

« KULCHUR »

**Pull Out Section
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- ★Around town with the Coat Puller
- ★Bill Hutton's History of America
- ★The Who, Ed Sanders, Thad Jones & Mel Lewis...
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Michigan Historical Collection
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December 31, 1975—January 1, 1976

Volume 3, Issue 24



Kim Weston

At long last, the return of one of Motown's finest voices. [p. 11]



Who Killed RFK?

Probably not Sirhan—at least, not without some help. Ponder the evidence. [p. 8]



New Stars of '76

These Detroiters, with a few breaks, could make it big this year. [p. 13]



Running for Senate

Will it be Esch? Riegle? Otterbacher? (Who?) [p. 4-5]



The High Court

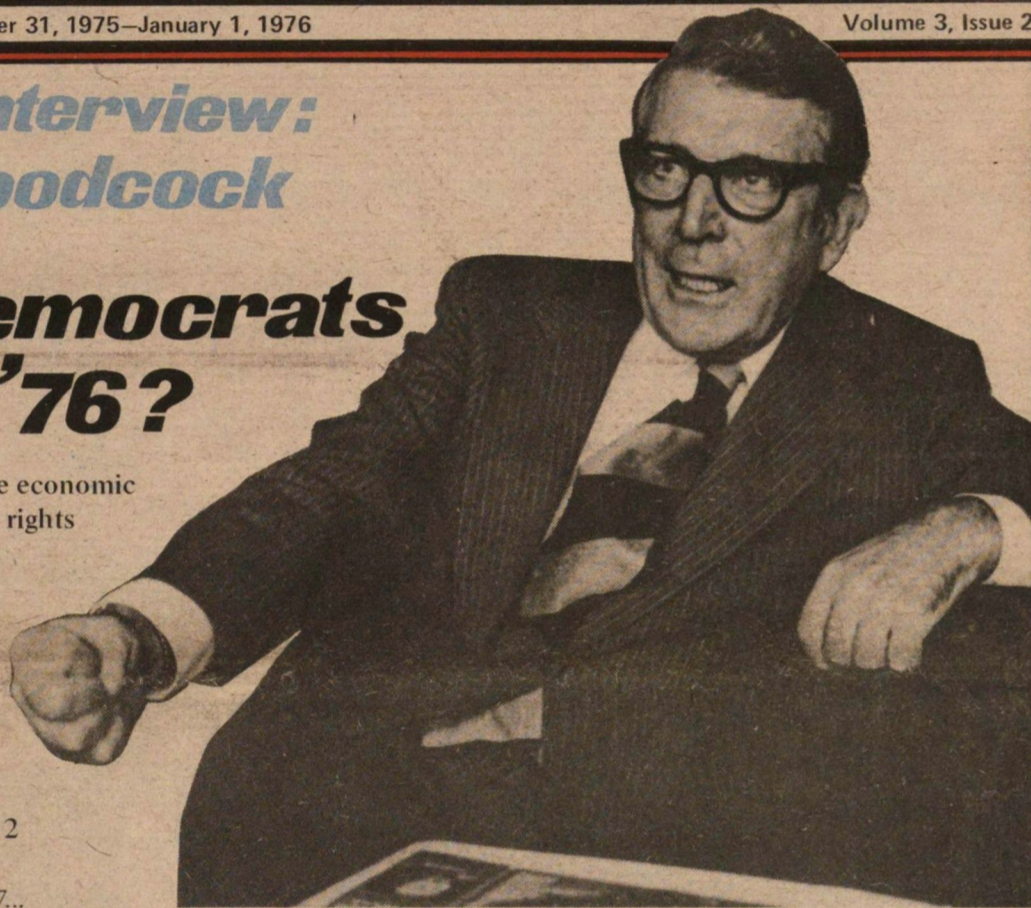
Douglas is gone, and so may be a few civil liberties. [p. 5]

Exclusive Interview: Leonard Woodcock

Can the Democrats Deliver in '76?

"Unless we can begin to solve the economic problem, the questions of minority rights and women's rights are going to be increasingly difficult to attain. It'll be group against group, a battle for economic survival. I'm hoping we can straighten ourselves out within the Democratic Party, because there is no other possibility on the horizon—certainly not in terms of the next 12 months."

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All About Richard Austin

By MARY ANN GEORGE

Richard Austin spoke calmly and deliberately from behind the huge wooden desk in the impressively-pannelled office; behind him was the seal of Michigan's Secretary of State.

"In 1976, we will be attempting to elect a President and a Vice President at a time when we have a President and a Vice President serving who were not elected by the people. At a time when the last person we elected was forced to resign from his office, when people have lost a great deal of faith in themselves and the system as a whole, and at a time when the nation is celebrating its 200th birthday."

Despite the imposing surroundings, Austin's personable manner makes him easy to talk to, and hints at the reasons why, at 62, he is one of Michigan's most successful black political figures.

Richard Austin, born in Alabama and raised in Detroit's inner city, is Michigan's first black Secretary of State. In 1969, he nearly became Detroit's first black mayor, losing by less than one percentage point to Roman Gribbs. He had missed election to

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The Destruction of Dr. King

By JOE DAVIS

After a seven year no-holds-barred FBI campaign for the political and personal destruction of the late Dr. Martin Luther King was revealed November 19 before the Senate Intelligence Committee, that Committee's staffers said the FBI was probably guilty of far more than their investigation showed.

What it showed was bad enough. It showed that the FBI wanted Dr. King dead—badly enough to send him an anonymous letter threatening him with public disgrace if he did not commit suicide. It showed a calculated, consistent, and unrelenting campaign, headed by

**8 Convicted in the 10th Precinct
Conspiracy Trial! P. 3**

the late FBI Director J. Edgar Hoover, to deprive the nation's black population of the right to choose their own leadership. Between 1964 and 1968, the FBI maintained a total of eight wire-taps and sixteen "bugs" on King in all phases of his life, amassing thousands of hours of tapes which recorded King's every cough and sneeze. The tapes produced not even a suggestion of illegal, politically illegitimate, or subversive activity by King. Nor were they meant to.

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WHY BOTHER WITH PARTY POLITICS?

As we begin the Bicentennial year, which also happens to be an election year of critical importance, we find America at a momentous crossroads in its history. A growing number of its citizens are entertaining ever more serious doubts about its ability to fulfill the promise upon which the United States was sup-

posedly founded, let alone the ability of its current crop of politicians to deliver on more specific promises made in the hope of winning our votes.

From our vantage point in downtown Detroit, we can't help but see the ruins of failed programs of the past—and present—all

about us. Looking outward at our city's considerably more prosperous suburbs, we can also see clearly gross social and economic inequalities, which seem only to intensify with the passage of time. And we see the inexcusable refusal of the current administration in Washington to do anything to ameliorate the situation.

In the past ten years, we have watched the federal executive, the military, the corporations, and the intelligence agencies involve us in one insane adventure after another in pursuit of their own power, both in America and all over the world.

We have also watched—and been privileged to participate in—the struggle of the victims of these policies to have something to say about what happens to their lives, their people, their neighborhoods, and their country. We have shared their victories and their defeats.

In comparison to the period of intense, highly visible, mass political action which was the '60's, the present decade may seem at times empty of potential for true social change. The mass media would certainly like us to think so. We know, however, that we're still here, plugging away, and that our principles haven't been taken away from us. And we assume the same must be true of you—after all, you're reading this!

The fact is that we are in a period of regrouping and consolidation, a period of self-examination and reassessment, a period of preparation for long-range struggle. We need to take a look at any tools for progressive social movement which come to hand, and in this spirit, we have attempted, in this issue, to begin to examine some of the possibilities which may be available within the established political system in the coming elections.

While we certainly do not believe for a minute that the Democratic Party, for example, can deliver us from the terminal illness of the outmoded and grotesque operations of

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Legalize Marijuana—and All Drugs

With this issue, the SUN launches its second annual "Win a Pound of Colombian" contest. You can enter the drawing for the grand prize, or for one of the 60 other prizes, by checking out page 25.

While we of course hope to increase public awareness of this publication through the contest, we also intend it as a political statement. The point is simply that marijuana should be 100 percent legalized. It should be cheaply and plentifully available in high-grade quality to anyone who wants it. In other words, despite all the hubbub, the giving away of a pound of pot shouldn't be any big deal.

But, of course, it still is—in spite of all the progress which has been made on the issue. Even though Ohio, California, Alaska, Oregon, and Maine have reduced penalties to small fines, the mythic dangers of reefer persist in the minds of millions.

Not so coincidentally, the second annual Michigan Pottery comes at a time when the state legislature is on the verge of passing a bill which would "decriminalize" weed in this state to the tune of a maximum \$100 fine, with no criminal record resulting, for possessing up to 3.2 ounces.

While the bill would be a welcome step in the right direction, it does not suffice. There shouldn't be any penalty for possession, or for distribution either. We do, however, want to insure passage of the current bill, and to this end, we will forward the expected tens of thousands of names of entrants in our competition to the appropriate state representatives to evidence the overwhelming support for passage of the \$100 fine.

Participating in the contest with us will be Michigan State Representative Jackie Vaughn III, whose district lies on the west side of Detroit. Rep. Vaughn has been introducing legislation in Lansing which would legalize marijuana completely—along with all other drugs—since 1967. Back then, his position on reefer was scoffed at, and his inclusion of all drugs, narcotics as well, was deemed positive evidence of lunacy.

Today, however, more people are beginning to come around to that view, which the SUN wholeheartedly supports.

There is not sufficient space here to go into the multitude of arguments for total legalization of marijuana, and we trust our readers are

With this year's end issue of the SUN, folks may be noticing some changes in our paper. Obviously, there's our shiny new logo perched atop page one, adorned by the Detroit skyline. And you might notice that we're redoubling our efforts to pack in as much information per column inch as we possibly can, bringing you more stories about more goings-on than ever before.

So we've decided this would be a good time to pause from our usual banter in this space and have a straight-up rap with you, dear readers, concerning what we've been trying to accomplish over the past several months and where we would like to go from here.

First of all, you've no doubt noticed by now that the antique style to which you may have become endeared in this corner of the paper has given way to a more contemporary idiom. Well, those of you who are old enough to remember Iffy's tenure at the *Free Press* will recognize our previous efforts as an attempt to pay homage to journalistic tradition and to serve as a link between the original sharp-eared old sidewinder and our own modernized version of the worldly-wise street hipster. We kept getting the urge, though, to break into a more contemporary vernacular, but were held back by the need to sound like a character from the '40's. Realizing that nothing stands still, and that Iffy is, in fact, getting younger all the time, we've decided to take a leap into the present and allow the ol' Dopester, in the future, to utilize the full range of his constantly-growing vocabulary.

About our new logo, which we owe to the conception of our Kulchur Editor, John Sinclair, and the talented pen of our staff cartoonist, Gary Kell. A lot of people, despite all our ef-

familiar with them anyway. Legalizing heroin, cocaine, and all other drugs, on the other hand, is still highly controversial.

The SUN is certainly opposed to the use of hard drugs, and fully aware of the personal and social devastation wreaked by heroin in particular. But it is widely accepted that the present approach to the narcotics problem is not working. There is no way to stop the flow of heroin into the nation's cities; this much is clear from all police efforts to date. As long as the demand continues, so will the supply.

Furthermore, it is precisely the illegality of narcotics which is causing so much of the grief plaguing the people of our cities. Estimates vary, but there's no question that the majority of street crime, and hence the overflowing prison population, is directly related to the need of junkies—as many as 100,000 in Detroit alone—to steal to support their habits. This street crime, of course, is a key contributing factor to the continuing deterioration of the cities.

If heroin were legally available in controlled clinics to those addicted to it, the problem would be primarily confined to those individuals on the drug. Crime, the inmate population, police corruption, and racial tensions would be dramatically reduced. So would the huge financial costs to society of street crime, prisons, and law enforcement efforts to shut off the supply. Even the legislation of marijuana alone would save \$25 million in police costs in Michigan.

The treatment of drugs like heroin as a criminal matter is a strategy which has clearly failed. Legalizing them would at least take the problem out of this unproductive framework and allow us to attack it for what it is—a medical and psychological problem brought on by extremely alienating conditions in this society.

The SUN will be devoting considerable space in upcoming issues to the question of how best to deal with the plague of heroin which has been eating at the heart of Detroit for years.



THE INSIDE DOPE

BY IFFY THE DOPESTER

A New Year's Message from the SUN Staff

orts to demonstrate our overwhelming interest in present-day happenings right here in Detroit, where our editorial office has been located for the past three months, still seem to think of us as "the Ann Arbor SUN." Not that we have anything against Ann Arbor, which has supported our humble efforts for so many years, and which we continue to serve editorially and circulation-wise, as much as is within our power, but to speak frankly, there came a time when in order to keep growing and expanding our operations, we had to widen our horizons.

And it didn't take very long to see that right under our noses was Detroit and its metropolitan area, comprising some 4.5 million people living in an area where all the important issues in the country today were being played out. Then we realized that these people had no communications medium offering them the kind of in-depth news analysis, cultural coverage, and just plain good reading which we considered our forte. We looked at the possibilities for change in Detroit, with its first black city administration, led by a mayor whose political background seemed to have something in common with our own viewpoint. Certainly, we thought about the expanded economic base that an area of such size and population could provide us with, if we could offer it a valuable service.

So, while maintaining our offices in Ann Arbor, we opened up shop here this fall. We raised enough capital investment to propel our initial effort to establish ourselves as a legitimate media force in Detroit. We gradually transferred our production department here, began concentrating on issues of immediate significance to Detroiters, and secured a major distributor to help us get the word out. We added to our staff, and many of

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The SUN has an opening for an ambitious, creative salesperson to work ads in the Detroit Metro area on a high commission basis. Great chance to carve out sales area at initial growth stage. Submit resume to Ad Manager, Box 7217, Detroit 48202.



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Offices: Suite 202, The Leland House Hotel, 400 Bagley, Detroit, Michigan 28226 (313) 961-3555
Ann Arbor Advertising Office: Above the Matrix Theatre, 603 East William, Ann Arbor, Michigan 48108 (313) 761-7148

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Publishers: David Fenton & Barbara Weinberg

Editor: Derek VanPelt
Assistant to the Editor: Maureen McDonald
Kulchur Editor: John Sinclair
Contributing Editors: Michael Castleman, Bill Adler, Edwenna Edwards (Kulchur)

Writers: Nadine Brown, Pamela Johnson, Maureen McDonald, Joseph Davis, Marty Lee, Frank Bach, Joel Greer, Kathie Neff, Martin Porter, Robert Pieniak, Alan Lenhoff, Maryanne George, Denise Crittendon, Pauline Manusho

Calendar: Peggy Taube (Detroit), Elaine Wright (Ann Arbor)

Art Director: Barbara Weinberg
Staff Artist: Gary Kell

Production Manager: Leni Sinclair

Production: Diane Kelley, Sheri Terebello, Patti Mills, Dianne Ripley, Karen Bitter

Photographers: Derryck Fort, Joel Unangst, Joe Kovar
Display Advertising Art: Kathy Kelley

Advertising Sales Manager: David Sinclair

Advertising Sales: Mike Harris, Virgil Hill, Ann Wheeler, Tom Kovar (Detroit), Tom Pomaski, Mark Mallus (Ann Arbor)

Comptroller: Dianne Ripley

Distribution Manager: Frank Bach

Distribution Staff: Elvin Davis, Mike McLaughlin, Mark Mikelson

Circulation Manager: Peggy Taube

Office: Genie Parker (Detroit), Heidi Hagan (Ann Arbor)
General Counsel: David Lubell, Esq.
Cohn, Glickstein, Ostrin, Lurie & Lubell, 1370 Avenue of the Americas, New York, New York 10019

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GUILTY!

3 Cops, 5 Others in Heroin Conspiracy

By PAMELA JOHNSON

"We did what had to be done," said a somber-faced George Bennett as he was leaving the courtroom. "We got the core."

The Deputy Chief of Police, who has spent five precarious years of his life investigating and pursuing charges of police collusion in Detroit's flourishing narcotics traffic, was offering comment on the results of his efforts: guilty verdicts against eight men, including three of his fellow cops, for crimes that could send them to prison for five to twenty-five years.

After more than five months of testimony and argument, the 10th Precinct conspiracy trial, the longest and most complex proceeding in the history of Detroit's Recorder's Court, was finally over. And the eight men and four women who comprised the jury had finally announced their verdict on the nine Detroit police officers and six civilians charged with conspiring to sell narcotics and to obstruct justice.

It had taken the jury nearly 40 hours of deliberation over more than four days to reach their decision by late Saturday afternoon, December 20th, and the strain of passing judgment on fifteen of their fellow human beings was etched deeply in their weary faces as they filed out of Judge Justin Ravitz's courtroom for the last time.

The "core" referred to by Deputy Chief Bennett consisted of three Detroit cops who were named repeatedly, in sworn testimony from the witness stand, as being at the center of a loosely structured conspiracy to deal in heroin and cocaine, involving more than 40 people in the 10th (Livernois) Precinct—a six-square mile area on the city's west side.

Sgt. Rudy Davis, who headed the precinct narcotics unit in the 10th; Patrolman Robert "Mustache" Mitchell, who worked for 18 years in Number 10 and was also a member of the PNU; and Richard Herold, at one time a member of the Central Narcotics Section and later a patrolman in the 10th, had all been charged on two counts: conspiracy to sell narcotics (which carries a maximum sentence of twenty years); and conspiracy to obstruct justice (which specified a number of crimes, including bribery, kidnapping and murder, and carries a five-year maximum term).

Only Mitchell was found guilty on both counts, and thus faces up to 25 years in prison when Judge

"I want to serve notice that this is only the beginning, that this community will not tolerate narcotics conspiracies such as this one, nor any kind of criminal police conspiracy."

—Deputy Chief George Bennett



Defendants in the 10th Precinct Conspiracy Trial; (from left to right) Rudy Davis, Richard Herold, Charlie Brown, Willie Peoples, Robert Mitchell, Daniel O'Mara. sketch: Barbara Weinberg

Ravitz pronounces sentencing sometime within the next two or three weeks. Davis and Herold were each convicted of the conspiracy to obstruct charge, but acquitted on the first count of conspiring to sell.

For Rudy Davis, it was the second time in the past year and a half that he has been found guilty on a conspiracy to obstruct charge. Last year Judge Ravitz gave him three to five years in another case (also stemming from George Bennett's investigation), which included testimony that Davis had taken a \$5,000 bribe from a Detroit dope dealer.

As for the civilian defendants, the only one to escape conviction was Robert Neely, who was described by his attorney, Sienna LaRene, as a master gambler and not the cocaine merchant he was alleged to be by several prosecution witnesses. Four of the other civilians were found guilty on the conspiracy to sell charge, and face incarceration for up to twenty years. They are Guido Iaconelli, Harold "Boo" Turner, Morris Bivens and Harold "Rook" Davis. Erskine Haslip, a shoe store owner who was charged with aiding in the bribery of police officers, was convicted on the second count.

Haslip's conviction, coupled with the acquittal of two police officers he was alleged to have paid off—David Slater and Willie Peoples—tends to substantiate the view held by some close observers of the case that the jury indulged in compromise and trade-off in their effort to reach a decision on all nineteen of the verdicts they were charged with rendering.

For while the acquittal of Sergeants William Stackhouse and Carlos Gonzales and patrolmen Daniel O'Mara and Charlie Brown came as no great surprise, because of the limited amount of testimony against them, the not-guilty verdicts for Peoples and Slater indicated that the jury of eight blacks and four whites did considerable picking and choosing in their search for credible testimony. Apparently they chose to accept the testimony of convicted dope dealer Milton "Happy" Battle on the subject of Guido Iaconelli.

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Is U of D Leaving Us?

By DENISE CRITTENDON

At the University of Detroit, which has caught the fiscal flu, one might say "anything goes" these days—anything but improvement, that is.

In an effort to compensate for a current \$1.2 million deficit in the U of D budget for the 1975-76 fiscal year, administrators—according to faculty sources—are preparing to lay off some 20 per cent of the University's faculty on four days notice, effective January 8. These sources further indicate that the layoffs are motivated by U of D's desire to restore its crumbling credit rating with local banks, and may represent a step toward moving the University out of the city entirely.

Meanwhile, U of D administrators, who hope to save between \$750,000 and \$1 million via the layoffs, are facing cost overruns on School of Law renovations which may go as high as \$4 million.

The faculty at Michigan's largest private university, who average fifteen years of service and between 50 and 60 years of age, are hurriedly attempting to organize in time to prevent the layoffs.

Although administrators appear to be groping for other answers, it looks like all U of D part-time faculty and some 40 to 60 full-time faculty may soon be forced to join the ranks of the nation's already elongated unemployment lines. The Schools of Engineering and of Arts and Sciences will take the brunt of the full-time cuts, losing as much as a third of their faculty.

The U of D Board of Trustees has not yet acted on the massive layoff decision submitted by the University Budget Committee. A closed meeting described by one professor as "the first true conflict on the Board of Trustees," adjourned last week without any definite results.

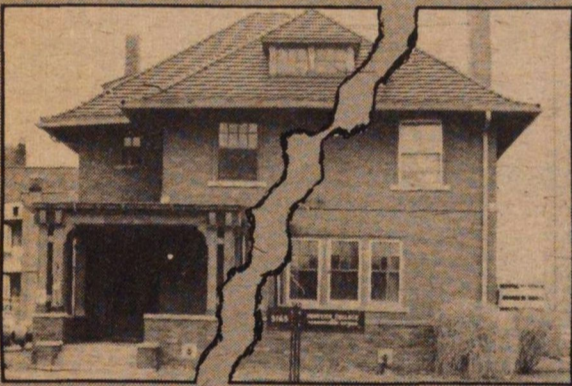
In response, two of the U of D faculty groups, The American Association of University Professors and the U of D chapter of the Michigan Education Association (MEA), have combined with a group of independent professors in an attempt to form one "union". Last Wednesday, the groups filed an application with the National Labor Relations board requesting a collective bargaining election. It is their hope that through their combined efforts, as a new group called the U of D Faculty Union, they may be able to secure a faculty contract with the university.

