD officials and took a tour of Detroit's neighborhoods, the more prosperous ones as well as the federal ghettos.

Meanwhile, the city is hoping that HUD will begin to show good faith in its promises to begin tearing down the 150 homes as soon as the licensing question is cleared up. "We have a much larger agenda with HUD than this," said the Mayor's spokesperson. "We have hundreds of millions of dollars in building projects before the federal government in the Moving Detroit Forward plan." For this reason, the city hopes to avoid all-out war with HUD over the abandoned houses, but confirmed to the SUN that if the Department fails to carry through, it will resume demolitions on its own and bill the federal government for the cost.

"We've been taking it on the chin for years from HUD," said Levin, "but now we're fighting back. We're fighting for the lives of these neighborhoods."

Coleman Young Makes HUD's Wanted List

By Ken Cockrel

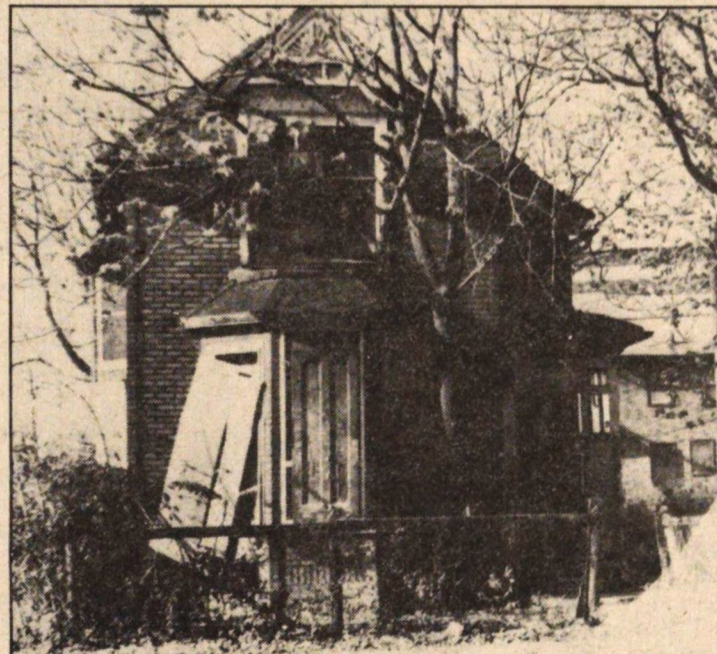


photo: Leni Sinclair

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Naked Game



Photo: Holly Willis

YOUNG REPUBLICANS:

Partying For Patterson

Shades of a Jay Gatsby party are re-enacted monthly at plush hotel ballrooms throughout Oakland County when the well-heeled, well-dressed members of the Oakland County Young Republicans "party down."

Sporting bright-colored mod attire and even brighter smiles, the corporate singles mingle with the like. Some hope to find a spouse, others look for an evening's interlude, while all give their share to the young Grand Old Party.

The guest roster swells to 1,000 by 11pm. The tempo is hot. The pace is near frantic as unattached wanderers search for companions. Couples cavort on the dance floor, seldom sweating, simply swaying to bands specializing in "mellow Muzak."

The Young Republicans (YR's) draw singles from points west of Ann Arbor, east of Mount Clemens, and all points in between. More than 3,000 Michigan singles count themselves as members of the group.

Why? The dealing is discreet and the dancing is cheap, say most attendants. Former YR Vice-President Ken Holyoke says, "Let's just say there's a nicer class of people here than you'd meet at a bar."

Admission price is \$4 for non-Party members and \$2 for members paying an annual \$4 for club affiliation. YR President Bill Scott says membership encompasses a whole lot more than the Friday night hustle.

Last year the club contributed more than \$10,000 to Republican candidates and to the senior party coffer and an equal amount to local charities. Last November the club rented the Troy Hilton ballroom as an ill-fated victory room for arch-conservative Robert J. Huber. He lost his congressional seat that night to newcomer James Blanchard, a Democrat.

At the June general meeting of the YR's, House Minority Leader Denny Cawthorne (R-Manistee) lavished a half-hour's worth of praise on club members and asked them to continue donating funds to the senior party.

"He almost got down on his knees and begged for money," said Ron Williams, a club member. "Close to election time we get a steady parade of candidates coming to us to solicit funds—can you imagine that?"

Oakland County delegates to the national convention of the Young Republicans nearly floored their comrades. Holyoke, a delegate, said other clubs were astounded at the financial success of the Oakland club. He said all other clubs exist on funds from the senior party. "They can't believe we raise so much money off our dances that we help support the senior party," Holyoke said.

Throughout the country, the major function of YR's is to groom members for the

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Continued from the cover

"They aren't sensitive until it's too late — their children are hooked on hard drugs, their businesses are pushed out, their homes are robbed by professional thieves — then the damage is done."

"The criminal element is taking over legitimate businesses, eating at the heart of our society," Pernick says. "Legitimate businessmen have no ability to compete — not against the massive funds the syndicate has at its disposal."

According to Pernick, Patterson has made two requests to the Commissioners for matching funds to gain a \$1,500,000 grant through the Law Enforcement Assistance Administration. The grants were turned down at a state level, but Patterson could still have access to the \$100,000 of matching county money. He has not used this money to date.

Asked if Patterson could launch a citizen's grand jury on \$100,000, Vincent Piersante, director of the State Attorney General's Organized Crime Division, replied, "Yes, indeed."

The jury could be empaneled for a six month stretch, as in Wayne County, and issue subpoenas to persons involved with organized crime. The jury would meet two days a month at a cost of \$10 a day.

The only additional expense would be office space and clerical work.

The LEAA grant of \$1,500,000 would double Patterson's existing \$1,431,000 budget. Oakland County Sheriff

Johannes Spreen vetoed the initial funding request because the syndicate task force would have been arranged along political lines.

Without a citizens' grand jury, organized crime can flourish, Piersante says. The state task force cannot investigate without locally-issued subpoenas.

Piersante said this very problem stymied investigation into Lt. Governor James Dammon's alleged Troy land use scandal involving members of the Lincoln Trust Company. The Attorney General's office could not obtain subpoenas to force members of the Trust Company to talk.

Patterson has done nothing with the list of Oakland County organized crime figures provided him by Piersante.

Piersante notes that organized crime has moved into land sales. Oakland County's biggest asset is unused land. It offers a legitimate business with reasonable profits.

Piersante says that it is not easy to label how the money is moving into legitimate channels.

It

could be through the Teamster Pension Fund, or through money gained by the bookmaking services (horses and other sports). Without subpoena powers, no one may know.

Piersante, who is considered one of the toughest cops in the state of Michigan, says his office has one of the smallest budgets because of resistance built into government.

He says reluctance to establishing an organized crime task force at a county level is embedded in politics. "Those who control the purse strings ask 'Are you going to investigate me?' and they don't allocate the funds."

They do, however, allocate a \$45,000 budget, plus the services of an attorney, two investigators and a secretary, to police Oakland County's welfare recipients.

Maggie Tyson, chairperson of the Friends of the

The Refs Missed This One! (The Great PONTIAC)

By Kathie

suit to block the city from issuing bonds for construction. The case was dismissed by Oakland County circuit judge Arthur E. Moore, who, according to Bigger, was a friend of Pontiac Stadium Authority committee member James Clarkson and stadium supporter L. Harvey Lodge, then state Senator.

The Bigger bunch appealed, lost, filed a new suit and kept at it until they were slapped with a \$30 million lawsuit by Clarkson, the Northeast Oakland Chamber of Commerce, the Downtown Pontiac Business Association and a number of Pontiac entrepreneurs who claimed that stadium construction was being unduly delayed.

The suit spooked most of Bigger's colleagues into withdrawing from the litigation they initiated. Josh Hebington, one of the initial plaintiffs, confirmed that he withdrew "for my own protection." Walter Blackman refused to discuss his reasons for dropping out of the case, but Bigger says he complained of threatening phone calls and "outside pressures" just before he withdrew.

When Bigger's attorney, James Wells, persisted in filing suits to halt stadium construction, Judge Moore ordered him not to bring any more anti-stadium complaints to any Michigan courts. The ruling was upheld by the state court of appeals. The \$30 million suit against Bigger and friends then died for lack of action.

The Hertels' efforts at blocking public

As you settle into your seat at the new Pontiac Metropolitan Stadium November 9 to watch the Lions face Cleveland, consider the following: you may never again be party to so colossal a rip-off. Although at one time both Detroit and Pontiac saw the building of a new stadium as the key to economic rebirth for their cities, it's now apparent that Detroit's loss in its stadium bid was hardly Pontiac's gain. Far from the civic commercial bonanza some predicted it would be, the \$55.7 million stadium will soak millions of taxpayers to benefit a privileged few—such as Lions owner William Clay Ford, Henry's millionaire grandson, and Harold Cousins, chairman of the Pontiac Stadium Building Authority, who reaped enormous profits from land he acquired around the stadium. The facility will be used primarily by the white suburbanites targeted in the Lions' own market studies as able to afford the \$10-a-throw football tickets, and will be paid for, in large part, by people who may never even see the stadium. Yes, fans, it's a classic case of the have-nots subsidizing the haves. If the stadium runs into money problems, a \$15.95 million tab will be picked up by the blue collar, working class taxpayers of Pontiac—as a result of a suspicious December 1972 election in which a scant 17 per cent of the city's registered voters turned out to okay general obligation bonds by less than 300 votes. And a number of outsiders predict financial woes for the facility. "There's no possible way that a single-purpose stadium like that can ever pay for itself," says Tom Adams, who was chairman of the Wayne County Stadium Authority that worked for a football-baseball stadium location in Detroit. Whether or not the 80,500-seat stadium encounters such difficulties, Michigan taxpayers may end up forking over \$24 million in public subsidies to the stadium, depending on the outcome of a pending lawsuit. This stems from the state legislature's 1972 adoption of a bill calling for annual \$800,000 payments to the stadium for 30 years, with the funds to come from increased horse betting taxes. Litigation challenging the payments has been initiated by state Representative Dennis Hertel (D-Detroit) and state Senator John Hertel (D-Detroit). Individuals who have questioned the Pontiac election and the stadium subsidy legislation have been intimidated or ignored. Elsie Bigger, a housewife and Pontiac resident of 48 years, is one of several people who challenged the results of the December, 1972 bond issue election and demanded a recount. When she discovered a number of irregularities during recount proceedings, such as broken seals and conflicting tally counts, she was informed that the contents of any envelope which looked as though it had been tampered with could not be recounted. Terming the proceeding "a farce," Bigger joined with other residents in filing



the Prosecutor

Oakland County Welfare Coalition, said Patterson could better spend that money cracking down on severe crimes.

"Instead he harasses welfare mothers who are only trying to feed their children," Tyson says.

The average monthly Aid to Dependent Children grant is \$228.30 or \$2,750 a year. The maximum allowable grant for a family of four — which would cover rent, heat, lights, utilities, food, clothing and personal needs — is \$379.80 a month, or \$4,567.60 a year. The U.S. Bureau of Labor Statistics says a family of four needs \$10,500 to live a moderate but adequate existence.

Patterson has prosecuted 200 welfare recipients for earning a little extra money. Tyson said most of the recipients are too poor to hire a lawyer to defend themselves.

Patterson

pounces with equal vigor on prison parolees, stating "We're being raped, robbed, and murdered by the same people over and over again."

Zolton Ferency, Professor of Criminology at Michigan State University, disputes Patterson on this issue.

"There is absolutely no evidence that parolees commit the same crimes. In fact, convicted murderers seldom, if ever, commit the same crime again.

"There is no question, though, that the issue has great appeal. People are uptight about crime and violence. He has a ready audience.

"Patterson has the power to reverse the tide of sociological research by brandishing community fears. His efforts are negligible, at best."

Ferency feels the community would do more to reduce crime by providing more amenities to prisoners, such as conjugal visits, work releases, and half-way houses, which would ease a parolee's re-entrance into society.

Ferency doubts Patterson will achieve statewide office by crusading on parole re-

form. He notes that the legislation authored by Patterson to block early release of parolees has gone nowhere — proof that his idea has no basis in reality.

Ferency also notes that the populist base Patterson stands on is similar to that of George Wallace, and thus too small to gain more than 20 per cent of the statewide vote.

Rothner, the attorney who first handled the Studio North obscenity case, feels the film may cause Patterson's fall from the Prosecuting Attorney's office.

"Patterson said the community supported him, it wanted the theatre to stop showing the film; yet a jury of Ferndale citizens could not find the film obscene."

Editorializing on the obscenity issue, the *Spinal Column* said: "Liberty is severely eroded when any man elects himself as judge over what the public can and cannot see. Patterson is working from his, not court guidelines."

Dorothy MacIntosh, head of the Ferndale Republicans Club, led a group of 30 picketers past the home of attorney Thomas G. Plunkett, who successfully won a hung jury in the obscenity trial.

Betty Howe comments, "It's no co-incidence that the pickets were whipped up by the party to support Patterson. The next thing they'll use is violence.

It's a deplorable situation. I just wonder who suggested it."

Howe would not put it past El Brooks, first remembering his anti-

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Bunnies & Bucks

"Does Big Love Bunny want to stick his tongue in Little Love Bunny's fuzzy?"

Little Love Bunny and Big Love Bunny are attracting hordes of dumb bunnies who pay \$6 a head to watch them copulate in the Studio North Theatre's *Naked Came the Stranger*.

Outside, 25 picketers gather each night, wielding "Down With Smut" placards and harsh words for Thomas Plunkett, the theater's attorney, who has successfully kept the reels rolling indoors. "Roses to Patterson, Skunk Cabbage to Plunkett," one reads.

Inside patrons are graphically aroused by Little Love Bunny and Big Love Bunny, who vocalize each phase of foreplay, and cameras which capture each pumping or sucking motion.

The dialogue is weak, the sex scenes are long, and the plot of a middle-aged woman who will do anything to get husband-Love Bunny back is worn as thin as the print itself.

Julianne and William Blake are television talk show hosts who fornicate between scripts. They are educated. Each night they get down between stacks of hard cover books which are piled up on either side of the bed. Miraculously, the stacks never fall no matter how heavy the action gets.

He is the handsome earth type. He and his producer, Phyllis ("Little Love Bunny") take long romps in a concrete park and fall graphically in the hay.

Julianne is imaginative. She masturbates outside Phyllis' door to the arousing voices of Little and Big Love Bunny. She charts an English touring bus to give her neighbor a driving blow job on Fifth Avenue. She dons a tuxedo to make it with Phyllis.

Bunny love flourishes. Phyllis falls head over tail in love with Julianne, decides this is morally wrong and moves to California. Julianne hops back in the sack with her husband, who still loves Phyllis, and sucks him off in happily wedded bliss.

Theater Manager Jim Llewellyn says he doubts the movie would be here today without Oakland County Prosecutor L. Brooks Patterson's publicity campaign. Since Patterson snatched the film cannisters in late August and led an unsuccessful court battle in Ferndale District Court, the profits are soaring, the prices are higher and the patrons' numbers are swelling.

In fact, Llewellyn says the theater has not had to spend a cent lately on advertising. The court battle is carried on page one in three daily papers and featured on televised news programs.

Llewellyn, whose theater shows all types of films, says the community has a say in any film in Oakland County. If they don't patronize a film, it won't last more than a week.

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STADIUM Ripoff & How You're Paying For It

subsidies to the stadium have also met with resistance. A Senate bill which would prohibit any state funds going to stadiums in the future was introduced by John Hertel this year and passed the senate 23-7, but has since been bottled up in the House appropriations committee. Hertel insists the bill was intentionally sent to the wrong committee, as it hardly concerns appropriations, in order to sweep it under the rug. "I'm certain the fact that there are influential people involved here has a great deal to do with the outcome."

Both brothers decry last year's 4:40 a.m. Senate vote to hand over \$1.6 million in state subsidies for the stadium. "That's probably why it passed," John Hertel says. "We kept stopping them until then." Dennis Hertel adds, "Many people have told me they didn't know the details of what they were voting on. Many have changed their vote since."

Dennis Hertel's amendment to the grants and transfers bill to delete this year's \$800,000 subsidy lost in the House by two votes. The appropriation has been approved by the House and by a joint committee of the House and Senate.

"When the Detroit Free

Press takes a poll and finds that 95 per cent of the people oppose state funds for the stadium and then their Representatives and Senators turn around and vote for it, there's something unusual going on, to say the least," says John Hertel.

The Hertels' suit calling for an end to state subsidies to the stadium is now before the court of appeals.

There have been other instances of public officials turning up their noses at the public while preferring aid to William Ford's enterprise. When the Oakland County Board of Commissioners vetoed use of county money to widen roads near the stadium, the County Road Commission (an independent body) suddenly found that they had a little more money than they thought they did, that initial estimates of road costs were inflated, and that, well, they'd be able to help after all. Meanwhile, many county roads in the west end of the county are deteriorating.

Promises about jobs and revenue that would be generated by the stadium for the ailing city of Pontiac also remain unfulfilled.

"The people of Michigan are putting \$24 million into that stadium and are getting next to nothing in return, not even jobs," says Robert Alpert, director of organization for the Hotel, Motel, and Restaurant Employees, Cooks and Bartenders Union, Local 24.

Alpert says his organization is concerned because most of the people minding shop for Elias Brothers, the stadium's exclusive concessionaire, are non-paid members of charity organizations. An Elias Brothers spokesperson verified that the civic groups, and not individual workers, are paid by the company.

Furthermore, Pontiac is not benefiting from increased trade, as proponents of the stadium predicted it would. Pontiac urban renewal programs have forced out businesses that wanted to stay. Bigger says, "I can't see why the stadium will bring people down there [to downtown Pontiac] when there isn't anything there." She thinks most stadium patrons go to restaurants in suburban Bloomfield Hills or Waterford, rather than venturing into Pontiac.

Other nearby businesses, such as Pine Knob, are reportedly piqued over having to compete in the concert field with a publicly subsidized enterprise.

Ticket and concession prices at the new stadium indicate it was constructed for a more affluent crowd. Tickets are \$10 a head, except for the 5,000 bleacher seats, which

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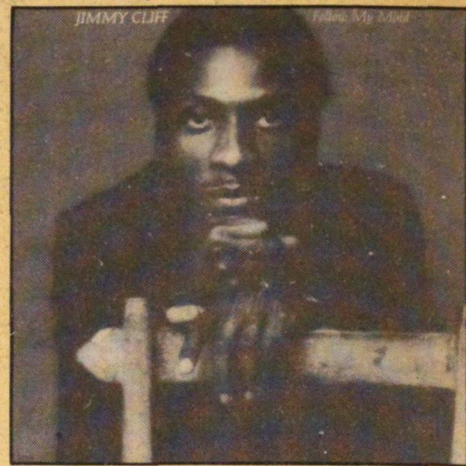




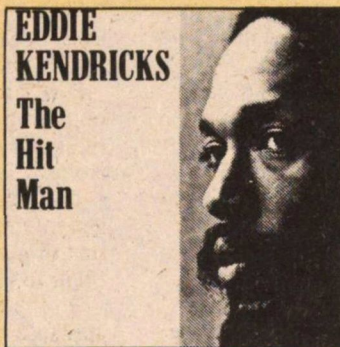
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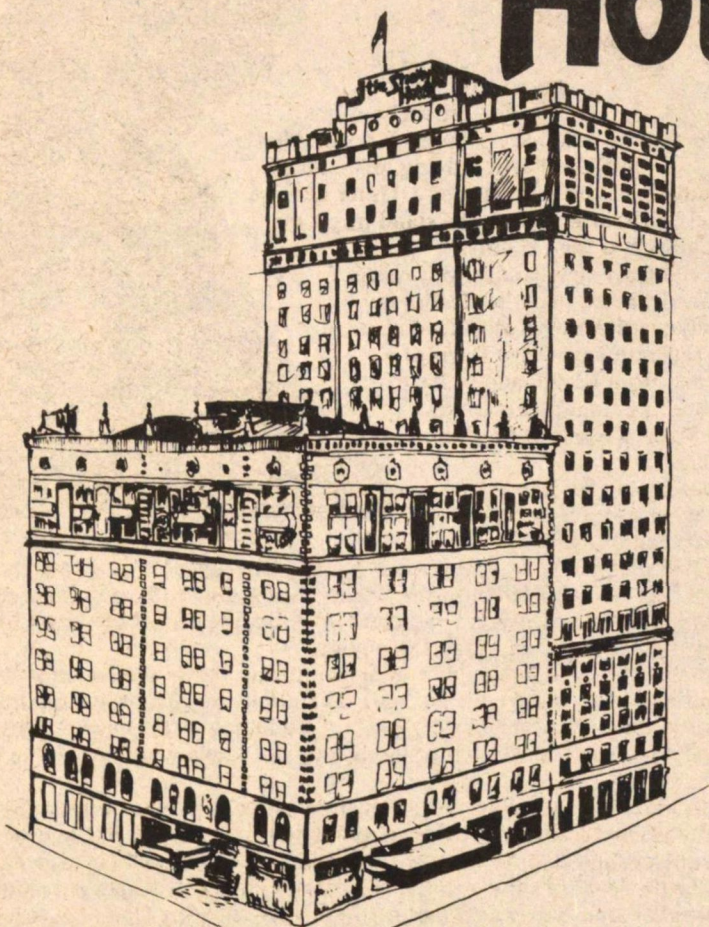
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Police Chief Walter Krasny

By Joe Davis

WARNING: Ann Arbor's Republican politicians, some of them wearing police uniforms, and all of them waving flags, have declared open season on heroin users here.

ADVERTISEMENT: Well-armed dealers

in large quantities of high-grade heroin may find attractive business opportunities in Ann Arbor, where massive drug raids have driven up profits. No major heroin dealers have been arrested in this city for two years, according to the Washtenaw County Sheriff.

These two messages were clearly broadcast October 17 as police in Ann Arbor began rounding up as many as 48 persons accused of delivery of narcotics. It was the fourth sweep of such proportions this year.

The October 17 operation, like two others here this year, was conducted by the Washtenaw Area Narcotics Team (WANT). The unit has been fighting for its political and economic life since March 17, when Republicans barely headed off a City Council resolution to end the city's participation in WANT.

The WANT unit is run by the Michigan State Police Intelligence Division (also notorious for its "Red Squad") and receives its orders from MSP headquarters in Detroit and Lansing. The Ann Arbor and Ypsilanti Police Departments each contribute two full-time officers to the unit, which also draws on support from Ypsilanti Township, Livingston County, and Wayne County Sheriff's Police.

