

Austin

Still the front-runner after attacks by local media, the black U.S. Senate candidate is examined by City Editor Nadine Brown. [p. 15]



Della Reese

Kim Weston, Terri Pollard, Dorothy Ashby & more "Women In Action," [p. 5]



The Bird
Noted SUN alumnus Ken Kelley celebrates Mark Fid-rych, "the Bob Dylan of baseball." [back cover]



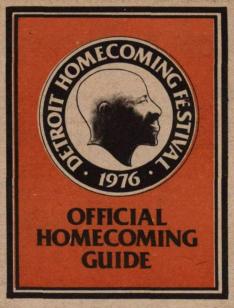
Clifford Fears

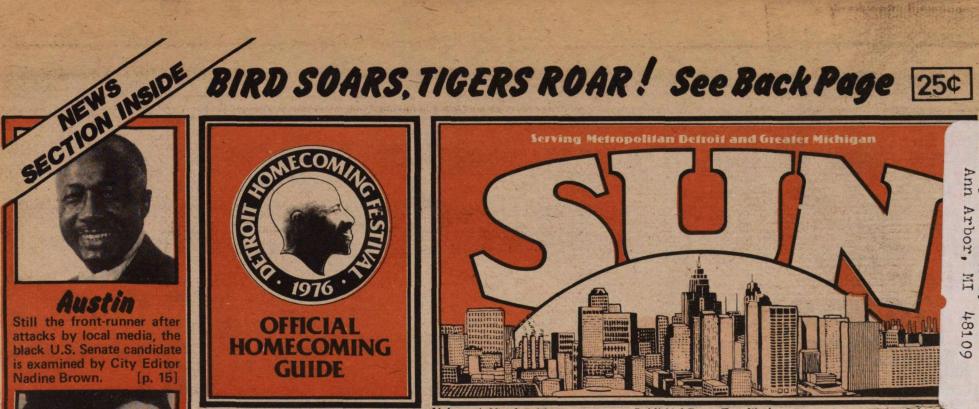
And his Homecoming Dancers are among the "Cream of the Crop" of Motor City artists. [p. 7]



Eddie Kendricks

The Vortex features Detroit musicians in performance [p. 14]





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Detroit Homecoming Festival

Donald Byrd and The Black byrds will be appearing with Della Reese, Marcus Belgrave, Jack Brokensha, Kenny Burrell, Ron Carter, Ron English, and Oliver Jackson at the Homecoming festivities Saturday. July 17 at Masonic Temple. For complete information on all the events, please look inside.

Sun-we're

After 275 Years CITY

COMES

By Frank Bach

There are 275 candles on Detroit's birthday cake this year-and some of the best and most famous Detroit musicians and artists are gathered to help "blow 'em out" during a unique, eight-day celebration presented by the official Bi-Centennial Commission of the City of Detroit. The big "Homecoming" party is comprised of no less than 14 concerts, three dances, and a plethora of other events including sports. and a plethora of other events including sports and musical seminars, fashion shows, a groundbreaking, a dedication, a downtown procession, and the re-enactment of Cadillac's landing here on July 24, 1701.

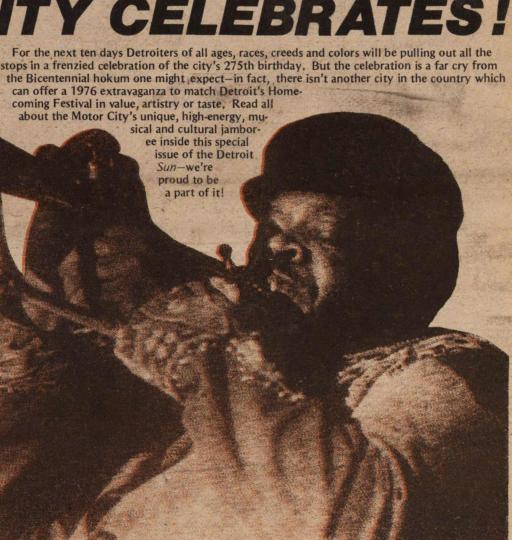
What makes Detroit's bi-centennial bash different than most is that it attempts to present the range of art and culture that is special to this area—with particular emphasis on the vibrant music of the Motor City. Dominating the Homecoming schedule is an impressive list of concerts which feature, at different times, all types of locally-inspired music: popular, jazz, classical, blues, rhythm and blues, religious music, and rock and roll. By all objective standards, Homecoming is the largest, most ambitious festival of Detroit music and culture that has ever been held.

Bucking the general trend in 1976 towards fireworks, gaudy patriotism, and red-white-and-blue commercialism, the Detroit Bi-Centennial Commission has chosen to give a serious presentation that will actually represent the history and life of this area. "We want to draw nation-al attention to the great contributions the people of this city have made to music and the arts,' the Commission's Executive Director, Joyce Garrett, explained. "And we want to do something internally self-restoring, something that builds pride in the accomplishments of Detroiters.

To followers of contemporary music all over the world, Detroit already is a magic place, a legendary center for musical talent, creativity, and inventiveness. But Homecoming 1976 marks the first time that an arm of the Detroit city government has tried anything like this, the first time that most of the indigenous music of the Motor City has received official recognition of any significance.