The current system, involving separate contracts between the University and individuals, allows the faculty no input into University decisions. At best, the contract merely indicates that the instructor is bound by administrative procedures.

Because of this, the University gave the faculty no say-so about the pending layoffs, explains Dr. John Watters of U of D's Religious Studies program. "We were simply told the cuts would come," says Watters.

"It is the position of the union that financial difficulties shouldn't be resolved by layoffs. If there is any restructuring in the university, the faculty ought to be involved, even at the lowest level."

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WSU Kills Monteith, Plans New Colleges

By PAULINE MANUSHO

They came to bury Monteith, not to praise it.

They were Wayne State University President George Gullen and the eight-member Board of Governors. Their wake for WSU's 15-year-old innovative college took place at the Alumni House on December 12.

Although the University had already prepared a press release announcing the vote against Monteith, the funeral charade began with three hours of testimony on the fate of the school from faculty, students, and interested citizens. Even this concession to "free speech" was protested by WSU administrator Milton Glick, who objected to the presence of the public and the press.

Monteith professor Arnold Robbins, President of the Coalition Against Cutbacks and Layoffs, insisted that the public has a right to know that excess under-

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Ann Arbor Rent Strike: Would You Rent From This Man?

By NANCY NEUBRECHT

A trip to the office of Trony Associates at 512 Packard in Ann Arbor—currently the target of the city's first major rent strike in five years—reveals a change in name, but not necessarily a change in policy. At the end of the house's dimly lit hallway, leading to the office, a board with white plastic letters reads: "S.S. Rental Co.". Letters that once formed "Trony Associates" lie scattered on the rug.

R. Dewey Black, a 23-year-old, bearded Tennessean with a passion for cowboy hats and boots, who is a one-time Trony employee, bought the company from former owners Tony Hoffman and Ron Ferguson on November 18th, according to the City Clerk's office. According to that office, there has been no official change

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All About Richard



Photo: Tim Keefe

employment at any coal mine." During World War I, he migrated from the coal fields of Alabama to the coal fields of Pennsylvania. He died when Austin was eleven, and Richard's mother moved the family to Detroit. Richard grew up in a central-city neighborhood just south of the Boulevard, attended school there, and graduated from the Detroit Institute of Technology with a B.S. in 1937. Five years later, he became Michigan's first black Certified Public Accountant.

Austin became involved in politics because "I became interested in human rights. But the more I became interested in civic activities, the more I realized that the most important decisions affecting the lives of people are made by people in government."

As Secretary of State, Michigan's third highest office, he has sought to "humanize the services of the department and make it easier for people to do business with the state." It is now possible, for example, to pay for services by personal check and to obtain license plates by mail. People whose driver's licenses are about to expire are now notified through the mail. The driver's license test is now given in fifteen different languages. Under Austin, the department has also expanded into consumer protection, licensing car dealers and auto mechanics.

Perhaps Austin's biggest achievement in his current position, however, is the culmination of a three-year battle with the state legislature to permit voter registration in driver's license examination stations. "In the first month of the new program, we registered 35,000 voters. In November, we registered 42,000 people. Over a three-year cycle, we are going to add close to a million people to the voter registration rolls."

DETROIT IN TRANSITION

Growing up in Detroit, Austin saw the city change over the years. "When I first came to Detroit, it was the automobile capital of the world, a one-industry city. Everything seemed to focus on automobile production. Then a great deal of that industry left the city. Since 1950, the city has also

lost approximately 600,000 people, and that has had a devastating effect on progress in the city and the capacity to raise revenues to pay for public services."

To revitalize itself, Austin says the city will have to seek help from the state and federal government. "The city not only needs funds to maintain services, but there is a rebuilding job that has to be done, because so much of the city is now dilapidated and so much of the housing has been destroyed to make way for expressways, the University-culture center, and the Medical Center. Detroit is a city in transition, in the process of becoming what appears to be a service center from having been an industrial center. There are a lot of dislocation problems, such as high crime, that require expenditure of large sums of money which the city does not have."

Austin was a member of the Michigan Tax Study Advisory Committee in 1958 (the Conlin Committee) and the Citizens Income Tax Study Committee of Detroit in 1961. The Michigan Tax Study "set the tone for tax planning in state government for the next fifteen years or longer."

Austin comments on the current efforts by the city to increase the tax on residents and non-residents:

"As the city found it necessary to raise additional revenues, the Legislature was more reluctant to increase the tax to be paid by residents outside of the city. The reason is pretty obvious. There are more legislators who do not live in the city of Detroit in the Michigan legislature than there are who live in the city. So the majority would always prevail, and the prevailing opinion would be that if you are going to raise that tax, just raise it on the residents of the city of Detroit and leave the rest of us alone, even though we work in the city and live elsewhere. I would also say that that attitude is still prevalent in the Michigan Legislature. It is going to be extremely difficult to get the Legislature to increase the amount of

continued from cover

the United States Congress by 43 votes in 1964, and became Wayne County's Auditor two years later.

Austin is widely mentioned as a likely candidate for the Democratic nomination for this year's U.S. Senate race in Michigan. If he wins, he will become the first black Democratic Senator in U.S. history.

Although Austin has achieved some notable firsts as a black man, he has fought hard against the stereotype of "black political leader", preferring, as he says, to be evaluated on the basis of his achievements rather than the color of his skin. He saw his election as Secretary of State in 1970 "as a demonstration on the part of the voters of Michigan that they were willing to consider candidates for high office on the basis of merit, regardless of their race, their creed, or any other identification which shouldn't be important." Accordingly, he saw his re-election in 1974 as evidence that "my performance in office merited the voters' continued support."

Austin's father was an itinerant coal miner, "which meant that he was unable to get permanent

These 10 Men Want Phil Hart's

The following individuals have announced for Hart's seat:

Marvin L. Esch, Republican, U.S. Congressman, Second Congressional District

This former college professor and State Representative was first elected to the U.S. Congress in 1966. He is able to retain his congressional seat in a district full of students and Democrats. He likes to characterize himself as a moderate Republican and an independent thinker, but is perhaps best known for his proposed anti-busing constitutional amendment. His campaign literature seems fraught with contradictions.

He pledges a campaign where "the people are my only political machine; the people are my only special interest." Yet on the other hand, the following "people" have joined the Esch campaign: Dr. Paul W. McCracken, a U of M Professor of Business Administration and former head of President Nixon's Council of Economic Advisors; C. Boyd Stockmeyer, Chairman of the Detroit Bank and Trust Co. (whose son is on Esch's congressional staff); and Oakland County Prosecutor L. Brooks Patterson, known for his knee-jerk politics (prosecuting welfare cheaters and opposing pornography while taking a soft stance on organized crime in Oakland county.) All have joined the Campaign Advisory Committee, which "will play an important role in the formulation of a 'we the people' campaign."

Donald W. Riegle, Democrat, U.S. Congressman, 7th District

At the age of 28, Riegle in 1966 challenged and defeated the incumbent Congressman in the blue-collar Flint area 7th district, running as an independent. His political career has been characterized by firsts: he was one of the first to oppose the Vietnamese war and to call for a "dump Nixon" strategy. Riegle has an impressive voting record on anti-Vietnam war legislation, defense spending and Congressional reform. He is also a very ambitious politician who let his Presidential aspirations be known as a freshman Congressman.

In a recent interview, he told the *Sun* that "being born and raised in an industrial working-class community like Flint gives me basic instincts and insights which would help me represent an industrial state like Michigan." But before being elected to Congress in 1966, he was enrolled in the doctoral program at the Harvard Business School and was employed as a senior financial analyst by the IBM Corporation.

Riegle switched party affiliation in 1974 from Republican to Democratic. In 1972 he wrote a book about Congressional life called *O, Congress*.

John R. Otterbacher, Democrat, Michigan State Senator, Grand Rapids

In an in-depth interview with the *Sun*, Otterbacher appeared to be one of the more aware candidates in the

campaign. A clinical psychologist, he seems to have a grasp of contemporary problems. His legislative record in the areas of human services and the environment are consistent with this impression. He is currently rewriting the state's welfare laws. Otterbacher favors a return to Constitutional values, the free enterprise system, and strict application of anti-trust laws. "We should begin to apply the same kind of cost-efficiency questions in the areas of defense and the death areas that we apply in the life, human services areas."

James G. O'Hara, Democrat, U.S. Congressman, 12th District

O'Hara was elected to Congress from the blue-collar Macomb County district in 1958. At that time, O'Hara, along with George McGovern and Eugene McCarthy, was regarded as a new liberal force in the House of Representatives. His voting record, however, finds him slow to oppose the Vietnamese war. A member of the House Education and Labor Committee, he is a strong advocate of aid to two-year community colleges. But, he is strongly opposed to cross-district busing. "Although he has a conflict between his civil rights stand and busing stand, O'Hara is said to be too pragmatic to favor busing in a district that would be strongly opposed to it," according to the Ralph Nader Congress Project.

In addition to Austin, the following individuals are likely to announce their candidacy in the coming months:

Robert M. Justin, Republican, Oakland County

A "concerned citizen and businessman," Justin is a newcomer to Congressional politics. He told the *Sun* that his newcomer status is one of his chief advantages, "because I am tied to no special interest group." He plans to wage a "people-to-people" campaign. "When 78 per cent of the people are dissatisfied with the work Congress is doing, it's time to take a look at not only the people in Congress, but the process by which we select them." Justin also holds a law degree and is a C.P.A.

Deane Baker, Republican, University of Michigan Regent

Baker, an Ann Arbor businessman and U of M regent, has been active in the Michigan Republican party since 1960. However, he says he "is not a politician, but an optimist about politics." Baker sees himself as "the candidate of the middle class," yet he owns his own construction business and lives on a large farm in Ann Arbor. He

Austin

resident tax. I hope they would maintain the balance as it was originally conceived.

"You have to keep in mind that the income tax was necessary because so much of the property tax base was being eroded to build expressways, which facilitated the movement of people from the suburbs into the city and out. The only way the city could recover the loss of revenue from the property that had been taken over by the expressways was to ask for some payment of revenue from whatever has been earned from those who come in and go right back out."

THE ISSUES IN '76

Austin, as he sizes up the Senate race, sees the 1976 elections as a challenge to candidates to "articulate the great needs of the people today and win back their confidence." More than a leadership vacuum, he feels that the national problem is that "we have not fully responded to the vast changes in our society. It may be that there is a need for more sensitive leadership, but the system by which we select leaders is one that discourages many

sensitive people from aspiring.

"I recall a remark made by Mayor Coleman Young. He said 'this job of Mayor is a mean job. I tend to like it however, but it is a mean job.' There aren't many people who would like a mean job, not if they are well-trained and other options are available to them. Just think how many times President Ford has had a close shave. Look back and see what happened to George Wallace in 1972, Bobby Kennedy, John Kennedy. There are a lot of reasons why it is difficult to get people who would be most sensitive to the great needs of the country today."

While he says there "may be some merit in it", he does not necessarily favor a re-opening of the investigation into the assassination of Dr. Martin Luther King.

Seat

feels the middle class is being hurt by "inflation, high taxes, endless spending and government control." Yet he authored a resolution at a recent Republican State Central Committee endorsing President Ford for re-election because of his "diligence and concern for the nation and its people." He is expected to have a tough fight against Esch in the battle for the Republican nomination.

Robert J. Huber, Republican, Oakland County

A former mayor of Troy, Michigan State Senator, and U.S. Congressman from the 18th district, Huber was characterized by the *Almanac of American Politics* as "a militant conservative." He told the *Sun* he would disclose his Senate plans at a press conference December 29. Asked what he thought about the recent disclosures concerning the CIA, Huber said, "We need some agency that's attuned to what's going on in the Cold War." On the question of U.S. involvement in Angola, he said, "While I don't like to involve the U.S. in foreign wars, when our own interest is concerned we should help those that are friendly to us and not help our enemies." He opposes a re-opening of the Warren Commission and is strongly opposed to cross-district busing. Huber is president of the Michigan Chrome and Chemical Company.

Dennis O. Cawthorne, Republican, Minority Leader, Michigan House of Representatives

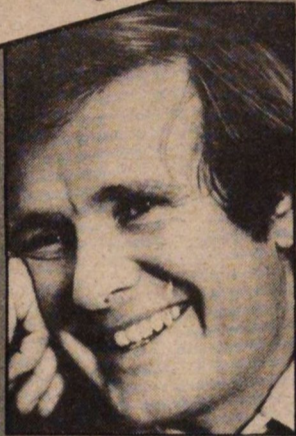
An ambitious young Republican from Manistee, Cawthorne has had his eye on the Attorney General's job, the Congressional seat in the 9th district, the Governorship and the U.S. Senate, according to the *Muskegon Chronicle*. "On occasion he'll take a solid position on an urgent issue, but he possesses no love-hate obsession of wrapping himself up in a controversy," the *Chronicle* points out.

To solve the problem of inflation, he told the *Sun*, "the government must exercise restraint in spending. I think President Ford has done some very courageous things in this respect, and I support the vast majority of his vetoes."

Frank J. Kelley, Democrat, Attorney General, Michigan

Kelley told the *Sun* that he would "wait as long as possible to see if a Democratic candidate emerges that could win. If, on the other hand, the contesting candidates can't win, I may enter the race." He feels that the conservative forces in Michigan "divide the working class people along racist lines, and Michigan winds up with a conservative Senator in Washington." Kelley, who has been Attorney General since 1960, lost the Senate race to Robert Griffin in 1972. There is some speculation as to whether he could generate the support he needs within the Democratic party to fuel a Senate campaign.

-M.G.



Donald Riegel, Dem.



John Otterbacher, Dem.



Dennis Cawthorne, Rep.



Marvin Esch, Rep.



William O. Douglas



John P. Stevens

After Douglas... What Now for the Supreme Court?

By ALAN LENHOFF

When Richard Nixon left the White House, he left a parting gift for the American people—a time bomb ticking in the U. S. Supreme Court.

The bomb, poised to deliver its load in a series of blasts, was cleverly disguised as four new conservative justices. When its destruction is complete, Americans will be likely to find some of their most basic freedoms buried in the rubble.

Nixon was the beneficiary of blind luck. He was much like a drunk who chances upon a slot machine that has been played unsuccessfully all night and hits three cherries with his first nickel, sending a torrent of silver clattering to the floor. Nixon carefully recovered every precious coin.

While most presidents are under the check of the Supreme Court, Nixon was able to build his own court because he occupied the Oval Office at a time when the turnover of justices was unusually high. Had he not been forced from office, he might have selected a replacement for William O. Douglas, long the court's leading liberal.

Today, civil libertarians are alarmed at the new court's potential for destruction of freedoms. While the liberal Warren Court was an activist in protecting and furthering civil liberties, the Warren E. Burger Court is threatening to return the court to being an apologist for police who beat confessions out of prisoners.

One of the new court's first key rulings came on Dec. 11, 1973, when it ruled 6-3, in *U.S. vs. Robinson*, that police can search any person who is lawfully arrested.

Predictably, the American Civil Liberties Union (ACLU) hit the ceiling. The ruling, the ACLU said, would allow police to search almost anyone—even a person arrested for parking overtime. Indeed, defendant Robinson's arrest had been for not having a driver's license, and a subsequent search had uncovered narcotics.

The ruling pushed aside a 1969 Supreme Court decision that searches were justified only to check for weapons, a means of escape, or evidence that might later be destroyed—none of which would seem very likely in a traffic offense.

Last month, the Burger Court ruled that teachers have a right to paddle disobedient students. Larry L. King, in *New Times* magazine, was moved to write that "...while the Warren Court for almost twenty years dealt in the expansion of personal freedoms, the Burger Court is satisfied to recommend thumpings for the young."

In another recent ruling, Nixon appointee Harry A. Blackmun upheld a Nebraska court order banning publication of court testimony and added that a court can restrict publication of trial proceedings as it sees fit.

Blackmun was one of the justices who dissented from the court's 1971 ruling allowing publication of the Pentagon Papers by the *New York Times* and *Washington Post*.

Then, on Dec. 9, the court continued its attack on civil liberties by weakening the so-called "Miranda decision" of 1966, ruling 6-2 that police can continue to question an arrested person who has already told them he wishes to invoke his right to remain silent.

The Miranda decision, which set strict guidelines on informing prisoners of their rights, had been hailed as a milestone in preventing police from eliciting confessions by coercion or beatings.

In their dissent from the Dec. 9 opinion, Justices William J. Brennan and Thurgood Marshall wrote:

"Today's decision virtually empties Miranda of principle, for plainly the decision encourages police asked to cease interrogation to continue the suspect's detention until the police station's coercive atmosphere does its work and the suspect responds to resumed questioning."

For those who like to keep score, here's how the court stacks up today:

- Four conservatives (All Nixon appointees: Burger, Blackmun, William H. Rehnquist and Lewis F. Powell, Jr.).
- One so-far "unknown quantity," Ford appointee John Paul Stevens.
- Two "swing" votes (Potter Stewart and Byron R. White).
- Two liberals (Marshall and Brennan).

While Douglas served on the court, a liberal-swing coalition could sometimes hold off the four Nixonites. That may soon end abruptly.

Douglas, in poor health for several years, had told friends he hoped to last through the Ford presidency. He had not forgotten Ford's 1970 call to impeach him from the court, and was chagrined by the thought that Ford might choose his successor.

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The SUN Interview: UAW President Leonard Woodcock

The Democrats, Social Reform, and the '76 Elections

By Derek VanPelt

Mayor Coleman Young has called the 1976 national elections "comparable in significance to those of 1860, in terms of determining a basic direction for the nation." And this may well be the year that many major political, economic, and social reform proposals receive their first real national debate. Attention is focused on the Democratic Party, and the possibility that it will adopt some of these reforms into its platform and nominate a candidate who will push them.

Leonard Woodcock, the 64-year-old President of the United Auto Workers, has emerged as a major spokesperson for such reforms as national economic planning, a full employment policy, national health insurance, tax reform, and a guaranteed national income. Through his powerful position in the Democratic Party, based on his leadership of 1½ million UAW members, Woodcock has focused his energies on formulating a progressive social platform and persuading Democrats hoping for the nomination to pledge support for it.

Woodcock, who had 35 years of union organizing experience to his credit by the time he succeeded Walter P. Reuther as UAW President in 1970, grew up in England and moved to Detroit with his parents in 1926. After attending Wayne (then Detroit City College) and Walsh Institute of Accountancy for a time, he dropped out during the Depression and eventually went to work at the Detroit Gear and Machine Division of Borg-Warner Corporation, where he joined his first union and began his career of labor activism.

Woodcock's father, who was involved in organizing auto workers before the UAW was formed, participated in one of the first strikes—a spontaneous walkout in February 1933 at the Motor Products Plant on Mack Avenue. The younger Woodcock joined Norman Thomas' Socialist Party that same year, and was elected to its National Executive Committee in 1940, splitting from the party shortly afterward over its pacifist position on the war.

The SUN spent an hour and a half talking with Leonard Woodcock last week in his office at International House, the UAW's headquarters at 8000 East Jefferson. In this initial segment of that interview, he talks about the essentials of his list of priorities for the Democratic Party and about the 1976 national elections.

SUN: Could you compare the political and economic situation during the Depression to our present circumstances? Do you find some similarities?

WOODCOCK: I don't think so, not in a real sense. And there are some differences which are rather foreboding for the future. The whole working class was depressed at that time, and desperate. But now we are creating a kind of permanent sub-class, which we didn't have in those days; maybe it was there in embryonic form, but we weren't conscious of it. And a permanent sub-class which is closed out of the economic society—I don't know how that can continue over time.

You know, except for welfare, there was absolutely no assistance of any kind. Once you lost your job, that was it. If it hadn't been for the sitdown strike—I'm sure if we'd had a traditional-type strike at General Motors in '37, that strike would have been put down in blood, because the whole history of management-labor in this country is one of violent confrontation.

In the tool and die strike of '39, I was on the picket lines here in Detroit and in Pontiac, and I just know that many of those who went back to work—so we call them "scabs," but they weren't scabs in today's sense, because they were literally desperate men with hungry kids to feed. You could just see the shame on their faces as they would go back.

Now, I personally missed all the excitement of the sit-down period, because I discovered in the summer of '36 that I had tuberculosis, and so I was in a sanitarium during all of that period. I was in what is now Metropolitan Hospital (at Woodward and Davison), and one day I'm looking out the window and I see a red van driving up, which I recognized as having been the Socialist Party of Michigan's van. But it is now painted "United Automobile Workers," and I see Norman Thomas step out.

It's outside visiting hours, and the superintendent brings him in for a visit. After he's gone, the superintendent comes in and says, "You know Norman Thomas? He's a wonderful man. I heard him speak at Royal Oak High School a few months ago."

I said, "Yes, I was the Chairman of that meeting."

He said, "Oh, he's such a wonderful man." And he lowered his voice so my roommate couldn't hear. "What's he having to do with all those radical UAW people?"

SUN: Could you characterize some of the elements you feel would be essential to a progressive platform for the Democratic Party in the coming elections?

WOODCOCK: Well, I just don't think that we can contemplate the possibility of mass unemployment stretching years into the future without dreadful consequences.

I'm fully convinced we've got to make a full-scale commitment to full employment. I am further convinced that we can't do that without democratic economic national planning. And by that, I don't mean an entirely centralized system. It should, first of all, get the government far more orderly than it is, because now it works so often at cross-purposes—one branch against another, one agency against another.

This has to be the top priority on the nation's agenda, because unless we can begin to

solve the economic problem, then the questions of minority rights, women's rights, etc., are going to be increasingly difficult to attain. It'll be group against group, and it'll be just a battle for economic survival. I don't mean just at the lowest level, but increasingly at higher levels.

I certainly put national health insurance extremely high. I had been hopeful that we could get through this Congress in the early stages of 1976 a decent national health insurance bill, which I know Ford will veto—but then try, by virtue of that fact, to make it a major issue. That's one of the things I did my best to convince George McGovern of in '72, and although he promised me more than once, he never did make a speech to that.

I'm sure you've seen the Cambridge poll, which shows that 32 per cent of the American

people were in favor of health security. But 25 per cent—and this is an amazing figure—said they were in favor of the government taking over all the hospitals and putting all the doctors on the government payroll, which is an extremely radical proposition for this country. And it was the only issue in that same survey for which they were willing to pay increased taxes.