In March of 1975, Ann Arbor's Democratic and Human Rights Party Council members argued for pulling the city's two officers out of the WANT Squad because they felt it had been ineffective in drying up the supply and abuse of hard drugs.

Statistics for 1973 showed that over 80 per cent of WANT's arrests were made for drugs other than heroin. Of 141 arrests during 1974, only 38 were for sale, delivery, or possession of heroin. Most of the rest were for marijuana, LSD, cocaine, and PCP.

Having narrowly missed being kicked out of Ann Arbor, WANT abruptly changed its tactics early this year. Although final statistics are not yet available, WANT is for the first time in its four-year history concentrating the majority of its arrests on heroin.

But appearances are deceiving—especially with undercover cops who frequently refuse to identify their agency during arrests, and whose leaders hold "press conferences" to which only sympathetic media are invited.

Democrats have charged—and arrest statistics confirm—that WANT's 75 or more heroin arrests this year have largely been confined to nickel-and-dime addicts willing or desperate enough to sell a spoon or two of heroin to pay for their habits.

The arrest pattern in WANT's latest roundup is similar to the pattern in its earlier roundups in January and

May of this year. This time, undercover agents spent less than \$20,000 to make some 75 buys. That works out to an average expenditure of \$266 per buy. Police officials have said they ranged from \$50 to \$350.

But the actual size of the purchases is likely to remain clouded until court proceedings have ended more than a year from now. The exact information will only dribble out quietly in dozens of separate cases—years after the original police claims were made in headline-grabbing press conferences.

"There isn't a creditable bit of law enforcement in this whole operation," Washtenaw County Sheriff Frederick J. Postill, an elected Democrat, said after the October 17 WANT bust.

Postill makes no secret of his low opinion of WANT's effectiveness. He backed up that opinion by pulling the Washtenaw County Sheriff's Police out of the operation more than two years ago. Postill has described WANT's latest sweep, in which some 50 officers from various police agencies took part, as "Mickey Mouse grandstanding."

The argument made by Postill and many other Democrats is that WANT officers are less interested in solving Ann Arbor's heroin problem than they are in generating the sort of quick and easy arrest statistics which will win them continued funding and allow them to keep their license in Ann Arbor.

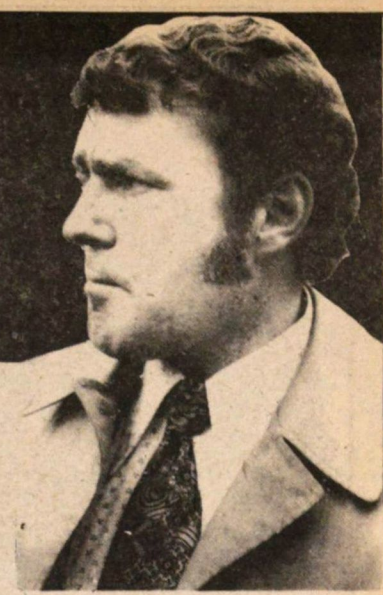
On the other hand, Ann Arbor Police Chief Walter E. Krasny, with the enthusiastic applause of City Council Republicans, is lending WANT all the support he can. The city budget allows for only two officers to participate full-time in WANT undercover operations, but Krasny allows far larger numbers of uniformed city officers to back up the massive arrest sweeps.

Krasny lent his endorsement to a September 24 series of hashish and cocaine arrests in the Detroit-Ann Arbor area by the federal Drug Enforcement Agency (DEA). The DEA said that "scores" of uniformed Ann Arbor police performed support functions in that raid.

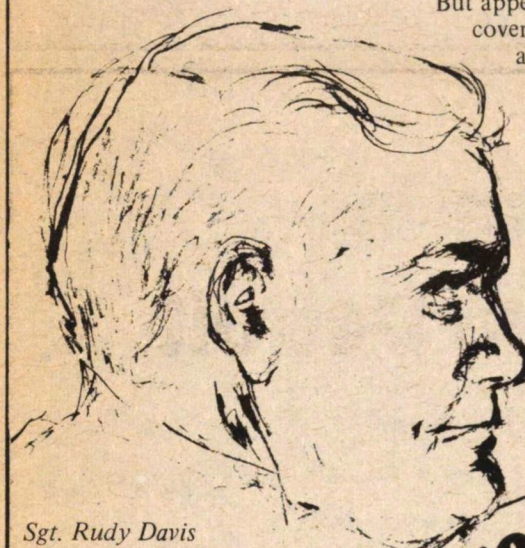
At the time, Krasny responded to charges of political grandstanding by saying, "That's a bunch of crap—and you can quote me on that."

Two days later, Democratic City Councilperson Carol Jones told Council she had information from several sources that Krasny or his representatives were seeking funds and Republican Party support for the 1976 Washtenaw County Sheriff's race against incumbent Postill.

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Sheriff Fred Postill



Sgt. Rudy Davis

"Happy" Battle Sings For His Life

By Pamela Johnson

Tropically dapper in his well-tailored white suit, brown-orange-gold-green silk shirt open at the throat, and brown leather platforms, Milton "Happy" Battle lounged back in the witness chair in an obvious effort at unstudied aplomb.

The microphone, however, had been twisted awkwardly close to his mouth and the sound it picked up was often revealing in more ways than one. "Happy" was finally "singing" at the 10th Precinct conspiracy trial, and there were moments when his voice rose a few notes too high and quivered with an unintentional vibrato.

Battle had been called to the stand by attorney Robert Harrison to testify for his client, Sgt. Rudy Davis, formerly head of the 10th Precinct narcotics unit. Davis, along with eight other Detroit cops and seven civilians, is currently on trial for conspiring to sell narcotics and obstruct justice.

Battle, at one time, was a defendant in the case; later, after pleading guilty, he was scheduled as a witness for the prosecution. Battle had been called by Harrison—over the strenuous protest of several other defense attorneys—because Rudy Davis expected Battle to clear him.

In terms of the content of Battle's testimony in Judge Justin Ravitz's courtroom, Davis got what he expected. But whether Battle's words would finally carry weight with the jury, who listened with rapt attention, is a matter subject to speculation. In fact, less than three hours after Battle took the stand on Oct. 22, and before attorney Harrison had even completed his direct examination, the trial was adjourned for the remainder of the week at the request of defendant Robert Neely—who became too ill to remain in attendance.

The prosecution, which privately claims to have polygraph results that indicate Battle is lying, plans an all-out attack on his testimony. Other defense counsel fear that Battle on the stand might do irreparable damage to their clients.

Battle, however, did deny the most serious charges against Rudy Davis—delivered in earlier testimony by Battle's former bodyguard, Wiley Reed. Reed claimed to have made two separate payoffs to Davis of a thousand dollars each from Battle, and to have picked up a diamond ring fashioned with the initials RD from a Myers Jewelry Store for Battle to give to Davis.

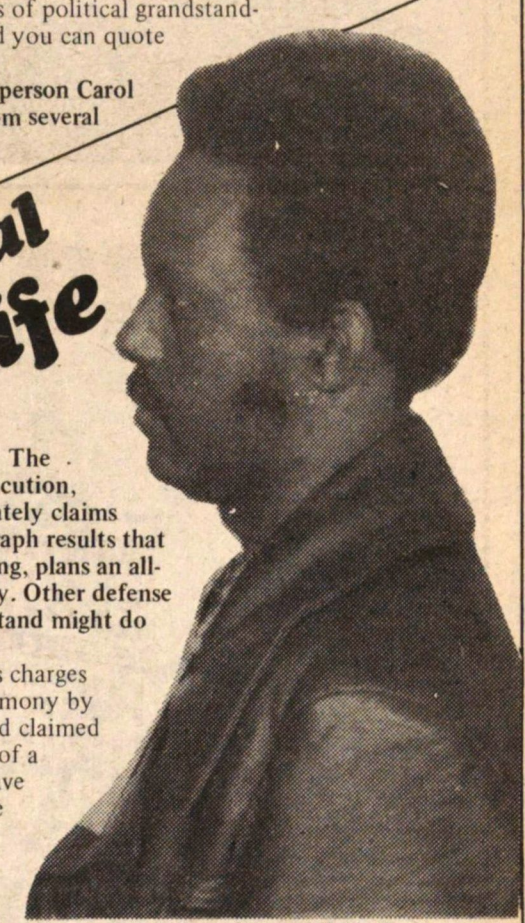
These things never happened, Battle told the jury—and what's more, he had so informed the prosecution team immediately after he had pled guilty in the case last January and agreed to turn state's evidence. In spite of this effort to establish the "truth," according to Battle, prosecuting attorneys Walter Gibbs and Roy C. Hayes and chief investigating officer Deputy Chief George Bennett "even went so far as to say I was lying."

According to Battle, Gibbs said he couldn't understand why Battle was helping "these whites" (Davis and the other white cops on trial). The black cop, Bennett, supposedly remarked to the convicted black dope dealer, Battle: "You know what I need on Rudy Davis. You know he's a no-good white son-of-a-bitch, and you know what he's doing to our people."

After more of this kind of treatment in which such remarks were made repeatedly, Battle says he finally offered a statement that incriminated Rudy Davis. Battle now says the statement was untrue, and that he retracted it in short order because (in attorney Harrison's words) Battle "couldn't live with it." Harrison's choice of language is interesting, since many speculate that Battle's current testimony exculpating Davis has been prompted by self-preservation. "Happy," it is said, would rather not go to the penitentiary as the "snitch" who helped to put a well-connected white cop behind bars.

Security during Battle's testimony was even heavier than usual in Recorder's Court, with several police officers, both in uniform and in plain clothes, posted at the door, around the courtroom and among the spectators. Despite his considerable effort to

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Milton "Happy" Battle

Government & the Need to Know

Informed Sources . . . Informed Sources . . . Informed Sources . . . Informed Sources . . .

would be serious indeed: at stake is the very credibility of the U.S.' major political institutions and the future ability of the extra-constitutional super-agencies to manipulate domestic and world events.

In an effort to increase public awareness of the activities of such institutions, a group called the Ann Arbor Teach-In is bringing together several internationally-known experts in a major conference at Ann Arbor's Hill Auditorium this weekend, November 2, 3 and 4 — the 10th anniversary of the first teach-in on the Vietnam War.

The teach-in, titled "The Bi-Centennial Dilemma: Who's in Control?", will offer a series of seven morning, afternoon and evening programs featuring such central

figures in the current "information renaissance" as Mark Lane, speaking on the assassination of President Kennedy; Donald Freed, author of the movie *Executive Action*, speaking on the murder of Robert Kennedy; Representative Michael Harrington of Massachusetts on international subversion by the CIA; David DuBois, Editor of the *Black Panther* newspaper, on subversion of the black liberation movement; and Jeremy Rifkin, Director of the People's Bi-Centennial Commission. There will be sessions, including workshops, on such issues as corporate manipulation, police repression, surveillance and dataveillance, and mind control.

Tickets for individual sessions will be available at the door beginning Friday night at Hill. Admission for the entire conference is \$3.00. Tickets and further information are available from the Ann Arbor Teach-In, 332 S. State St., Ann Arbor, Mich. 48108. The Teach-In's telephone number is (313) 995-0404.

VanPelt
some 15,000 people, mostly small children, *did* starve to death in Phnom Penh in the last months of the puppet regime. . . The wartime population of Phnom Penh was swollen to several times its normal size by refugees from American bombing in the countryside, but the U.S. decided the cargo space in its planes was needed for munitions, so the city ran out of rice. . . After the liberation, says the report, three million people were sent back to the countryside, in an orderly manner, so that they might be able to feed themselves and assume a productive role in the new economy.

While Cambodia is reported to be getting its own rice supply together in first-rate fashion, **Hong Kong** is scarfing down record numbers of McDonald's apple pies. That's right—the Golden Arches are doing a brisk trade in burgers on the other side of the earth, and they will be popping up soon in **Singapore**, the **Philippines** and probably everywhere else that's still "safe for democracy." No franchises are planned for Viet Nam.

From the world of show biz, *Variety* informs us that **Chuck Colson** of Watergate fame persuaded ABC's **Howard K. Smith** to drop a sizzling story on the CIA's involvement in the assassination of former South Vietnamese President **Diem**. Smith's conversation with Colson, who was relaying orders from **Henry Kissinger** himself, is on tape and now in the hands of Special Prosecutor **Henry Ruth**. Howard says he can't remember the conversation.



Colby

Wherever there's a war, you can just about count on the good old U.S.A. getting its finger in the pie somewhere along the line. According to the *New York Times*, the U.S. has sold \$100 billion worth of weapons to no less than 136 different countries over the last thirty years. Many of these countries, the *Times* observes, have since used their new toys on each other. Nothing like working both sides of the street!



Franco

The State Department has finally released the so-called "Pumpkin Papers," which the then aspiring young attorney **Richard M. Nixon** used to nail Alger Hiss in 1948 on a treason rap, launching Nixon's subsequently scandalous career. The documents, which Nixon termed at the time "documentary evidence of the most serious series of treasonable activities which has been launched against the government in the history of America," turned out to be somewhat less of a bombshell than Dick had indicated. One of the microfilms involved was overexposed and completely illegible; the other two contained

poor prints of Navy documents illustrating the construction of life rafts, fuel valves, and fire extinguishers.

The civil suit filed by the families of **Fred Hampton** and **Mark Clark**, Chicago Black Panthers killed by police in a 1969 search-and-destroy mission, and the seven survivors of the raid, goes to trial in US District Court in Chicago on November 3. The plaintiffs are asking \$47 million from former States' Attorney **Edward Hanrahan**, who directed the assault, and the 14 police involved in it.

Last month, the US Attorney, after having announced it had "lost" **William O'Neal**, the informant who acted as Hampton's bodyguard, supplied police with the apartment layout, and allegedly drugged Hampton before the raid, almost as quickly located O'Neal when asked to swear they didn't know where he was.

Last month, the Hampton family's lawyer claimed to have obtained documentary evidence that Hanrahan made a deal with the federal grand jury impaneled to investigate the raid. In return for dropping indictments against the occupants of the apartment, neither Hanrahan nor any police were to be indicted. Ballistics evidence showed that only one shot was fired from inside the apartment, while police delivered such a fusillade that the fact that anyone survived was remarkable.

The Politics of Murder

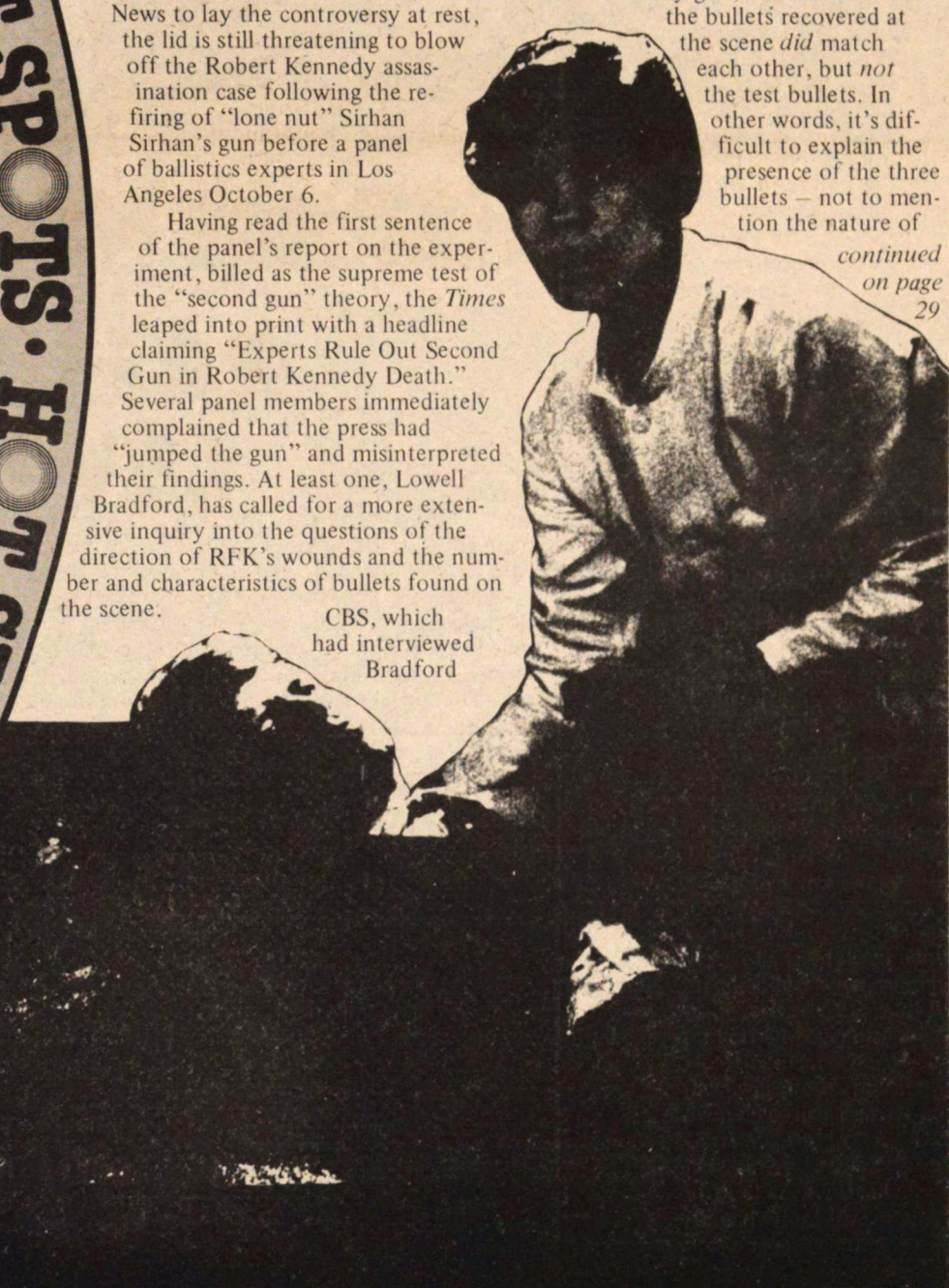
Despite the best efforts of major news media like the *New York Times* and CBS News to lay the controversy at rest, the lid is still threatening to blow off the Robert Kennedy assassination case following the re-firing of "lone nut" Sirhan Sirhan's gun before a panel of ballistics experts in Los Angeles October 6.

Having read the first sentence of the panel's report on the experiment, billed as the supreme test of the "second gun" theory, the *Times* leaped into print with a headline claiming "Experts Rule Out Second Gun in Robert Kennedy Death." Several panel members immediately complained that the press had "jumped the gun" and misinterpreted their findings. At least one, Lowell Bradford, has called for a more extensive inquiry into the questions of the direction of RFK's wounds and the number and characteristics of bullets found on the scene.

CBS, which had interviewed Bradford

after the re-firing but before the release of the report, included in a news segment his statement that no evidence of a second gun had been found — but omitted the telling fact that the bullets found on the scene could not be matched to Sirhan's gun. In fact, Bradford said that some of the bullets were too deformed to be matched to any gun, and that three of the bullets recovered at the scene *did* match each other, but *not* the test bullets. In other words, it's difficult to explain the presence of the three bullets — not to mention the nature of

continued on page 29



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RON MILNERS' SEASONS REASONS

THE SUN KULCHUR

THE SUN KULCHUR

By Frank Bach

It's one o'clock and there isn't much happening on a darkened Livernois Avenue this chilly Thursday morning in Detroit. Inside the Langston Hughes Theater at the corner of Davison, however, there is considerable life. The musical "Season's Reasons" by internationally-known playwright Ron Milner, has just opened last week; and this morning Milner and the entire cast (over thirty people in all) are finishing a final tune-up that has become a four hour-plus rehearsal.

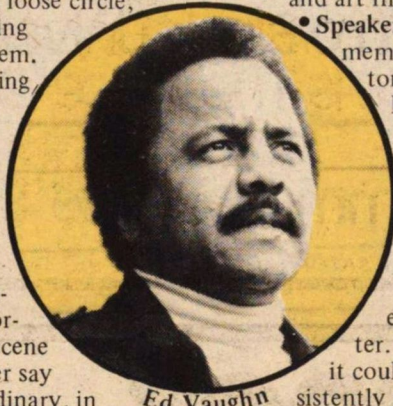
The cast has gone through the entire play, with Ron giving enthusiastic, exacting criticisms and words of advice and encouragement. As they put the finishing touches on the finale, you kind of expect that they will grab their coats and make it as fast as their weary bodies will take them to wherever they've got to go at one in the morning.

Instead of doing this, however, when it's all over they all return to the stage and form a loose circle, facing inwards, each person holding hands with the people next to them. And in this way, everybody holding hands, they proceed to quietly discuss and criticize their play and their plans for the night's performance for another half hour or so.

Extraordinary? Certainly, this is an example of exceptional energy and dedication. But those who have been fortunate enough to check out the scene developing at The Hughes Theater say that the exceptional and extraordinary, in terms of commitment and talent anyway, are actually going to be quite typical at the recently-opened show-place.

"The theater is the center of the community," says Milner, and the community represented at the Langston Hughes seems to be quite an outstanding one indeed. A quick survey of people currently involved in the Hughes and/or productions there immediately turns up folks the stature of:

- **Milner**, whose last play, *What the Wine Sellers Buy*, opened at New York's Lincoln Center and recently broke attendance records at Detroit's Fisher Theater. Ron's upcoming work includes another play to open in New York and a film that will star Gladys Knight.
- **Ed Vaughn**, owner of both The Hughes and Vaughn's Bookstore on Dexter, "America's Oldest Black Bookstore." Just like its motto says, Vaughn's was the first place black literature of all types could be purchased and is, therefore, one of the original gathering places for liberation-minded people in the Motor City.
- Both **Irma Franklin** and **Carolyn Franklin**, sisters to soul



Ed Vaughn



Ron Milner

queen Aretha Franklin. Irma is featured in *Season's Reasons*, and Carolyn writes a song for a children's musical also playing at The Hughes.

- **Val Benson** and partner **Obie Benson**, who sings with The Four Tops. Val wrote and directed the children's play, *Little Red*; Obie provided several tunes.
- **Kim Weston**, who stars in *Little Red*. Ms. Weston sang with Marvin Gaye and was a star with Motown in the sixties. Now she's a disc jockey at WCHB, as well as musical director for Chuck Lowman's Westside Club.

And, don't forget—The Langston Hughes Theater only opened last month. Still to come are:

- **Films**, of a wide variety, particularly those not usually seen at commercial theaters. Example: the world premiere of *Kwacha: The Struggle for Angola*, held at the Hughes August 23. In the works are more African films, a festival of black films of the thirties, reggae films and other music and art films.
- **Speakers and poets**, generally whoever community members seek to offer. For instance, black historian Dr. Yoseph Ben-Jochannan speaks December 28 at a Students' Rights Awards Program to be held at The Hughes.

- **Concerts, parties and other community events** people and groups will be sponsoring at The Hughes on nights it's available. It is true that very few people have even heard of The Langston Hughes Theater. Nevertheless the place gives one the feeling it could easily be crowded and quite successful, consistently and for a long time—barring any unforeseen disasters. The community it is in may be economically poor, but culturally it is rich, and the theater's roots in it are deep.

"This place was abandoned for three years—junkies used to crash in it," says Hughes owner Ed Vaughn, motioning around what is now a clean, cheery lobby. "There were mattresses, dirt, dead rats, dead cats. . . when the realtor showed me the place he took me to the door and said, 'Go ahead in and have a look, 'cause I'm not going in there. . .'"

The Hughes Theater building used to house the Studio One Theater, a place which in the sixties was the first of what became a chain of Detroit art theaters. As the neighborhood changed from white to black, however, the art theater became a porno spot, and finally it was closed to all but the junkies.

Then Ed Vaughn bought the building and, together with his children, cleaned it out and started to fix it up. Vaughn had opened his black bookstore 13 years before and, despite being burned out by members of the Detroit Police Department during the 1967 riots, had survived and—to a degree—prospered. Now he wanted to open a theater that showed a wide variety of definitive black films—just as his bookstore had the definitive catalogue of black literature.

"We finally got the place cleared out and I went down and 'made peace' with Edison," Vaughn says. Having bought the theater "as is," he had no idea if the wiring or furnace would work or need to be totally repaired. "When they turned on the power all the lights went right on and I about did a dance," he remembers. "The furnace went right on, too."

As things progressed, Vaughn's vision of what the theater could be expanded even more, particularly after a meeting with Ron Milner. Milner said he would like to use The Hughes six months out of twelve, to show plays and musicals by himself and other Detroit and New York playwrights. They worked out an alternating schedule, with plays being featured for one two-month period, and films being featured the next two months.

"I've worked in New York City," Ron Milner tells us after his late night/early morning rehearsal, "but never really lived there. I was in New York a lot from 1964 to 1969, but I always had to come back here whenever I could, just so I could breathe."

Milner was raised on Detroit's east side, in the area (Mack/Hastings) which is the setting for the *Wine Sellers* smash. Developing skills in writing short stories, he got involved in theater around 1960 when friend Woodie King asked him

continued on page 15

★ ★ ★

MY PEOPLE

The night is beautiful,
So the faces of my people.

The stars are beautiful,
So the eyes of my people.

Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.

—Langston Hughes

EDITOR'S

NOTE: Langston

Hughes is now recognized as

one of the leading poets America has produced in this century. Born in Joplin, Missouri, in 1902, where he graduated from high school, Hughes spent a year in Mexico with his father, then a year studying at Columbia University. His first poem in a nationally known magazine was "The Negro Speaks of Rivers," which appeared in *Crisis* in 1921. In 1925, he was awarded the First Prize for Poetry of the magazine *Opportunity*, the winning poem being "The Weary Blues," which gave its title to his first book of

poems, published in 1926. A central figure in the "Harlem Renaissance" movement of the 20's and 30's, Langston Hughes devoted his time to writing and lecturing from 1926 until his death in 1967. He wrote poetry, short stories, autobiography, song lyrics, essays, humor, and plays. A cross section of his work was published in 1958 as *The Langston Hughes Reader*, and his *Selected Poems* (1959) has recently been published in a paperback edition by Vintage Books.

—John Sinclair



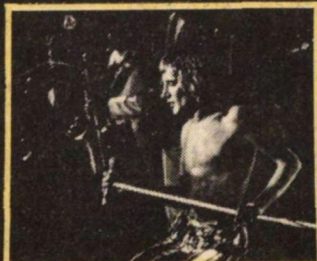
Chilites at Henry's, p. 16-17



People's Symphony, p. 16



WDFI Disco, p. 13



Faces at Cobo, p. 17



Jazz Avant Garde, p. 16-17



THE COAT PULLER

The weirdest day of the year—Halloween—is jam-packed in '75 with the jumpin' jive that's truly alive, as my mentor **Frantic Ernie Durham** was once known to say.

Herbie Hancock & the Headhunters (featuring Detroit's own **Bennie Maupin**) at Masonic (with the dubious addition of **Ramsey Lewis** as the opener), the 4th Annual **Ozone Parade** in Ann Arbor in the afternoon, **WDET-FM's "Halloween Disco Detroit"** fundraiser (only two bucks!) at the **Roostertail** and broadcast live over **101.9 FM** as well, **Donny Hathaway** opening at **Lowman's Westside** (thru Sunday), **O.V. Wright** ditto at **Ethel's** on the east side, **Tribe** at the **Blind Pig** in downtown Ann Arbor, and, right here where the **SUN** is, in the **Shelby Hotel**, the **14th Floor** headlines a sure-to-be-crazed **Masquerade Party and Dance** in the **Savoy Ballroom** downstairs, with the **Mighty Magic Stone Band** and the hard-prancing dancers known as the **Hollywood Swingers** backing them up. And there's a \$50.00 prize for the "best costume," so you might wear what you think will bring home the bacon that night. . . .

The rest of the weekend looks pretty hot, too, with the **Spinners/Minnie Riperton/Al Hudson & the Soul Partners** show at **Olympia** topping the thrill list (Sunday night, 8:00pm). . . . The **New McKinney's Cotton Pickers**, the big band with the extra-deep roots, will do it in the afternoon at the **Academy of Art Museum** at **Cranbrook**, west of north Woodward Avenue on **Lone Pine Road** (Sunday, 3:00pm), in the second of the "Detroit's Jazz Today" concerts produced by **WDET's Bud Spangler** and **Cranbrook's John Peterson**. . . . And in Ann Arbor, the magnificent pianist **McCoy Tyner** will perform with his stellar quintet at **Hill Auditorium** Sunday night before going into **Baker's Keyboard Lounge** for a week (Nov. 3-8). . . . **Lonnie Liston Smith** just closed after a week at **Baker's**, and we must apologize for putting **McCoy** in there (last issue) before he was really here. Sorry, just got too excited, that's all! . . . Now if all that's not enough for you music lovers, Ms. **Bonnie Raitt** hits **Hill Auditorium** in Ann Arbor Saturday night (Nov. 1, 8:00pm), sharing her bill with **Buddy Guy & Junior Wells**, the legendary **Sippie Wallace** (a blueswoman turned Detroit churchwoman who began recording in the 1920's), and the equally noted **Robert Pete Williams**. If there were just a few more pop artists with **Bonnie's** exquisite taste, my o my. . . .

COMING UP: **Labelle** and their "Phoenix" show at **Masonic Temple**, the scene of their last Motor City triumph, Thursday Nov. 6th—a sight (and sound) for sore eyes (and ears). . . . **Lily Tomlin**, one of Detroit's finest former citizens, will be at **Ford Auditorium** Nov. 11th. . . . Pop-folkers will delight to **Gordon Lightfoot** with **Mimi Farina** at **Masonic** Nov. 8th (busy place these days). . . . **Shawn Phillips** with **Hall & Oates** at **Masonic** the next night (Nov. 9). . . and rock & roll fans have **Little Feat's** opening spot on the **Dave Mason** concert at **Cobo** (Nov. 7th) to look forward to. . . Oh yeah, and the **Tubes** will debut in



Boogie Woogie Red



Kim Weston

Detroit (a **Showcase Production**), also at **Masonic**, on Wed. the 29th of October, the day this paper hits the streets. . . . Pure folk at **MSU's University Auditorium** in **East Lansing** on Nov. 7th when **Jimmy Driftwood** and the **Rackensack Folklore Society** present "Music of the Ozarks" as an official Bicentennial Event. . . . Let's not leave out the classics: the star-studded **Detroit String Quartet**, with special guest artist **Brian Schweickhardt** (clarinet), will perform the Detroit premier of the **Hindemith Clarinet Quintet** as the season-opening concert of the **Laudenslager Society** at **Music Hall Center**, Nov. 7th. Also featured will be a Bicentennial Performance of **Benj. Franklin's "String Quartet,"** plus works by **Haydn** and **Laudenslager** himself. . . . And lest we forget, reggae king **Jimmy Cliff** plus the **Mojo Boogie Band** will kick off the **SUN's** fall concert series "After Midnight" at the **Michigan Theatre** in **Ann Arbor** the very same night, Nov. 7th, to be followed Nov. 22 by the incomparable **Bobby "Blue" Bland** plus **Luther Allison** and his power-packed show, at the same humble venue. . . .

AROUND TOWN: Ultra-dynamic **Carolyn Crawford**, the subject of a **SUN** interview a few issues back, is featured Fri. thru Sunday at **B.J.'s Mardi Gras Lounge** on **Livernois** south of **Davison**. . . . Popular Chicago vocalist **Terry Collier** is in the **Lounge** at **Lowman's Westside** right now, thru Nov. 2. . . . **Lyman Woodard Organization**, with **Norma Bell**, **Ron English**, and **Rabbi George Davidson**, opens Nov. 5 at the **Pretzel Bowl** in **Highland Park** (Woodward north of **Davison**). . . . **All Directions** has replaced **Secret Life** as the replacement for the **LWO** at **J.J.'s Lounge** in the **Shelby Hotel**, Wed. thru Saturdays. . . . **Fito** and his super-hip **Salsa-Rock** orchestra now at the **Las Vegas** club on the southwest side Thursday nights, jumping to **The Trio** (Northwestern Hwy. north of **12 Mile Rd.**) on Sundays. . . . Coffeehouse sensation **Claudia Schmidt** plus Detroit's own **Jef Fisk & Tom Shader** at the **Raven Gallery** now thru Nov. 2. . . . **Holy Smoke** at the **Red Carpet** on the east side (Warren west of **Outer Drive**) every Wed-Saturday for all you rug rats. . . . Premier pianist **Harold McKinney** can now be heard at the **Blue Chip** on **West McNichols**, weekends, so we're told. . . . Blues and jump artists supreme, **Little Mack Collins** and the **Partymakers**, now slamming it out at the **Apex Lounge** on **Oakland**. . . . **Boogie Woogie Red**, the Motor City's answer to **Rachmaninoff**, can be heard and seen at

Roostertail, and probably a whole lot of other places. . . .

SPECIAL EVENTS: Literary giants **William Burroughs Ed Sanders**, & **John Giorno** will read 'em and weep at **EMU's Pease Auditorium** Nov. 5, 1pm in conjunction with the conspiracy festival taking place at **U of M**. Don't miss it! . . . **Maestro Redd Foxx** plus the **Pointer Sisters** will be in town for a very special event Nov. 15th: a **Las Vegas Dinner Concert** in appreciation of the **NAACP**, presented by **The Concert People** at **Cobo Hall's "C"** facility. Tickets for the gala occasion (cocktails 5:30pm, dinner at 6:30) are set at \$25.00 per, and the bar is cash and carry. . . . It's rumored that the mighty **Thad Jones/Mel Lewis Orchestra** will perform at **Livonia's Clarenceville High School** in the very near future, on one



Carolyn Crawford



Sippie Wallace

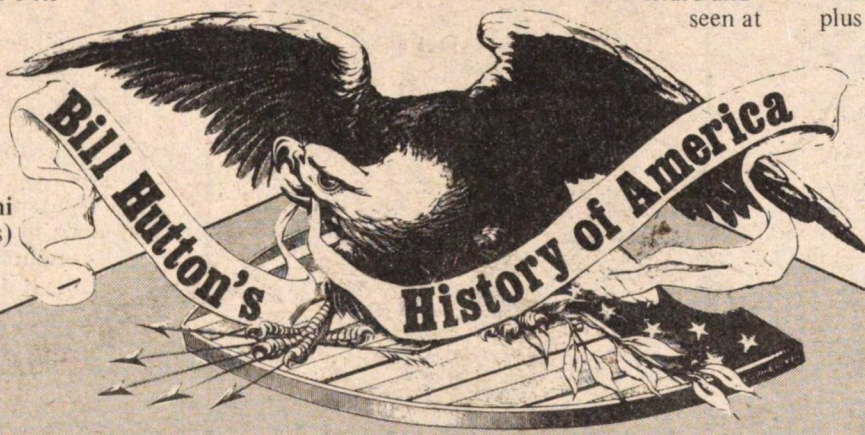
of **Midge Ellis's** much-appreciated productions, but we didn't have the details straight at press-time. Usually that doesn't stop us (right, friends?), but why add more confusion when you can call them and find out for yourselves?

FLICKS KICKS: The **Cranbrook Academy of Art Museum** is showing **Fellini's** landmark film "8½" on Wednesday, Nov. 5th, in its current film-makers series. . . . The **Ann Arbor Film Cooperative** is staging a "Zappa Film Festival" Nov. 13th to prepare **Frank's** many fans for his Nov. 18th show at **Crisler Arena**. Featured are "200 Motels," the midwest premier of a 1974 L.A. TV special directed by **Zappa** and featuring the **Mothers**, "Head" (a **Monkees-Zappa** weirdie), and assorted cartoons by **Cal Schenkel**, **Zappa's** art director for lo these many years. . . . **Cass Cinema** presents "fifteen animated films from a variety of Yugoslavian directors" in its "Zagreb Animation Festival" at the **First Unitarian Church** (Cass & Forest), Oct. 31-Nov. 1, followed the next Fri-Sat. by **Bertolucci's "The Conformist"** (Nov. 7-8). "Admission still \$1.50," it sez here. . . .

ON THE RUN: The **James Brown** concert heralded in these pages last issue never came off; likewise the much-anticipated **Richard Pryor** recital at **Masonic**, scheduled for last Sunday, and I don't know why. . . . **Deejays Kim Weston & Butterball Jr.** (WCHB) and **Al Perkins** (WJLB) plus columnist/activist **Jim Ingram** hosted a fund-raiser for the **Coleman A. Young Action Group** at the **Riverview Ballroom** of **Cobo Hall** Oct. 18th. Musical attractions included **Orthea Barnes**, **Ronnie McNair** and the **Instant Groove Band**, **Al Hudson & the Soul Partners**, blues woman **Charlene Newkirt**, and **Rudy Robinson** and his **Hungry 5**. . . . Motor City saxophonist **Ralph "Buzz" Jones**, late of **Charles Moore's Shattering Effect** and **Kenny Cox's Guerrilla Jam Band**, now based in **Los Angeles** with a gig in **A&M** recording/touring group **Bazuka**, getting ready to criss-cross the U.S. . . .

Reginald "Shoo-Bee-Do"

continued on page 20



Harry Truman and the Atomic Bomb

No skin. No bones or light. Blood made to dust by dried flesh heat. There is no joy in Mudville. There is no life in America because there is no life in Japan. Mighty Casey has struck out.

DROP THAT A BOMB ON THE JAPS, said our great leader Harry Truman from Missouri selling bow ties and pulling his fucking cock off in back room thinking someday he'd be *President* & wearing funny banana shirts and running country with 13 goddamn cliches!

The Atomic Bomb leave a big mushroom cloud that's how you tell it's been dropped. Plain and simple. One-hundred thousand beautiful Oriental people were separated from their P's and Q's that morning as Harry Truman the tie salesman smoked a cigar in routine contentment; dealt out straight flushes to his shirtsleeved cronies. People left their foreheads in gardens and whole suits of Japanese skin hung on lotus branch. Harry Truman the tie salesman went to icebox for bottle of cold ale. He coughed up some feces.

His daughter picked scabs off her face staring blankly at mirror and insane wife-cut paper dolls from ancient White House documents.



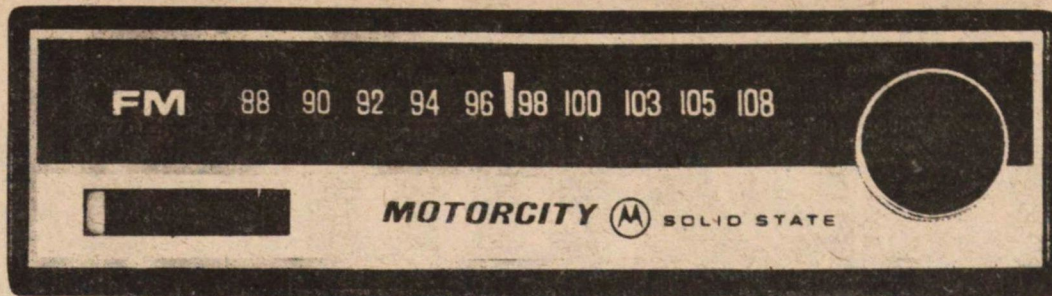
"Nagasaki Hiroshima baby don't look at me like that. It wasn't me. I can't help it if you can never have kids. You look good in plastic surgery. (He draws a joker) I'm sorry it's changed your life. But the human being can get used to anything, remember that."

Yeah, Yeah, Yeah! Harry's cronies all clap and punch Harry in the shoulder. Harry draws an ace. "Gin!"

There is a mushroom cloud. There is a cloud of mushrooms. The children are on their knees in pine forest and there are beautiful mushrooms. Look, look, they have halos. There are beautiful mushrooms on the ground to be picked.

Bill Hutton's *History of America* was published by The Coach House Press, Toronto/Detroit. Copyright © 1968 by Bill Hutton.

WDET-FM PLEDGE WEEK



WABX SWITCHES AGAIN

By Paula Pawlowski

Halloween, disco mania and WDET-FM's Pledge Week may seem a strange combination of ideas, but in the mind of Jerry Schoenith, they generated the idea for a Halloween night disco bash at the Roostertail for WDET.

The \$2 cover charge for Halloween

Disco Detroit gets you a night of dancing and partying, and also makes you a contributor to Detroit's only public radio station.

WDET Pledge Week (Monday, Oct. 27 through Sunday, Nov. 2) is a period of fundraising the station is conducting to enlist listener support. Disco Detroit is only one aspect of this weeklong activity.

The Roostertail's doors open at 10:00pm, and HALLOWEEN DISCO DETROIT will be broadcast live on the air at 101.9 FM, for two hours starting at 11:00pm.

WDET-FM will continue the excitement by broadcasting an all-night Halloween special after coverage of the Roostertail event. So stay up, tune in, and pledge your support to Public Radio at 577-4146.

HALLOWEEN DISCO DETROIT will explode Friday, Oct. 31 at the Roostertail, located at the foot of Marquette, one block south of Jefferson. Dance the night away and at the same time help Public Radio survive in Detroit.

* * * * *

WDET-FM is Detroit's only public radio station. The name "public radio" means many things—funded by the people, dedicated to the people, responsive to the people.

The first aspect of the definition, funded by the people, is the focus of WDET's Fall Pledge Week (Monday, Oct. 27 through Sunday, Nov. 2). Without funding, WDET cannot fulfill the other aspects of the definition: dedication and responsiveness.

It takes money to operate a radio station, espe-

cially a non-commercial one such as WDET. Listeners do not buy products and services in the marketplace to support WDET as they do with commercial stations. Many times commercial radio listeners do not know how much of their dollar goes for the advertising costs that finance commercial radio.

At public radio it's different. Contributions from the listeners come directly to the station. Public radio listeners are paying for an alternative radio service. Contributions are received and matched by the station's awareness of responsibility to its listeners.

Public radio concerns the active role of the people. Much of WDET's community access programming reflects this statement.

WDET airs in prime time programs produced by various minority groups in the community—Blacks, Latinos, gays, senior citizens, American Indians, feminists and the Jewish community.

Also in WDET's broadcast schedule are programs presenting music of every idiom including classical, jazz, rock, blues, ethnic and electronic.

WDET has news and public affairs programming such as the "live" coverage of important Congressional hearings, regular newscasts, and forums for the discussion of timely topics.

During Fall Pledge Week, Oct. 27 through Nov. 2, WDET is asking its listeners to call 577-4146 and pledge their support of the alternative radio service it provides.



By David Fenton

WABX-FM, once "the radio station of your wildest dreams," more recently a station floundering without identity, has just undergone a major management and programming shift.

Long-time station administrator John Detz has moved permanently to KWST in Los Angeles, another station in the Century Broadcasting Corp. chain, as has former station manager Betsy Strand. Presiding over ABX since its formative days in the late sixties, Detz had been dividing his time between KWST and ABX in the last two years, a division which has been blamed for contributing to ABX's demise as a creative force.

Newly named as station manager is Al Wilson, whose experience in the radio field lies mostly in advertising sales. Wilson worked with Century National Sales before his recent promotion. The General Manager of ABX is now Shelley Grafman, also the head of another Century "rock" station, KSHE in St. Louis. Grafman has Bob Burch, also currently of KSHE, collaborating with him in determining the music that people in southeastern Michigan will get to hear on WABX.

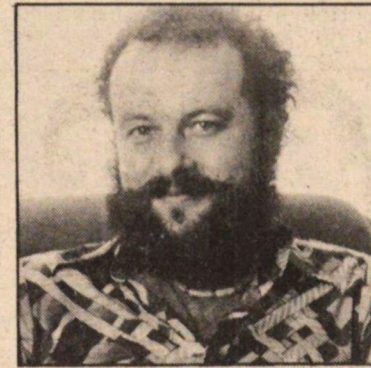
sent a wide variety of music, including folk, blues, R&B, and jazz, in addition to the usual rock standards. And at ABX the disc jockeys had total freedom to pick the music.

Beginning in the early 70's, a number of other rock stations emerged. Except for brief initial periods at WKNR and WRIF, programming at these stations

was rigidly determined by the management or program director. Disc jockeys followed written instructions on what to program in what order, sometimes being allowed a tiny amount of choice. The "formatted" stations were much more "hit"-oriented and repetitious than ABX.

About 18 months ago the ABX management, looking for what they thought would be more

listeners, higher radio ratings and therefore more profits, instituted a strict commercial format at ABX which gradually got tighter and more restrictive. At the end of the process, ABX had degenerated into a curious mixture of white "soft-rock" middle-of-the-road music blended in with black R&B hits, going so far from their original audience as to playlist Tony Orlando and Glen Campbell.