We're probably going to get all wrapped up in the business of the federal deficit and the federal budget and the national debt, that "we're going to hell in a handbasket," which I think is so much nonsense. This deficit isn't created by government spending. The growing fiscal conservatism of even those who are labeled as "liberals" bothers me.

It still is a fact that every one per cent of unemployment equals \$16 billion of lost revenues to the federal government—\$14 billion may be lost in actual taxes, and \$2 billion may have to be paid out in food stamps, welfare, and unemployment insurance.

I suppose saying that sort of thing makes me "old-fashioned," but to me, it's just simple arithmetic. When I see a Jerry Brown in California, and a Dukakis in Massachusetts, becoming in effect anti-government and very popular in the process—you know, the last poll on Jerry Brown showed him with an 80 per cent favorable rating, which is absolutely unheard of. But I think that's because the American people are in a sour mood—you know, they went through Watergate, they went through Vietnam, and now they're hearing all the things about the secret machinations of their government through the CIA, the FBI. I don't think it's a natural mood for the American people. And I'm hoping we can straighten ourselves out within the Democratic Party, because there is no other possibility on the horizon—certainly not in terms of the next twelve months.

SUN: Could you go into more detail on what you mean by "democratic national economic planning"?

WOODCOCK: I don't have any blueprints. When we set up the initiative committee, of which I'm a co-chairman, the statement we produced was primarily designed to create a national debate. It does not set down any blueprints. And I have been, very frankly, astounded at how much attention it has received. We have a wide-ranging list of supporters, including some substantial figures in the business community.

At the point you begin to think in terms of blueprints, not everybody who is now on the bandwagon will stay on it. There's been strong attacks from the left and the right, which is fine, because out of the debate we're gonna have to think in terms of, "Okay, how is this going to work exactly?" It has to be centralized in the sense of direction; it has to be decentralized in the sense of participation. That's really about as far as I can go.

SUN: What kind of Democrats would support or oppose the kind of platform you're proposing? Are you trying to unify the Party behind it?

WOODCOCK: No, you know, there are conservative Democrats who would never, never entertain concepts like this. It would be useless even to try. It's really a question of trying to crystallize the majority which is really there—but a good piece of that majority is now mesmerized by the question, "Where is the money coming from?" That's the real obstacle.

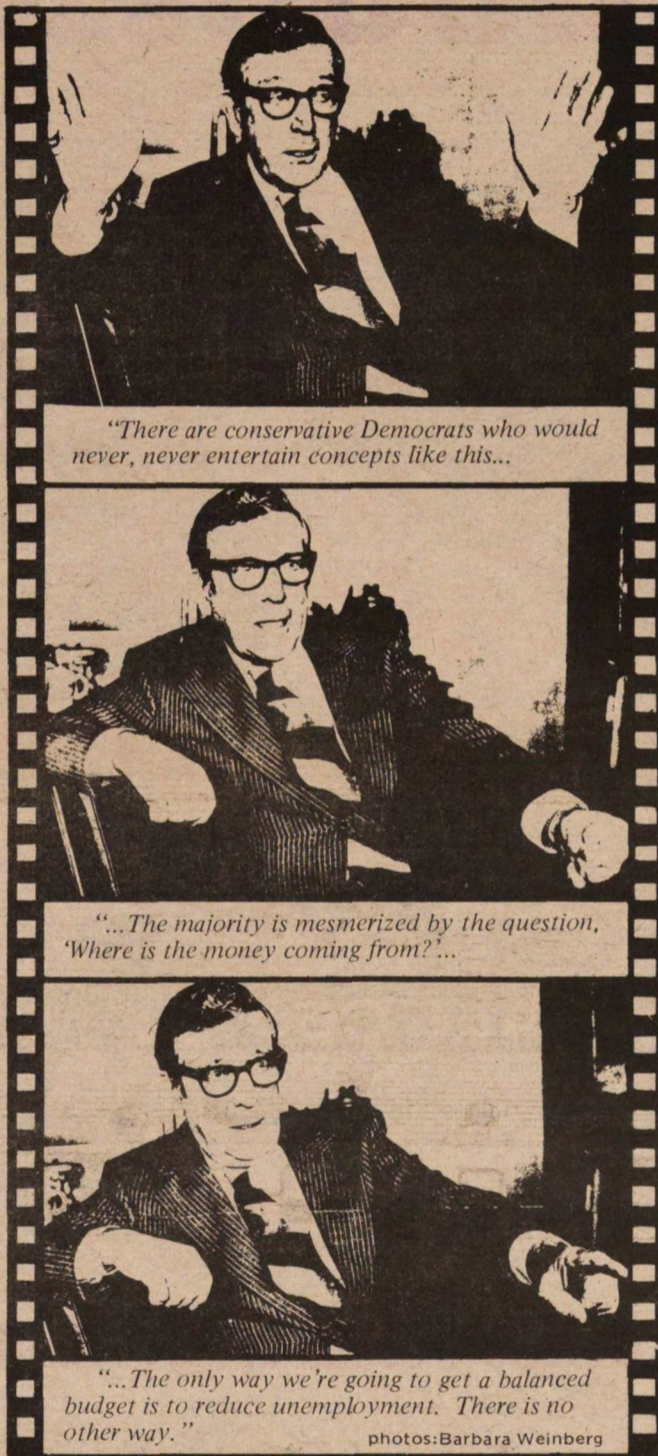
What we've got to convince them of is that in the process, the money will generate itself. I think the only way we're going to get a balanced budget in the predictable future is by beginning to substantially reduce unemployment. There is no other way.

SUN: To what extent would the implementation of your program depend on who the Democrats choose as a Presidential candidate?

WOODCOCK: Traditionally, of course, the platform is pretty well shaped before the candidate is chosen. All of their attentions are going to be geared to getting themselves delegates and not worrying. We've got two problems: to get the progressive platform, and to get a commitment from the candidates that they will run on that platform and pledge to implement it.

You know, we did this to a degree in 1960. After we had nominated Kennedy, the Michigan delegation went off the trolley on the question of the Vice-Presidential nomination. I was very shocked, but then I reconciled myself and I personally got a commitment from Lyndon Johnson that, if elected Vice President, he would help carry out the civil rights platform. I told this to the Michigan delegation, and a lot of them didn't believe me, but history, of course, shows that's one commitment he did keep.

continued on page 24



... Dr. King

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



J. Edgar Hoover

Rev. Martin Luther King

continued from the cover

They were meant for blackmail and slander, and the tapes allegedly did record King in some "compromising" situations with women. For several years Hoover circulated the choicest portions of the tapes, or reports on their contents, to high government officials and friendly reporters. Most of these officials and reporters considered King's private life nobody's business but his own, for they did

port for Mobutu's army. U.S. assistance to the other "liberation movement," UNITA, has been somewhat more recent. Both organizations are making use of white mercenaries from Portugal, the U.S., and elsewhere.

Back in the U.S.A., one of the more interesting documents to be pried loose by the Senate Intelligence Committee in recent weeks is an FBI directive which ties the 1969 murder of four Southern California Black Panther leaders by Ron Karenga's "US (United Slaves) Organization" to the Bureau's infamous COINTEL-PRO program. The murders of Panthers John Huggins, Bunchy Carter, Sylvester Bell, and John Savage—the last two never prosecuted—by US members, plus a series of violent and harassing actions against Panthers by Karenga's henchmen, followed a letter from FBI Director J. Edgar Hoover's office to thirteen local Bureau offices, urging as follows:

"In order to fully capitalize upon BPP and US differences as well as to exploit all avenues of creating further dissension in the ranks of the BPP, recipient offices are instructed to submit imaginative and hardhitting counterintelligence measures aimed at crippling the BPP."

These "imaginative and hardhitting measures" included the mailing of cartoons to Panther offices in Los Angeles which clearly suggested that Bobby Seale, Huey Newton, David Hilliard, and other Panther leaders were scheduled to receive the same treatment as Huggins and Carter.

Turning to private-sector conspiracy, the coming months may yield very enlightening information indeed on the question of a

national effort by major energy corporations to do the same thing with natural gas they apparently did with oil two years ago—that is, to create an artificial "shortage" by withholding reserves until the federal government lifts price controls, resulting in windfall profits.

Last June, the House Subcommittee on Oversight and Investigations finally got its hands on the books of seven major natural gas producers, and has been plowing through the data ever since in an attempt to determine if the companies have been lying about the extent of their reserves. Ever since 1968, when the gas industry lost a court challenge to federal price ceilings, the companies have been claiming declining reserves, although recent government investigations have suggested that reserves off the shore of Louisiana amount to anywhere from 24 to 40 per cent more than the industry says.

The gas companies say that only through deregulation will they have the money to drill for new gas. But Federal investigations have found that the gas majors keep three sets of books on reserves—one for the IRS, one for getting bank loans, and one for the Federal Power Commission, which sets price ceilings. We'll let you guess which set has the lowest figures.

not repeat what they learned.

The anonymous FBI letter revealed by the Senate Intelligence Committee was delivered to King along with a copy of this tape 34 days before King was scheduled to receive the Nobel Peace Prize in December 1965. The letter read, in part:

"King, there is only one thing left for you to do. You know what it is. You have just 34 days in which to do it. (This exact number has been selected for a specific reason.) It has definite practical significance. You are done. There is but one way out for you."

Staff lawyers for the Intelligence Committee say the letter was found in the files of former FBI Deputy Director William Sullivan at

FBI headquarters. Sullivan maintains the document was planted in his file by someone within the agency trying to discredit him. The FBI, however, does not dispute that someone in the agency authored and sent the letter.

Technically, the FBI letter to Dr. King was an overt act of extortion—a federal crime which the FBI has a specific responsibility to combat. The national prominence of Dr. King, and the still-unsolved mystery of the FBI's role in his murder, pushed the story into the headlines for a day or two in November, and then it was promptly forgotten. The Department of Justice, itself heavily implicated in the crime, announced no intentions of investigating or prosecuting it further.

The extortion-letter bombshell drew media attention away from the wider implications of the FBI's six-year effort to destroy, by fair means or foul, the single most effective black leader in the nation during the 1950's and 60's.

FBI assistant deputy director James Adams admitted to the Senate Committee at least 25 such covert actions against King. Considering the FBI's reluctance, until now, to admit its own occasional embarrassing human mistakes (much less its calculated violations of law), the actual number may run higher than that.

Between 1962 and 1968, for example, the Senate

Committee learned that the FBI tried to persuade a college not to grant King an honorary degree; appealed to an American Cardinal to prevent King from getting an audience with Pope Paul VI; and attempted to cut off funding sources for King's Southern Christian Leadership Conference. Even after King's murder (and the supposedly "impartial" FBI investigation of it), the FBI scheduled "briefings" for key Congressmen in an attempt to keep Congress from declaring his birthday a national holiday.

The FBI campaign was more than a public relations effort to take King "off his pedestal," as FBI planning documents put it. A January 1963 memo to Hoover from William C. Sullivan, former FBI deputy director for "counter-intelligence" (a term used to hide the FBI's illegal domestic political warfare), suggested a more sweeping ambition and desperate purpose.

"This can be done and will be done," the memo to Hoover declared. "Obviously, confusion will reign... the Negroes will be left without a national leader."

FBI memos described King as "the most dangerous and effective leader in the country." The agency seemed to be working on the assumption that the effectiveness of any black leader was what made him or her dangerous.

The FBI campaign was widely pictured in the media as a purely personal vendetta by Hoover which began when King criticized the agency during the early 1960's for failing to protect southern black civil rights workers.

Senate Intelligence Committee counsel Fred Schwartz, however, outlined a pattern of action against King that suggested ingrained government policies. Schwartz said FBI records in the Committee's possession show that the agency stepped up its efforts each time

the civil rights movement, or King's role in it, advanced: after the August, 1963

continued on page 26



Bunchy Carter

HOT SPOTS · HOT SPOTS · HOT SPOTS · HOT SPOTS · HOT SPOTS · HOT SPOTS · HOT SPOTS · HOT SPOTS

...What Now?

street, it is the police who decide if that right exists. The Supreme Court is far away and cannot help at that moment when the policeman says 'Get going!' (or something more pungent)."

But while dictates of the high court may not always be practiced on the streets, rulings against personal freedoms will ensure that those rights will never come under protection.

With the Nixon appointments, the Supreme Court has come to an end of its liberal era—a period in which the early liberal dissents of Douglas and Justice Hugo Black (sometimes referred to as Roosevelt's revenge on the conservative court he hated) evolved into the majority view of the Warren Court.

In an appearance in Ann Arbor several years ago, Douglas described a conversation he had with Black, whose sharp mind had perhaps lost a bit in his latter years.

Black told Douglas he noticed that newspapers sometimes referred to "strict constructionists" on the court. You and I have fought to guarantee civil liberties, Black said. Surely they must be talking about us, he reasoned.

"No, Hugo," Douglas responded. "I don't think they are talking about us," he said with a touch of regret.

Alan Lenhoff is a former editor of the (University of) Michigan Daily, now working as a reporter for the Oakland Press and as a free-lance writer.

in influencing the Nixon appointees than a strong liberal casting dissenting opinions into the wind. Others are irked that the court seems to be without a true intellectual, a person qualified not only to rule on tough legal issues but also to help resolve broad social issues.

They say the country needs another justice like Felix Frankfurter, even if that person has no prior experience on the bench.

The test of the new court should come soon. Among the key issues it may rule on this term are the death penalty, new federal election reforms, school busing, search and seizure, affirmative action hiring, and discrimination in housing.

It is wise to remember, however, that Supreme Court rulings may not be as important to our daily lives as common wisdom would have us believe.

Court rulings cannot dissolve the prejudice of a racist employer. Nor have "landmark" rulings on desegregation, censorship or free speech had much effect on such institutions as the public schools. Twenty-one years after the court ruled that separate but equal schools are illegal, American schools are still far from being integrated.

Says Boston University Political Science Professor Howard Zinn on free speech: "On the

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 BEJART'S BALLET

SUN

« KULCHUR »

Kim Weston's Detroit

By Frank Bach and Edwenna Edwards

The multi-talented Kim Weston is one of the more special people of those who were made "stars" during the time Motown Records was based in Detroit. Kim had a flock of singles hits while with the company during the early and mid-sixties, including "Love Me All The Way," "A Thrill A Moment," "Helpless," "Just Loving You," "It Takes Two" (with Marvin Gaye), and the classic "Take Me in Your Arms."

Kim Weston surprised the music world in 1967 by leaving Motown, and the Motor Town itself, to resettle with her husband, Mickey Stevenson, the former Motown A&R Vice-President, in Los Angeles. She continued to record, for MGM and later for Stax Records, and she branched out into television (appearances with Johnny Carson, Joey Bishop, Merv Griffin, and Steve Allen), radio (a show on the American Armed Forces network), and theatre (the lead role in the musical "Hallelujah Baby," later to become a hit on Broadway). She also had the distinction of being the first person to make a commercial recording of the "black national anthem," "Lift Ev'ry Voice and Sing."

Following several years as a national show-business phenomenon,

and now separated from Mickey Stevenson, Kim Weston returned to her home in the Motor City to involve herself in a spectrum of communications projects centered in and directed toward Detroit's nascent black community. The host (and "disc jockey") of a popular afternoon radio program on WCHB-AM, Kim also serves as talent coordi-

nator and m.c. for the popular Lowman's Westside Club, and she is actively engaged in helping to promote the careers of rising young Detroit musical and performing artists, including pianist-vocalist Ronnie McNeir. For the past two months she has also starred in Val Benson's Little Red, the children's musical which was rehearsed at Lowman's and has run Saturday and Sunday afternoons at the Langston Hughes Theatre on the west side since the beginning of November.

On December 4th Kim made a triumphant return to the stage as a professional singer with a two-week run at Lowman's (see review, this page). The SUN took this happy opportunity to talk with Kim about her early career, her reasons for leaving Detroit, and her current involvement in the Motor City scene.

"I started singing in the church at the age of four. I sung with the church choir, and I sung with a gospel group. Basically, that's where I got my training. I was with a group called The Right Specials, and they were—we were—a very dynamic group: all very, very young. Some excellent voices. I really considered myself the lesser of the five.

"We had a young man by the name of Tom Wright, who was our manager, and he was like a kind of 'crack-the-whip' type of manager. As a matter of fact, that's the only real discipline I've had as far as management is concerned. And that was in the gospel field. Unfortunately, you don't really find it in professional entertainment.

"Anyway, I was singing with the gospel group and a guy by the name of Johnny Thornton heard us. He was a cousin of Eddie and Brian Holland of Holland-Dozier-Holland. He asked me to do some demos for him—they weren't for me, they were demos of his songs, but he was so impressed he took it to Brian Holland, and Brian in turn took it to Motown.

"In 1961 I signed a contract with Motown, and in 1962 my very first release was produced by Norman Whitfield. It was a song called 'It Should've Been Me,' which did not do anything at that particular time. But the 'B' side of the record was a song called 'Love Me All the Way,' and it seems that the record jocks in the South took to the song. They took the record and turned it over, and that launched it."

SUN: What was your biggest hit for Motown?

"Individually, 'Take Me In Your Arms,' which is a song the Doo-bie Brothers just sold a couple million on."

SUN: How many did the original version sell?



Brook Benton - Kim Weston Jimmy Wilkins Orchestra

December 4-15 at Lowman's Westside Club

By Frank Bach

It's already been said several times in these pages that there is a very active, artistically-high music scene happening in certain clubs in this city—and it's a scene that's been almost totally ignored by the established papers (i.e., Detroit "News" and "Free Press"). One major musical event which was typically invisible to the town's critics was the Brook Benton/Kim Weston show presented December 4-15 at the beautiful Westside Club (Livernois north of Oak-

man). The city's dailies should be particularly shamed by their non-coverage of this performance for three very special reasons: (1) It featured the "return to the stage" of the nationally-acclaimed Kim Weston, a favorite of Detroiters since her Motown hits of the sixties; (2) Another current Motor City favorite, The Jimmy Wilkins Orchestra, repre-

"I haven't the faintest idea. I never got any money, so it didn't matter."

SUN: How did it happen that you and Marvin Gaye teamed up?

"Strangely enough, I was like Marvin's co-star on the stage, even when he was recording duets with Mary Wells. She left the company and, since they had had a couple of hits, Motown was looking for someone to team him up with on records. And they picked me. Like when I left, they picked Tammi Terrell."

SUN: When did you leave Motown?

"I left in December of 1966, and my decision to leave was based on the fact that my husband, Mickey Stevenson, had been the dominant factor in my career. I wanted to go where he was going. I understood what he wanted to do, and it couldn't be done at Motown, so he had no choice, really. He wanted to spread out, which Motown eventually did, but at that time the things Mickey was talking about, they just weren't interested in."

"One of the things that kind of got to me was once when I went to New York to study theatre for a short period of time. When I came back I was all elated and Mr. Gordy said, 'I guess now you want to be in a Broadway musical, right?' I said 'Yes,' and he said, 'Well, we're in the record business.'"

SUN: Your most memorable recording since leaving Motown was "Lift Ev'ry Voice and Sing." How did that come about?

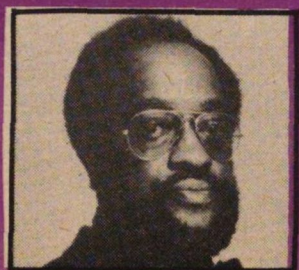
"I was living in Los Angeles at the time and I sang at a Lakers-Knicks game. I was singing 'The Star-Spangled Banner' and I had never done it be-

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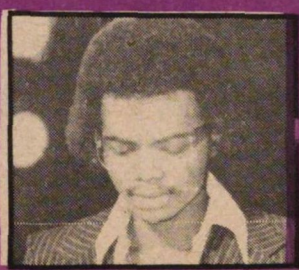
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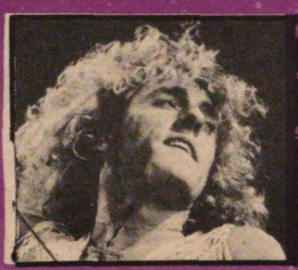
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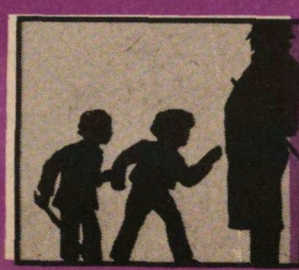
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The Who at Ponmet, p. 16/17



Ebenezer is a Geezer, p. 16

Season's greetings, dear friends, and welcome to the end-of-the-year edition of our humble rag, in which we also manage to take a tentative look into 1976 and try to come out swinging. This is the seventh edition of the **SUN** since your intrepid reporter became a full-time staff member back in September, and we hope you've found a few things here and there to keep your interest up... Our next issue will be **Volume 4, Number 1** of the **Sun**, which may be kind of confusing since we started this experiment in alternative journalism way back in 1967 as the **Warren-Forest Sun**. After four modest issues in the Motor City the **Sun** moved, along with its creators, to the nearby town of Ann Arbor, where the paper continued first as a series of free street sheets (1968-69-70), emerged for three issues as a nationally-oriented paper titled **Sun/Dance**, and began regular publication as a tabloid newspaper on May 1, 1971, as the **Ann Arbor Sun**. A uniform numbering system was finally established at the beginning of 1975, which was designated as Volume 3 for some reason, and thus we go into 1976 with **Volume 4** proudly atop the masthead. In case you don't remember, the **Ann Arbor Sun** became **The Sun** this past summer, and the paper established its editorial offices in downtown Detroit on October 1st, 1975, when we moved into a third-floor suite at the **Shelby Hotel**. Now, at year's end, we're out of the Shelby (along with everyone else who was staying there) and into a second-floor suite of offices in the **Leland House** (formerly the **Detroit Leland Hotel**) at Cass & Bagley, half a block from the **Michigan Palace**, where we happily invite you to visit us. This place has got *heat*, too, like our space at the **Shelby** never seemed to have, and it's a great place to start out the new year...

SPEAKING OF THE Michigan Palace, you might recall **Frank Bach's** report a couple issues back that **Steve Glantz & Co.**, d/b/a **Steve Glantz Productions**, **Michigan Concert Palace**, etc., were having trouble with their landlords at the **Palace** and might face eviction from the downtown concert hall. Well, a report in the **Free Press** a few days ago had **Judge Thomas Roumell** appointing attorney **Arthur Schueler** as receiver for **Steve Glantz Productions**, charged with controlling all of **SGP's** finances and concert promotions until the **Glantz**s settle their dispute with the owners of the **Palace** concerning their alleged non-payment of rent and utilities. The **Judge** seemed to be guided in his action by an overall repugnance with the **Glantz**s' bizarre methods of doing business, charging that **Glantz Productions** had "caused or permitted" an estimated \$175,000 worth of damage to the hall following the **Kinks'** concert there last Friday (Dec. 19), including (according to the **Freep's Carl Arrington**) "smashed mirrors and statues, missing chairs, brass plating stripped from the walls and trash strewn about." Tsk, tsk, fel-las. Meanwhile, former **Glantz** partner **Leo Speer** has signed a promoter lease with the building's owners, **Bagley Associates**, and plans to clean up the mess and produce "rock" concerts there, while **Glantz** told **Arrington** (he won't speak to the **Sun**) that he will keep promoting in Detroit.



THE COAT PULLER

While he does, at least as long as the **Judge** is in the case, he'll have a court-appointed receiver running his affairs, and it's hard to see how that could be any worse than what we've had. Maybe this lawyer fellow will force them to clean up their act in some of the non-fiscal areas as well...

BACK TO THE NEWS, there's as much exciting activity coming up in the next month as there always is—please check out our calendar

for all the glorious details, and might we just mention these items of innarest: The mind-blowing **Alvin Ailey Dance Company** visits the Music Hall Jan. 6-10... "**Ebenezer Is a Geezer**," the Xmas Carol extravaganza mounted by **Lisa Nowak** and the **Harbinger Dance Company** for the **Detroit Youtheatre** people at the **Institute of Arts**—music by **Jim Hartway**—enjoys its final three performances Dec. 26-27-28. **Hartway** is joined by **Larry Nozero** (reeds), **Dennis Tini** (keyboards), **Hubie Crawford** (bass), **Denise Ward** (organ), and **Rich Mikels** (drums) in the pit band, and the whole thing is "an all-Detroit production, conceived, created and produced by Detroiters and made possible by a grant from the **Michigan Council for the Arts**," it sez here... **Albert King**, the master of the blues guitar, is at **Ethel's Cocktail Lounge** (Mack east of Grand Blvd.) for another big weekend Dec. 26-27-28, followed by **Little Milton** on New Year's Eve... **The Originals** and **Kim Weston** at **Lowman's**, followed by **Terry Collier** plus **The Choice Four** (Dec. 26-Jan. 4)... **Vibist Gary Burton** with guitarist **Ralph Towner** and their band at the **Showcase Theatre** Jan. 10, the first in a new series of shows by **Probity Productions**, of whom more next ish...



Sam Sanders



Dizzy Gillespie

Bro. **Jack McDuff** and his hot organ band at the **Pretzel Bowl** in Highland Park, Jan. 14... **Luther Allison** at **Lizard's** in East Lansing Jan. 5-6, followed by **Radio King** and his **Court of Rhythm** (Jan. 7-10), who will grace **Chances Are** for New Year's Eve in Ann Arbor... **Koko Taylor** and her **Chicago Blues Band** at the **Blind Pig** in downtown Ann Arbor for NY's Eve... **Chet Baker** (backed by Detroiters **Bert Myrick**, drums, and **Dan Jordan**, bass) finished out the year for Baker's last weekend. The **Livernois-8 Mile** hotspot re-

opens Jan. 9 with ace percussionist **Muruga** and his all-star band featuring **Darius Brubeck** & **Perry Robinson**. **Maruga**, formerly known quite well in these parts as **Steve Booker**, has an amazing approach to percussion, and his electrified talking squeeze drum must be heard!... **Thelonious Monk** turns up (on record) as **WJZZ's Artist of the Week** starting Dec. 28, a fitting tribute to Motor City music fans and a welcome feather in the cap for **WJZZ GM Bobby Bass**, who will mark his first year at **JZZ** next month. Hang on in there, bro,

we can hear it coming... Get ready for the master brass star **Dizzy Gillespie**, who brings his quartet to **Birmingham's Groves High School**, Jan. 23rd... The **Lyman Woodard Organization** at **Cranbrook's Academy of Art Museum**, Sunday, Jan. 4, at 3:00pm. **Tribe** turned out a full house for the Dec. show, and **Sam Sander's** excellent band, **Visions**, will close the Detroit's Jazz Today series at **Cranbrook** the first Sunday in February... **Happy Birthday** to **Kim Weston**, the **SUN's Bill Adler**, **Chairman Mao Tse-tung**, and the beloved late poet and genius, **Charles Olson**, who would've hit 65 this week... In **Abraham's Bosom**, the 1927 Pulitzer Prize-winning drama of



SOME AMERICAN PRESIDENTS

continued on page 23

Grant, Hayes, Garfield, Arthur, Cleveland rowed the long boat up to Headquarters under the cloudy moonlight. Wanikano Bay sat peaceful in the darkness and the men climbed from the boat and stepped up on the dock. From his heavy overcoat Grant retrieved a paper. Chester Arthur lit his Zippo and the men gathered close together like Arabs and looked at the paper. Then it was put away and they walked noisily along the wooden dock to Headquarters.

"You're late!" announced the Queen. She was on a throne. She was wearing a rubber wet suit. She had long red fingernails and eight inch high-heels. Two homosexuals wore cowboy outfits at her side. "What was it this time!"

"Your majesty," said Garfield bowing graciously. "please pardon our tardiness. We were some time in finding the requested material."

"Well," barked the Queen. "do you have it?"

Grant opened his coat.

"We certainly do," he said handing the Queen the paper. It was a map. It was not a map of Tibet or Siam or Gibraltar. It was a map of the Dent-O-Flake Toothpaste Factory.

"Wonderful," breathed the Queen looking at the map. "This is simply wonderful. Good work. Very good work. Boys," she said to the homosexuals at her side, "see to it the Presidents are taken to their respective rooms. They deserve whatever they wish to-night."

Homosexuals escort men away as Queen slips out of wet suit before long mirror.

U.S. Grant is taken to a stark white cubicle furnished with oak table and military chair. He's wearing general's uniform and in the background men are heard dying and horses' heads are cut off.

"A little whiskey," he slobbers from the side of his mouth and a naked girl brings it to him. U. Grant drinks the whiskey and then has the girl lay across the table. He draws a map on her stomach. The girl is arching her head up trying to watch. Grant inserts a small gold pistol inside the girl's vagina and pulls the trigger...

Hayes was taken to a drug store.

"Rutherford B. Hayes, eh?" asked the druggist over the top of his glasses. "And you want some Aspirin?"

"I have a sore throat, sir. I went tobogganing with Freddie Hawkins and Billy Fremont yesterday and now I got a sore throat."

Garfield went to Disneyland. He rode on the Jungle River Cruise & the Pirates of the Caribbean. On the Jungle River Cruise Garfield got his sleeve wet when the driver went too close to a little waterfall. He bought some popcorn and thought everything was fine & went to the Early American Store and listened to a old time phone conversation. Then, as he was leaving Disneyland, a disgruntled office seeker named Guiteau sold the unwary

man an ear of corn. It exploded in the car killing the President and four other vegetables—Squash, Rhubarb and Watermelon.

Chester Arthur. Chester Arthur exposed himself in a Washington D.C. park. The paper men still stabbed at cups and envelopes lying on the grass. A girl sat down next to the President. Birds flew around and the grass was green. The girl was kneeling in front of the bench sucking off Chester A. Arthur, 1830-1886, twenty-fifth President of the United States, like she never blowed a guy before.

Cleveland. Grover Cleveland drank a cup of coffee. Then he exploded.



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

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Editor
John Sinclair
Associate Editors
Bill Adler, Frank Bach
Edwenna Edwards-Straughter
Consulting Editor
Ken Kelley

Calendar Editor
Peggy Taube (Detroit)
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Writers
Bill Adler, Frank Bach, David Fenton
Maryanne George, Paul Grant, Mark Gregory
Bernadette Harris, Ken Kelley, Al Nickerson, Robert Pieniak
Derek Van Pelf, David Weiss, Sally Wright

Photographers
David Fenton, Derryck Fort, Joe Kovar
Leni Sinclair, Joel Unangst, Barbara Weinberg
Design
John Sinclair, Barbara Weinberg
Production
Leni Sinclair

Motor City Musicians On The Move

NEW STARS OF 1976

By JOHN SINCLAIR & BILL ADLER

Detroit has long been a hotbed of emerging musical talent which has gone on from its Motor City origins to make a mark on the national and international music scene. From McKinney's Cotton Pickers and the Jean Goldkette Orchestra in the 20's; through the bebop revolution of the 40's and 50's which contributed Milt Jackson, Lucky Thompson, the Jones brothers (Hank, Thad and Elvin), Barry Harris, Yusef Lateef, Donald Byrd, Pepper Adams, Curtis Fuller, Paul Chambers, Doug Watkins, and a host of others; through the rhythm & blues period of the 50's and 60's which gave the world Little Willie John, Hank Ballard & The Midnighters, John Lee Hooker, Wilson Pickett, Smokey Robinson, Marvin Gaye, the Supremes, the Temptations, the Four Tops, Stevie Wonder, Martha Reeves, the Spinners, the Dramatics, Jackie Wilson, and scores of others; to the rock & roll heyday of the middle & late sixties which offered Mitch Ryder and the Detroit Wheels, Bob Seger, Ted Nugent, the MC-5, Alice Cooper, Catfish Hodge, Rare Earth, and numerous of others—the Detroit pedigree is a long and splendid one.

Now, in the middle of the seventies, the Motor City continues to produce brilliant young musicians and performers who reach out beyond the immediate community to enter the lives of people all over the country and the world with their Detroit-bred music. The artists we have chosen to feature in this modest article are only two peoples' view of the cream of the crop; if you talked to people on the set, in the joints and nightclubs and recording studios around town, you'd get two or three times as many more suggestions, and you'd do well to follow up on all of them, as we hope to do in the months to come. For now, however, we offer a handful of New Stars of 1976 for your consideration: musicians who have already begun to draw attention and who can get over in a big way—with a few breaks—in 1976. Some of them have been around a long time already, scuffling over years to get their trips together, while others are relatively new to the world of professional music. All of them demand your close attention, and they'll probably get it—within the next 12 months.

NORMA BELL

It never occurred to young Norma Bell that her childhood transition from the study of clarinet to that of the alto saxophone was anything but natural. Still, while it is always a special pleasure to hear an alto sax, that most expressive instrument, played well, it is an additional thrill to see a woman doing it. Norma carries it off with a casual grace and flair that indicates, at 24, her already considerable professionalism.

She grew up across from Chadsey High and began taking those (classical) clarinet lessons when she was seven. Norma went to Chadsey, then Oakland Community College, and finally Wayne State where she "supposedly studied with Stevie Wonder until his accident in 1973. In the summer of 1974 she began her fruitful association with the Lyman Woodard Organization. (Check out the soulful solo she contributes to "Joy Road" on the LWO's *Saturday Night Special*). Came the spring of 1975 and guitarist John McLaughlin called Norma to tour with his Mahavishnu Orchestra. Tour over, she returned to the Detroit Afro-American Festivals as part of their performance at the Detroit Afro-American Festival this past summer.

Norma's recently been touring as part of Frank Zappa's Mothers of Invention and will go with them soon to Europe, Japan, and New Zealand. And '76 will most likely bring us Norma's first "solo" LP, probably featuring, besides Norma, her good friend Ralphie Armstrong on bass, and budding young Blue Note recording artist, pianist Patrice Rushen. Norma's simple and elegant wish is that her album will "make everybody happy." Small cause for worry there!

LAVERNA MASON

One of Detroit's least-heralded treasures is its vast wealth of gospel talent. Although everyone's heard and felt its power through the medium of Motown's pop rendition of the real church soul, the master workers of the form labor in the vineyards of the Lord, performing week after week in churches and church-sponsored Gospel Music Extravaganzas which attract thousands of the faithful to the city's major concert venues. Detroit's Harold Smith & the Majesties won a gold record this year, however, and the mighty Voices of Tabernacle Choir, under the direction of Rev. James Cleveland, went to Number One on the gospel charts with their last Savoy Records release. Now that Savoy has been acquired by Clive Davis's Arista Records, clear for the star of the Voices of Tabernacle album, Ms. Laverne Mason, to step out on her own as a major Motown recording artist. Not only a supremely powerful gospel shouter with an amazing range of music and emotion at her command, Laverne Mason has additional strength as a straight-out pop performer as well. With the right attention and an astute producer, Laverne (now on a national tour) could develop into one of America's biggest recording stars—and if it doesn't happen in '76, it won't be her fault.

RALPHE ARMSTRONG

In the fall of 1955 Miles Davis extracted a bass-playing boy wonder named Paul Chambers from Detroit. What followed is jazz history. A generation later, the Motor City could develop into one of America's biggest recording stars—and if it doesn't happen in '76, it won't be her fault.

deduced Ralphie Armstrong who, at the precocious age of 19, has played his electric bass on records and on four the past two years with the Mahavishnu Orchestra, and on occasion with Santana, guitarist Jeff Beck, Leon Thomas, violinist Jean-Luc Ponty, percussionist Airto Moreira, and most

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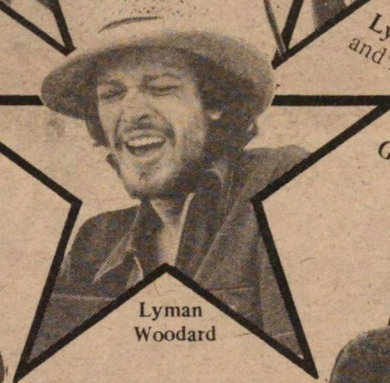
Norma Bell



LaVerna Mason



Carolyn Crawford



Lyman Woodard



Ralphie Armstrong



Michael Henderson



Marcus Belgrave

TRIBE

A very solid yet extremely combustible combination of Detroit music veterans which has never stopped developing in its four or five-year lifespan, the current Tribe line-up could easily be subtitled "The Motor City Dream Band." A fully cooperative unit now captained (mostly for business purposes) by international trumpet star Marcus Belgrave, the first choice of Charles Mingus and a Ray Charles Band alumnus as well, Tribe comprises six of the tip-top Detroit jazz players of the past fifteen years: Belgrave on trumpet and flugelhorn; Wendell Harrison, tenor saxophone and flute; Phil Ranelin, trombone; the great Harold McKinney, piano and electric piano; Roderick Hicks, bass; and Bud Spangler, drums. Belgrave, Harrison, Ranelin,

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CAROLYN CRAWFORD

The subject of an extensive—and exclusive—SUN interview this past summer (Vol. 3, No. 16), Carolyn Crawford is a new star by virtue of her long-awaited, about-to-happen emergence as a national recording phenomenon. It hasn't happened yet—her early sides as a teen-aged co-ed counterpart to Stevie Wonder at Motown never really hit hard outside Detroit, and her first two or three 45-rpm releases for Gamble & Huff's Philadelphia International label haven't exactly blown the walls of popdom. But 1976 is another matter, and if the Philly hit machine can hook up its promotion aces with Ms. Crawford's hot single product sometime in the next twelve months, the Motor City's dynamic Carolyn will be singing back at us from all over the world.

With more than an album's worth of Gamble & Huff-produced tunes in the can and a new single—"Good & Plenty," an instant pop crossover if we've ever heard one—ready to hit the air-waves now, Carolyn Crawford has already created the means by which she can expect to get her due this year. With a little bit of luck, and some strong managerial guidance, Carolyn could give Detroit Philly International's first big single-woman star—and it couldn't be more fitting.

LYMAN WOODARD ORGANIZATION

Last but certainly not least is the powerful jazz-based outfit known as the Lyman Woodard Organization. Centered on organist Lyman Woodard, a composer and improviser of incredible strength and vision whose credits range from the Artists' Workshop Music Ensemble and the Don Davis Trio to Martha & the Vandellas and the 8th Day, the LWO features guitarist Ron English (who has worked with Gladys Knight & the Pips and the Four Tops) and drummer George Davidson (a veteran of the Artists' in his own right) and Paul Butterfield bands). Norma Bell has been a member of the Organization for long stretches, and the brilliant multi-percussionist Loren Franklin and Paul Butterfield (who has worked with the Aretha band as his regular gig with the popular Bohannon permits. Alto saxophonist Larry Smith has been heard with the LWO lately, since Norma's been on the road with Zappa, and the Pretzel Bowl in Highland Park, and the Huron Hotel in Ypsilanti over the past two years, spelled occasionally by concert-opening gigs for the likes of Herbie Hancock and the Crusaders. Represented on record by only one LP, *Saturday Night Special*, on the Detroit-based Strata Records, this uniquely exciting aggregation could break out big with a few good breaks in '76.

MICHAEL HENDERSON

Michael Henderson is a rarely fortunate musician, one whose star has been rising nearly without pause since the day he first decided to pick up an electric bass. Then 12 years old, Michael's original inspiration was the prime Motown hits of the day and the work of master Motown session bassist James Jameson in particular ("I still haven't heard anybody come close to him.")

A mere six months after he began to teach himself, he landed a job with the Detroit Emeralds. He has yet to look back. In the next eight years he would tour and/or record with The Temptations, Aretha Franklin, Al Green, The Foundations, The Spinners, Dr. John, The Rolling Stones, Gladys Knight and The Pips, Stevie Wonder, and others so numerous he doesn't recall them all.

It was during an engagement that he decided to teach himself, he landed a job with continued on page 23

It's the 4th quarter...and Motown's going for the big score with a power play straight up the charts.

DAVID RUFFIN
"Who I Am"
M6-849S1 New from The Temptations' former lead singer. Produced by Van "The Hustle" McCoy.

DIANA ROSS AS MAHOGANY
ORIGINAL MOTION PICTURE SOUNDTRACK
SUCCESS IS NOTHING WITHOUT SOMEONE YOU LOVE TO SHARE IT WITH

THE IMAGE
"Inside The Triangle"
MA6-506S1 One of America's most exciting rock trios, exploring a new source of power: The Bermuda Triangle.

RON CARTER
"Anything Goes"
KU-25S1 Everyone's #1 bass player returns with an album destined for immediate radio and disco airplay.

MAHOGANY "Original Motion Picture Soundtrack featuring Diana Ross" M6-858S1 The hit album with the hit single from the hit film. Features "Theme From Mahogany (Do You Know Where You're Going To)," sung by Diana Ross.

GROVER WASHINGTON, JR.
"Feels So Good"
KU-24S1 "Mr. Magic," 1975's most honored jazz musician, presents his most explosive album to date. Arranged by Bob James.

THE COMMODORES
"Movin' On" M6-848S1 An exciting batch of surefire disco and radio hits from one of the fastest-rising groups in America and the world.



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| WHITE'S RECORDS | WAYNE MUSIC | DETROIT AUDIO | Korvettes | LOONEY TUNES | RECORD HUT | FLAMING RAT RECORDS |
| WOODLAND MALL RECORD & TAPE CENTER | WELSBY MUSIC | BOOGIE RECORDS | LA GREENS | MARTY'S RECORDS | RECORD RACK | FLINT RECORD SHOP |
| KUBECK MUSIC | THE TURNTABLE | BOP SHOP | DISCOUNT RECORD CENTER | MUSIC MAN | BONZO DOG | GOOD VIBES GREATER DETROIT |
| LIBERTY MUSIC | HARMONY HOUSE | CIVIC MUSIC | | | TROY RECORD & TAPE CENTER | |
| MARSHALL'S MUSIC | SOUND MILL | DEARBORN MUSIC | | | | |
| | SELIGMAN BROS. | DISC SHOP | | | | |
| | SHAYS RECORDS | DISCOUNT RECORDS | | | | |
| | MUSIC BOX | | | | | |

"Success is nothing without someone you love to share it with."

Kim Weston's Detroit

Photo: Derryck Fort



Kim Weston with Lisa Stone in "Little Red"

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fore, so I just did it real slow. It apparently went over quite well, so when I was recording my next album they asked me to do 'The Star-Spangled Banner.' So, instead, I said no, I'd rather record 'Lift Ev'ry Voice and Sing.' I go back with the song to Brownson Elementary School in Detroit, where I was taught that in kindergarten."

SUN: *Following your departure from Motown you certainly used the opportunity to spread out—you toured, got into network radio and TV, did a musical. And there was the move to California. Why did you come back to Detroit?*

"In travelling I have never wanted to live anywhere else. Never. Moving to California was a part of my gig, but Detroit has always been where I wanted to live.

"If I had to sum it up in one word, if it's possible, I'd have to say the *people* are what is so attractive about Detroit. Of course there are always some jackasses, but I feel that Detroit has 80 or 85% really *beautiful* people. And in travelling, when I'd run into people from Detroit, we'd automatically seem to be drawn to each other. So I've always wanted to be living here, and to get involved in the city, and I just decided it was time to do it.

"When I started the radio show on WCHB my last record on Stax had been called 'Beautiful People,' which expressed an important part of my personal philosophy, and it's what I've been operating off of since I've been back. My thing is, since we were always being told about all the negative things, like the homicide rate going up, people just came to have a really negative outlook on what's happening here. So I started dealing with, Hey, we're not as bad as we're made to think we are, you know. We're bad, but we're not all *that* bad, and if we start emphasizing and working with some of the positive aspects—like all the people and energy that exist in such beautiful proportions in Detroit—then I'm sure that will, you know, help to bring about a positive change.

"When you deal with negative things all the time and talk about how bad things are and don't deal with any of the things that are good, the things that are healthy for the mind, then, automatically, that's what you attract. I believe in, you know, what goes around comes around—what you send out is what you get back. So I try to focus on the positive things about Detroit—and especially the positive movements in the arts, which are growing all the time—in order to get a positive response from the people, so we can get something going on a really positive level here."