Al Wilson, ABX station manager

The Original X

WABX gained its identity in Detroit beginning in 1967 as one of the nation's first "underground" FM stations, the only place in town where you could hear the long Bob Dylan cuts, where the DJ's used their real names and didn't talk like automotons. It pre-

Newly Laid Plans

While the new management of ABX emphasizes that the changes it is making are still in the preliminary stages, it doesn't look like the "new" ABX approach will sound very different from what is already available on W4, RIF, and similar stations throughout the country which are utterly programmed and devoid of creativity.

The new approach will, from all indications, make ABX into a heavily commercial, 98 per cent white pop/rock station. The format which has been instituted only specifies four new records which must be played each hour, leaving the rest up to the jock. Indeed, this is a "looser" policy than at either RIF or W4. However, the choice available to the DJ has been severely restricted to certain areas.

For example, Al

continued on page 15



AFTER MIDNIGHT

AFTER MIDNIGHT

Sun Concerts at the Michigan Theatre

Beginning Friday night, November 7th, with the first appearance in this area of Jamaican reggae artist Jimmy Cliff, The SUN newspaper begins what we hope will be a continuing series of musical events at the Michigan Theatre on Liberty Street in Ann Arbor.

Jimmy Cliff kicks off the series at midnight, followed two weeks later by the legendary Bobby "Blue" Bland with Luther Allison on November 22nd. Further shows in this genre will be announced shortly. Tickets for the first two are currently on sale—see the ad on the back cover for details.

Jimmy Cliff of course is the cult hero and star of the movie "The Harder They Come," an explosive film about a rebel singer who goes underground in Jamaica. A prime exporter of the Jamaican reggae sound, Cliff has rarely appeared in concert in America. Bobby "Blue" Bland and Luther Allison are both Chicago blues giants, catching fame in this area originally at the Ann Arbor Blues and Jazz Festivals.



Luther Allison



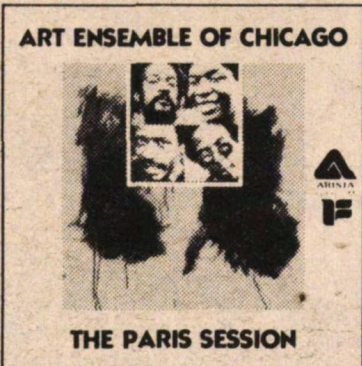
Bobby "Blue" Bland

The Michigan Theatre was chosen as the site for the series due to the iron-clad control of all other concert facilities in the Ann Arbor area by the University of Michigan, which owns them all. Trying to book use of Hill Auditorium, Crisler, the Power Center, etc., is a bureaucratic obstacle we found impossible to hurdle, even with the assistance of our Friends of The SUN student organization on campus. Apparently Sue Young, Maury Wrinkle and the other university administrators are determined not to allow other groups to showcase alternative entertainment in their facilities.

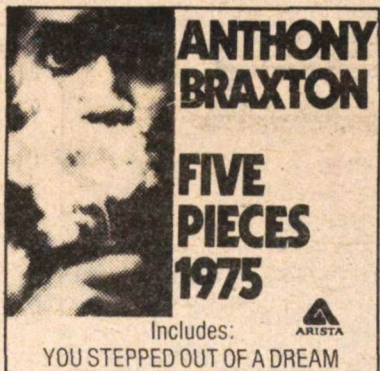
The Michigan Theatre is perfect sized—small enough to provide intimacy—in good condition and excellent acoustically. Shows must be held there at midnight due to the usual movie fare presented in the evening.

The SUN newspaper, also a Michigan non-profit corporation, is presenting the series in conjunction with Brass Ring Productions & Daystar.

ARISTA PROUDLY PRESENTS MORE CONTEMPORARY MASTERPIECES FROM MASTERS OF THE JAZZ FORM

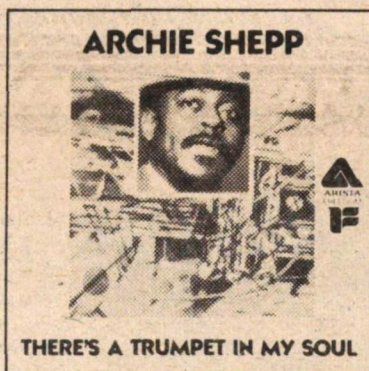


ART ENSEMBLE OF CHICAGO
THE PARIS SESSION
 "The Paris Session" by the Art Ensemble of Chicago is a double LP which contains the complete results of the recording session which featured Lester Bowie, Roscoe Mitchell, Joe Jarman and Malachi Favors. The music is exciting, adventurous and rich in rhythmic interplay and humor. (AL 1903)

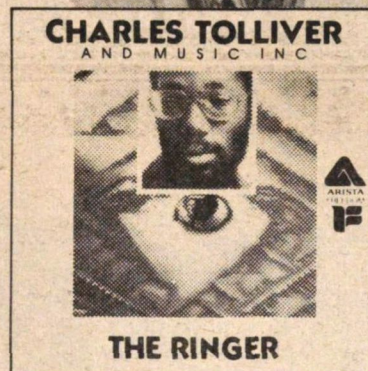


ANTHONY BRAXTON
FIVE PIECES 1975
 Includes:
 YOU STEPPED OUT OF A DREAM

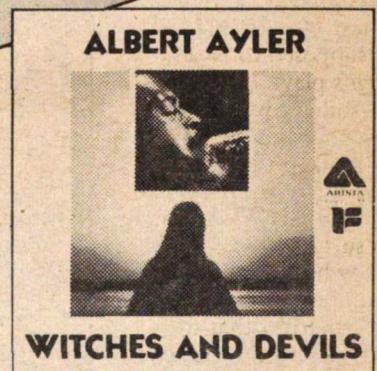
On his 2nd Arista LP, internationally acclaimed multi-instrumentalist Anthony Braxton explores new and exciting avenues of progressive jazz.



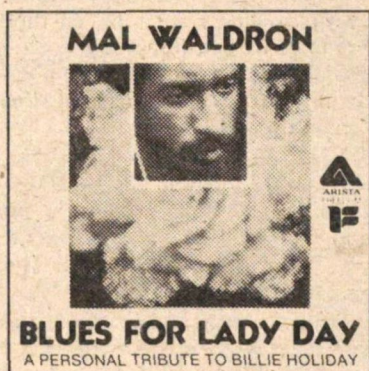
ARCHIE SHEPP
THERE'S A TRUMPET IN MY SOUL
 On "Trumpet In My Soul," premier tenor saxophonist Archie Shepp returns to the recording scene with a beautiful album that offers a wide variety of tonal colors, textures and compositional styles. (AL 1016)



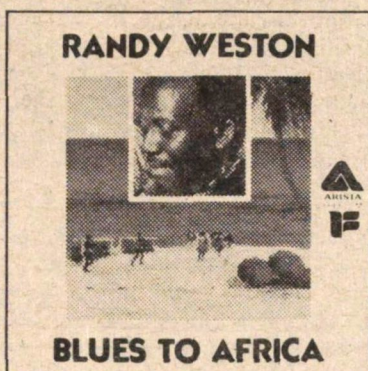
CHARLES TOLLIVER AND MUSIC INC
THE RINGER
 "The Ringer" is Charles Tolliver's first album with his Music Incorporated quartet featuring Stanley Cowell on piano. Tolliver is equally impressive as both trumpet player and composer. (AL 1017)



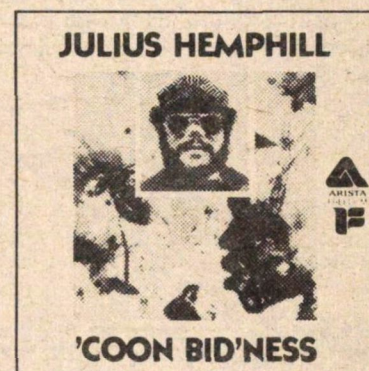
ALBERT AYLER
WITCHES AND DEVILS
 Recorded in New York in 1964, Albert Ayler's striking "Witches and Devils" was made at the height of the late saxophonist's legendary career. These performances are now available for the first time in the United States. (AL 1018)



MAL WALDRON
BLUES FOR LADY DAY
 A PERSONAL TRIBUTE TO BILLIE HOLIDAY
 Mal Waldron, keyboardist extraordinaire, presents a moving and wonderfully melodic "Tribute to Billie Holiday" which evokes the unmistakable passion and beauty of the music which has made her a legend. (AL 1013)



RANDY WESTON
BLUES TO AFRICA
 Randy Weston's "Blues to Africa" is an outstanding musical venture on solo piano. A master player and composer, Weston combines African influences with modern jazz to create his own unique brand of music. (AL 1014)



JULIUS HEMPHILL
'COON BID'NESS
 Julius Hemphill's "Coon Bid'ness" features the gifted alto saxophonist and composer on an album rich in composition and improvisation. Hemphill's style spans the spectrum from funk to free form. (AL 1012)

Now available at the following locations

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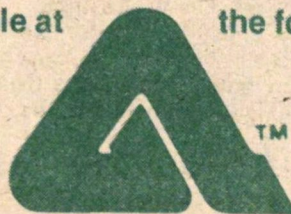
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Simpsons' Records

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ARISTA

World Camera and Sound

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Dearborn Music

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Bad Records

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 Oak Park

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"LITTLE RED"

A children's musical by Val Benson, Starring Kim Weston and introducing Lisa Stone. Saturday and Sunday matinees at 2pm at the Langston Hughes Theater.

I must start out by saying that *Little Red* is quite unlike any "children's entertainment" I've ever seen. Most young people's stuff, even the good, isn't equally fascinating to adults. *Little Red* is.

The idea of the play is that *Little Red Riding Hood* has been updated to 1975, and instead of being in the woods, she's in Detroit. Actually, she lives on the west side, you see, and she has to take the Dexter bus to Grandma's house, which is in Lafayette Park.

So instead of dealing with the hundred-year-old white reality of Red Riding Hood, we've got the 1975 black reality of *Little Red*. And, just so you don't forget you're in Detroit: The

Director's (Val Benson's) husband is one of the Four Tops (Obie Benson), the Musical Director (Andre Moore) has written hit songs for Gladys Knight and The Pips, and the mother and the grandmother are both played by WCHB's own Kim Weston, star of the show.

And, best of all, this musical is *really* a musical. I mean, it's *mostly* music (and the play is at least an hour-and-a-half long), and this is where "children's entertainment" never had it so good. The song credits include both of the Bensons and both Weston and Moore, in addition to Carolyn Franklin, Ivy Joe Hunter, and Ronnie McNair.

The point is, people, that these aren't just *tunes*, they're hip, modern, R&B tunes as well as being everything else children's songs are to start with. The music, competently played by The Hastings Street Jazz Revival, is just as solid and the songs are sung with as much energy as I've seen anywhere.

But I'm 26 years old, and this is supposed to be a *children's* play.

Well, judging by the reactions of three young theater critics I talked to (aged 8, 5½, and 5½ respectively) I'd have to say *Little Red* was a smash success. They agreed that they had never seen anything quite like it, either; in fact, I can attest that they were riveted to their seats during the entire performance, something which has, indeed, never occurred before.

My young critic friends also made special mention of actress Lisa Stone, and rightfully so. Nine-year-old Lisa plays "Little Red" and sings, sings, sings. She has become, in fact, something of a heroine to the three young reviewers, and I doubt if they'll ever forget her.

Neither will you, if you see her. Take the whole family, please.

—Frank Bach

"SEASON'S REASONS"

Just A Natural Change. The Spirit of Shango Theatre Company in the World Premier of Ron Milner's new musical at the Langston Hughes Theatre. Directed by Ron Milner. Music by Charles Mason. Choreography by Penny Godboldo. Opened October 15th.

Detroit's Ron Milner, for this observer the most exciting playwright working in theatre today, has turned his dramatic genius to the creation, with Musical Director Charles Mason, of an a capella black musical, *Season's Reasons*, which has just made its World Premier at the new Langston Hughes Theatre. Basically the story of a young black militant of the 60's who has escaped from prison to return to the streets of 1975 and the drastically different political climate at hand, *Season's*

Reasons dramatically examines the changes in consciousness and activity which have altered the course of life in the black communities of America. That it makes this examination through song — for *Season's Reasons* is first of all a musical in the grand tradition — speaks even more eloquently of Milner's theatrical talent and his ability to integrate the elements of his art with the life of the streets.

Unlike pop musicals *Season's Reasons* brings into focus and attempts to deal realistically with questions of everyday life for black people — and anyone with any sense — in the U.S. of A. Thus it not only makes for exciting theatre, thrilling far beyond the scope of fantasy or cynical decadence, but it also helps restore drama to its rightful place as a function of real life.

The first act of *Season's Reasons*, as a result, carries an impact which is impossible to effect through the usual theatrical artifice; one is left not only with a powerful dramatic experience, but with powerful thoughts and feelings which relate directly to the most urgent questions of life.

There are a hundred things I would like to say about *Season's Reasons*, but space limitations keep me from mentioning more than the all-around excellence and the incredible spirit of the cast; the stunning musical and dramatic quality of Charles Mason's compositions; the suitability of the Langston Hughes Theatre as the setting for the play; and the courage and brilliance of Milner's conception of both the content and the form of this play.

If the second act seems somewhat anti-climactic (and work is still being done on it from performance to performance, to whip it into final shape while it's still playing at the Hughes), it's only because the first act would be hard to follow with John Coltrane, Duke Ellington and Billie Hol-

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The cast of "Season's Reasons" during rehearsal

LANGSTON
HUGHES

Theatre
RELEVANT PLAYS-MOVIES-CONCERTS FOR THE FAMILY

continued from page 11

to write something for production at the then-new Concept East, a seminal new-culture theater which featured black drama by locals like King and such others as LeRoi Jones (now known as Amiri Baraka).

"I thought play-writing was just writing dialogue, so it would be easy," Milner laughs knowingly. "It wasn't."

"Actually, I really wanted to be a musician. And the thing I dug about the theater was its immediacy—just like music, you get an immediate response from your audience."

Milner says he and other playwrights of his genre have learned a lot about relating to audiences since the days of the Concept East, when "relating" usually meant *challenging* people with new, startling radical ideas.

"Now we see the artist as a friend of the audience, trying to *move* them rather than just put them off. We're not trying to run a specific ideology on them; we're trying to move them, help them see it's in their best interests to move in the first place."

The need to reach and affect the emotions of his audience has led Milner to production of his first musical, *Season's Reasons* (see review on this page), which premiered at The Langston Hughes Theater October 15

and will continue there through November.

The possibilities of black theater have changed, too, and Milner thinks this has made it easier for black dramatists to write. "It's now possible to talk directly to black people; you don't have to strain, like we once did, to try and make white people understand."

"It's not closed to white people, but black theater no longer thinks it *needs* whites to exist. So we talk in a clear voice, in our own language, to our own people."

Milner says he chose to stay in Detroit because he believes that it can become a cultural center on a par with, or surpassing, New York City. Unlike people who think "it has to be from out of town to be hip," Milner feels Detroit has its own particular reality that furthers the growth of art here in its own, unique way.

"New York is so closed that you have the phenomena there of 'art thriving on art'... an unnatural situation. In Detroit, art thrives on life."

Indeed it does. Thanks to people like Ed Vaughn, and Ron Milner, and everyone else involved in the productions currently being held on Livernois at Davison, art is very much alive and growing in Detroit, at The Langston Hughes Theater.

WABX continued from page 13

Wilson told us that at present, ABX is playing no Motown, R&B oldies, Stevie Wonder, Marvin Gaye, or Earth, Wind and Fire; no O'Jays, no Isley Brothers, absolutely no jazz—in fact, no black music whatsoever, although Wilson offered that a few of the above were being "considered." Aretha Franklin won't be heard urging the DJ to "hang on in there" on ABX—she's out.

When pressed on how ABX will differ from the other FM rock stations, Wilson mentioned that the X would be playing complete album sides and will also engage in "block" programming, meaning three or four tunes by one artist in a row.

In one other important aspect, ABX

will be exactly like W4 and most other rock stations—it will have no news department whatsoever. News was at one time a hallmark of the ABX approach. Now disc jockeys will read wire service reports, but will do no independent reporting nor any of local origin which doesn't hit the wires. The special audio reports, features, in-depths, etc., formerly offered by the station's now discharged Cindy Felong, are out. Wilson did say that the X was planning several public affairs programs.

PROMISES, PROMISES

When interviewed by this reporter two months ago, former ABX General Manager John Detz told us that the station couldn't hope to survive by duplicating the basic approach of the two big Detroit

area rock stations, W4 and RIF. Detz told us that the X would be gradually adding more rhythm & blues, some commercial jazz, and more varieties of older music.

Apparently Century Broadcasting did a turn-around on Detz's promises, because ABX is doing none of the above, and is instead trying to compete with the two big rock stations in town by being essentially the same. Meanwhile, the audience still hungry for a meaningful—indeed inspirational—fusion-music station has almost nowhere to turn. At a time when black music is selling like crazy to white people, when the distinction between jazz, rock and R&B is fusing into a popular contemporary form, ABX is refusing to budge.

THE RATING GAME

Radio ratings, produced with somewhat random sampling methods by national rating companies, determine those stations with which advertisers will spend their money, thereby maintaining a grip on the programming policies of commercial radio throughout the U.S. "Ratings are the name of the game," as Wilson told us. There is a quarterly "rating period" going on in Detroit right now. If ABX does not do well in this rating and the next one, you can be sure there'll be another shift in programming philosophy at Century Broadcasting. But probably the direction of a more intelligent, sophisticated, well-blended black-music approach, coupled with an informational perspective, will remain untouchable.



People's Symphony

At Music Hall Sunday Oct. 19

The members of the Detroit Symphony Orchestra—fast becoming known as the "People's Symphony"—produced and promoted their own concert October 19th at historic Music Hall downtown, making good on their promise to provide the people of Detroit with excellent European symphony music even during their protracted strike against the Orchestra's management (see our last issue).

The rebel production generated an emotional undercurrent which charged both the Orchestra and the audience throughout the afternoon, creating a very soulful setting for some highly spirited playing by the crack 96-piece ensemble. The appearance of the legendary Walter Ploof, a member of the DSO for 43 years until his retirement in 1970, and its Associate Conductor and leader starting in 1952—at the head of the Orchestra for a vigorous conducting performance pushed the love and feeling level in the beautiful hall even higher.

Rising out of such a perfect setting, the

glowed with it. And the thrill of the music was delightfully heightened by one's continual rushes of glee at the sight of this magnificent collection of "inside" musicians doing such a totally outside thing as mounting their own full-scale symphony concert production, on their own initiative, time and money—and just plain doing it to death, in the popular phrase of another idiom.

I must confess that the playing of Messrs. Gordon Staples on lead violin and Italo Babini on lead cello—featured in the Brahms Concerto in A Minor for Violin and Cello, and under the inspired baton of Bro. Ploof—constituted an especial treat; their virtuosity, and the energy of their approach, were truly exhilarating. It was also a gas to dig the Orchestra catch a kind of creaky Germanic groove in sections of the Brahms work. Staples and Babini came back for an encore—unaccompanied duet—before the intermission and cooked like crazy on their own. Bravo, gentlemen, bravo!

The second half of the concert featured the lovely Nocturnes by Debussy, in which the playing of Ms. Treva Womble on English horn was particularly outstanding, and Les Pre-

music could hardly be less than majestic in its execution and impact, and the almost completely full house had the intense pleasure of a stunning musical experience. It was this jaded observer's first symphony concert in life, thus my impressions are strictly those of one who merely "knows what he likes in music"; but I'm a sucker for feeling, and this performance fairly

ludes of Liszt, who is played by Roger Daltry of The Who in the new Ken Russell movie, Liszt-o-Mania. In concert Liszt was as exciting as the rest of the performance had been, and the crowd would not let the concert end without a couple of encores. Maestro Walter Ploof made an impassioned plea from the stage for support of the DSO, stating, "It would be scandalous to let this magnificent orchestra go by the boards... I worked 20 years to help make this orchestra what it is today, and I take [the lock-out by management] as a personal affront." As indeed, so should music-loving citizens of our fair city. An excellent production, and congratulations and best wishes all around. —JS



Leo Smith

At Sky Theatre, Abrams Planetarium, East Lansing, October 15

The residence outside East Lansing of master musician Roscoe Mitchell (Art Ensemble of Chicago) has had an incredible effect on the Michigan State University music community, particularly among a set of young black student musicians known as the Creative Arts Collective. Now in their second year, the CAC has organized and presented a smashing series of four concerts of improvisational music and poetry this fall at the Abrams Planetarium, featuring the compositions and improvisations of their own members as well as guest artists (and fellow brass players) Lester Bowie (also of the Art Ensemble) and Leo Smith (another alumnus of the Association for the Advancement of Creative Musicians founded in Chicago by Muhal Richard Abrams in 1966).

The October 15th concert we had the good fortune to attend presented the compositions of Leo Smith as performed by the CAC, with Smith conducting and soloing on

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CONCERTS

The Chi-Lites and Al Hudson



Henry's Cocktail Lounge, a large, well-managed nightclub in the classic tradition located in the Fenkel Avenue entertainment strip on Detroit's West Side, has scored heavily in the past few months by bringing popular singing acts like the Dells to solidly packed houses. October's double booking of the Chi-Lites with Detroit's own Al Hudson & the Soul Partners for successive weekends was another smashing success at the ticket office, and the music was extremely tasty as well.

Chicago's finest foursome opened sans singer Marshall Thompson and half the horn section, all three of whom were out with fatigue and the flu after six grueling weeks touring England. (They landed in the U.S. Tuesday and opened at Henry's the next day.) The Dynamic Sound Orchestra ("the better known as the DSO"), the Chi-Lites' crack backing unit, suffered somewhat as a result of the missing saxophone and trumpet, but their extra efforts in the pinch combined with the super-smooth showmanship of the three remaining front men to give new life to the old adage, "the show must go on."

A veteran performing outfit specializing in the elegant, soulfully silky sound, the Chi-Lites slid through their graceful routines without a visible hitch despite Thompson's unexpected absence, a catastrophe which would have forced a less skillful group to cancel the whole trip. The SRO crowd sent out kind of an uneasy vibe, only natural after laying out the \$7.00 per person cover charge, but the indomitable Chi-Lites managed to overcome it with their impeccable readings

of their favorites, "Have You Seen Her," "You Got to Be the One," "Undercover," "You Got Me Going Out of My Mind," and their current Brunswick/Dakar 45, "It's Time."