SUN: *Your work at the Langston Hughes Theatre with "Little Red" is apparently quite a success. How did you get involved there?*

"Well, Val Benson, who is the same young lady who wrote the song 'Detroit' with me, was inspired in the writing by Ron Milner. Ron got the concept of children's matinees at the Langston Hughes together, and Val wrote

the play for him. This is actually the third property that Val has done with me in mind.

"It's funny, but 'Little Red' reminds me of that play, 'Hallelujah Baby.' Especially the lead role, which is played by Lisa Stone, who's only nine years old. I remember I had to leave the road to do 'Hallelujah Baby.' I was touring with Harry Belafonte and was chosen for the lead in the play only ten days before it was supposed to open—I had to get a release from my contract with Belafonte five weeks early. Well, Lisa Stone and myself, we're born on the same day (December 20th), and I just think about the changes that I went through in my first play, because she's literally changing in the wings, and that's what I had to do."

SUN: *How did you get involved here at Lowman's Westside?*

"One of the girls that I sang with in The Right Specials had a wedding reception here, I came in and Mr. Lowman found out I was there so he invited me back to his office and we talked. He later asked me to perform in the club, to bring in New Year's 1975, and that's actually the last time I performed as a singer until now."

"Anyway, we got to talking about the club as he came closer to getting his liquor license in May so he could open, and we agreed that what was needed was a talent coordinator. Of course, I don't really know that much about it, although I've learned quite a bit since I got the job. But my thing was, if I went after the pros like Jerry Butler and Brook Benton, I couldn't go *too* far wrong."

SUN: *Why the return to singing, and why did you stop in the first place?*

"I left the stage for the purpose of finding out what I really needed to make me do what I need to do as an artist on the stage. And I've found out many of the things I needed to know, so I have to go back on to see if I'm right. I'm really enjoying it too, and I'm ready to start recording again as well."

SUN: *Are you currently under contract to anybody?*

"No, I'm under contract to Kim. I plan to release 'Detroit' as a 45 on my own label, which will be called Rah Kim. As far as my singing career is concerned, I would like to do concerts rather than nightclubs, but I must say that Lowman's is the kind of place I enjoy working. And I do intend to keep working, now that I've made my return."

Frank Bach and Edwenna Edwards are associate editors of Kulchur. Bach's writing appears here regularly, while the Kim Weston assignment marks Ms. Edwards' debut as an interviewer. They were assisted in their discussion with Kim by master asker Ken Kelley, whose work appears frequently in Penthouse, Playboy, and Rolling Stone, among a great many other publications.

"Detroit"

(Kim Weston—Val Benson)

I could tour the whole wide world
See many a flag unfurled
Land on many a shore
Fly to places I adore
Or I could travel everywhere
And check out each town with care
See all that I could see
But my home would still be dear to me

And that's Detroit
That's my home town
Detroit
And I think I'll stick around

The birthplace of superstars
Home of the motorcars
Cars made with sweat and pride
So all the world can ride
People of tolerance
Involved in renaissance
Schools and churches everywhere
So many beautiful people

In Detroit
That's my home town
Detroit
And I think I'll stick around

Coming up from the bottom
You know it was hard
But I made it this far
With the help of God
And I'm proud to be part of
A city like "The Big D"
And no matter where I roam
My heart will always be

With Detroit
That's my home town
Detroit—
And I think I'll stick around

© Rah Kim Records

Brook Benton/Kim Weston/Jimmy Wilkins Orchestra

continued from page 11

sending the cream of the crop of Detroit's jazz instrumentalists, backed the entire show; and (3) the star of the show was Brook Benton, the jazz/ballad hit-maker whose slickness and strength-of-voice are just about unequalled, anywhere.

The show we checked out Saturday, December 13 opened with Kim introducing the extremely competent Jimmy Wilkins organization. They played two numbers of their own (we didn't catch titles) to start things off, quickly establishing that their regular activity as the city's foremost "big band" has created a unit as solid as, say, the fabled Count Basie Orchestra.

Kim Weston's portion of the show followed, with Kim offering a smooth, yet exciting version of "Feel Like Makin' Love," which turned out to be only a warm-up for the fast-paced "Detroit," the lyrics of which are printed here. At this point the show rap-

idly seemed to become "politicized"—starting with Kim's rap in the middle of "Detroit" which praised her beloved "beautiful people of this city" and favorably mentioned "our new administration in city hall."

She apparently had the support of the audience in all this (they joined in singing the chorus of "Detroit") and when she began her closing tune—the anthem "Lift Ev'ry Voice and Sing"—everyone, almost to a person, stood in respect. To this reviewer the vision of an entire nightclub crowd on its feet, with hands-in-the-air salutes, turned out to be only the first surprising sight involving the crowd that night. Our only complaint was that Kim's set was over all too soon.

Ms. Weston's rousing, positive energy proved to be the perfect complement to the suave self-confidence and seasoned power of the evening's star, Brook Benton. He slid through a series of his own hits and other silky standards with a cool professionalism that called to mind the best of Billy Eckstein, Nat King

Cole, or even Frank Sinatra. Mr. Benton seemed to easily manipulate several female members of the audience into a state of frenzy, simply with his voice and sexy on-stage "karma"—to the point that, during "Midnight Train to Georgia," a security guard and Chuck Lowman himself had to come up to separate Brook from several women who had come on stage to, uh, kiss him. Have mercy.

They certainly do get down at Lowman's, and it's too bad more of Detroit's music critics don't get down there, too. This particular show had such a variety of interest, from the contemporary spirit of Kim Weston to the exquisite charm of Brook Benton, it would seem to appeal to just about any (or all) of the local scribes—that is to say, if they don't mind a black-owned and -operated club with a largely black clientele.

We don't mind one bit, if that isn't already obvious. In fact, with this kind of entertainment, we'd have to say we like it *very much*.

Bejart's Ballet of the XXth Century



Maurice Bejart, the French-born choreographer and founder of the Brussels-based Ballet of the XXth Century, brought his incredible company of dancers back to Detroit's Music Hall last weekend for a series of magnificent performances of several of the modern master's recent (1970-75) dance works. The Friday evening concert, upon which this review is based, offered a striking, sometimes strangely surrealistic setting of five poetic works (three by Mallarmé) to music by Pierre Boulez; a lightly satirical, warmly witty "Ah! Vous Dirai-Je, Maman?" (music by W.A. Mozart) which gave the traditional ballet fans something to clap at; and an absolutely spectacular rendering of Stravinsky's Firebird, with Ivan Marko dancing The Bird and Andrzej Ziemiński, The Phoenix.

Bejart draws from the classic modern music and poetry of the human race to form the foundations of his ballets; he works from a deep humanism and a broad internationalism to capture the essential spirit of musical and poetic creators from Boulez, Debussy, Ravel and Bartók to Duke Ellington and Gerry Mulligan; and he has assembled a troupe of dancers worthy of his immense artistic vision who execute his designs as brilliantly as he composes them. The Music Hall concert was an exhilarating experience in every way, and one can only hope that Maurice Bejart and the Ballet of the XXth Century will return here every year from now on.

—John Sinclair

Ebenezer is a Geezer

Harbinger Dance Company at the Detroit Institute of Arts

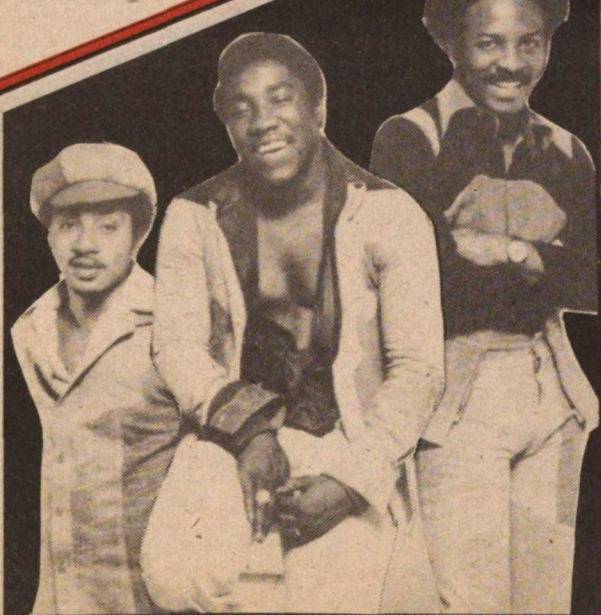
On December 18, 1975 I went to the play called "Ebenezer is a Geezer." It was good! Ebenezer was a very mean man. All he ever thought about was money. He threw junk at some kids. He scared them by going: "Grazzhhhh..." And they ran to hide. He threw boxes full of junk out the window. He never paid his rent. He had a whole lot of money. He never shared anything.

He evicted the Cratchitt family, the mother and daughter, at Christmas. Bob Cratchitt, the father, had died just 4 years ago and was now the ghost of Christmas Present. The ghosts came one at a time. One showed the Scrooge how he was when he was a young man and how many women had wanted to marry him but found he was too rich for them. There was a lot of dancing. One ghost showed what was going to happen on Christmas and the other one showed that his daughter was going to die in the future. Scrooge's daughter had on a big coat and hat and looked like Scrooge himself.

After the ghosts showed him what was going to happen, he changed himself and moved the Cratchitt family into one of his apartments.

—Sunny Sinclair (8 years old)

Note: "Ebenezer is a Geezer" will be performed again on Dec. 26, 27 and 28. Call 832-2730 for information.



The O'Jays

Thad Jones/Mel Lewis

And the Jazz Orchestra at Clarenceville High School, Livonia, December 7



Thad Jones and Mel Lewis with the Jazz Orchestra

Well, the folks out in Clarenceville just can't get enough big band music to quench their habit. Every year they bring in the likes of Woody Herman, Maynard Ferguson and any other band that travels in a bus. A few weeks ago it was Thad Jones-Mel Lewis and the Jazz Orchestra who stopped in for a breather on their way home from a tour of Japan.

Now I can't speak for the Japanese, but anybody who's heard Jimmy Wilkins' band is going to find this Thad Jones thing a little odd. Not that the musicians are to be blamed. Thad and Mel still assemble the best players around they need to. Thad's charts demand seamless ensemble playing and a great range of color and texture. The problem is that it feels too often like a "showcase" affair—drum solos, dramatic finales, the works.

It still isn't so bad to go and hear the likes of Frank Foster, Cecil Bridgewater, Pepper Adams and Thad himself, no matter what the setting. In fact, during an arrangement by Foster of John Coltrane's "Giant Steps," it was a sheer delight. Frank himself took the brunt of the soloing on tenor and Pepper Adams contributed a swinging interlude on baritone saxophone.

Even Santa Claus can't provide us with enough choruses of Thad Jones' "Juggernaut." Though it was a rarity in this concert, he did stretch out on "Once Around," a tune from their first Solid State LP. Thad is a cliché-free player, even on a tune with time-worn changes. Cecil Bridgewater showed himself to be a great young trumpeter on the standard "Willow Weep For Me." And Walter Norris, one of the rare pianists in Ornette Coleman's past, surfaced with some un-Jonesian modalities as he played Roland Hanna's beautiful "Speak Like a Child."

The Jones-Lewis band is tight, but it just doesn't feel like it's been lived in and sweated over. The humor, the warmth and the fight are absent. Unorthodox or not, I've got to mention the Wilkins band a second time and champion them as the real thing. Why settle for anything less?

—David Weiss

Contrary to the local coverage of the Who concert at the Pontiac Stadium, not everything was as it should have been for such an occasion. The overall atmosphere of the Stadium is not conducive to concert use, for one thing; the blaring sound system was distorted, echoes bounced off the concrete walls which made it hard to understand what was being said and sung, and the seating arrangement was most hideous with an estimated 76,000 fans jammed in tight. People on the main floor, who had waited outside since the night before to get a main-floor spot, were packed together so closely that there was scarce room to boogie, or even to move. Those who sat near the leakable roof trembled with chattering teeth throughout the show, and only those who sat directly in front of or behind the stage could see the band prancing around a long distance away.

The unfavorable concert conditions were not in the best interests of the fans but were primarily in the interest of game promoters and the stadium authority, who knew that the drawing power of the Who could fill the stadium to brim in massive profits. The only concession made to the fans' sense of sight, a large screen over the stage upon which images of the band were intermittently projected by front-stage video units, only occasionally managed to show the Who as they must've looked from out in front. When the spotlights were low the action on the screen was barely visible—but when the lights were bright the group as a whole was an exciting experience.

A charge of energy struck the fans like the zap of a wizard's spell when the Who began their set with the sixties classic "I Can't Explain." The equally aged "Substitute" followed, and then they were in an entree of hits from their ten-year career, including "Baba O'Riley," "Won't Get Fooled Again," John Entwistle's "Boris the Spider," and a 45-minute medley of music from the infamous Tommy oratorio which brought the fans to their feet for the familiar flash.

The Who worked hard, looked good, and projected their show well even in the monstrous arena they chose for their Detroit-area appearance. Far from a decadent band, their energy and versatility impressed everyone. Absolutely tight, ever so daring, the Who's show combined the best elements of their classic Detroit-area performances with stuff that hadn't been done here before. Watching Peter Townshend whip through the air playing his axe took me back some years, and it was a good trip too.

—Bernadette Harris

PERFORMANCE

THE WHO

and Toots and the Maytals
At Pontiac Stadium, December 6th



Photo: Michael Marks/Courtesy Creem Magazine

Still and all, with all the discomforts mentioned, the concert at times became a gigantic bore. Even the over-overflowing energy which filled the air couldn't block out what many people felt, that there was something strange about straining to see four little figures bounding on a stage far away, and a lot of people left before the show ended. Most remained for the last triumphant flourish of the distant pop stars, however, ecstatic to have been present at yet another historic rock event and thrilled at the sight, however microscopic, of a real old-fashioned rock and roll band in the home of the Lions. Let there be no doubt about it—they were hot!

—Bernadette Harris



MODERN MASTERS:

Kenny Gamble & Leon Huff on Philadelphia International

By John Sinclair

- O'Jays: Family Reunion
- Harold Melvin & the Blue Notes: Wake Up, Everybody
- MFSB: Philadelphia Freedom
- Billy Paul: When Love Is New
- Dee Dee Sharp: Happy 'Bout the Whole Thing
- Archie Bell & the Drells: Dance Your Troubles Away

by the work of G&H as it comes to them over their radios and TVs.) Gamble and Huff create music which has all the depth, speed, flash and elegance of the city—music which, in its beauty and grace and truth, helps the listener overcome the drear pain of urban life while maintaining the desperate hope that things will

get better somehow before they can get any worse.

Anyone near a radio or a jukebox in the cities of America over the past few years can't help but have heard such Gamble & Huff masterworks as the O'Jays' "For the Love of Money," "Love Train," "Put Your Hands Together,"

RECORDS

Gil Scott-Heron

And the Midnight Band

at the Michigan Theater, Ann Arbor, December 5



As good as poet/singer Gil Scott-Heron's various hit singles ("The Revolution Will Not Be Televised," "Winter In America," "The Bottle," "Johannesburg") and albums have been, they don't effectively communicate the explosive rhythmic potential of his Midnight Band. Gil and his guerrillas came to the Michigan Theatre in Ann Arbor, Friday, December 5, the second in a series of SUN-sponsored Midnight Concerts there, and demonstrated pretty convincingly that they are indeed, as Gil explained, "about the business of rhythms." And the combination of these rhythms with Gil's street-wise observations can often make for a dangerous brew.

The master rapper chose to open with "Damn'd If I Know," which asks these final questions of moment—"Who runs the CIA?" and "Who runs this country?" Folks were still testifying as to the truth and strength of his analysis when the band jumped into "Generation Song," which featured Bilal Sumi Ali's gutsy, Barbershop-like saxophones. Oddly enough, for all the juice this seven-man rhythm band can produce, Ali's tenor was, until near the end, the strongest part of the show. He especially shone on the majestic "Resting Place."

But the tempo ground down during "Essex," "Winter In America," and "South Carolina," and things really didn't take off again until "Johannesburg." The band rode on that energy straight into "The Bottle," which showcased some of the greatest drumming it's ever been my pleasure to hear. We were graced with 15 or 20 minutes of pure, dense, jungle boogie, mostly courtesy of Dr. (or Drumology?) Barnett Williams, congas; and Tony Duncanson, timbales. There wasn't a person in the house who wasn't moving with them and it occurred to me that drums, when played that beautifully, are all many of us need.

Called back for an encore, Gil reminded us that "There Ain't No Such Thing As A Superman," and left with our gratitude.

—Bill Adler

Ed Sanders

Tales of Beatnik Glory

Stone Hill Press



Ed Sanders

The sixties were so intense and claimed so many victims from a brilliant generation of political and cultural activists that it comes as a happy and pleasant surprise to find the rare survivor of that heavy decade who is still functioning at the same high level of perception and passion which characterized so much of the period. Ed Sanders, one of the seminal figures of the 60's, is such a survivor, and his book, an episodic work of semi-fiction titled Tales of Beatnik Glory, manages to preserve not only some of the early history of the post-beatnik, pre-hippie "underground," but its incredible, crazy unique spirit as well.

For the record—which, in Sanders' case, has been sadly lacking with respect to recognition—Ed left his home in Kansas after high school for the decadent delights of New York City's bohemian underbelly. Settling wretchedly in the Lower East Side among the poets, painters, musicians, actors, dope fiends, degenerates, ethnics and weirdos who populated the area in disproportionate number, Sanders quickly became involved in the entire spectrum of anti-authoritarian activity which sprang from lower Manhattan at the turn of the decade.

First known for swimming in the Atlantic Ocean to board a nuclear submarine in an early peace-creep action in 1962, Sanders gained national notoriety in modern poetry circles with his mimeo publication FUCK YOU: a magazine of the arts. FUCK YOU, an irregular journal of poetry and madness which was edited, typed, drawn, printed, assembled, and hustled by Sanders and a crew of amphetamine-driven maniacs on the Lower East Side, literally created the language and legend of the American underground which was to dominate the remainder of the decade. Translating the elite-oriented message of the highest poetry of the age into everyday street talk and stuffing it with the energy of the rock and roll Midwest, Sanders effected a high-charged fusion of poetry and politics which was aimed at a mass audience rather than the thousand or two souls who had served as support for the work and ideas of the cultural vanguard of the 50's.

Finding the medium of the poetry magazine inadequate to carry his ecstatic new message, Sanders assembled a raggedy rock and roll band from the illuminated dregs of the neighborhood and called it The Fugs, an aggregation which was to become known as "the underground Rolling Stones." Spewing forth a series of albums for Broadside, ESP-Disk, and Warner/Reprise, the Fugs also criss-crossed the country on several occasions, bringing the hard-core weirdness of New York City to the cultural wastelands of America and leaving a trail of dope-crazed male and female sex fiends in their wake.

Sanders, the author of several books of poetry (including "Sheep-Fuck Ode," the Fugs' Song Book, and Peace-Eye) by that time, also operated the Peace Eye Bookstore in NYC; became an original Yippie organizer in 1968, planning the events for the ill-fated Festival of Life at the Democratic Convention in Chicago later that year; recorded a number of Reprise LPs under his own name; and undertook the research and writing of a book on the Charles Manson gang, The Family, which became a national best-seller.

Now engaged in research for a work on the RFK assassination, Sanders has put together a well-organized, carefully-written memoir of life on the Lower East Side between 1958 and 1963 which will inform and delight anyone who has any interest in the roots of the weirdness which inspired and infused the sixties as we knew them. Tales of Beatnik Glory draws a picture of an important cultural-historical period, in its own words no less, which has not yet been seen except by those who

through it, and Sanders' impeccably hilarious language fills in every detail with the lived original—and irreplaceable—energy of the time and place. What more could one ask for? Bring back the beatniks!

—John Sinclair

Archie Bell & the Drells

us (count me in there too, please!), the lead cut, "Unity," says it pretty goddam well.

"Wake Up Everybody," the title cut on Harold Melvin and the Blue Notes' latest opus, is another social imperative number which is super slick for the first half and very hot and pushy toward the end. "Dope pushers—stop pushing that dope!" "Keep On Lovin' You" and "Tell the World How I Feel About Cha-Baby" are equally exciting in the more traditional R&B "love" vein, and the two numbers featuring Harold Melvin protégé Sharon Paige are pretty gorgeous in their own right. You will want to listen to the first side over and over again—what more can you ask for?

Billy Paul makes his bid to step into the warm and welcome footsteps of the great Marvin Gaye with his When Love Is New, except that K. Gamble surfaces in the liner notes as an anti-abortion advocate and eases Billy Paul into a very convincing "Let's Make a Baby" anthem to close the set. Side One maintains a strong and beautiful social emphasis, however, through "People Power," "America (We Need the Light)," and "Let the Dollar Circulate" (written and produced by Billy himself), with the lovely "Matinee" closing the side on a light, tremendously swinging "love note."

MFSB, the backbone of the modern Sound of Philadelphia, introduces its fourth LP with a prolonged fanfare and a quick slip into their latest contribution to the dancing madness, "Get Down with the Philly Sound." A hip version of little Reggie Dwight's "Philadelphia Freedom" follows, and the tone poems "South Philly" and "Ferry Avenue" close out the side. "The Zip" is at the end of side two, and the cuts that come before it must make you feel bad either. Lots of excellent saxophone soloing and the impeccable arrangements of most of the Philly International staff make this one a dancing and listening delight.

Dee Dee Sharp comes to us this time via Bobby Martin's first full-scale production for Gamble & Huff, and she turns in an often-exciting performance throughout the session. "Ooh Child" is the star of side one, and "Share My Love" and the title cut, "Happy 'Bout the Whole Thing," make side two the one that will get the needle again and again.

Finally, Archie Bell & the Drells are back on wax with a relentless production which goes either way with no pain whatsoever. "Let's Groove" kicks it off with the perfect spoken intro by the mature Mr. Bell, Bunny Sigler contributes two great numbers ("I Could Dance All Night" and "I Won't Leave You Honey, Never"), and the Whitehead-McFadden-Carstarphen team takes care of all of side two, both compositionally and production-wise, except where the Terrible Two come in to guide "Let's Go Disco" to the right place. Great stuff, and a true testimonial to Gamble & Huff's determination to put all their old pals back where they belong—on record players, radios and jukeboxes all over the world.