Al Hudson & the Soul Partners opened beautifully with short but stirring sets. Al's red three-piece outfit matched his hot attack on "Bad Luck," Otis Redding's "I've Been Loving You Too Long," and a gospel-based testimonial to the Power of Love which brought into play guitarist Dave Robinson's sexual relationship with his amplifier and his double-necked guitar, much to the amusement of the crowd.

The fare may be heavy, at \$7.00 per, but the intimacy and the excitement of major entertainers in a nightclub setting makes gigs like these a better musical and entertainment bet than shelling out the same bucks for a concert ticket to Cobo or Olympia. Plus you can get a taste from the bar while you're digging the music, which is often

very pleasant indeed. Henry runs an excellent major-league club, and he is to be commended for his adventurous booking policy. Keep 'em coming! —JS



Sam & Dave

At Ethel's Lounge Oct. 24-26

Soul shouters Sam & Dave are back on the scene with their rhythmic & blues machine, and if their weekend stand at Ethel's Lounge, the popular eastside blues palace, is any indication, the dynamic duo is headed straight back to the top of the deck.

Backed by Chapter 8, an exceptionally tight and hard-rocking seven-piece Detroit unit, Sam & Dave socked out numbers old and new in a fast-paced, beautifully performed set which had the whole room—particularly the young women—shouting and screaming their approval. The male-chauvinist anthem "I Take What I Want (And I Want You)" was convincingly delivered, and the emotional ballad "Something Is Wrong With My Baby" received a particularly effective reading by each of the powerful vocalists in turn.

The Memphis soul partners developed their hard-hitting two-headed act over a decade ago and rode it to top-of-the-line fame behind a string of hit recordings for Stax Records. Produced by Isaac Hayes & David Porter, Sam & Dave's high-energy smash singles included the r&b masterpieces "I'm A Soul Man" and the incomparable "Hold On I'm Coming," both featured to excellent advantage in their current show. The musical freshness and the continuing emotional vitality of these works is a joy to behold as the very up-to-date Sam & Dave make them sound like they're coming out on record next week rather than ten years ago.

At the height of their first success as one of Stax Records' roster of soul super-stars in the middle and late 60's, Sam & Dave made the unfortunate decision to split up and try it on their own. This course of action leading only downhill, the two came together

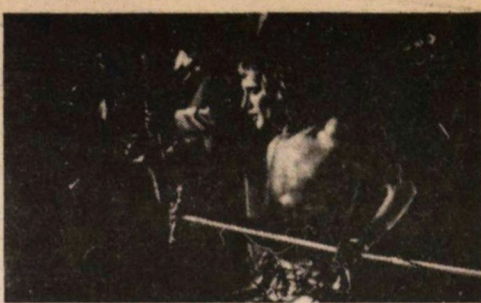
again some four years ago ("I remember it was just before King Curtis got killed, because he kind of helped put us back together at that time," Dave recalled), and they've been on the comeback trail ever since. Now recording for United Artists (their new LP, just released, is called Back at Cha) and working out in clubs and concerts from New York to California, Sam & Dave have still got what it takes to turn an audience upside down, and it was certainly a treat to get to hear and see them in the spacious, well-appointed showcase that is Ethel's. M.C. Gip "Sandman" Roberts was his usual frolicsome self, cracking up the crowd between sets, and another word must be said in behalf of the excellent backing provided S & D by the Chapter 8 band, which is made up of Rick Means (vocal), Mike Powell (guitar), Tommy Hites (keyboards), David Washington (bass), Derek Dirkson (drums), Tim Allison (trumpet), and the dangerous "D.D." on alto saxophone. Means was outstanding in the band's feature spots, and drummer Dirkson kicked like crazy all through the show. All in all, an exceptional evening's entertainment. —JS

Rod Stewart & The Faces

At Cobo Hall Oct. 21-22

They strutted on stage to a tape of "The Stripper," said their hellos, and slammed into a perfectly raucous version of Chuck Berry's "Memphis, Tennessee." From the first minute until the very last, Rod Stewart and The Faces rocked like a band with something left to prove. Three or four tunes into the show, Rod looked out over the sea of faces that nearly filled Cobo Hall and explained, "We're one of the last rock 'n' roll bands. We have to work harder." And work they did, with large measures of power, raunch, and elegance. Detroit got its money's worth Wednesday night.

First of all, there are the Faces themselves, an absolutely impeccable band whose strongest members are drummer Kenny Jones, boogie pianist Ian McLagan, and fresh back from his tour with the Rolling Stones, lead guitarist Ron Wood, a rhythmic



player in the utilitarian and effective Chuck Berry tradition. Additional thrills came our way from the Tower of Power horn section, who added precise horn punch, and from fifteen members of what seemed to be the Detroit Symphony Orchestra violin section who lent that touch of satin to "Sweet Angel" and a wonderful Sam Cooke medley, "Bring It On Home To Me/You Send Me."

My only reservations concern why a band with the taste and unshamed roots of The Faces would allow a monstrosity like "L.F.O." to open for them instead of any of the numerous, capable, local bands who play out of the same tradition that they (The Faces) do; and why Rod and the boys, supposedly the very soul of geniality, refused to acknowledge the Detroit energy that fed them that night and do more than their one encore. People were on their seats and in the aisles dying for more, but this band finally lacked the class to give a crumb more than was professionally required. A sad, graceless finish to what was otherwise a transcendent rock celebration.

—Bill Adler

becomes the central focus of the book, which has fascinated a great many critics is his inclusion of several "historical personalities"—Henry Ford, Harry Houdini, J.P. Morgan, Emma Goldman, Sigmund Freud, among others—as they touch upon the lives of his "normal" characters, who include a Jewish immigrant peddler and his daughter and the black ragtime pianist Coalhouse Walker, Jr., his lover and their child. Of course the great American fascination with celebrities gives this critical preoccupation a Hollywood Reporter twist, while what struck this reader came from the opposite direction: first, that the particular personalities were chosen by the author to illustrate the extent to which the fictional characters' lives were shaped by the major forces of 20th Century America (the mass-production of automobiles, the art of escaping, the formation of giant financial trusts, the revolutionary movement, psychoanalysis, etc.); and second, that the persons behind these social forces were humans, actual people who existed in the world of daily life and casually interacted with their contemporaries, i.e., other humans, to produce subtle personal effects as well.

Ragtime

by E. L. Doctorow. Random House, 1975.



Perched comfortably atop the lists of best-selling works of fiction, E.L. Doctorow's carefully measured treatment of the formative years of this century in America enjoys the additional—and more telling—distinction of being a delightfully written work of high American art. While the secret of its success may well lie in a promotional campaign conceived as carefully and executed as relentlessly as the novel itself, Ragtime's artistic strength clearly springs from the author's strict adherence to the strong rhythmic thrust of the music for which the book is named, and from his happy commitment to an equally strong humanistic perspective which brings us an America, to quote Malcolm X, "as seen through the eyes of a victim."

Ragtime begins as the story of a white, middle-class, upwardly mobile family based in New Rochelle, N.Y., in 1902. The father and the wife's younger brother are engaged in the manufacture of furs, bunting and fireworks; the father is also an amateur explorer who accompanies Admiral Perry on his trek to the north pole during the first part of the book. This journey, defining the last American frontier, signals the end of America's ability to expand past its internal contradictions in order to keep from confronting them, and that most basic American contradiction—racism—soon

hurts, roars, most evering alto solos I've ever heard. There's a heartbreaking wall to his sound much like Ornette Coleman's. But Hemphill's an original and he gets singular help from Abdul Wudud, cello (played mostly pizzicato) and the great Philip Wilson, drums. The selections on side one, recorded this year, are each different and interesting and feature Hemphill's unique compositional and arranging skills and exceptional group interplay (I especially like the way the three saxophonists interrelate). Coon Bid'ness is intelligent and emotional and captivating straight through. Don't miss it.

There's A Trumpet in My Soul

Saxophonist/composer Archie Shepp is the grand old man of this group of New Musicians. Once an unrepentant fire-breather who kept in close touch with his deep blues roots, he has, in the past five years, turned increasingly to big band arrangements. Four different people arrange the tunes on There's a Trumpet in My Soul, but not one is earthshakingly arresting. There are lots of great things happening anyway: Semenza McCord sings the haunting title tune of her own composition in a voice as strong and pure as sunlight. Archie plays his own "Samba da Rua" with a huge, aching sound that recalls Ben Webster. "Zaid" is lots of strong percussion from drummer Beaver Harris and bassist Jimmy Garrison behind more strong solos by Archie. "Trumpet," finally, is varied and cohesive, a tasteful combination of avant-garde and mainstream elements.

Infinite Sound

Infinite Sound was a reeds/bass duo (from the West Coast) when they appeared at the Ann Arbor Blues and Jazz Festival in 1973. Since then Roland Young and Glenn Howell have added vocalist Aisha Kahlil. They make a lot of music for three people. They're remarkably empathetic and do a lot of things comparing and contrasting Aisha's flexible, pure voice and Young's horn playing. The music is occasionally programmatic (dig the very evocative "The Ocean Moves Primitively") and a little too thought-out, but it is mellow and very pretty. Bassist Howell supplies the needed warmth. Write to 1750 Arch Records, Box 9444, Berkeley, Ca 94709.

Keep in mind that all these records assume a passionate listener at the other end. Given your undivided attention, they will enrich your life and open up a vast whole world of music and feeling beyond the radio desert.

Three Days of the Condor

With Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow, John Houseman. Produced by Stanley Schneider. Directed by Sydney Pollack. Screenplay by Lorenzo Semple, Jr., and David Rayfield. Rated R. At several local theatres.

Director Sydney Pollack, working from James Grady's novel, Six Days of the Condor, has come up with the first contemporary CIA intrigue film. It's surprising, perhaps, that the idea—a natural extension of the mystery and spy genres—took so long to be realized, but the endless wave of headlines in recent months concerning new revelations about our superagency has apparently now prepared a mass market for it.

Fortunately, unlike the James Bond series and other earlier efforts in the international-intrigue field, the hero of Pollack's film (Robert Redford) is not the agent par excellence, pulling off the impossible assignment and entertaining us along the way with his macho exploits, but a relatively innocent "reader" in a New York CIA front organization who ends up pitting himself against the whole Company.

It is indeed a sign of the times that Pollack doesn't attempt to romanticize the CIA or glorify its role, as so many earlier films about police, the FBI, and the Armed Forces have done. Actually, CIA people, with the exception of Redford, are portrayed accurately (one must surmise) as



Robert Redford on the spot

responsible only to the concept of total control at any cost, unmindful of the principles involved or who has to die in the process. They are portrayed in their actual roles as manipulators of the news, masters of deceit, and cold-blooded murderers.

On the level of an action-filled spy intrigue, exclusive of weightier considerations, the film is crisp, fascinating, and entertaining. Hopefully, these qualities will encourage more people to seek substantial factual information on the real CIA—which, sad to say, is a hundred times colder and more terrifying in its actual operations than anything in this film would indicate.

—Derek VanPelt

Let's Do It Again

A First Artists/Warner release starring Sidney Poitier and Bill Cosby, also with Jimmy Walker and Ossie Davis. Now appearing at The Palms, Birmingham, Norwest, and Tel-Ex Theaters.

In Let's Do It Again, Sidney Poitier has extended the theme which worked so well for him in Uptown Saturday Night (he directed both films): He and Bill Cosby again play two "average" dudes who use their wits and whatever luck they can muster to make fools of a host of big city black gangsters, and make a bundle of loot in the process.

This time Poitier has added Jimmy Walker for additional draw and general zazziness and, once again, the formula works to create a funny movie. Not a deep comedy, but a good, positive one nonetheless. Walker does not really have a major part in the movie, which may come as some disappointment to his fans. But he is there, anyway, easily doing the role of a young, skinny boxer (Bootney Farnsworth) who gets hypnotized into thinking he can conquer all and ends up winning the World Middleweight Championship.

Poitier has done a basically fine, in-offensive job of giving us some old-fashioned (if up-dated) corn. If you want a lift, this is what doc ordered. —FB

One of the most exciting and encouraging aspects of contemporary popular music is the extent to which jazz elements have become incorporated and accepted as a part of that mainstream. Surely it was unthinkable as little as four years ago that jazz composer/pianist Herbie Hancock would top the pop charts in 1974 with a funky little ditty called "Chameleon." Herbie's ideas and success have spurred any number of imitators, and this was only to be expected. In any art form, but perhaps in no other as in the evermutating discipline of jazz, there are innovators and there are codifiers.

The airwaves, generally, are full of the work of imitators, and the astute listener may have already noticed a certain staleness in recent "jazz-rock" releases. Business people and aspiring pop artists alike are aware that most people buy records (or anything) with which they're already familiar or which are similar to other records they've heard. It's only good sense, marketing-wise, to capitalize upon an existing desire and "give the people what they want."

The records under discussion here are the products of artists who are most likely aware of popular trends and who deliberately seek to create something new, to serve their own artistic needs first and not some nebulous idea of "mass taste." Albert Ayler, the hugely-talented Afro-American saxophonist, was asked at one time why he turned his back on bebop, the prevalent jazz idiom of his day. He replied, "It's too simple. I'm an artist. I've lived more than I can express in bop terms."

That explanation can probably serve just as well today as a key to the motivations of the artists represented here. They are all innovators, part of the left-wing of the contemporary musical spectrum, and if that doesn't necessarily guarantee consistent quality, it does insure honesty and freshness.

Three of these six albums feature musicians associated with the Association for the Advancement of Creative Musicians (AACM)—an artists' cooperative out of Chicago formed in 1966 to nurture and organize the "New Musicians" there and, what's more, to take the business matters of the creation, production, and distribution of their art into their own hands.

The Paris Session

The Art Ensemble of Chicago is (on this album) Lester Bowie, trumpet, flugelhorn, percussion; Roscoe Mitchell, numerous reeds, percussion; Joseph Jarman, reeds, percussion; and Malachi Favors, bass, percussion. They've played their magnificent, thoroughly original music at the Art Ensemble since 1967 or so (including an appearance at the 1972 Ann Arbor Blues and Jazz Festival) but had to leave this



JAZZ: THE AVANT-GARDE IS STILL 'OUT THERE'

Art Ensemble of Chicago, The Paris Session, Arista-Freedom Creative Construction Company, Muse New Dalta Ahkri, Reflectivity, Kabell Julius Hemphill, Coon Bid'ness, Arista-Freedom Archie Shepp, There's A Trumpet In My Soul, Arista-Freedom Infinite Sound, Contemporary African-American Music, 1750 Arch Records

By Bill Adler

I've heard. Anthony Davis, strongly influenced by Monk and Cecil Taylor, plays an encyclopedic piano solo: fiery, angular, occasionally dissonant, with snatches of stride and ragtime audible. It is effectively driven by cymbal splashes and bonging gongs. Side two is more written, still very economical, not to say sparse, and again very affecting. There's a solid, 3 o'clock-in-the-morning blue vibe to "Reflectivity" and well worth that time. Write Kabell Records (a self-determination outfit), P.O. Box 102, New Haven, Conn., 06510.

Creative Construction Company

The Creative Construction Company was an AACM offshoot that resettled in New York City and recorded this album live in May, 1969. It is, like the Art Ensemble's improvisation and doesn't feature soloists to the conventional extent. However, there is an organic ebb and flow here, on the 34 minutes of "Muhah," that was lacking on the AEC date.

This performance breathes. The music is texturally very dense but recorded well enough so that each player's contribution is remarkably clear. Highlights include Leroy Jenkin's (now with the Revolutionary Ensemble) pure, singing violin work, and the superb bass



Glenn Howell, Aisha Kahlil & Roland Young of Infinite Sound

Coon Bid'ness

Coon Bid'ness is alto-saxophonist Julius Hemphill's leader, and it is the best of this bunch. Hemphill grew up in Texas (the birthplace of numerous bluesy, hard-playing saxophonists), gigged with Ike Turner, and later moved to St. Louis where he became a member of the Black Artists Group (BAG), the musicians' cooperative in that city. He recorded side two, "The Hard Blues," in 1972. It is absolutely brilliant. Hemphill scores simply but writes rich horn voicings over the basic blues. He then launches into one of the

RECORDS

MOVIES

BOOKS

Calendar

Club listings, especially the smaller establishments, are subject to changes. Call ahead for confirmation. Please send all music listings info to: The SUN, Box 7217, Detroit 48202.

THE MUSIC SCENE

Detroit & Suburbs

- Baker's Keyboard Lounge**, 20510 Livernois, Oct. 30-Nov. 2, **Betty Carter**; Nov. 4-9, **McCoy Tyner**; Nov. 13-16, **Cedar Walton**. UN4-1200.
- Ben's Hi-Chaparral**, 6683 Gratiot: Disco-DJ record spinner. **Detroit Blues Club Revue**, Thursdays, **Coachman, M.C.** 923-0601.
- Bob'n Rob's**, 28167 John R., Madison Hgts.: **Lenore Paxton** (jazz keyboard) sings alone Mon. and Tues., with band Wed.-Sat., no cover, 541-9213.
- Bobbie's English Pub**, 30100 Telegraph, Birmingham: Wed.-Sat., **Matt Michaels Jazz Trio with Ursula Walker**. No cover. Mon.-Tues. **Amy Jackson** sings. 642-3700.
- Cobb's Corner**, corner of Willis and Cass: Sun.-Mon., Jazz Nights with **Bob McDonald**; Tues., Amateur Night Jam Session; Weds., **Peaches** Thurs., **Dixie Peach**; Fri., D.J. with records and dancing. 832-7273.
- Dirty Helen's**, 1703 Cass: Tues-Sun, **The Sins of Satan**; \$1 weekdays, \$2 weekends. 962-2300.
- Emerald Lounge**, corner of Chene and Palmer: Oct. 29-Nov. 2, **The Flaming Emeralds**, \$3. 925-1265.
- Ethel's Cocktail Lounge**, E. Mack east of Grand Blvd.: starting Oct. 31, **O.V. Wright**; coming soon, **Little Sonny**. 922-9443.
- Filling Station Lounge**, 15435 W. 7 Mile Rd.: Mon-Weds, **Charlie Latimer**; Thurs-Suns, **Dean Rutledge**; \$1 cover on Fri & Sat only. 838-8466. **The Friends Roadshow** (mime, & vaudeville) will be performing every Wednesday night thru November.
- Golden Coach**, 30450 Van Dyke, Warren: Oct. 28-Nov. 2, **Dick Haymes**, \$6; Nov. 4-6, **Chubby Checker**, \$8; Nov. 7-9, **Laini Kazan**, \$6; Nov. 11-16, **Tony Martin**, \$8. 573-7850.
- Henry's Cocktail Lounge**, 7645 Fenkell: Oct. 30-Nov. 5, **The Fantastic Four**; Nov. 6-20, **Manhattans** on Weds-Sun. 341-9444.
- Inn Between**, 3270 W. Huron, Waterford: Weds-Suns, **Travis**, \$1.50, 682-5690.
- Jazz West**, 8418 Fenkell: After hours jazz, 2-6 am, Fri-Suns. 864-0240.
- J.J.'s Lounge**, inside the Shelby Hotel, First & Lafayette: **All Directions**, jazz/funky rock, \$1. 963-3186.
- Kramer Theatre**, Michigan Ave. east of Livernois: Oct. 31, Halloween Special/Grand Opening with **R.S.B.R., Tocata and Homage**, 7:30, \$1. Every Fri-Sat, Rock Concerts, 8-12pm, \$3; Sat & Sun, family movies 12-4pm, \$1. Sun, Talent Search Showcase, 5-8pm. **Robin Seymour** coming soon. 898-3400.
- King's Row**, W. Chicago at Meyers, Detroit: Oct. 29-Nov. 2, **Busy Afternoon** 834-0500.
- Las Vegas Club**, 3400 Bagley, Detroit: Thurs-Sat, various live bands—Latin. 554-4370.
- Lowman's Westside Club**, 14355 Livernois at Ewald, Detroit: Oct. 29-30, **Terry Collier** Oct. 31-Nov. 2, **Donny Hathaway & Terry Cauier**. 933-5346.
- Moby Dick**, 5452 Schaefer & Ford, Dearborn: Thurs-Sat, live bands—rock & roll. 581-3650.
- Ocie's Paradise Lounge**, 8202 Fenkell, Detroit: Fri-Sun, **Legacy**, 861-5111.
- Pretzel Bowl Saloon**, 13922 Woodward, Highland Park: Mon-Tues, **The Organization**; Oct. 29-Nov. 1, **Earl Klugh**; Nov. 5-Nov. 8, & Nov. 12, **Lyman Woodard Organization**. 865-6040.
- Raven Gallery**, 29101 Greenfield, Southfield: Oct. 29-Nov. 2, **Claudia Schmidt, Jeff Fisk & Tom Shader**; Oct. 4-Nov. 12, **Josh White, Jr.**, Gove. 551-2622.
- Red Carpet**, 16427 E. Warren at Outer Drive, Detroit: Oct. 29-Nov. 2, **Holy Smoke**; Nov. 3-Nov. 11, **Super Glide**; Nov. 12, **The Werks**. * 885-0570.
- 20 Grand Driftwood Lounge**, 5025 14th St. at Warren, Detroit: Nov. 7-Nov. 9, **Johnny Taylor**. Ty7-6445.



The New McKinney Cotton Pickers, Nov. 2

CONCERTS

DETROIT

- Oct. 29: The Tubes** — Masonic Temple, tickets \$6.50 and \$5.50.
- Oct. 31: Herbie Hancock and Ramsey Lewis** — Masonic Temple, tickets \$7.50, 6.50, 5.50.
- Nov. 2: "Detroit's Jazz Today"** with the **New McKinney's Cotton Pickers**, 3-5:30pm, Cranbrook Academy of Art Museum, 500 Lone Pine Rod., Bloomfield Hills, \$3.00. 645-3312.
- Nov. 2: The Spinners** — Olympia Stadium, tickets \$7.50 and 6:50. 7:30pm.
- Nov. 6: Labelle** — Masonic Temple, tickets at box office \$7.50, 6.50, 5.50.
- Nov. 7: Dave Mason** — Cobo Arena, tickets \$6.50 and 5.50.
- Nov. 8: Gordon Lightfoot and Mimi Farina** — Masonic Temple, 2 shows, 7 & 10:00pm, tickets \$7.50, 6.50, 5.50.
- Nov. 9: Shawn Phillips** — Masonic Temple, tickets \$7.50, 6.50, 5.50.
- Nov. 14: Black Oak Arkansas** — Cobo Arena, tickets \$6.50, 5.50.
- Nov. 15: Redd Foxx and the Pointer Sisters** — Cobo Hall - C, for the NAACP, donation \$25 at Hudson's (Downtown and Northland) and Cobo Hall.
- Nov. 23: Roxy Music** — Cobo Arena, tickets \$6.50, 5.50. Mail Order Only.
- Nov. 29: J. Geils Band** — Cobo Arena, tickets \$7.50, 6.50. Mail Order Only.

ANN ARBOR

- Nov. 1: Bonnie Raitt along with the Buddy Guy-Junior Wells Band, Robert Pete Williams & Sippie Wallace**. 8pm at Hill Auditorium, Ann Arbor. Tickets \$5, 4.50, 4 & 3.50 available at UAC box office, lobby of the Michigan Union.
- Nov. 2: Eclipse Jazz presents McCoy Tyner** in concert 8pm at the Power Center for the Performing Arts, Ann Arbor. All reserved seats \$4.50 available at the Michigan Union Box Office, both Discount Records & the Blind Pig. Info 763-1107.
- Nov. 2: World-cellist Leonard Rose** will appear with **Edward Szabo & the Ann Arbor Symphony Orchestra** in a benefit concert 3:30 pm in Hill Auditorium, A2. Tickets \$2.50-\$10.00 now available at Hadcock Music House, Liberty Music Shop & Arbor Music. Info 769-4882.
- Nov. 7: Jimmy Cliff** at the Michigan Theatre, Liberty & State, tickets \$4, 5 & 6 at Mich. Union.
- Nov. 15: Bandorama with the UofM Symphony Band, Jazz Band, Marching Band & Varsity Band**, 8pm in Hill Auditorium, A2. Tickets \$2, 3, & 4. 764-0582.
- Nov. 18: Frank Zappa** in concert 8pm at Crisler Arena, A2. Tickets \$6, 5.50, 5 & 4 available at UAC ticket office, lobby of Mich. Union.



Labelle, Nov. 6



The Pointer Sisters, Nov. 15



The Spinners, Nov. 2

Trio, 29222 Northwestern Highway at 12 Mile, Southfield: Mon-Sat, **The Sundown**. 358-1860.

Watts Club Mozambique, Fenkell at Northlawn, Detroit: Live Jam every night. 864-0240.

Ann Arbor

- The Ark Coffeehouse**, 1421 Hill St.: Hoots (open mike) every Wed. night 7:50; **Diana Marcovitz** Oct. 31-Nov. 1; **Eric & Martha Nagler** Nov. 2; **Ken Bloom** Nov. 7-8; **John Roberts & Tony Burrard** Nov. 14-15. Doors open at 8:30, shows start at 9pm. Free coffee, tea, refreshments. 761-1451.
- Bimbo's A2**, 114 E. Washington: **Grievous Angels** (hot country) every Wed & Thurs, no cover, 9pm; **The Gaslighters** (ragtime) every Fri & Sat night, 50¢ after 8pm. 665-3231.
- Blind Pig**, 208 S. First St.: **The Silvertones** (r&b) Oct. 30 & Nov. 13; **Tribo** (jazz) Oct. 31-Nov. 1; **Blue Mondays with Boogie Woogie Red** Nov. 3 & 10; **The Friends Roadshow** (mime, magic & music)—a real treat—Nov. 4 & 18; **Corey Sea Quartet** Nov. 5; **All Directions** (jazz) Nov. 6; **Shoo-Bee-Doo & the Principles of Utility** (jazz) Nov. 7-8; **Aldebaran** (jazz) Nov. 11; **Jack Orion** (formerly A2 Experimental Jazz Band) Nov. 12; **Express** (r&b) Nov. 14-15. Music starts at 9:30pm. \$1.00 cover (downstairs only Mon-Thurs, up & down Fri & Sat) 668-9449.
- Chances Are**, 516 E. Liberty: **Salem Witchcraft** Oct. 29-30; **Diamond Reo** Oct. 31; **Mike Quatro & SuperGlide** Nov. 1; **Express** Nov. 2; **Mojo Boogie Band** Nov. 3 & 10; **Masquerade** Nov. 4; **The City Boys** Nov. 5-8; **Lightnin'** Nov. 9; **Brainstorm** Nov. 11-16. Doors open 9pm, cover weekdays \$1 students, \$1.50 others; weekends \$1.50 students, \$2 others. 995-5350.
- Del Rio**, 122 W. Washington: Jazz at 4pm on Sundays, free. 761-2530.
- Depot House Cafe**, 416 S. Ashley: **Aging Children** 9-12 Fridays; **Gemini** 9-12 Saturdays; classical guitar & flute 5-7 Sundays. 994-0008.
- Golden Falcon**, 314 Fourth Ave.: **Jack Orion** (formerly A2 Experimental Jazz Band) every Mon & Tues; **Headwind** (funk & jazz) every Fri & Sat. 761-3548.
- Mr. Flood's Party**, 120 W. Liberty: **Mike Smith** and his Country Volunteers, 10/30 - 11/1; **Rabbits**, 11/2; **Eric Bach**, 11/3; **ERIC Glatz**, 11/4; **All Directions**, 11/5; **Mike Smith** and his Country Vol., 11/6 & 13; **Grievous Angels**, 11/7-8; **Bryan Lee Blues**, 11/9-12; **Jawbone**, 11/14-15. 994-9824.
- Hill Lounge**, U.S. 23 & N. Territorial: **The Silvertones** (r&b) Nov. 7-8. 665-3967.
- Loma Linda**, 990 Broadway: **Little Pleasure** (top 40) Mon-Fri 5:30-8:30pm; **Mixed Bag** (jazz) Fri & Sats 9pm-1am, Sun 9:30pm-1:30am; various live jazz groups Sun 5:30-8:30pm. No cover. 663-0562.
- Pretzel Bell**, 120 E. Liberty: **RFD Boys** (bluegrass). Thurs-Sats. Music begins 9:30pm. Cover Thurs \$1, Fri & Sat \$1.50. 761-1470.
- Trotter House**, 1443 Washtenaw: **Aldebaran** (jazz) & **The Night Stalker** Oct. 31; **Mojo** dance Nov. 1; **Fashion Show & Dance** in the afternoon Nov. 2; **Fris & Sats** disco dancing. 763-4692.

Ypsilanti

- Bimbo's**, 327 E. Michigan Ave.: **Kurbstone Beauteaze** Oct. 29-Nov. 3; **Holy Smoke** Nov. 5-11; **Sweet Crystal** Nov. 13-17; **Salem Witchcraft** Nov. 19-24. Music starts 9pm. 482-7130.
- Huron Hotel & Lounge**, 124 Pearl St.: **Masquerade** Oct. 30; **Halloween Party** Oct. 31; **Live entertainment** Thurs & Sat nights. Disco dancing every night. Tues & Thurs drink specials. 483-1771.
- The Underground**, 2655 Washtenaw: **Dennis Vernier Trio** (tight top 40) indef. 434-3130.

WDET PLEDGE WEEK

Pledge Line 577-4146

Oct. 31: Halloween Disco Detroit at the Roostertail, 100 Marquette, south of Jefferson, 10pm till dawn. \$2 cover charge makes you a contributor to Public Radio. Live broadcast from 11pm-1am on WDET-FM 101.9. For more information: 577-4146.

AND BROADCAST DURING THE WEEK ON WDET-FM 101.9:

Oct. 30: 6:30pm "Jazz Yesterday"—host Jim Gallert features local jazz pianist Bob Seeley and Charlie Rasch.

11:30pm "Gayly Speaking"—topic: Gay Women and Therapy, produced by the Lesbian Radio Collective.

TUNE IN

- 12:30am "Band Pass" with host Jerry Stormer.
- Oct. 31:** 3:00pm "Morphogenesis" Halloween Special dedicated to "All Sours," host is Judy Adams.
- 7:30pm "Filmusic" "Classic Film Scores for Errol Flynn" with host Mark Koldys.
- 11:00pm "Everywhere Music Goes" Live broadcast from the Roostertail's Halloween Disco Detroit for WDET.
- 1:00am "All-Night Morpho Halloween Special"—A program designed to instill fear, terror and horror to those who tune in.

- Nov. 1:** 12:00pm "For My People" alternative media from a black perspective presented by Project BAIT.
- 5:00pm "Kaleidophone" jazz artist Shoo-bee Doo with host Geoff Jacques.
- 12:00am "Jazz Today" with host Bud Spangler.
- Nov. 2:** 7:00pm "Navrang - Kaleidoscope of Indian Music" Sid and Bani Mittra explore Eastern Indian music.
- Two Specials of WRIF-FM 101, 8-10pm:**
- Nov. 1:** "George Harrison Special" A two-hour interview with the famed ex-Beatle, now a leading rock star in his own right. Harrison

talks about the influences of his early Beatle days and his current religious experiences.

Nov. 8: "WRIF Salutes Detroit Rock" This two-hour special program focuses upon the major rock groups from Detroit that have made it. It includes special interview material with Detroit artists like Alice Cooper, Bob Seger and others. Some of the other Detroit artists saluted are Rare Earth, Frigid Pink, The MC-5, Mitch Ryder and the Detroit Wheels, and the Amboy Dukes.

WCBN-FM 89.5, Sun., Nov. 2nd, 11pm-3am

ANCESTOR WORSHIP with guest "Scholar in Residence" John Sinclair. **John Coltrane, The Quartet, Part II.** The 5th in a series of 4-hour programs of the music of the great: Afro-American saxophonist, bandleader, & spiritual force.

DETROIT

Cass City Cinema, First Unitarian Church, S.W. corner of Cass & Forest (red door on Forest) 8:00 & 10:00pm. \$1.50:
 Oct. 31-Nov. 1: "Zagreb Animation Festival" (1972, Yugoslavia); Nov. 7-8: "The Conformist" (1970, Director - Bernardo Bertolucci); Nov. 14-15: "Children of Paradise" (1944, Director - Marcel Carne)

Detroit Film Theatre, Detroit Institute of Arts, 832-2730; 7:00 & 9:00pm.
 Oct. 31: "Rafferty and the Gold Dust Twins" (U.S.A., 1970, Director - Dick Richards); Nov. 1: "Brewster McCloud" (U.S.A., 1970, Director: Robert Altman); Nov. 7: "Don't Cry With Your Mouth Full" (France, 1974, Director: Pascal Thomas); Nov. 8: "Pierrot Le Fou" (France, 1974, Director: Pascal Thomas); Nov. 14: "Dodeskaden" (Japan, 1970, Director: Akira Kurosawa); Nov. 15: "The Manchurian Candidate" (U.S.A., 1962, Director - John Frankenheimer)

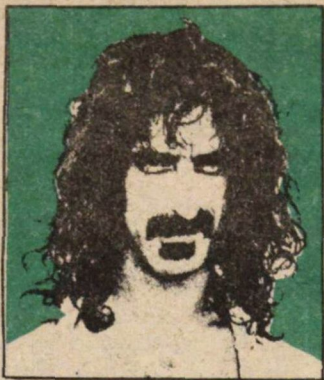
Cranbrook Academy of Art Museum, Museum Lecture Hall, 500 Lone Pine Rd., Bloomfield Hills, 645-3312; 7:30pm, \$3.00.
 Federico Fellini each Wednesday.
 Nov. 5: "8½"; Nov. 12: "Juliet of the Spirits"; Nov. 19: "Amarcord"

ANN ARBOR

Ann Arbor Film Coop, Aud. A, Angell Hall, UofM, 769-7787:
 10/29, Stanley Kubrick Mini-Festival "The Killing" & "Dr. Strangelove, or How to Stop Worrying and Love the Bomb"; 10/30, "A Clockwork Orange"; 11/1, "Holiday" & "Philadelphia Story" w/Grant & Hepburn & "King of Hearts"; 11/4, "Lenny" (Bob Fosse); 11/5, "The Fugitive Kind" (Sidney Lumet) & "Duel in the Sun" (King Vidor); 11/6, "8½" (Federico Fellini); 11/7, "And Now For Something Completely Different" (Ian MacNaughton) & "King of Hearts"; 11/11, "Breathless" (Jean-luc Goddard) & short "The Dove"; 11/12, "Ladies and Gentlemen, The Rolling Stones" (the Stones' 72 tour recorded & filmed); 11/13, Special Frank Zappa Film Festival: "Po' Jama People Special," "KCET-L.A.-TV Special," "Head," & "200 Motels."

Cinema II, Angell Hall, Aud. A, UofM, 764-1817:
 10/31, "Testament of Dr. Cordelier" (Jean Renoir); 11/1, "The Little Theatre of Jean Renoir"; 11/2, "The Crime of Monsieur Lange" (Jean Renoir); 11/7, "Floating Weeds" (Yasujiro Ozu); 11/8, "Memories of Underdevelopment" (Thomas Gutierrez (Alea) Cuban film); 11/9, "Ballad of a Soldier" (Grigori Chukhrai); 11/14, "La Salamandre" (Alain Tanner); 11/15, Children's Film Feature (3pm) "Walt Disney's Ichabod & Mr. Toad"; 11/15, "The Middle of the Road" (Alain Tanner)

MOVIES



Frank Zappa Film Fest., 11/13

Cinema Guild, Old Architecture Aud., UofM, 662-8871:
 10/29, "Fury" (Fritz Lang) & "Hunchback of Notre Dame" (William Dieterle); 10/30, "Pandora's Box" (G.W. Pabst) & "Dead of Night"; 10/31, "Secret Agent" (Alfred Hitchcock); 11/1, "Mr. Smith Goes To Washington," 11/2, "The Heiress" (William Wyler); 11/4, "Potemkin" (Sergei Eisenstein) & "Naked Spur" (Anthony Mann); 11/5, "Potemkin" & "Gun Crazy" (Joseph Lewis); 11/6, "Bigger Than Life" (Nicholas Ray) & "Make Way for Tomorrow" (Leo McCarey); 11/7, "Captain America" (all 15 chapters); 11/8, "Flying Down to Rio" (Thornton Freeland); 11/9, "Tout Va Bien" (Jean-luc Goddard); 11/11, "I Want to Live" (Robert Wise); 11/12, "Ride the High Country" (Sam Peckinpah); 11/13, "Jazz Singer" (Alan Crossland); 11/14, "Davy Crockett, King of the Wild Frontier" (Norman Foster); 11/15, "Duck Soup" w/Marx Bros.

New World Film Coop, Natural Science Aud. or MLB, UofM, 761-9855:
 10/30, "Marijuana: Weeds With Roots in Hell" (plus 3 Betty Boop cartoons); 11/2-3, Hitchcock double feature "The Man Who Knew Too Much" & "Sabotage"; 11/4, "The Devils"; 11/6, "The Emigrants"; 11/9, "What's Up Doc?"; 11/10, "M.A.S.H."; 11/12, "Emmanuelle"; 11/13, "The New Land"; 11/14, "O' Lucky Man."

Matrix Theatre, 605 E. William, 994-0627:
 10/29, Ken Kesey's "Sometimes A Great Notion"; 10/30-11/2, "Cabaret"; 11/3-5, "Little Chickadee" w/W.C. Fields & Mae West; 11/6-12, "Amarcord" (Fellini); 11/13-16, "Touch of Evil" & "Beat the Devil."

Group on Latin American Issues presents films on women in Latin America: a "With the Cuban Women" & "A Double Day's Work" Wed., 11/5, 7 & 9pm, Natural Science Aud.

The Inmate Project of Project Community Film Series, Aud. C, Angell Hall, UofM, 7:30pm:
 10/28, "Attica" by Cindy Firestone (documentary footage of the Attica rebellion).

UAC/Mediatrics, Natural Science Aud., UofM, 763-1107:
 10/30, "The Birds"; 10/31, "The Haunting"; 11/1, "Frenzy"; 11/2, "Psycho"; 11/7-8, "Harry and Tonto"; 11/14-15, "Getting Straight."

UAC/Shakespeare, Natural Science Aud., A&D, UofM, 763-1107: 11/3, Peter Hall's "A Midsummer Nights Dream"; 11/10, to be announced.

Women's Studies Film Series, Modern Lang. Bldg., Lec.Rm. 1, UofM, Thursdays, 9pm:
 10/30 Literature: "Gertrude Stein: When This You See, Remember Me" & "Virginia Woolf: The Moment Whole"; 11/6 Older Women: "Rose Argoff" a portrait of a 75-yr-old Russian immigrant & "Tell Me Where It Hurts"; 11/13 Lifestyles: "Sylvia, Fran & Joy," "Lavender," "Joyce at 34" & "Men's Lives" (documentary on masculinity).

Ann Arbor Teach-In presents "Rush To Judgment" 11/29, 7 & 9pm in Natural Science Auditorium.

YPSILANTI

Media Services Film Series, Room 213 Pray-Harold, EMU, 7pm:
 10/30, Psychology: "Rollo May and Human Encounter" & "Dr. Erich Fromm"; 11/13, Geology & Ecology: "End of One," "The City that Waits to Die" & "Urban Impact on Weather and Climate."

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the
Newport
 Alive with pleasure
Guide

How to get pleasure from a trick knee

Regardless of what people say, you can teach an old knee new tricks.

Begin with a simple one, like kneeling through a hoop.

Go on to bigger things, like Al Jolson impressions.

Now you're really ready to go:

- a) Wear bermuda shorts - a star needs the exposure.
- b) Find a girl with tennis elbow.
- c) Enter the olympics - the 100 yard crash.

And remember, a trick knee is always better than a trick neck, trichinosis - and it's certainly better than no trick at all.



Box and Kings: 18 mg. "tar", 1.2 mg. nicotine, 100'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.

THEATRE

Duns Scotus College Players, Duns Scotus College Aud., 2000 W. 9 Mile Rd., 357-3070.
 Nov. 7-9: "A Sleep of Prisoners," "In Search of Justice," "The Beggar"; 8:00.

Lathrup Village Players, Redford Theatre, Lahser at Grand River, 273-5925.
 Nov. 6-8: "Play It Again, Sam" 8:30.

Student Center, Mercy College, 8200 W. Outer Dr. at Southfield, 531-6131.
 Thurs-Sun (thru January), Dinner Theatre "Personals," dinner 7pm, showtime 8:30pm.



Langston Hughes Theatre, 13125 Livernois (nr. Davison), 935-9425.
 Ron Milner's "Season's Reasons" Thurs-Sun, 8:00, \$6.00 and \$4.00.
 Val Benson's "Little Red" starring Kim Weston and Lisa Stone, Sat & Sun 2:00; \$4.00 adults, \$2.00 children.

Hilberry Theatre, Cass and Hancock, 577-2960
 George Bernard Shaw's "The Devil's Disciple" Nov. 7-8, 12-13, 15 at 8:30.
 "Of Mice & Men" in repertory, Nov. 1, 14; 8:30.

Fisher Theater, Grand Blvd. at Second, 873-4400: "Present Laughter" with Douglas Fairbanks, Jr.

Detroit Youtheatre, Detroit Institute of Arts, 832-2730, 11am and 2pm.
 Nov. 1: Bessie Jones and the Georgia Sea Island Singers - Variety
 Nov. 8: "Aesop's Fables" - puppets

The Theatre, Marygrove College Campus, McNichols at Wyoming, 8:30 (Sun. 7:30)
 Nov. 1-2, 7-9: "Macbeth"

Botsford Dinner Theatre, Botsford Inn, 28000 Grand River, 474-4800.
 Dinner 7:30, show 8:45: "The Last of the Red Hot Lovers" Thursdays thru December.

Michigan Opera Theatre, Music Hall Center, 350 Madison Ave., 963-3717, 963-7680.
 Nov. 7, 9, 12, 14, 15: "La Boheme"

Meadowbrook Theatre, Oakland University, Rochester, 377-3300. Tues-Fri. 8:30, Sat. 6 & 9:30pm, Sun. 6:30.
 Oct. 29-Nov. 2 "A Midsummer Night's Dream"
 Nov. 5-30: "Witness for the Prosecution"

Ridgedale Players, 8501 W. 10 Mile Rd., 398-1986.
 Nov. 7-9, 14-16: "6 Rms. Ri. Vu." 8:30pm.

Satori Theatre, Mayflower Church, 7301 Curtis, 341-3076.
 Nov. 6-8, 13-15, 20-22: "Godmachine" 8:00

ANN ARBOR AND YPSILANTI

Nov. 2 . . . Lhamo Folk Opera (Tibet's unique artistic heritage) 2:30pm in Rackham Auditorium, UofM campus. Presented by the University Musical Society. Single tickets \$3 to \$8.50. 665-3717 for more info.

Nov. 3 . . . Fiesta Folklorico (50 dancers, singers & musicians from Mexico City) 8:00pm in the Power Center for the Performing Arts. Presented by the University Musical Society. Single tickets \$3 to \$8.50. 665-3717 for more info.

Nov. 7-9 . . . Play of the Month "Irene" (musical) presented by the Professional Theatre Program, in the Power Center. Ticket info 764-0450.

Nov. 12-15 . . . Machiavelli's "Mandragola" will be presented in the Arena Theatre by the Professional Theatre Program's University Showcase Productions. Ticket info 764-0450.

Nov. 14-16 . . . Carl Orff's "Carmina Burana" along with William Albright's "Seven Deadly Sins" will be presented in the Power Center 8pm Nov. 14-15, 2pm Nov. 16. Reserved seats \$5, 4 & 3. A joint effort involving the University School of Music, Dance & Theatre. Tickets in advance in Michigan Union lobby (763-2071) or at the Power Center on the days of performance.

Nov. 15: The National Theatre Company presents "Feelin' Good - A Joyous, Hand-Clapping Review" sponsored by the Office of Minority Affairs - EMU. Pease Auditorium 8:00pm. Admission \$1.00.

Nov. 7-23 (weekends only): **Barn Theatre**, Oakland University, presents "West Side Story" For info 377-2245.

Herbie Hancock Ramsey Lewis

Fri. Oct 31. 8 p.m.

MASONIC, Tickets \$7.50, 6.50, 5.50 available at Hudsons, Wards, and at the door.



Thurs. Nov. 6. 8 p.m.

Labelle

MASONIC, \$7.50, 6.50, 5.50. Tickets at Hudsons, Wards and Box Office.

Fri. Nov. 7. 8 p.m.