Harold Melvin and the Blue Notes

BOOKS

Photo: Barbara Waldman

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THE MUSIC SCENE

Detroit & Suburbs

Backyard Lounge, Ford Rd. at Middlebelt, 522-5660: Van Coot, no cover.
Baker's Keyboard Lounge, 20510 Livernois, 864-1200: call for information.
Ben's Hi-Chaparral, 6683 Gratiot, 923-0601: Thurs. is **Blues Night**, \$2.50; other nights, disco, no cover.
Bob n' Rob's, 28167 John R., Madison Heights, 541-9213: **Lenore Paxton** (jazz keyboard) sings alone Mon. and Tues., with band Wed.-Sat., no cover.
Bobbie's English Pub, 30100 Telegraph, Birmingham, 642-3700: Wed.-Sat., **Matt Michaels Jazz Trio** with **Ursula Walker**, Mon. and Tues.; **Amy Jackson** sings. No cover.
Bonfire Bar-B-Q, 20070 W. 8 Mile (west of Evergreen), 355-0077: Mon.-Sat., after hours jazz, 2-4 am, no cover.
Cobb's Corner, corner of Cass and Willis, 832-7223: Mon., **The Bob McDonald Group**; Tues., amateur night jam session; Wed., jazz night; Thurs., **Lords**.
Dirty Helens, 1703 Cass, 962-2300: Two shows nightly, 10:30 and 12:30; **Masterpiece**, \$2.00.



Albert King at Ethel's Cocktail Lounge 12/28.

Ethel's Cocktail Lounge, E. Mack, east of Grand Blvd., 922-9443: Dec 26-28, **Albert King**, New Year's Eve w/ **Little Milton**. Call for further information.
Filling Station Lounge, 15435 W. 7 Mile Rd., 838-8466: Mon.-Tues., **Phil Esser** and **Charlie Latimer**, \$1.00; Wed., **The Friends Road Show**, \$2.00.
Gino's Falcon Showbar, 19901 Van Dyke at Outer Dr., 893-0190: **Katzenjammer**, Wed., Fri., Sat., \$1.00, Thurs. and Sun., no cover.
Golden Coach, 30450 Van Dyke, Warren, 573-7850: Jan. 6-11, **The Platters**, \$6.00.
Inn Between, 3270 W. Huron, Watertown, 682-5690: Dec. 26-28, 31-Jan. 4, **Dan Shaefer Group**, Fri. and Sat., \$1.50.
Jazz West, 8418 Fenkell, 864-0240: Disco, 10:00 pm-6:00 am.
J.C.'s Rock Saloon, 1405 Gratiot (bet. 6 & 7 Mile Rds.), 526-3445: Dec. 31-Jan. 6, **Elf Stone**; Jan. 7-31, **Ice**. Sun.-Thurs., \$5.00; Fri.-Sat., men-\$1.00, women-free.
J.J.'s Lounge, Lafayette at First, 963-3186: Fri. and Sat., 9:00 pm, **All Directions**.
Kings Row Showcase Lounge, W. Chicago at Meyers, 834-1260: Please call for info.
Leone's Lounge & Arcade, 2179 Fort Park St., (3 blks. south of Southfield), Lincoln Park, 382-9725: Jan. 1-3, **Werks**; Jan. 6-17, **Mugsy**; Jan. 20-31, **Zooster**. \$1.00 Fri.-Sat.
The Living Room, 23307 Telegraph Rd., 676-7373. Dec. 23-Jan. 4, **Little Reuben**; Jan. 6-28, **Riot**.
Lowman's Westside Club, 14355 Livernois at Ewald, 933-5346: Dec. 26-Jan. 4, **Terry Collier** and **The Choice Four**.
Murphy's Cocktail Lounge, 7419 Puritan, 864-8340: Disco with **Arthur Baby**, \$1.00.
Music Man Lounge, 15624 W. 6 Mile Rd. nr. Greenfield, **The Terry Pollard Quartet**, no cover.



Luther Allison in E. Lansing's Lizards, 1/5-6.

Oliver's, 16360 Harper (near Whittier exit from I-94) 881-7230, every Weds.-Sun., **Connection**; Bump and disco.
Pretzel Bowl Saloon, 13922 Woodward, Highland Park, 865-6040: Jan. 14, **Jack McDuff**, \$4.00.
Raven Gallery, 29101 Greenfield, Southfield, 577-2622: Dec. 23-28, 31, **Josh White Jr.**; Jan. 20-26, **Steve Martin**; Jan. 27-Feb. 2, **Sonny Terry & Brownie McGhee**.
Red Carpet, 16427 E. Warren at Outer Dr., 885-0570: call for information.
Rock House, 25621 Ecorse Rd. (betw. Beech-Daly & Telegraph), 292-6838: **Iris**, no cover.
Studio Lounge, 6921 Wayne Rd., Westland, 729-2540: **Harvest**, \$1.50.
Trio, Northwestern Hwy. at 12 Mile, Southfield, 358-1860: **The Strutters' Ball**, no cover.
Trouble Disco, at the Sheraton Motor Inn near Metro Airport, 728-7900. New Year's Eve w/**Riot**. Call for further information.
Watts Club Mozambique, Fenkell at Northlawn, 864-0240: Jazz—please call for information.

E. Lansing

Lizards, 224 Abbott Rd., (517) 351-2285: Dec. 26-30, **Jawbone**; Jan. 1-4, **Paddlefoot**; Jan. 5-6, **Luther Allison**; Jan. 7-10, **Radio King**.
Silver Dollar Saloon, 3411 E. Michigan Ave., (517) 351-2451: Dec. 31, **Del Shannon**, \$25/couple.

Ann Arbor

The Ark Coffeehouse, 1421 Hill St., 761-1451: Jan. 9, 10, 11, **Gordon Bok**, **Ed Trickette & Ann Muir**. Hoots (open mike) every Wednesday night, \$7.50.
Bimbo's A2, 114 E. Washington, 665-3231: Every Wed. & Thurs. **Grievous Angels**, no cover. Every Fri. & Sat., **The Gaslighters**, \$5.00 after 8 pm. New Year's Eve Party—Food, Dancing, Champagne, Reservations—\$12.50.
The Blind Pig, 208 S. First St., 668-9449: Dec. 31st, New Year's Eve Party w/**Koko Taylor & her Chicago Band**, \$3.50 cover; no music Jan. 1; Jan. 2-3, **Silvertones**; Jan. 5 & 12, **Blue Monday** with **Boogie Woogie Red**; Jan. 6, **Shoo Bee Doo**; Jan. 7, **Melodioso**; Jan. 8, **Corey Sea Quartet**; Jan. 9-10, **Jack Orion**; Jan. 13, **Rabbits**; Jan. 14, **All Directions**; Jan. 15, **Aldebaran**. Cover \$1.00.
Chances Are, 516 E. Liberty, 994-5350: Dec. 28, **Masquerade**; Dec. 31, New Year's Eve Party with **Radio King & His Court of Rhythm**; Jan. 1, closed; Jan. 2, 3, 4, **Radio King**; Jan. 5, **Lightnin'**; Jan. 7-11, **The I Band**; Jan. 13, **Headwind**; Jan. 14-17, **The City Boys**. Cover weekdays \$1 students, \$1.50 others; weekends \$1.50 stud., \$2 others.



New Year's Eve w/ Koko Taylor at the Blind Pig.

Del Rio, 122 W. Washington, 761-2530: Every Monday lunch 12-1:30 pm, guitarist **Corey Sea**; Every Sunday afternoon, live jazz, no cover.
Dooley's, 310 Maynard, 994-6500: Sundays 8-11 pm **Rus Trombley**; Mondays 9-12 pm **Steven Sofferin**. No cover.
Golden Falcon, 314 Fourth Ave., 761-3548: New Year's Eve Party with **Headwind** \$2-2.50; Every Fri. & Sat. night **Street Fiction**; every Mon. & Tues. night **Jack Orion**.
Mr. Flood's Party, 120 W. Liberty, 994-9824: Dec. 26, 27, 31 & Jan. 1-3, **Jawbone**; Dec. 28 & Jan. 4, **Grievous Angels**; Dec. 30, **Stoney Creek**; Jan. 5, **Catfish**; Jan. 6 & 13, **Gemini**; Jan. 7 & 14, **All Directions**; Jan. 8 & 15, **Mike Smith & his Country Volunteers**; Jan. 9-10, **Melodioso**; Jan. 11-12, **Larry Sparks & his Lonesome Ramblers** (Great Bluegrass); Jan. 16-17, **Silvertones**. Cover \$.75 during the week, \$1-\$1.25 weekends.
Heidleberg, 215 N. Main, 663-7758: Every Fri. & Sat. night **Mustard's Retreat** in the Rathskeller, \$2.50. New Year's Eve Party with German band, buffet dinner, \$25.00/couple.
Hill Lounge, U.S. 23 & N. Territorial, 665-3967: Dec. 26-27, **Mojo Boogie Band**, \$1.00 cover.
Loma Linda, 990 Broadway, 663-0562: Dec. 29, **The Association** (8 & 10:30 pm); New Year's Eve Party—Prime rib dinner, dancing w/**JB & Company** and breakfast—\$30/couple; Mon.-Fri. 5:30-8:30 pm **JB & Company**; Fri. & Sat. 9-1 & Sun. 9-1:30, **Mixed Bag**; various live jazz groups every Sunday, 5:30-8:30 pm. No cover.
Pretzel Bell, 120 E. Liberty, 761-1470: Every Thurs.-Sat. night **RFD Boys**.
Rubaiyat, 102 S. First St., 663-2401: Every Fri. & Sat. night **Barr None** (swing & dance music); New Year's Eve Party—music, dancing, favors—\$10/couple; \$5/person, deposit necessary.

CONCERTS

Dec. 25: **The Four Tops**, **The Originals**, **David Ruffin** at Olympia Stadium, 7 pm, \$6.50, 5.50.
 Dec. 29: **Ted Nugent and Rush** at Cobo, 8:00 pm, tickets \$6.00, \$5.00, \$4.00.
 Dec. 31: **Elvis Presley** at Pontiac Stadium, 8:30 pm. Tickets at Montgomery Ward ticket offices.
 Jan. 4: **The Lyman Woodard Organization** at Cranbrook Academy of Art "Detroit's Jazz Today", 500 Lone Pine Rd., Bloom-

field Hills, 3:00-5:30 pm, \$3.00.

Jan. 10: **The Gary Burton Quintet and Ralph Towner** at the Showcase Theatre, 8:00pm, \$4.5, 6 at Hudson's, Discount Records in A2, Wherehouse Records in Ypsilanti.
 Jan. 23: **Peter Frampton** at Cobo, 8:00 pm, \$6.50, \$5.50, Mail Order only, 224-1000.
 Jan. 25-26: **Kiss** at Cobo, 8:00 pm, \$6.50, \$5.50, Mail Order Only, 224-1000.
 Jan. 28-Feb. 1: **Bette Midler** at Masonic, \$10., \$7.00, \$5.00, Mail Order only, TE2-6648.



The Gary Burton Quintet at the Showcase Theater, with Ralph Towner, 1/10.



Elvis at PonMet, New Year's Eve.

Ypsilanti

The Sure Thing (formerly **Bimbo's**), 327 E. Michigan Ave., 482-7130: Dec. 26-28, **Salem Witchcraft**; Dec. 29, 31 & Jan. 1, **Mugsy**.
Huron Hotel & Lounge, 124 Pearl St., 483-1771: Live entertainment Tues. & Thurs. nights with **Frederick John**; New Year's Eve Party—Dinner, open bar, entertainment—\$35/couple; disco dancing every night.
The Suds Factory, 737 N. Huron, 485-0240: Disco music, carry out beer, pizza & subs.
T.C.'s Speakeasy, 207 W. Washington, 483-4470: Every Sun. & Tues. night **Tuesday**; every Wed. & Thurs., **Ty Cool**; every Fri. & Sat. **Ty Cool & Mark Hurst**. New Year's Eve Party w/dinner, champagne, party favors & dancing.
The Underground, 2655 Washtenaw, 434-3130: **Dennis Vernier Trio** nightly, no cover.

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The Alvin Ailey American Dance Theatre

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Judith Jamison

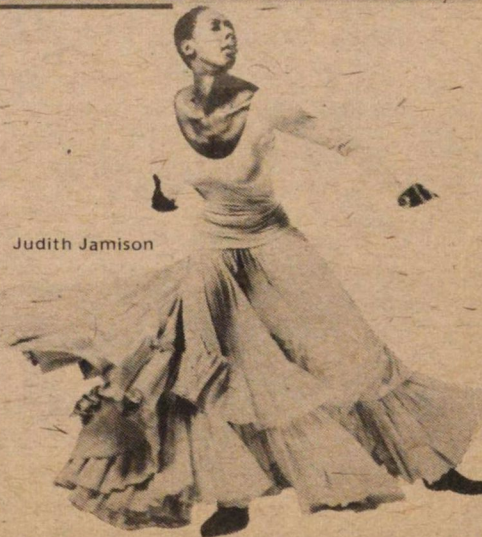
January 6 through 10th

Evenings 8:30 p.m., Wednesday and Saturday matinees 2:00 p.m.

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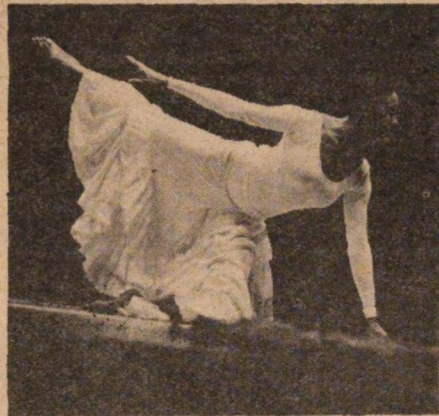


Judith Jamison

CALENDAR

THEATRE

DETROIT



The Alvin Ailey Dancers, 1/6-10.

Music Hall Center, 350 Madison Ave., 963-7680: Dec. 26-31: "1776", eves. 8:30 pm, Sun. eve.: 6:30 pm, Sat. and Sun. mat.: 2:00 pm, tickets \$4.50 to \$8.50. Jan. 6-10: "Alvin Ailey City Center Dance Theatre," tickets \$4.50 to \$8.50.

Hillberry Theatre, corner of Cass and Hancock, 577-2972: Jan. 7, 13, 15, "Of Mice and Men" at 2:30 pm; Jan. 8, 2:30 and 8:30, 14 at 2:30 pm and 15 and 16 at 8:30 pm, "Death of a Salesman"; Jan. 10 at 8:30 pm, "The Lady From Maxim's"; Jan. 9, 15, 17 at 8:30 pm, "The Devil's Disciple."

Detroit Repertory Theatre, 13103 Woodrow Wilson Ave., 868-1347: "In Abraham's Bosom" by Paul Green, thru Jan. 4. Fisher Theatre, W. Grand Blvd. at Second, 873-4400: "Absurd Person Singular" thru Jan. 4. Meadowbrook Theatre, Oakland Univ., Rochester, 377-3300: "Arms and the Man" thru Dec. 28.

ANN ARBOR

Jan. 10: Puccini's "La Boheme" performed by the Canadian Opera Company, in the Power Center for the Performing Arts, 8pm. Tickets from \$3 to 8.50, 665-3717.



1776, at the Music Hall, 12/26-31.

MOVIES

DETROIT

Brahms Conservatory, 316 1/2 Main, Royal Oak, 398-5714 or 548-5249: Classic Film Festivals, Sat. & Sun. at 7:00 pm, adm.: students \$2.00, adult \$3.00. Dec. 27-28: "Blue Angel" (German, dir.: Joseph Von Sternberg) and "Life and Loves of Mozart"; Jan. 3-4: "Things to Come" (dir.: William Cameron Menzies), and "Seventh Veil"; Jan. 10-11: "M" (German, dir.: Fritz Lang) and "Thirty Nine Steps" (dir.: Alfred Hitchcock); Jan. 17-18: "A Man For All Seasons" and "Of Human Bondage."

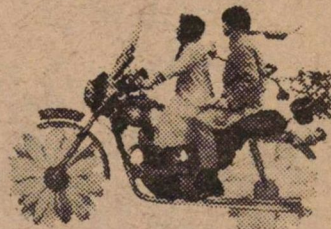
Cass City Cinema, First Unitarian Church, S.W. corner of Cass & Forest (red door on Forest), shows at 8:00 and 10:00 pm, adm. only \$1.50. Jan. 9-10: "Dinner at Eight" (1933, dir.: George Cukor); Jan. 16-17: "Taking Off" (1971, dir.: Milos Forman); Jan. 23-24: "Marat/Sade" (1967, dir.: Peter Brook).

ANN ARBOR

Ann Arbor Film Coop, Aud. A-Angell Hall or Modern Languages Bldg., Aud. 3 or 4, U of M, 769-7787: Adm. \$1.25, showtimes vary. Jan. 7, "American Graffiti" (George Lucas); Jan. 9, "Young Frankenstein" (Mel Brooks) MLB-3, "The Producers" (1968, Mel Brooks) & "Start the Revolution Without Me" (Bud Yorkin) MLB-4; Jan. 13, "The Tall Blond Man With One Black Shoe" (Yves Robert) Aud. A & "Olympia I & II" (Leni Riefenstahl) Aud. B; Jan. 14, "Tristana" (Louis Buñuel) & "The Exterminating Angel" (Louis Buñuel) Aud. A; Jan. 15, "O' Lucky Man!" (Lindsay Anderson) Aud. A; Jan. 16, "And Now For Something Completely Different" (1972, Ian McNaughton) MLB-3 &

"The King of Hearts" (1967, Philippe de Broca) MLB-4. Cinema Guild, Old Architecture Aud., U of M, 662-8871: 7:00 & 9:05 pm, Adm. \$1.25. Jan. 6, "The Loved One"; Jan. 7, "The Adventures of Robin Hood"; Jan. 8, "Maltese Falcon"; Jan. 9, "The African Queen"; Jan. 10, "The Garden of Finzi Continis." Matrix Theatre, 605 E. William, 994-0627: 7:00 & 9:30 pm, Adm. \$1.50/\$1.75. Dec. 24-28, "Young Frankenstein" (Mel Brooks); Dec. 29-Jan. 4, "Towering Inferno"; Jan. 5-13, "Emmanuelle"; Jan. 9-10—Matrix Mania at Midnight, "Pink Flamingos"; Jan. 14-17, "Take the Money and Run" (Woody Allen); Jan. 16-17, "Little Murders" (Alan Arkin).

New World Film Coop, Natural Science Aud. or Modern Languages Bldg., U of M., 994-0627: Showtimes vary, Adm. \$1.50. Jan. 10, "Deep Throat" (MLB 3 & 4); Jan. 15, "Fantastic Planet" (Nat. Sci. Aud.); Jan. 17, "Harold & Maude" (Hal Ashby) MLB 3 & 4.



Harold & Maude, 1/1.

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William Wolf, CUE MAGAZINE



"A beautifully detailed film of charm and substance. A page from the album of our past..."

Judith Crist, SATURDAY REVIEW

"Wise, warm, funny and endearing..."

Charles Champlin, L.A. TIMES

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Leo Lerman, VOGUE

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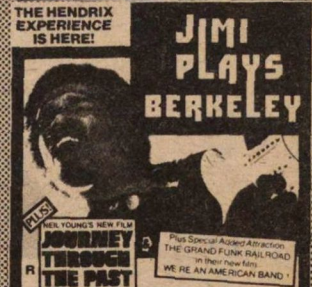
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CALENDAR

EVENTS

DETROIT

Dec. 25: Christmas Cabaret with The Holidays and Gino Washington at Ernie D's Campus Ballroom, Petoskey at Fenkell (nr. Liver-
nois), 9:00 pm-2:00 am, \$4.00 at the door, B.Y.O.B.
Dec. 26-28: "Ebenezer is a Geezer!", children's play at the Youtheatre, for more informa-
tion, call 833-7900.
Jan. 11: A free folk-blues guitar Workshop at Music Strings N' Things, 1801 S. Woodward Birmingham. Starts at 12:00 noon. 642-5536
Jan. 14: Howard Kohn and David Weir, Associate Editors of Rolling Stone, authors of "The Inside Story" speaking on the Patty Hearst story and the "Underground, at the Showcase Theatre, 8:00pm, \$2.00 by mail order or at the door.
Jan. 10-Feb. 12: Paintings of George Ortman, at the Gertrude Kasle Gallery, 310 Fisher Bldg.

Everyday: The International Afro-American Museum at 1553 W. Grand Blvd. exhibits Black history & achievements, 9 am to 5 pm, Mon.-Fri. (except Dec. 25 & 26 and Jan. 1 & 2). Call 899-2500
Ice Skating at any of the City's 12 artificial skating rinks, \$.50 for children, for loca-
tions and hours, call the Recreation Dept. at 224-1111 or 224-1100.

ANN ARBOR

Ann Arbor Civic Theatre, 201 Mulholland, 662-7282. Jan. 17 & 18, Dylan Thomas' "Under-
Milkwood", 8pm in the studio.
U of M Professional Theatre Program, Mendel-
sohn Theatre (Michigan League), 764-0450. Jan. 16-18, A new American musical "The Robber Bridegroom", 8pm in the Power Center for the Performing Arts. Matinee 3pm on Sunday. Performed by the City Center Acting Co.



Ebenezer is a Geezer, 12/26-28.

TV



The Spinners on Ch. 50, 12/25.

Dec. 25: Dinah! with Lily Tomlin and The Spinners, Ch. 50, 9:30 pm.
Dec. 27: "Help" and "A Hard Days' Night" with The Beatles, Ch. 7, 11:30 pm.
Dec. 27: Rock Concert with Nitty Gritty Dirt Band, Kool and the Gang and Gino Vanelli, Ch. 50, 8:30 pm.
Dec. 27: Lou Gordon, "Biorhythms", Ch. 50, 10:00 pm.
Dec. 28: "White Haired Girl," modern Chinese ballet, Ch. 56, 2:00 pm.
Dec. 28: "Citizen Kane" with Orson Welles, Ch. 9, 12:00 midnight.
Dec. 28: Lou Gordon, Ch. 50, 10:30 pm.
Dec. 29: "Broken Treaty at Battle Mountain" narrated by Robert Redford, about present day struggle of Shoshone Indians, Ch. 56, 9:00 pm.
Dec. 31: "New Year's Rockin' Eve '76", Neil Sedaka and Dick Clark with guests Average White Band, Freddy Fender, K.C. & the

Sunshine Band and Melissa Manchester, Ch. 7, 11:30 pm.
Jan. 2: Midnight Special, Ch. 4, 1:00 am.
Jan. 2: Soundstage, "The Paradise Club—Summer of '58" with George Kirby, Della Reese and Jackie Wilson, Ch. 56, 10:00 pm.
Jan. 3: Lou Gordon, Ch. 50, 10:30 pm.
Jan. 4: Lou Gordon, Ch. 50, 10:00 pm.
Jan. 8: Say Brother—"Attica", Ch. 56, 8:30 pm.
Jan. 9: Soundstage, "Tom Waits and Mose Allison, Ch. 56, 10:00 pm.

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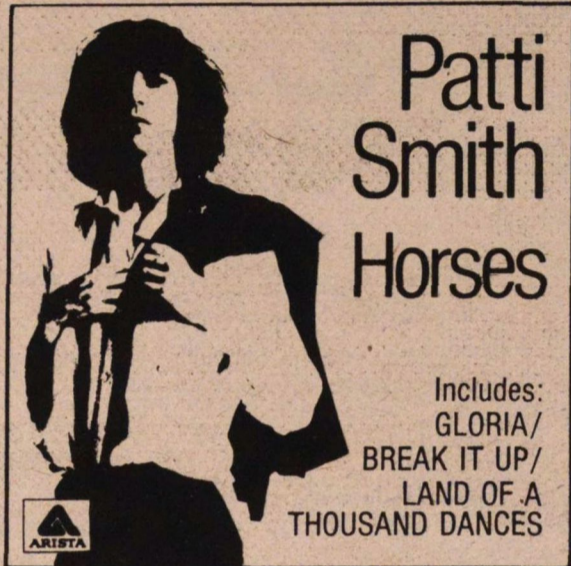


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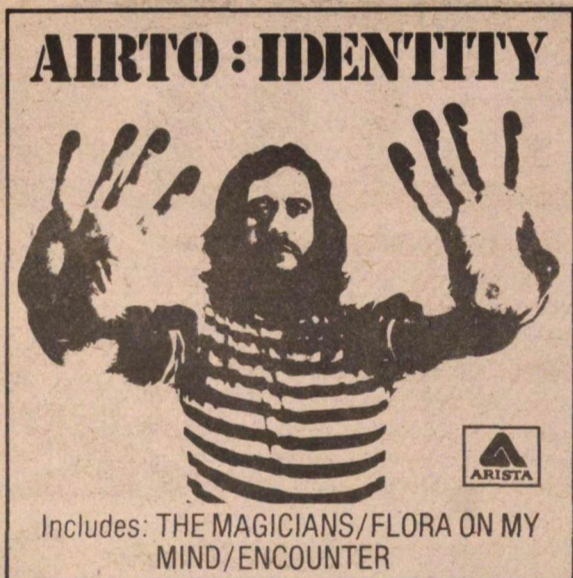
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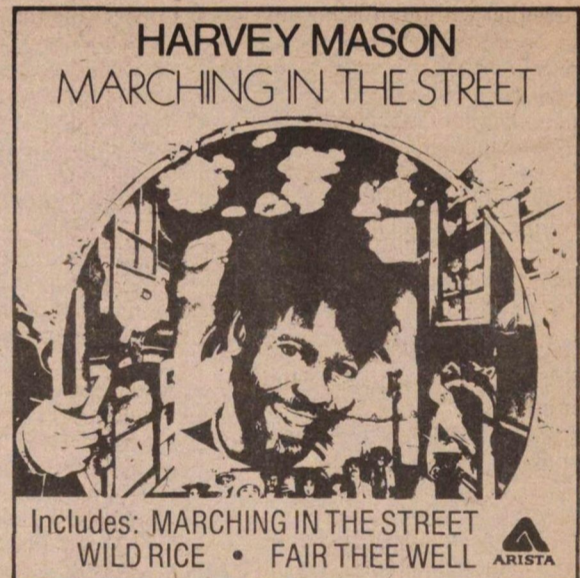
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THE COAT PULLER

continued from page 12

Southern post-bellum racism by Paul Green, continues through January at the Detroit Repertory Theatre on Woodrow



In Memory of Chicago Bluesman Hound Dog Taylor

Wilson near Davison... Terry Pollard, one of Detroit's premier pianists-in-residence, takes her quartet (featuring vocalist Dennis Rowland) into the Music Man Lounge weekly, 6 Mile near Greenfield, and there's no cover besides... The 4 Tops at Olympia Christmas evening, with the Originals and David Ruffin sharing the bill. Dynamic Dave goes into the 20 Grand over the weekend, followed by Ron Banks and the Dramatics from NY's Eve thru Jan. 11... The Dramatics also seem to be booked into Henry's Lounge, on Fenkell, Dec. 26-27-28, following an appearance by the Impressions... Ted Nugent with Rush at Cobo, Dec. 29... Sidney James Blair & City Slicker at the Top of the Pontchartrain, downtown, Wednesdays from 5-8 p.m.... Popular Ann Arbor jazz deejay Tavi Fulkerson has moved from WCBN to WUOM-FM (91.7) for a Saturday night jazz show there, 11:30 to 1:30 a.m.... Elvis Presley at Ponmet (now there's a perfect match) New Year's Eve... and a big "Welcome Home" to one of the Motor City's finest citizens, bro. Herb Boyd, on his return from six months in Africa. Have no fear, and we'll see you next year....

New Stars of '76

TRIBE continued from page 13

McKinney, and Hicks all contribute compositions and arrangements to Tribe's mind-blowing book, which ranges from straight-out R&B to super-funk to jazz from the entire spectrum of modern improvisational music, rooted in bebop and stretching out to tomorrow. Spangler, well-known for his radio work with WDET-FM, is just what the band needed on drums, holding everything together without holding anybody back from travelling in any direction the spirit will take them.

Already gaining heavy notoriety throughout southeastern Michigan for its smashing performances in concerts and in clubs—this band plays everywhere!—Tribe finally has all its personnel, music and performance problems taken care of, and nothing but the traditional blindness of most music industry moguls should stop them from going over the top in '76.

RALPHE ARMSTRONG

recently with Frank Zappa and the Mothers of Invention.

It all began when Ralphe's father, a blues violin player, built Ralphe an acoustic bass and started to teach him how to play it. His instruction continued at Barbour Jr. High under Alfred Hickman, an alumnus of Duke Ellington's band and the first black teacher in the Detroit Public School system. Ralphe later started going to Cass Tech but lost a full year due to illness. It was during this time, when he "couldn't do anything but play music" that Ralphe says he got his chops together.

He played "alley music" with Mad Dog and the Pups in 1969 and got the call to work with the Miracles in 1970. This was followed by a sojourn with The Dramatics. When the first Mahavishnu Orchestra broke up in 1973, Ralphe was the man McLaughlin wanted on bass. The young bassist was faced, at that point, with the dizzying dilemma of choosing between the gig with the new Mahavishnu Orchestra or one with Santana. He went with John.

Ralphe is currently flush with several options including an offer to work as a part of Jeff Beck's next group. In the meantime he's planning his first solo album which will feature, among others, his friend Norma Bell, drummer Michael Walden, and keyboardist Jan Hammer. He's also taken his first big step into the international limelight. The Mahavishnu's next single release, "Planetary Citizen," is written and sung by one R. Armstrong.

MICHAEL HENDERSON

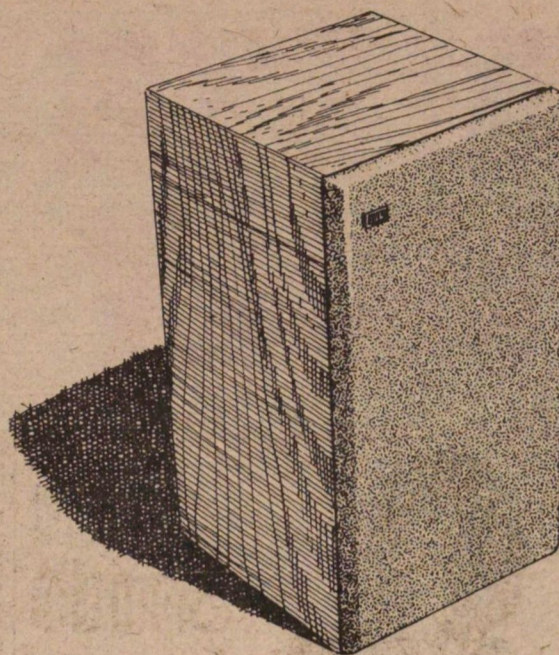
ment with Stevie in 1970 at New York's Copacabana that Michael, who "had never listened to any jazz records," was asked by Miles Davis to join his group. Incredibly, Michael turned him down cold. It wasn't until months later, as Miles continued to reassure him that "we'll play the type of music you want to play," that Michael assented.

Five years later Michael finds that Miles' music continues to challenge him, although this still-young man (24) has his nimble fingers in any number of other pies. He wrote and sings on Norman Connors' current smash hit "Valentine Love." He recently produced an as-yet-unreleased LP for Santana's drummer Mike Shreve. And you'll find that Michael wrote and produced a couple of tunes on the Dramatics' latest ABC LP: "Dramatic's Theme"/"Treat Me Like A Man" and "Just Shopping." What's more, he plays on altoist Gary Bartz's latest, "The Shadow Do" and contributed his own "Make Me Feel Better" to the album.

And the sunny future? Well, for one thing, look for lots of this East Side kid on Norman Connors' soon-to-be-released "Starship," which includes another vocal effort with Jean Carn, "We Both Need Each Other." And surely 1976 will be the year that sees multi-talented Michael's first "solo" effort. Watch for it.

Photos of Norma Bell, Carolyn Crawford and Ralphe Armstrong by Barbara Weinberg. Photos of LaVerna Mason, Lyman Woodard and Marcus Belgrave by Leni Sinclair. Photo of Michael Henderson by Derryck Fort.

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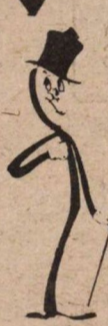
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Woodcock

continued from page 7

SUN: Do you lean toward any of the candidates at this point?

WOODCOCK: No, it's too wide open. Our policy, at this time, as a national organization, is that we're not endorsing any individual. But our leadership are free to support anyone they wish as individuals. Some are supporting Birch Bayh; some on the secondary level are supporting Fred Harris. But it's no indication of what we will do nationally or as the process moves along.

SUN: How will the Republican candidate affect your strategy, if it's Ford, Reagan, or even Rockefeller?

WOODCOCK: From a purely partisan point of view, I'm not crying because Reagan is a candidate, because that will tend to keep the primaries more honest in the crossover states. Maybe the Republican crossover wasn't decisive, but it certainly was a considerable factor back in '72.

I can't imagine Rockefeller getting the Republican nomination. The right has so much control of the party machinery that I just don't see that as any possibility.

I don't see much difference between Ford and Reagan. In fact, I used to wonder to myself as I was shaving in the morning, "Is not the Reagan candidacy a conspiracy to try and make Ford look more like a centrist?" Because, you know, their actions, their opinions, their philosophies—there's not that much difference.

SUN: Do you feel a progressive candidate today has a much better chance of winning than McGovern had in '72?

WOODCOCK: I remember being in Flint, on a Friday night just before the May 1972 primary, at a state leadership meeting. Just as the meeting was about to begin, about three or four hundred guys,

still in their work clothes, came and stood across the back of the hall. It was in one of the union halls. All with great big Wallace buttons on, and all good UAW members. They were there just to see that their cat that they pay isn't gonna denigrate their hero.

So I made the same speech I had been making everywhere, and when I came to Wallace, I changed it a bit. I said, "Governor Wallace has a reputation for telling it like it is." There was a low growl of approval from the back of the hall, and they also wondered, "What's he up to?"

I said, "I'm well aware that a week ago you had a rally of 10,000 people in Flint, and that at least 9,000 were good dues-paying UAW members. Wallace said in an interview with the Detroit News the day after that, 'I am the UAW, not their mis-leaders, who have been selling them down the river all these years.'"

"I'm sure the Governor would have to include me in the 'mis-leaders' ". They looked at me. "But I'm confused. A few months ago, when Newsweek asked Wallace, 'If you became President, who will be in your Cabinet?', he said, 'For Secretary of Labor, Leonard Woodcock.' What confuses me is, did he want me for Secretary of Labor because of his regard for my work, or did he want an expert at 'mis-leading and selling workers down the river?'"

Well, everybody laughed, including the Wallace people. And I got very serious. I said, "Let's not get all hung up by what happens next Tuesday. Because if there's one thing everybody in this hall can agree on, it's that we need a new President next January." Everybody cheered that, and that's how we ended the meeting.

I thought George McGovern could tap the same deep vein of discontent that Wallace tapped, and is still tapping. It's not just the racist thing—you're getting the whole business on taxes, too. But McGovern never got through.

But, yes, I think the American people

are in a much more open mood of willingness to move forward now than they were four years ago. And that includes a lot of those who voted by not voting.

SUN: Many people on the "New Left" consider the American worker, particularly the white worker, a lost cause politically. Have you found that to be true, and do you think it's changing?

WOODCOCK: There's a lack of sympathy that goes both ways. So much of the "New Left" is upper-middle class in background, and there's an instinctive feeling on the part of workers generally that "Who are these cats to be telling me what I should be doing and thinking and so on?"

I go around the country to our own meetings, talking about these things, getting very enthusiastic responses. You can say, "That's mostly leadership," but it's not entirely. We did an in-depth study of one of our biggest regions, which showed that the international leadership and the local leadership, in political matters, had essentially the same points of view. And a second group, called "activists," who were not in leadership, but were active in the union, were a little below, but not much. Then the ranks of the membership, which were very pro-leadership in a union sense, dropped off sharply in a political sense.

So obviously, there is that problem. But in terms of economic matters, if made understandable, I think there would be a substantial response, including the general rank and file. I really believe that.

SUN: What do you envision for the U.S. during the next Presidential term if the Republicans win the election?

WOODCOCK: I don't want to think about that. I really don't.

In the second part of our interview, Leonard Woodcock talks about a wide range of social issues, including the current economic recession, the urban crisis, redistribution of income, and the role of major corporations. Finally, he discusses the long-range potential for sweeping economic and political reform within a Swedish-style "social democracy" in the U.S.

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RFK



continued from page 8

On Nov. 28, 1973, Herbert Léon MacDonnell, one of the country's leading criminologists and Director of the Laboratory of Forensic Science in Corning, New York, agreed with Harper's earlier findings, stating conclusively that the bullets from Kennedy and Wiesel could not have been fired from the same weapon. "The bullet removed from the late Senator Kennedy was not fired from the Ivor Johnson .22 cadet revolver taken from Sirhan," he said.

Subsequent investigation into the mishaps of the LAPD findings from the shooting have uncovered further irregularities pointing to incompetence and possible cover-up by Los Angeles authorities.

In the course of investigating Wolfer, District Attorney Joseph Busch discovered that evidence in the Sirhan trial had been "contaminated and perhaps tampered with by unauthorized individuals."

Evidence considered vital to proving a possible conspiracy appears to be "missing" from police files. Ceiling panels from above the pantry area where Kennedy was shot are "missing." Allegedly, there are at least three bullet holes in those panels—which, if true, would suggest that there were more than eight shots fired that night. Three bullets hit Kennedy. Five hit bystanders. Three in the ceiling and another that passed through the Senator's right coat shoulder. A total of twelve. Sirhan's gun, al-

legedly the only weapon, is an eight-shot revolver. Also "missing" from police files is the right sleeve of Kennedy's coat, which would confirm another bullet.

In February of 1975, the Academy of Forensic Sciences conducted their own in-depth investigation into the ballistic evidence in the Kennedy shooting. The Academy, headed by Dr. Ralph Turner, a professor at Michigan State University's School of Criminal Justice, found evidence to indicate that two guns may have been fired.

The Academy, which includes most of the nation's leading firearms, pathology and ballistics experts, called for an immediate reopening of the investigation, and asked for "an independent, non-governmental-controlled body of experts, who can really be relied upon to let the arrows of truth come to rest wherever they may be."

On October 6, Sirhan's weapon was finally refired by a panel of ballistics experts. Although the *New York Times* reported that a second gun was ruled out, and CBS News ran a carefully-edited interview with panel member Lowell Bradford supposedly confirming this conclusion, Bradford and several other panelists immediately protested that their findings had been misrepresented. While they had found no conclusive proof that a second gun existed, they had also determined that three of the bullets on the scene could not be traced to Sirhan's gun, thus leaving open the possibility of another assassin.

In the next segment of this article, the SUN examines the dramatic new evidence in the RFK case developed by Donald Freed's Campaign for Democratic Freedoms, including CIA connections to the LAPD investigators; the murder of Sirhan's former cellmate at San Quentin; and the theory that Sirhan was hypno-programmed to kill Kennedy.

Martin Porter, an Ann Arbor-based freelancer, has worked on the Michigan Daily and the Atlanta Constitution.

MLK

continued from page 9

march on Washington; after King's 1965 Nobel recognition; and after King began linking the oppression of minorities and poor people with the Viet Nam war.

On the very eve of his assassination, King was organizing the Poor People's Campaign for another march on the Capitol.

Most of the electronic surveillance was flatly illegal, but Hoover maintained a flimsy cover of legality over the operation by claiming that it suspected two persons associated with the SCLC of "communist" ties. Six years of bugging produced no evidence of "communist" influence on King, but the bugging continued. When FBI agents submitted field reports showing that King was not a threat to national security, Hoover ordered them to rewrite the reports.

The Senate Intelligence Committee's revelations placed the anti-King crusade within a pattern of institutionalized FBI racism. Until Hoover's death in 1972, he refused to allow the hiring of black agents. The Senate Committee found extortion, slander, deceit, and violence to be routinely used in the FBI's far more widespread campaign against other black political organizations. In 1970 the FBI ordered its agents to investigate all-black student unions. The FBI "counterintelligence" lists of "subversive" and "violence-prone" persons to be spied upon included large numbers of black ministers never even involved in political activities or demonstrations. The agency was particularly fond of sending anonymous letters to spouses of both white and black civil rights

workers alleging that they were involved in interracial liaisons.

The picture which emerged from the Senate Committee prompted U.S. Attorney Edward H. Levi to announce on November 26 that the Justice Department was reopening its investigation into the King assassination—but the Justice Department's investigative arm is the FBI itself. Levi's only publicly expressed concern was that the FBI might have been less than conscientious in solving King's murder, and the Senate Committee's continuing inquiry (which cannot result directly in prosecution) may yet shed more light on King's assassination.

The one question that remains unasked by any government agency is whether the FBI played any role in a conspiracy to assassinate Martin Luther King—not simply by covering up a conspiracy of which James Earl Ray may have been only a part, but by its officially-expressed attitudes as the nation's chief law enforcement agency, creating a climate which encouraged attempts on King's life.

[In the next installment of this series, the SUN will pursue the questions of whether the FBI wasn't "looking the other way" even before King's murder; whether it adequately protected King from the death threats which it was informed of; and whether the agency may have played a more direct role in encouraging a conspiracy to kill King. We'll also take a look at the evidence for and against the proposition that James Earl Ray, acting alone, was responsible for King's death.]

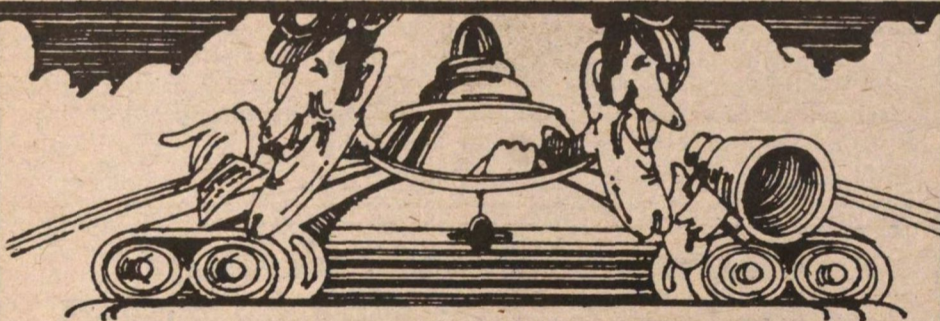
Joe Davis, a free-lance writer who lives in Ann Arbor, has written for Good-Morning Michigan and other publications.