Dave Mason

and Little Feat

COBO, \$7.50, 6.50, 5.50. Tickets at Hudsons, Wards, and Box Office

Sunday Nov. 9

Shawn Phillips

and Daryl Hall/
John Oats Band

MASONIC, \$7.50, 6.50, 5.50. Tickets at Box Office, 500 Temple, Det. 48202

Tues. Nov. 18

Ritche Blackmore's

Rainbow

(former guitarist with Deep Purple) and Argent

FORD AUD., \$6.50, 5.50, 4.50. Tickets at Hudsons, Wards and Box Office

Thurs. Nov. 20. 8 p.m.

Sparks

at Masonic Auditorium, \$6.50, 5.50, 4.50, Hudsons, Wards and Box Office

Sun. Nov. 23. 8 p.m.

Roxy Music

With special guest stars Angle

COBO, \$7.50, 6.50. Tickets at Box Office or by mail.



J. Geils Band

Sat. Nov. 29, 8 p.m.

COBO, \$7.50, 6.50, 5.50 at Box Office or by mail.



Who

plus Toots & the Maytels

Sat. Dec. 6. 8 p.m.

PONTIAC STADIUM, \$8.00 and 50¢ per order for handling. Tickets at Hudsons or mail certified check or money order payable to The Who, 1200 Featherstone Rd., Pontiac, MI.

A Bamboo Production



COAT PULLER

continued from page 12

Fields and his Principles of Utility band special guested the annual awards banquet of the Wayne County Community College Alumni Assoc. Oct. 17th, which goes to show you those folks must've learned something good at WC3. . . . R&B great, drummer Al Jackson (Booker T. & the M.G.'s), was shot to death in his home in Memphis, Tennessee, October 1st. And his associates at Stax Records, where Al Jackson supplied the bottom for scores of million selling classics, are suffering death-in-life from a series of torturous blows inflicted by Columbia Records, the

IRS, the Justice Dept., and various other nemeses. It seems to be all over for the late great Memphis soul goldmine. A very sad affair indeed. . . . But to end on a happier note, Detroit gospel greats Harold Smith & the Majestics have just had their LP "Lord Help Me To Hold Out" certified gold after two years on the charts, according to the Chronicle's ace music man Steve Holsey. And the tune you've heard kicking off the Nat Morris/Ray Henderson Dance Party show on Channel 62 (WGPR-TV)—Johnny Griffith's "On the Scene"—has just been released in 45 rpm's on Griffith's Geneva label, where we hope it could match the Majestics' mighty feat. Nuf sed for this time, as my man used to say, and to quote Ernie D. once again, it's time to put the twister to the slammer for this bad mammer jammer. Later!

IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING!

The Fourth Annual Ozone Homecoming Parade! Masses of heffalump-like things dancing cavorting and generally having a ball. Along come a airplane painted red, green and yellow teeth. A three-legged horse with straw coming outa his hoof accosts a businessman on lunch break and hands him something the poor guy puts in his pocket to be found later by Wifey, who asks weefully, "Ralph have you been drinking again?"

IF YOU DON'T GET YOUR BUNS DOWN HERE RIGHT NOW, YOU'RE ASKIN' FOR IT!

Meanwhile after a while a banana and a lopsided snail walk clumsily arm in arm, but the snail's foot keeps getting caught under his feet, and whenever that happens the back of his shell comes up revealing pink knickers.

"Hmmmmm" the crowd begin to think to themself, "It don't mean a thing after all."

And furthermore, we believe that this nation, conceived, is dedicated to the problimation that weeno, yaino, juno and thaino.

Signed,

DOS NEGS, SAM HANWICH,
CHEESIE WEENIE, HUNKY N. DORY

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Calendar EVENTS

DETROIT

- Oct. 31: Halloween Party** at the Trading Post, 13 1/2 Mile Rd. and Gratiot. 293-6300. 2 rock groups, 8pm, \$1.75.
- Halloween Masquerade Ball** featuring **The Fantastic Four**. Cleary Aud - Canadian Room, 201 Riverside Dr. West, Windsor, Canada. 8:30-2:00, advance tickets only, at Hudson's, \$6/person, \$10/couple. Win cash for best costumes.
- "America in the Thirties and America Today" a forum with **Dorothy Healey**. Adm. \$1.00, 50¢ for unemployed and students.
- Nov. 4: Regina Brave Dixon**, Oglala Sioux from Pine Ridge, S. Dakota, speaking at 7pm at Career Development Center, 5961 14th St., Detroit, Sponsored by **Wounded Knee Legal Defense/Offense Committee**. Open to public—donations accepted.
- Nov. 9: "Salt of the Earth"** at the Trinity Methodist Church, 13100 Woodward (3 blks. S. of Davison), Highland Park, at 7:30pm, \$1.50, 75¢/under 18. Sponsored by SPARK.
- Nov. 8-Jan. 8: Robert Motherwell's** paintings, collages and drawings at Gertrude Kasle Gallery, 310 Fisher Bldg. Open Tues-Sun, 11am-5pm.

ANN ARBOR & YPSILANTI



Oct. 29: Women Unite! in a Nation-wide Women's Strike to celebrate our solidarity as workers. Come to a Party at the 1st Unitarian Church, 1917 Washtenaw, A2, 6-10:30pm. The **Mimetroupe** will present a premiere performance of their new feminist play "The Smile" directed by Michael Filisky. Drinks, refreshments & music will be provided. Everyone welcome. Financial donations much needed & gratefully appreciated.

Oct. 29: Lecture Demonstration on Stained Glass Art by Roy Darwin 8pm at Art Worlds 213 1/2 S. Main, Ann Arbor. 994-8400 for info.

Oct. 29-30: A Chicano Symposium will be held 1pm in Roosevelt Auditorium, EMU campus, Ypsi. Featured speakers are Dr. Alfredo Gonzales on "Bilingual Education & La Raza Cosmica"; and Jorge Huerta (Chicano playwright, actor & director of La Esperanza Theatre) on "The Indigenous Roots of Chicano Teatro: An Exploration in Mayan, Aztec & Chicano Philosophy" Also a brief performance by an Aztec dance company. Oct. 30 - Lectures on "Chicano Literature, Past and Present" & "Chicano Teatro Today" by Gonzales & Huerta.

Leo Smith

continued from page 16 . . . several brass instruments including trumpet, flugelhorn, cornet, pocket trumpet, and a Pan-like apparatus with small multiple horn bells. The works presented ranged from "The Art of Thematic Variation (12-16)," a piece for solo brass played against the silence by the composer; to a duet for Harmon-muted trumpet and amplified acoustic guitar (brilliantly played by Spencer Barefield) called "The Art of Thematic Figuration (17-18); to a trio for trombone (William Townley), cornet (Raymond Brooks), and flugelhorn (Smith) titled "Idadi"; to pieces utilizing different combinations of the entire CAC ensemble. The musicians, all of whom played and reacted to the improvisational settings created by Smith exceptionally well, also included **Tony Holland** (saxophones), **Neal McAlpin** (clarinet), **James Hill** (bass), **Dushun Mosley** (drums), **Louis Haynie** (drums & congas), and **Kevin Wilson** (congas).

The opening piece was the major composition of the evening, a multi-textured, delightfully various work titled "Mutumishi" which was written in 1970 and not performed until this concert. Solos by each CAC member and Smith, a number of them unaccompanied,

Oct. 30: A full-length performance of "Mexico en Danza" by the **Esplendor Azteca Dance Company**, 8pm in Pease Auditorium, EMU, Ypsi. No admission fee.

Oct. 30: An organizational meeting for the A2 Fred Harris for President Committee, 8pm in the public meeting room at the A2 Public Library, 5th Ave & William St.

Oct. 30: Mass Meeting for the Creative Arts Workshop in Ann Arbor, 8pm, 621 E. William. Classes in Dance, Pantomime, Astrology, Massage & more. 663-1111 for info.

Oct. 30: Washtenaw County Sheriff Fred Postill will discuss "Criminal Justice Administration" 3pm in the Tower Room of McKenny Union on EMU campus. Topics to be included are the Washtenaw County correction system, the politics of crime & punishment, law enforcement personnel problems & careers in criminal justice administration. Free.

Oct. 30: b. f. maiz, a black ex-convict, poet, teacher & human rights proponent will present a poetry program titled "May I Poet With You?" 7:30pm in the McKenny Union Ballroom, EMU campus. A program of contrasts between raw pain & quiet pleasure.

Oct. 30-31: A Michigan Consumer Education Conference at Michigan State University's Kellogg Center. Featured speakers include S. John Byington on "New Directions in Consumer Education," Dr. Marilyn Jean Kelly on "Consumer Education—Trick or Treat?" Dr. Lee Richardson on "Consumer Education—State of the Art" & Dianne McKaig (Coca-Cola VicePres) on "Consumerism: The Win-Win Perspective." The conference registration fee is \$10, & \$2 for students. (517) 355-4590.

Oct. 31: 4th Annual Ann Arbor Ozone Parade will begin at 2:30pm at the Michigan Stadium, Gate 3. Live animals & celebrity guest stars. The theme of this year's parade is "It Don't Mean a Thing (if it ain't got that swing)!" Prizes for the most original costumes. Don't Miss It!

Oct. 31: Halloween Party sponsored by A2 GLF, 9pm at the 1st Unitarian Church, 1917 Washtenaw, Ann Arbor.

Oct. 31: Halloween Party at Huron Hotel & Lounge, 124 Pearl St., Ypsilanti. \$125 worth of prizes—Photos of the best costumes. 483-1771 for more info.

Nov. 2, 3 & 4: The Ann Arbor Teach-In presents a 3-day Teach-In entitled "The Bicentennial Dilemma," which will focus on the theme of technology and repression. Over twenty-five speakers will be participating in the conference including **William Kunstler**, **John Marks** (co-author of "The CIA and the Cult of Intelligence"), **Chuck Morgan** (Washington director of the A.C.L.U.), **Richard Barnet** (director of the Institute for Policy Studies), **David DuBois** (editor of "The Black Panther"), **Mark Lane** (director of the Citizens Commission of Inquiry) and many others at Hill Auditorium, A2. For the complete schedule call 313-995-0404.

Nov. 2: Tae Kwon Do Championships (1st Michigan Regional A.A.U!) at Huron High School, Ann Arbor. Eliminations 10am, Finals 5pm. Admission: adults \$1, 12 and under 50¢. Info 769-0983 Mr. Harrigan.

Nov. 3: Jeremy Rifkin, co-director of the Washington D.C.-based Peoples Bicentennial Commission, will speak at 8pm in Roosevelt Auditorium, EMU campus, Ypsi.

Nov. 3: the Inmate Project of Project Community present a **Seminar on Treatment w/ Frank Petrock**, Assistant director, Marquette Prison, where he set up its Behavior Modification Program, and **Jeff Evans**, participant in UofM clinical psychology program and staff person at UM Counseling Center, member of the A2 Prison Project. 7:30pm in Lecture Rm. 2 of the Modern Languages Bldg., UofM campus, A2.

Nov. 5: The A2 Teach-In and the Office of Student Life (EMU) present **The Politics of Vision**—an afternoon of poetry and prophecy with **William Burroughs** (author of "Naked Lunch," "Nova Express" & "The Wild Boys"), **Ed Sanders** (author of "The Family" & "Poem From Jail") and **John Giorno** (leading figure in NY poetry circle). 1pm in Pease Auditorium, EMU campus, Ypsilanti. Adm. \$1.50.

Nov. 8: Balinese Shadow Puppet Play (Wayang Kulit) **Larry Reid**, puppeteer, with musicians. 8pm in the Recital Hall at UofM's School of Music, A2.

William Burroughs, 11/5



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All seats reserved \$4.50

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CATALOG**

SUBJECT	STARTING	FEE
PHOTOGRAPHY		
Photo I	Nov3/6:00pm	22.
Photo II	Nov3/8:00pm	22.
Darkroom I	Nov11/7:00pm	25.
Darkroom I	Nov12/7:00pm	25.
Darkroom II	Nov15/7:00pm	25.
Matting&M	Nov24/7:30pm	15.
Color Print	Nov3/7:00pm	36.
Posterization	Dec1/7:00pm	42.
Photo Cards	Nov3/7:00pm	15.
Lighting	Nov12/7:00pm	12.
Portraiture	Nov8/10:00pm	24.
Figure Photo.	Nov15/12:30pm	32.
Studio Tech.	Nov8/12:30pm	24.
Modeling	Nov11/7:30pm	30.

ART

Life Drawing	Nov4/8:30pm	28.
Life, Adv.	Nov3/6:00pm	28.
Life, Practice	Nov6/8:30pm	10.
Calligraphy	Nov6/6:15pm	22.
Acrylics	Nov3/8:30pm	23.
Oils	Nov3/8:30pm	23.
Watercolors	Nov4/6:00pm	23.
Silkscreen	Nov11/7:00pm	24.
Graphics & Printing	Nov4/7:30pm	30.
Pottery, Hand	Nov5/6:30pm	35.
Pottery, Wheel	Continuous	34.
Glassblowing	Nov4/6:00pm	30.
Glass, Fired	Nov1/1:00pm	30.
Leathercraft	Nov3/6:30pm	22.
Woodcarving	Nov3/6:30pm	22.
StainedGlass	Oct29/8:00pm	Free
StainedGlass	Nov3/8:00pm	22.
StainedGlass	Nov5/7:00pm	22.

COMMUNICATIONS

TalkingArt	Nov5/8:00pm	20.
Mime Tech.	Nov3/7:00pm	24.
Mime Perform.	Nov3/8:30pm	24.

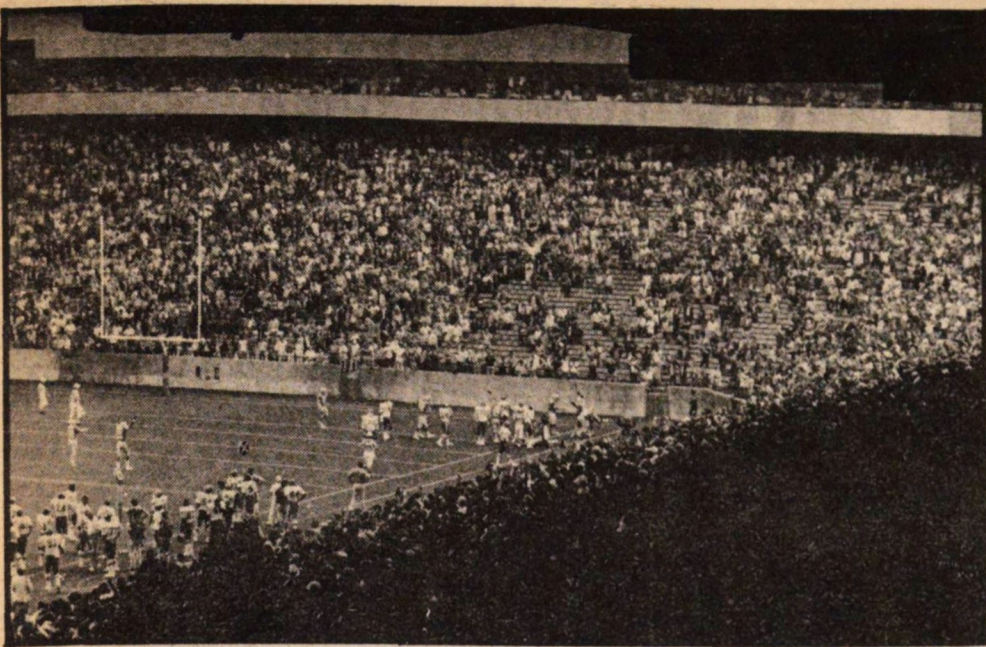
PHYSICAL ARTS

Hatha Yoga	Nov3/5:45pm	22.
Hatha Yoga	Nov5/5:45pm	22.
Yoga-Lunch	Nov6/12:10pm	18.
Tai Chi I	Nov4/6:00pm	22.
Tai Chi I	Nov4/7:30pm	22.
Tai Chi II	Nov4/9:00pm	22.
Tai Chi III	Nov6/7:40pm	22.
Kung Fu	Nov5/7:00pm	22.
Self-Defense, Women's	Nov6/6:00pm	16.

DANCE

Ballet, Beg.	Nov4/6:15pm	24.
Ballet, Adv.	Nov6/5:45pm	24.
Modern	Nov5/5:45pm	24.
Modern	Nov5/8:15pm	24.
Impromptu	Nov5/7:00pm	24.
Creative	Nov4/5:45pm	24.
Dance/Yoga	Nov6/4:30pm	24.
Tap Dance	Nov1/9:15am	24.
Tap, Cont.	Nov1/11:45am	24.
Jazz, African	Nov6/8:30pm	24.
Jazz, Movement	Nov1/10:30am	24.
Jazz, Cont.	Nov1/11:45am	24.
AfricanDance	Nov3/6:00pm	24.
Beledi I	Nov3/7:30pm	30.
Beledi I	Nov4/7:30pm	30.
Beledi II	Nov3/9:00pm	30.
Beledi III	Nov6/7:00pm	30.
Beledi IV	Nov4/9:00pm	30.
BETH FITTS' DANCE STUDIO		
Dawn Moves	Nov3/8:15am	24.
Modern Dance I	Nov3/9:30am	48.
Modern Dance II	Nov3/10:45am	48.
Noon Moves	Nov3/12:10pm	20.
Toddler/Parent	Nov3/1:00pm	28.
Seeing Dance	Nov 7/10:00am	36.

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Pontiac Stadium

continued from page 5

go for \$4.25 each. (Reserved seats for Lions games in Tiger Stadium were \$7.50 and \$8.50, and \$4 each for the 3,000 bleacher seats.) The Lions now have the second highest average ticket price in pro football.

With the exception of beer, which is a nickel cheaper in Pontiac than in Detroit, concession prices at the new stadium are almost universally higher than at Tiger Stadium.

But while the general populace is being ripped off, the "haves" in the scenario continue to turn over tidy profits—including Ford, with his increased ticket

revenues, and beverage king Cousins, who supplies beer to the stadium.

"Bill Ford is in the unique position of making a profit off a stadium built for him, without having much of an obligation to it," says Dennis Hertel.

Echoes Bigger, "The auto workers, the blue collar men, are the ones doing the work of backing up the stadium while everyone else benefits. It's too bad all the citizens of Pontiac couldn't make out as well as these fellows did."

Kathie Neff is a free-lance writer who formerly worked for a suburban Oakland County newspaper.

YOUNG REPUBLICANS

continued from page 5

senior party. Theodore White, author of *The Making of the President*, noted in 1964 that Republicans, unlike Democrats, serve an apprenticeship in politics before serving in the mature party. Young Democrats are seldom active, except for election time.

Keeping the county members active is the responsibility Chris Gill relishes. He holds a barbecue a week before each ballroom dance to introduce social committee members to each other. "Look, if the people don't fraternize with each other, how are they going to respond at the big dances?"

Gill admits the extra bonus is "meeting a lotta chicks—You don't think I'd hold this job just for the prestige, do you?"

Some do hold down committee jobs for prestige. Oakland County Prosecutor L. Brooks Patterson is the first to admit that he got his political boost through the Young Republicans. He is a long standing club member and frequent speaker at club political meetings.

"He really draws large crowds," says President Scott as he embellishes the prosecutor's name with praise. Lt. Governor James Dammon just recently gave up his club membership, because he was too old. Age 35 is the cut off for membership. Dammon is another regular speaker. A couple of Oakland County commissioners are also members.

The YR's worked hard to campaign for Dammon, a prominent member, despite a scandal uncovered by the *Detroit Free Press* shortly before his election: Dammon had bought lucrative office property along Troy's Golden Corridor through his inside knowledge of where businesses would be located.

The Attorney General's office investigated the land-purchase scheme, but dropped the case when fellow members of the purchasing group refused to talk with investigators.

Oakland County politicians, regardless of party affiliation, are vocally awed by the strength of the young party. And it's not surprising. Oakland County is listed as the sixth wealthiest county in the United States. As with most rich areas, it is heavily Republican. The only Democrat to dent that record severely is former Alabama Governor George Wallace, who captured the county vote in the 1972 Presidential primary.

YR members shudder at that memory. In the meantime, they organize. They keep a stable volunteer force with weekly social activities. Volleyball matches are scheduled weekly at Somerset Apartments, the largest singles apartment complex in Michigan. About 30 per cent of the residents are YR members. The club also plans baseball outings for senior citizens and "deprived" Oakland County youths, charity balls and coffees for political candidates.

Scott admits that membership would slacken without the monthly dances. To enhance sociability between members, Scott took a random sampling of the membership. Of 300 respondents, 49 per cent earn \$15,000 annually and 21 per cent make over \$20,000.

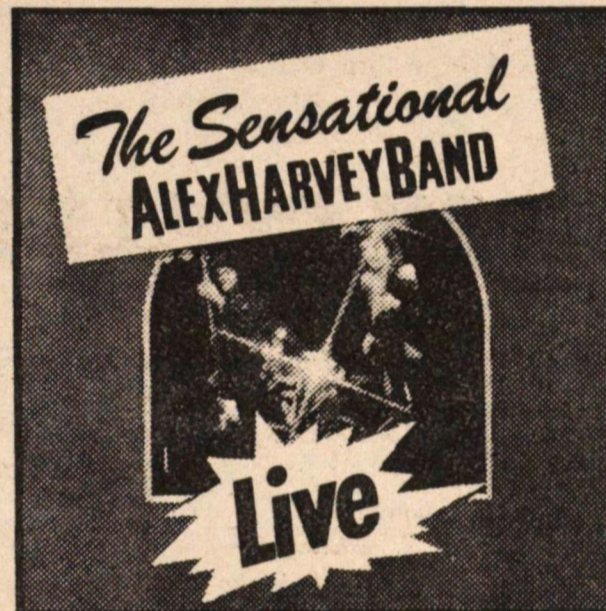
Nearly three-quarters of the members surveyed said they did not want to become more active in the political wing of the party, but Scott said that did not surprise him.

"Take people like Brooks Patterson. He started coming here because he liked to dance and meet girls. Then he got active and look where he is now."

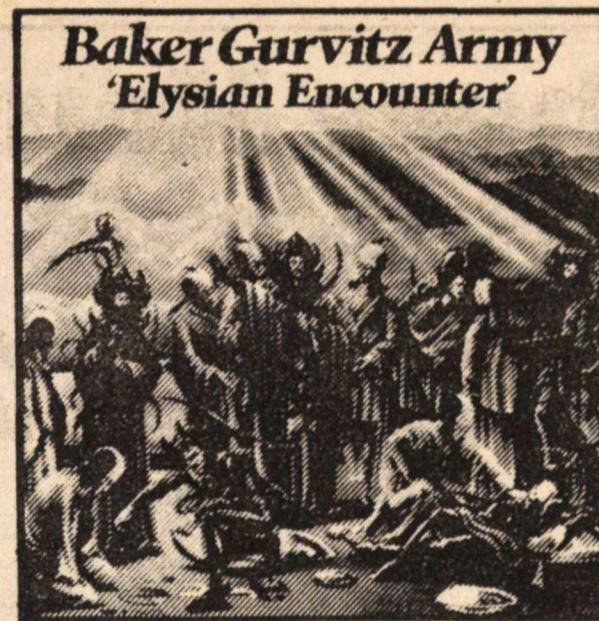
And so thousands of young people, mesmerized by music, are molded into Future Leaders of Society. Nary a black face is seen, nor a scruffy beard or tough-looking woman. They dance in WASPish elegance and speak proudly of it—philanderers by night and philanthropists by day.

—MM

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SD 36-123



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Produced by Hoyt Axton.  On Warner Bros. records and tapes.

Letters

Dear SUN:

Hypocrites! How can a paper that considers itself progressive possibly carry an ad like the one for Newport in its latest issue? That ad, in case you have forgotten, used blatant chauvinism in an attempt to sell a basically useless and harmful product. Over the last several years, you have put much effort into fighting the kind of values that were behind that ad, yet now, through some kamikaze notion, you go out of your way to defeat your own purpose.

The "old" *Fifth Estate* ran this same ad shortly before its financial collapse, due to desperation on the part of its staff. (The "new" *FE* has apologized for this.) The *SUN*, which reeks of advertising (like the *News*, *Free Press*), apparently has a good financial base. This paper can't make economic excuses, at least none that are good enough to explain such ads.

Why?

Rod Hunt
Ann Arbor

Dear Rod,

We agree with you completely on the objectionable nature of the ad in question. If we had been able to inspect the ad before press time, we would have rejected it on principle, but we didn't. Newport is being informed of our objections. Sorry.

Dear SUN:

I was a winner in your "Win A Pound of Columbian" contest, 3rd place. I won 1 year sub. to the *SUN* and a T-shirt.

I enjoy reading your paper and I'm sure it would make my time go a little easier.

I was busted in Traverse City for selling four grams of hash oil to a state pig. I got 1 to 4. It's getting kind of sad when they start putting people away for B.S. like that.

I would like it very much if you would put my name and number in the paper.

Keep up the good work.

Michael Hardy, No. 141185 Ionia, Mich

Dear SUN:

As a new reader, I'd like to say that the *SUN* is a truly fine alternative newspaper. However, that is not the real reason I decided to write. In the Sept. 3 issue you commented on Detroit's "Radio Wasteland" where programming responsibility is zero. Well, that irresponsibility has spread into one other area (besides the government)! On the 27th, Steve Glantz Promotions offered Flo and Eddie and the Turtles and did not deliver. Now, \$5.50 is not the issue here. It's the principle of the whole deal where the public is hornswoggled by an irresponsible promoter. Up until 2 days before the show, the commercials on the radio

claimed that The Turtles would play when in fact they didn't. This in itself is not too bad—it's the fact that Steve Glantz never announced that Flo and Eddie would not appear. The management must have known prior to that show and did not have the class to tell the public prior to the show. If that is not shoddy PR, I really can't fathom what else it could be. There is no excuse for this ripoff of the public trust, not at all. Many Flo and Eddie fans were irate and were very vocal about their sentiments (I count myself among the very vocal fans!). In demanding an explanation after the show, I was given no satisfaction whatsoever, and I'm very certain others were as equally disappointed as well!

In the past Steve Glantz has proven himself to be a thief of the public trust (remember the overselling at the Palace when he first started up!). It seems that he is up to his old tricks again, and the tricks are as refined as ever! His public-be-damned promoting is something to be shunned by all concerned people in the region. Glantz deserves to be drawn and quartered in Kennedy Square downtown and hung by his toenails from the mizzenmast of the first slow boat to Antarctica for his rotten promoting!

Dennis M. Parrott



Senufo Hanging from the Ivory Coast

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10th Precinct Conspiracy Trial

continued from page 7

appear calm on the stand, Battle's frequent requests for conferences with his attorney, his smiles and chuckles at seemingly inappropriate moments, and the tremulous waver in his voice whenever he was required to speak more than a few words at a time, all hinted at considerable stress and tension in the man they used to call "Happy" down on Twelfth and Pingree.

It seems likely that in listening to Battle, more than one juror was reminded of earlier testimony from three or four members of the McNeal clan, who served as major prosecution witnesses. They said Happy had "screamed and cried like a woman" when he was beaten up, robbed and extorted on a number of occasions by patrolmen/defendants David Slater and Willie Peeples. Slater and Peeples watched quietly from their corner of the courtroom, no doubt waiting to see what Mr. Battle might have to say about those alleged pleasantries.

That question, and many others, were left hanging when court was adjourned and Battle was escorted back to his current residence in the Wayne County Jail.

How effective would the prosecution be in cross-examining Battle and in bringing on rebuttal witnesses? Prosecutor Gibbs frankly admitted that Battle had damaged the People's case, both by denying his earlier charges and by attacking the integrity and methods of the prosecution team. Deputy Chief Bennett has repeatedly denied all accusations of misconduct, and he will probably be called as a rebuttal witness to do so again in more specific terms.

Does the prosecution, in fact, have lie-detector results showing that Battle is prevaricating about his real connection with Rudy Davis? If such results do exist, can they be made known in some fashion to the jury?

Finally, would Rudy Davis finally take the stand in his own defense?

Preliminary reports indicated that he

would. But last year, during the Recorder's Court trial in which Davis was convicted of conspiring to obstruct justice and take bribes, similar reports proved to be unfounded. In that case—which got him three to five years, and is now on appeal—Davis decided not to take the stand, and it was rumored that his motive was at least in part that he did not wish to be questioned about his financial situation.

As a sergeant in the early 70's, Davis's basic salary would have been in the \$16,000 range. One source close to the prosecution says it has records indicating that Rudy was banking considerably more than might seem reasonable on such an income, and describes the probable effect of such evidence as "devastating."

In the meantime, Happy Battle will be called back to the mike to finish his song. And all sixteen defendants, as well as the seventeen jurors charged with judging witness credibility, will be hanging on every word.



THE INSIDE DOPE

continued from page 2

have the intestinal fortitude to stand up for the good weed — like our intrepid State Representative, the Hon. Perry Bullard. In case ya didn't know, Perry is cosponsorin' a real meritorious proposition up in Lansing right now. If enough of his colleagues can be persuaded it's OK to vote for it, the sovereign state of Michigan might just stop puttin' folks in the pokey for simple possession or use of reefer, if you don't get caught with too much of it. They'd just write ya a ticket and slap a fine on ya — which is still an affront to the dignity of dopesters everywhere, to be sure, but a damn sight better than the present situation. It wouldn't get ya a rap sheet, either.

So here's the scoop — ya gotta write to yer people in Lansing and tell 'em it's all right with you if they vote for the new proposition. Now, you folks up Flint way have got an especially important job, because ya see, three of your state legislators are on the Civil Rights Committee, where the bill is right now, and the fourth is the Speaker of the House. When ya write, ya got to ell 'em NOT to send the bill to the Judiciary Committee, 'cause they got a chairman over there that's promised to put the kibosh on it. Just tell 'em Iffy sent ya!

Speakin' of dope, took due notice the other day that the latest fancy gummint report went so far as to say that the filetmignon of the dope world, cocaine, won't get ya hooked. I remember when those foamin' at the mouth cracker sherriffs used to say ya couldn't stop a Negro on cocaine with a .38 caliber bullet. Iffy wouldn't kid ya -- they went and upgraded all their ammo to .45 caliber. It's the God's truth.

Well, the typesetter here at the Shelby is houndin' me to get this out of my Royal so they can get it on the street, so I'll just lay one more item on ya. This one's from our Ann Arbor society correspondent, whose dispatch I herewith reproduce hot off the Iffograph:

ANN ARBOR, Oct. 17 — The new Ann Arbor McDonald's, squatting in synthetic squalor on the former site of the historic Nichols' House, was the scene today for the first Food Fascism Show, or Puke-In for short. Twenty members of the Radical Vegetarian League came up with the latest in plastic delicacies and "blew lunch" for a stunned house of noon rush-hour burger fans and a disgusted management.

Highlights of the show were Pinto Bean's lovely floor-length "Big Mac with Cheese," with a touch of secret sauce that went beautifully with it, and Gin Seng's "Strawberry Shake," which caused a big splash in the gallery from the second floor balcony. Also of note was Red Zinger's "Large Coke," which iced that category (and the judges' table). The significance of the show, sadly, was sidestepped by the audience, most of whom went right on eating their french fries.

With that, this is Iffy the Dopester sayin', "Yippie!" and see ya later.

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WANT

continued from page 7

Since city laws similar to Civil Service regulations forbid city employees to run for office, Jones called for Krasny's resignation. Krasny, however, insisted he was not yet committed to the Sheriff's race.

By the time the headlines fade and the political gunsmoke clears, however, only a few public officials (like Postill, Jones, Ann Arbor Councilperson Elizabeth Keogh, and State Representative Perry Bullard) are asking the hard questions about the problem of heroin addiction.

Postill's approach has stressed the rehabilitation of addicts through methadone maintenance, work programs, and other social treatment measures. At the same time, he has called for a focus of police manpower on major dealers in wholesale quantities of heroin.

Many experts feel that the "heroin problem" is actually worsened by laws which place criminal penalties against possession, use, or sale of heroin—likening the problem to alcohol prohibition. They argue that criminal laws making heroin hard to get drive up heroin prices, thereby making the sale of heroin profitable enough for criminal operators to offset heavy risks. High heroin prices make it necessary for addicts to steal or deal to maintain their habits.

Ann Arbor's State Representative, Perry Bullard, has recently begun a study of the English approach to the problem—decriminalizing heroin and supplying it to addicts in government-regulated clinics, thereby putting big-time pushers out of business. The number of addicts per capita in England is a tiny fraction of that in the United States, and the property crimes which attend heroin addiction there are almost unknown there.

Chief Krasny, however, is neither convinced by the facts nor interested in studying them. He is on record as saying that the English system doesn't work.

Few local police or political leaders have risked questioning the methods of the WANT squad. WANT relies heavily on the cloak-and-dagger technology originally developed for all-out war against foreign enemies and organized crime: the "intelligence" rubric, "safe houses," code names, disguises, "undercover" agents, marked money, hidden "bugs," miniature transmitters and tape recorders, and methodical efforts to intimidate and mislead the media. WANT turns this no-holds-barred philosophy of law enforcement against small-time addicts.

Given this kind of technology, rounding up downed-out junkies—as WANT did in Ann Arbor on October 17—is like dynamiting fish in a pond.

Bunnies & Bucks

continued from page 5

Llewellyn can't speculate how long *Naked Came the Stranger* will last. He says it depends on the patrons.

The film is a product of a group of *Newsday* reporters. They each wrote a sensuous chapter describing the wedded couple's extramarital affairs. Written as a satire on pornography, the book was a

best seller, and the movie seems destined to go the same way.

In fact, a Michigan State University film group has achieved phenomenal success with screenings of *Naked*, touting it as the film "banned in Oakland County."

Could be the film is less a satire on porno than on crusading prosecutors and the viewing public. —MM

BROOKS PATTERSON

continued from page 5

first remembering his anti-busing days. "He parlayed this cause into a saleable product, violence included. Ferndale can fight its own battle, not by being used as a stepping stone for Brooks' political career."

Patterson told the SUN that he wants to prosecute all crimes, regardless of how small. For example: He fired six high school volunteers from Bloomfield Hills and Farmington because none would admit to stealing a marked dollar from a secretary's purse.

He threatened to take the Milford Board of Education to court because it allowed the high school to have a smoking lounge.

He personally confiscated a pack of cigarettes from an underaged youth he observed buying them from a vending machine.

He has urged municipal and county officials to close pinball arcades, pool rooms, and bar rock concerts in the name of controlling drug traffic. When the SUN's Ralph Vartabedian asked him if that meant high schools should be closed because drugs are sometimes trafficked there, Patterson replied, "It wouldn't be a bad idea, sometimes."

He implemented a drunk driver's education program which offenders were forced to take before going to trial, a direct violation of citizens' right to trial.

These crimes may be "small", but Patterson told *Detroit Magazine* that "it won't always be that way."

"One of the greatest frustrations of this job is seeing things I know are wrong but can't correct," Patterson says. "That's because I'm just a crummy little county prosecutor."

Brooks, however, has high hopes of rising above his present humble position to the status of a new, "hipper," media-wise George Wallace, Joe McCarthy or Richard

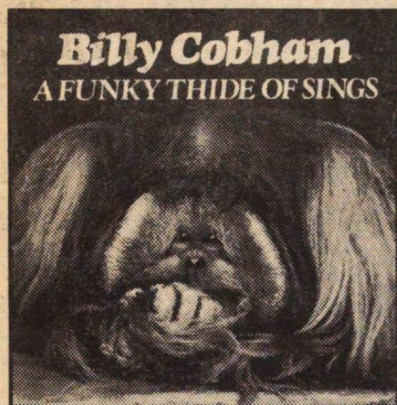
Nixon, in the "silent majority," so-called populist tradition. In fact, he hasn't stopped running for office since the day he took office. It may be that his tendency to pounce on newsworthy issues like a thousand pound canary will be his downfall, as it was McCarthy's and Nixon's. For all the fanfare, El Brooks' grandstanding hasn't been producing results on a par with his publicity. His glamor may be making him a hot news commodity right now, but his chronic overreaching could well get in the way of his grandiose plans.

In the meantime, people are beginning to wonder why the Viceman Cometh wherever there are easy, politically handy prosecutions to be had, but stayeth away from tougher customers, like organized crime. The Prosecutor, according to Patterson, is supposed to investigate all criminal acts. Could it be that Brooks' spectacular roundups of welfare cheaters and "obscene" films might distract public attention from higher-level goings-on in Oakland County? And that to pick up the \$100,000 offered for an investigation into organized crime in Oakland County, along with Piersante's list of local syndicate figures, would be politically less advantageous than issuing tirades against parolees and pinball arcades?

After all, L. Brooks Patterson doesn't want to be a "crummy little prosecutor" forever.

Maureen McDonald has watched L. Brooks Patterson woo the presses from a reporter's desk at the *Daily Tribune* in Royal Oak. The paper, which endorsed Patterson in his election campaign, wasn't interested in exploring the story behind Mr. Patterson's "Mr. Clean" image. With the help of freelance writer Ralph Vartabedian, she spent three weeks investigating the prosecutor to compile this account.

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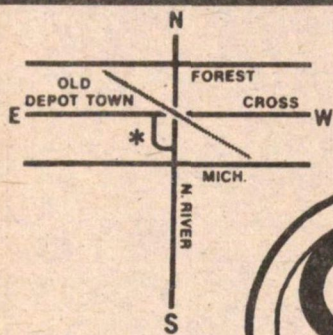
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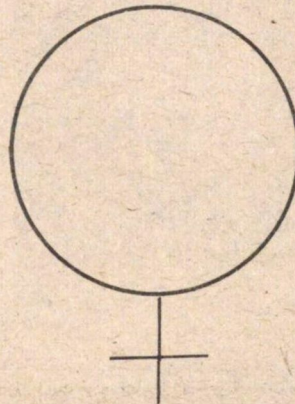
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The Politics of Murder

continued from page 9

Kennedy's wounds — without a "second gun." Los Angeles County Special Prosecutor Thomas Kranz, at any rate, is continuing his search for the gun, which he believes was ripped off and is presently in the possession of an Arkansas stolen-weapons operation.

Los Angeles County Coroner Thomas Noguchi stated in his autopsy that RFK's major wound was inflicted from *behind at point-blank range*, as indicated by the powder burns on the back of the candidate's head. An eyewitness named Donald Schulman, who has never been called to testify in the case, claims to have observed a security guard — who admits pulling his gun after the shooting started — fire from behind RFK. Witnesses unanimously placed Sirhan *two to six feet away, in front of Kennedy*. Sirhan's gun held only eight bullets, but *ten* were found at the scene. Information on the trajectory of the bullets has been difficult to substantiate, since the LAPD has conveniently "lost" bullet-riddled ceiling panels and door jambs from the scene. The President of the Academy of Forensic Scientists says the case could have been solved years ago but for the "prevarication and stonewalling" of the Los Angeles Police.

Sirhan, according to former San Quentin prison psychologist Eduard Simson — who spent several days interviewing him in prison — gives all the indications of having been hypnotized and programmed to shoot Kennedy. Simson, also a graphologist, insists that Sirhan's diary — a major piece of prosecution evidence — was a forgery.

A TRAIL OF CORPSES

Last year, Sirhan's roommate at San Quentin was suddenly transferred to a Nevada prison, where he wrote to a Nevada state legislator and to Playboy magazine, claiming to have the story of the conspiracy to kill RFK from Sirhan's lips. Before he could talk, he was murdered in prison.

This is child's play, of course, in comparison to the trail of corpses leading away from the assassination of President Kennedy five years before RFK. At least 18 material witnesses sought by New Orleans District Attorney Jim Garrison died mysteriously in the years following the Dealey Plaza ambush, and a total of perhaps 100 people related in some way to the assassination have been taken off the set in all. Senator Richard Schweiker of Pennsylvania, whose committee is investigating three different conspiracy theories of the JFK assassination, says the Warren Report is "about to collapse like a house of cards."

In the most recent development in the Warren Commission travesty, the FBI has admitted to destroying a threatening hand-delivered letter which Lee Harvey Oswald brought to its Dallas office two days before the shooting. An FBI clerk has testified that five days before the assassination took place, the agency's southern offices received a Telex warning that an attempt on the President's life might be made in Dallas. The clerk said the offices were later ordered to destroy any evidence that didn't confirm the Warren Commission's "single bullet" theory.

WAS OSWALD INNOCENT?

Despite several clear indications that at least two gunmen had to be involved in the President's murder, the Warren Commission, according to numerous investigators, concocted — under considerable pressure, and at the expense of the evidence — a theory explaining several of JFK's wounds by the trajectory of a single bullet entering the President's neck from behind. The now famous Zapruder film, of course, shows Kennedy's head jerking backward as he is clearly hit from the front as well. Several witnesses have described shots as coming from the direction of a grassy knoll adjacent to JFK's motorcade route.

Although a three-quarters majority of the American people now believe the Warren Commission covered up a conspiracy, most still believe Oswald was guilty. One researcher, however — George O'Toole, author of *The Assassination Tapes* — has subjected Oswald's taped statements of innocence to analysis by the PSE, a kind of after-the-fact lie detector, and concluded he was telling the truth. Rifle champions have been unable to duplicate Oswald's supposed performance from the Texas Book Depository building — two hits out of three shots, fired in 5.6 seconds — and have stated that his weapon was incapable of that kind of performance in front.

THROWING AWAY THE KEY

Oswald's assassin, Jack Ruby, reputedly also worked for the FBI and wanted to talk to the Warren Commission. He died of cancer in jail without giving that testimony. Dorothy Kilgallen, the only reporter to interview Ruby without police present, was dead of a reported "suicide" before she could write her story.

A thick CIA file on Oswald, along with JFK's brain and many volumes of evidence, is locked up in the National Archives until the year 2039. Even without this evidence, many investigators feel that information currently being developed will be sufficient to blow the case open. If this happens, among those whose reputations will undoubtedly suffer will be Leon Jaworski, a special consultant to the Commission and the man Richard Nixon appointed to investigate himself, and none other than Jerry Ford, a Commission member who wrote a book based on its explanation of the murder.

The Kennedy assassinations, of course, are only the most notorious of several political assassinations during the past decade now coming under intense new scrutiny. James Earl Ray, the "lone nut" blamed for killing Martin Luther King, Jr., has been trying for several months to get a retrial in order to tell his story. The shootings of Malcolm X (whose bodyguard the night he was murdered was an FBI agent), and, most recently, of George Wallace, were also explained by the familiar — and suspect "lone assassin" theory.

At long last, the coat of whitewash hastily applied to the politics of murder in the past decade is wearing very thin indeed. If pressure on the "official" explanations for this reign of terror continues to build at the present rate, we may yet perceive a pattern behind it all — and possibly avoid a future in which American politics are decided at gunpoint, rather than through what we have, perhaps naively, known as the "democratic process."

COMING IN THE SUN

The November 19 issue of *The SUN* will be devoted to an in-depth look at the first two years of the administration of Coleman Young, Detroit's first black mayor. We'll be talking about the significance of the political change, the shifting social and economic realities in the Motor City, and how the Young administration is planning and shaping its future. You'll find out about the city's night life renaissance, meet some of City Hall's dynamic new administrators, and get a closeup look at Coleman himself. You can find *The SUN* all over Detroit and the suburbs. (See partial suburban list on page 29 or call 961-3555 for the location near you).

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"Season's Reasons"

Continued from page 15

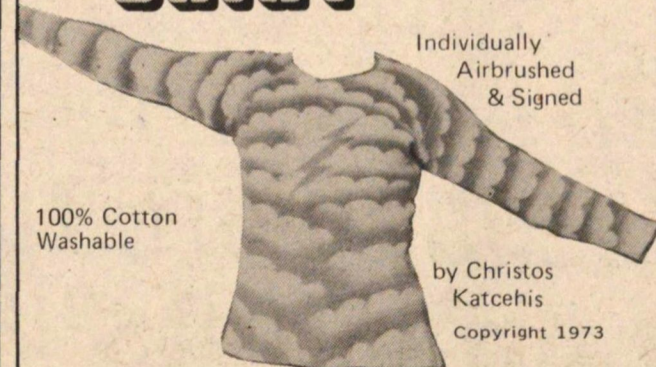
oliday, and because the dramatic possibilities of "working within the system" to effect mass social change (the resolution proposed in Act II) are less sensational than the politics of confrontation demanded by R.B., "the man of the 60's," in the first act. But you must see this play to believe it, and when you do, you will. **Season's Reasons: Just a Natural Change** will play at the Hughes Theatre through November, Thursdays through Sundays at 8:00 p.m. — John Sinclair

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