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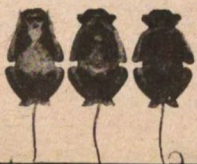
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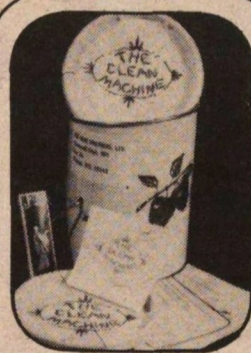
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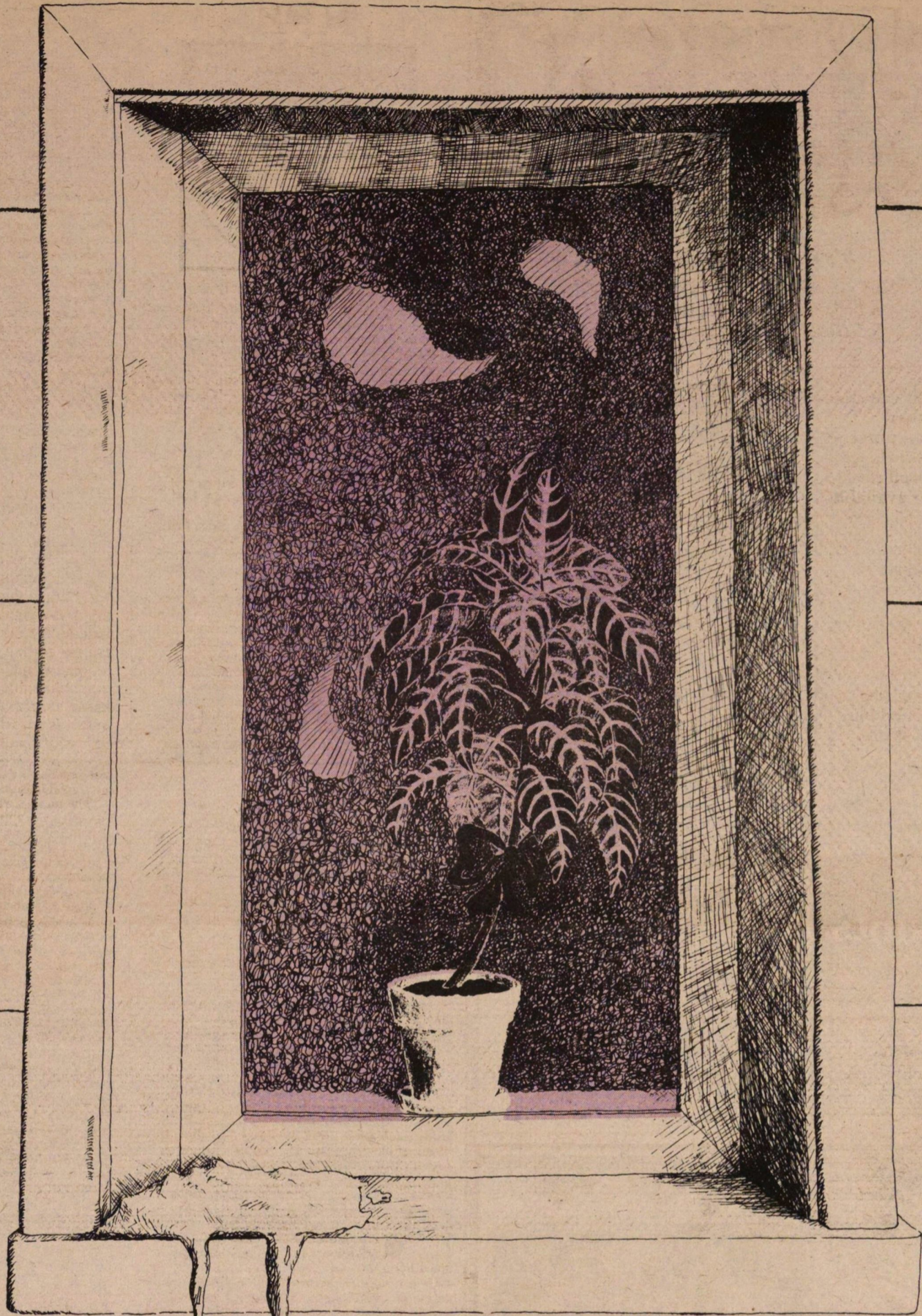
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Austin

continued from page 5

Jr. "I would rather look for answers to the more basic problems confronting people: how to provide enough jobs, and how to feed the people in this nation. We have a malnutrition problem in this nation, not to speak of the problems around the world, and we have a responsibility to do something about that, too. This globe is shrinking to the point where we are all in this thing together. We have got to be concerned about the total quality of life of the people who populate this globe.

"There is some value in reopening of the investigation. We have got to know the truth, but I don't think we should be totally consumed by the investigation."

Austin evinces somewhat greater concern for another form of political "assassination"—the trial and conviction of former Michigan Supreme Court Justice John Swainson.

"It is obviously one of the most unfortunate occurrences in our state's history: It is not often that you find a war hero, a man who lost his legs while serving his country and who through grief was able to rehabilitate himself and stand up like any other man, even to the point to become Governor of this state—and later a jurist and a member of the Michigan Supreme Court. It isn't often that we find a person of his caliber involved in something that results in his having to resign from a high post like the Supreme Court.

"I think the real tragedy, however, is that he had to resign, not because he was found

guilty of what he was charged with. He was charged with having accepted a bribe. He was not guilty of having accepted a bribe. He was found guilty of having told something that was untrue about his movements and his contacts and some of his conversations in his testimony to the Grand Jury. He was found guilty of perjury.

"Think about it! He was charged by a convicted criminal of wrong-doing which was not proved. But in his effort to answer the charges and his inability to remember exactly all the events that occurred at that time in his life, he made some mistakes. The result is because of the accusation of a convicted criminal, which was proved later not to be true, a career has been destroyed. I think that is a great tragedy."

Austin sees the upcoming Bicentennial year as "an opportunity to learn from the lessons of the past, to see how to solve the problems of today, and to set some goals for ourselves in the future.

"Even among blacks, a good deal has been accomplished in this 200-year period, and though we, as blacks, are not completely happy with the progress that's been made—we certainly haven't gone everywhere we think we ought to have gone, accomplished everything that we feel we should—we are very well pleased that we are not where we were."

Maryann George, a free-lance writer based in Ann Arbor, spent three weeks interviewing political figures likely to enter Michigan's 1976 Senate race in order to compile this report.

A² Rent Strike

continued from page 3

in the company's name, despite the fact that Black now calls the operation "Sunrise Management."

Yet the official change in management and the unofficial change in name have done nothing to satisfy the long-standing demands of Trony tenants for needed repairs and adequate maintenance—grievances which culminated in the rent strike by the Ann Arbor Tenants' Union (AATU) early last month.

One of Trony's "Sunrise" tenants recently testified at a public hearing of the Mayor's Fair Rental Practices Committee that Trony does one of two things when asked for repairs: "They'll either laugh in your face or never come over."

Another former Trony tenant testified that the company charges people for damages without cause.

Jonathan Rose, an attorney for Washtenaw County Legal Aid, says, "Our office has defended numerous Trony tenants who we thought had had money deducted from their security deposits unfairly."

Dewey Black, who was in charge of managing Trony property before he purchased the company, explains that poor service over the last few months existed "because I handled the problems the tenants had through the procedures they (Hoffman and Ferguson) had set up."

At the beginning of December, in what appeared to be an effort to forestall the imminent AATU rent strike, Black made what seemed to be an abrupt change in policy. He sent out a public relations release entitled: "Good Afternoon and Another Michigan Football Victory." In it, he listed several changes in administrative practice, including:

- Checkouts which will be made "as fairly as possible with minimum of deduction for wear and tear." Michigan State Law already states that a landlord cannot deduct any money from security deposits for damages incurred due to normal wear and tear.

- A 5 per cent interest rate on security deposits. This, according to several observers, indicates a feeble attempt by Black to upgrade

his organization's public relations. Says one Trony tenant, "That 5 per cent is not going to make up the difference for all the money he illegally deducts from security deposits."

But according to Black, "There's an old axiom: a new broom sweeps clean." He claims that the Tenants' Union has not given him a chance to prove himself. "Through associations [with Hoffman and Ferguson] I am already convicted by the union [AATU]."

He added that his association with Hoffman and Ferguson is now limited: "I keep those two people in the office only to help me out with bookkeeping. . . . It may not be very long before I don't need them in my office anymore."

Hoffman and Ferguson may no longer be needed around the office, but to what extent do they still have interests in Trony? The fact that the company's official name has not changed might reveal something. In addition, a survey of Black's actual holdings in the Washtenaw County Register of Deeds reveals that he actually owns titles to only three houses in Ann Arbor. The rest of Trony's 120 houses remain under the ownership of Hoffman and Ferguson.

Black may or may not be buying out these houses under land contracts from the former owners. There is no way of finding this fact out. Just as there is no way of finding out to what extent Ferguson and Hoffman still make decisions for Trony.

Although the grievances of several Trony tenants were personally documented by this reporter, Black still claims that "the problem with tenants is that the ones who yell the loudest need help the least." He claims that 40 per cent of the problems listed by his tenants on a questionnaire he had sent out with his first public relations release have since been taken care of.

Nevertheless, almost half of Trony's tenants decided to withhold their rents and join the Tenants' Union rent strike. Despite all the public relations releases; despite all the pledges of new management, with a new name, and young, "hard-working, responsible landlord" "Trony Associates" and "Sunrise Management" mean the same thing to the Ann Arbor strikers.

Nancy Neubrecht is a senior in Journalism at the University of Michigan.

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10th Precinct

continued from page 3

nelli and Erskine Haslip (who would probably not have been convicted without Battle on the stand). At the same time, they apparently decided not to believe Battle when he told of thousands of dollars in pay-offs to Slater and Peoples through Roy "Alabama Red" McNeal, another key witness for the prosecution, at Haslip's shoe store.

Beyond whether the ends of justice have been properly served in this extremely long and expensive trial (estimates of the cost range from \$2 to \$4 million), the vital question now is whether the convictions will have the effects desired and hoped for by the prosecution team as it opened its case back in July.

George Bennett and his special Detail 318, along with the Wayne County Organized Crime Task Force, headed by Roy C. Hayes and chief trial lawyer Walter Gibbs, especially wanted convictions against the cops they felt were most deeply involved in narcotics-related corruption in the 10th Precinct. Their intention was to send a tough warning to cops throughout the city that the kind of collusion that has allowed the narcotics plague to run unabated in Detroit will no longer be tolerated, and that the department now has both the will and the means to clean its own house.

But further, it was hoped that convictions with sufficiently heavy sentencing might lead certain of the cops—Davis, Mitchell and Herold in particular—to rip the so-called Blue Curtain, which has tra-

ditionally kept cops from copping on each other, and to name the higher-ups in the DPD who have often been rumored to be on the take in connection with the illicit drug business that has been spilling the life blood of this city over the past several years.

After the jury had announced its verdict, Judge Justin Ravitz told those who had been found guilty that he was going to be a "stern judge" in passing sentence on each of them. "Not a day goes by in this city," he said, "where little people don't get hurt mortally and otherwise by heroin." The eight convicted defendants, said the judge, had "contributed very serious damage and injury to this jurisdiction and community."

The Judge added that those who wish to begin to compensate for what they've done should start by telling the full truth to the Probation Department representatives who would be interviewing them shortly. And in order to give them "a period for sober reflection," the judge immediately remanded all of those convicted to the Wayne County Jail to await sentencing.

Only time will reveal the genuine effect of this extraordinary trial on the troubled life of this city, but George Bennett, who has spent the past five years under threats to his life while pursuing his investigation, announced to reporters after the verdict that his effort is far from completed.

"I want to serve notice," he said, "that this is only the beginning, that this community will not tolerate narcotics conspiracies such as this one, nor any kind of criminal police conspiracy."

city and the suburbs, the question of police involvement in the heroin trade, the character of the city's first black administration, and the general urban crisis. Now, as we anticipate having more room to maneuver, we will be shifting away from this quasi-magazine format to what we intend to be more like the tabloid newspaper we are best suited to be—bringing you more pieces each issue, on a wider variety of topics, while maintaining our in-depth approach and our unique perspective.

To top things off, we've moved into a brand new office in the downtown Leland House, where we have room to spread out and grow. To give us time to settle into our new home, we'll be taking an extra week between this issue and the next—which will be out January 15th.

We're excited about these changes, and we hope you will be, too. We have a lot of goodies coming up for you in the coming year, and we're looking forward to making it a real good time for all concerned.

So, until next time, on behalf of Iffy the Dopester, this is the SUN staff signing off and saying, "Have a high and happy New Year—and let the SUN keep you warm this winter!"

Iffy the Dopester is vacationing in Jamaica.

Iffy continued from page 2

our Ann Arbor-based people endured the problems of frequent commuting. We began to reclaim the roots we had put down in Detroit from 1967 on, when the first issue of the SUN (then the Warren-Forest SUN) hit the streets, and to extend those roots into the very nerve centers of the exciting political, cultural, and social activity that make today's Detroit such an interesting place to be.

Editorially, we have been quite limited by the need to print no more pages than our advertising revenues could support initially. We saw our main task as letting you know who we were and where we were coming from, and so we embarked on a series of issues which examined in depth, one by one, some of the crucial areas of interest to Motor City residents—including regional government, conflict between the

Editorial continued from page 2

late capitalism, with all its extremes of injustice, we do recognize degrees of difference between one politician and another. And we know full well that people need any immediate relief that those of a comparatively progressive stripe may have to offer.

In the long run, we hope for, and will work for, a socialist America. In the short run, we need a progressive national administration, drastically reordered priorities, and thoroughgoing reforms. We need more people in positions of power who are attuned to our needs. And we need some attainable short-range goals, something to give us hope, while we prepare for the long struggle ahead.

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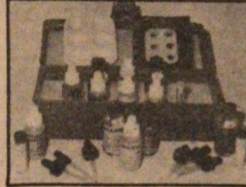
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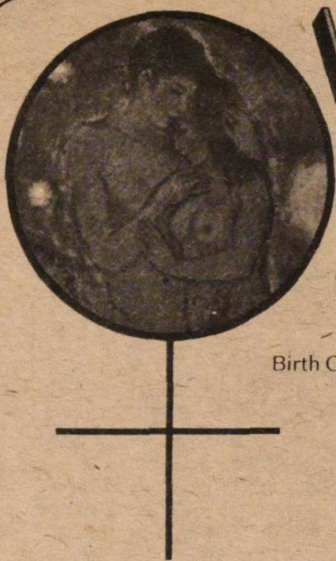
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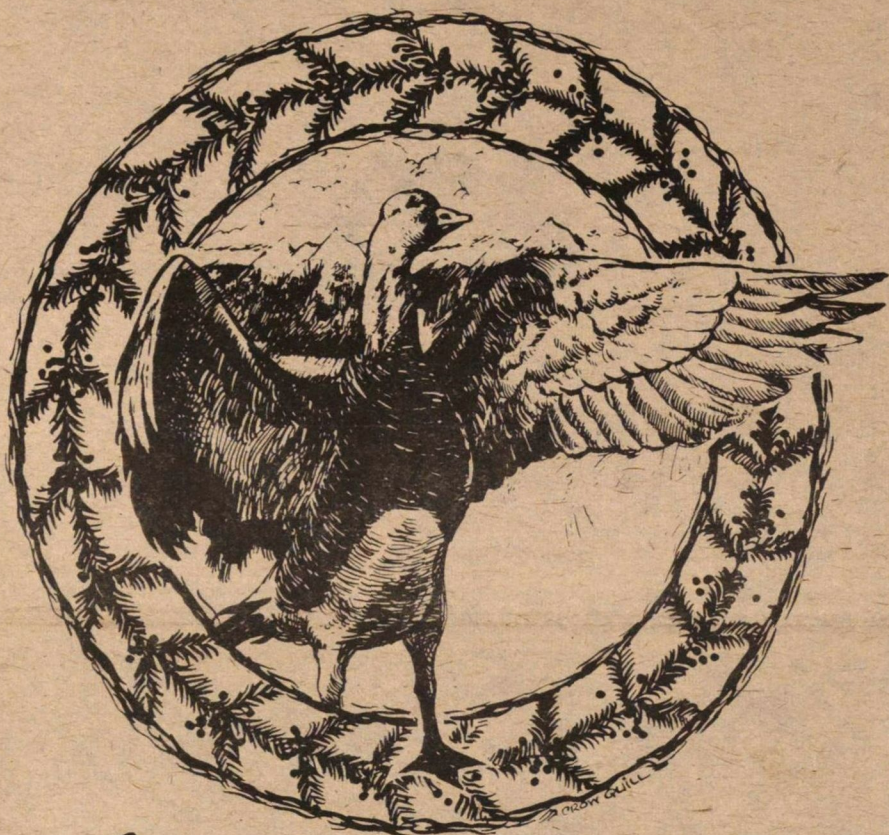
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U of D

continued from page 3

"It is the position of the union that financial difficulties shouldn't be resolved by layoffs. If there is any restructuring in the university, the faculty ought to be involved, even at the lowest level."

According to Dr. Carlton Smith, Assistant Professor of Sociology and Campaign Coordinator for the U of D branch of MEA, the average faculty member has worked at the University for fifteen years and served a seven-year probationary period—which, coupled with the thirteen years of education he received prior to joining the staff, totals twenty years of education. Ironically, they are now being given about four days notice.

"Many are so highly specialized in their areas of work, they can't do anything other than the kind of work they are prepared to do in the classroom," says Smith.

He also points out that the majority of the professors are between the ages of 50 and 60. The loss of their jobs also means the loss of their medical and life insurance benefits, a loss which could prove very critical for some of them who have heart trouble or other ailments.

They will be receiving severance pay. However, at this point, it is not exactly clear how much, or how long the pay will be allotted to them.

Smith discloses that one reason for the University's financial problems is an estimated

\$4 million cost overrun school officials foresee as a result of the extensive renovations being made at the School of Law. There is disagreement on what the exact cost of the construction will be, but estimates on the work, originally slated to cost \$3.9 million, are as high as \$7.9 million.

Furthermore, rumors are rife suggesting a potential U of D exodus from the city. A professor who asked to remain anonymous, reveals that the University is already about the task of gradually uprooting itself from the urban area and moving out of the city.

"They made a commitment to the city, but now they are trying to shrink her and move her. It's like a wagon train leaving behind the black people and others too poor to make the trip," he said.

These charges are given some credence by the school's rapid decline in enrollment—from 9,000 to 8,000 students between 1972 and 1975—and the skyrocketing 30 per cent tuition increase over the past five years.

This faculty source speculates that by raising its tuition and admission requirements, the school is slowly attempting to "abandon the working class students" and redeem its former reputation of the '50's as an elite, white, Roman Catholic institution. By the fall of '77, at least two sources predict that the entire Freshman class will be transferred to Clarkston, Michigan, in Northern Oakland County, 30 miles from the city—a location quite inaccessible to inner-city youths. And the huge faculty cuts, some contend, may be one giant step in this direction.

Monteith

continued from page 3

graduate funds subsidize Wayne's graduate and professional schools. Robbins promised that a growing number of people would be present at future board meetings if Monteith was phased out: "We won't surrender more reductions. We will fight and we will win."

BOG President George Edwards put the blame in the budget dispute on the state legislature, which gives the University of Michigan \$37 million more than Wayne and Michigan State University \$23 million more. He called the Assembly's attitudes toward Wayne students "classist and racist," and predicted that "the loss of Monteith is just the beginning of the cuts and layoffs that must continue until the state allocates its fair share to Wayne."

Student-Faculty Council President Nancy Christianson pointed out, "In ten of the four-year institutions in Michigan, student government has access to the budget, but WSU refuses to let us see it. Why? What are they hiding?"

"Excellency and economy will not be achieved by destroying Monteith," pleaded Monteith President Yates Hafner. "Monteith's innovations have brought prestige to WSU for 15 years and flourish nationally in colleges modeled on our program."

Following this period of "free speech," in which board members gave long statements on the financial hardships of running a university, seven of the eight members voted to phase out Monteith over the next three years, beginning with fall quarter, 1976. The only dissenter was Monteith graduate Michael Einhaus, who protested the refusal of the Governors to use the Monteith Coordinating Committee's blueprint for saving the college.

The irony of killing Monteith, ostensibly to save WSU from a \$4 million budget deficit, is that upon the ashes of the embattled school two new colleges are apparently rising: a College of Labor and Urban Affairs and a College of Health Education and Dance.

The latter program is undoubtedly intended to salvage WSU's costly and under-utilized new Matthei Building, for which several blocks of viable neighborhood were demolished.

The labor college has long been favored by board members like Edwards, Detroit Parks and Recreation Director Leon Atchison (a former aide to Congressman John Conyers), and Mildred Jeffries, former aide to the late Walter P. Reuther and Director of the United Auto Workers' Consumer Affairs Department. Wayne already has the nucleus of such a college in its \$5 million UAW donated Walter P. Reuther Memorial Library of Labor and Urban Affairs.

Although Jeffries insists that the formation of the new college has no relation to the death of Monteith, Hafner says WSU intended to delay the announcement of the new programs until later so as not to conflict with the Monteith phase-out.

"There are excellent possibilities of gaining seed money for a labor and urban affairs college," says Edwards. "Since we don't have any money to spend on new programs, we are throwing around ideas—maybe a degree program in union organizing. I have a feeling Wayne could have the best labor program in the entire country."

Edwards says he can envision an urban version of Black Lake, the UAW resort near Petoskey, where workers are welcome to attend conferences and seminars. "Prestigious researchers from all over the world will come here to do dissertations on labor movements," says Jeffries.

Edwards estimates it will take "the gestation period of an elephant"—about two years—to get this project off the ground.

By that time, barring a financial bolt from the blue, the last remnants of Monteith College will be getting absorbed by the College of Arts and Sciences or terminated entirely, saving Wayne something like \$800,000 a year. The Governors apparently have made up their minds that the future prestige of WSU lies not in Monteith's progressive approach to undergraduate education, but in the commercial appeal of a labor and urban affairs school.

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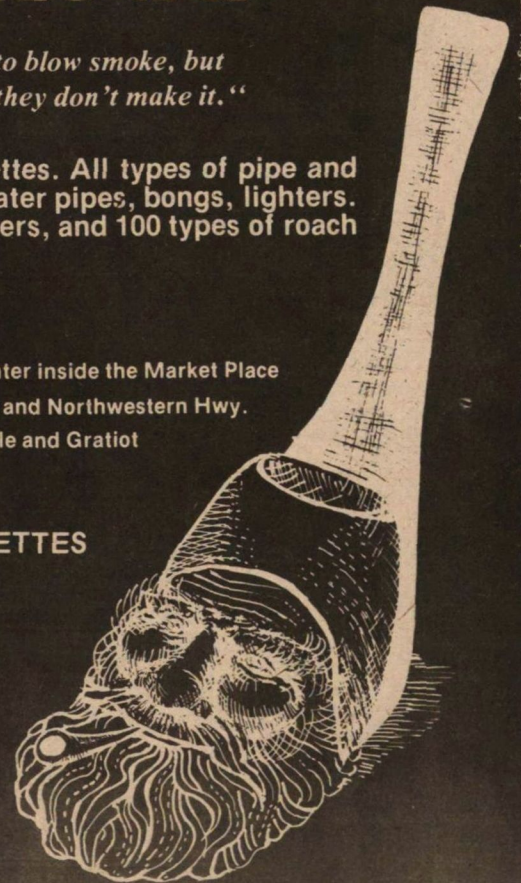


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