Unfortunately, most of the people who made the music that made this city famous over the years have had to leave Detroit in order to survive and prosper as artists. Motown changed the course of popular music while in Detroit







CITY COMES ALIVE

continued from the cover during the sixties, jazz stars have grown like weeds here for the last thirty years, many gospel and blues greats lived here at one time or another-but almost all of them had to get out to "make it." This week many will finally get some of the respect they have long deserved when they return as part of Homecoming 1976 to salute the city where they got their start.

This week we will hear the history of Detroit as told by the living artists who are part of that history. Their art has thrived on the prosperity of the Motor City, and it has survived despite the economic depressions which hit the place so hard, despite its historic street rebellions (Detroiter John Lee Hooker had a hit in 1967 with "The Motor City's Burnin' "), despite the poison of racism, despite the destruction of neighborhoods where people lived and made music. Many of the artists still do call Detroit home—those that don't love this place and its people so much that they had to come back to be part of this gala reunion.

Despite everything that this year's Homecoming promises, it will, no doubt, have its share of disappointments and unexpected mishaps. This is a first for the city and its Bi-Centennial Commission, which has had to do almost everything without adequate funds. The initial grant from the National Endowment for the Arts for \$25,000 wasn't much for an undertaking of this size, and publicity and promotion has suffered.

Despite its difficulties, however, Homecoming 1976 has already inspired talk of an annual Homecoming festival that would bring out the city's best for a full week every summer. If that is possible, we certainly have a lot to look forward to.

Yes, let's do it again in 1977!





Coleman A. Young, Mayor

July, 1976

City of Detroit Executive Office

Welcome home!

To those who were born in our city, to those who grew up here, to those who found opportunity, and to those proud to call Detroit their home, Welcome Home.

This is a special week in Detroit, a time for remembering and a time for celebration. It's Homecoming, when friends and relatives and neighbors and former citizens, the famous and the little-known, when all gather together for a warm family reunion, and a time to renew acquaintances. From all walks of a warm family reunion, and a time to renew acquaintances are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and from every corner of America, many thousands of Detroiters are life, and the life, and th

Detroit has seen hard times in its 275 years, almost from the very moment Antoine de la Mothe Cadillac planted the French flag. Fire and strife, war and depression helped form this city we call home. But the special war and depression helped form this city we greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been quality that built Detroit into one of America's five greatest cities has been detroited for the process of doing that again, and have greatest cities has been greatest cities has been detroited for the process of doing that again, and have greatest cities has been detroited for the process of doing that again, and have greatest cities has been detroited for the process of doing that again.

To those of you who helped to build in the past, to those who found hope and a paycheck here, to those ready to build again, Welcome Home. I a great city ready for new greatness.

Colona a you Coleman A. Young Mayor of Detroit

The Detroit Sun is proud and happy that it can publish this, The Official Guide to The 1976 Detroit Homecoming Festival, as an integral part of our regularly-scheduled issue (Number 14 Volume 4). We are doing something special here because we feel that Homecoming '76 can be a tremendously valuable event to people of this area. Through it we can learn our history, the cultural heritage that is specific to Detroit and its environs, as we celebrate our present and future the best way we know how: with music, song, dance, and other forms of contemporary art which thrive in the Motor City.

We have an obligation to report extensively on any event which approaches the magnitude of Homecoming—and we also want to take this opportunity to reaffirm our support for what is basically a progressive City Administration, led by Mayor Coleman A. Young. This is one positive example of how governments can begin to respond to the social and cultural needs of

the people they are supposed to represent, and we feel fortunate that we can help in spreading the spirit of community and strength which Homecoming represents.

Inside this issue, we're doing things just a bit differently than our usual format calls for. First of all, we usually publish a news section in front of the paper and, tucked inside the center, a separate Kulchur section which reports on music, entertainment,

and the arts. This issue things are reversed: Our Kulchur section is out front, and the news section is in the middle.

We switched things around because this issue's Kulchur section is devoted primarily to our continuing coverage of Homecoming in the form of the Official Guide for the festival, and we wanted to draw special attention to it.

Also special to Kulchur in this issue:

• Our "Vortex" section-which regularly offers reviews and previews of concerts, films, theatre, art, records, and other forms

of artistic expression—is wholly devoted to musicians who are based in the Detroit

· As an addition to our usual features, pages 12 and 13 are devoted to a guide to Detroit nightlife and concert locations, including the entire schedule of Homecoming concerts and events.

We hope you enjoy this special issue of the Sun and that you find it necessary to continue reading this newspaper regularly.

To subscribe—and to get a tree record album by Detroit stars Aretha Franklin or Elvin Jones-please turn to page 29.

Have a ball!

-The Staff of the Sun



Stars In Town For Homecoming

DETROIT REUNION

By Grant Martin

Some of the finest, most highly-respected musicians to come out of Detroit have chosen to return home this week to help celebrate the Motor City's birthday in grand style. These folks are giving us a very impressive beginning for what many hope will become an annual tradition. Detroit Homecoming 1976 is proud to present:

Donald Byrd and the Blackbyrds. Born and raised in the Motor City, Donald Byrd learned his first musical lessons from his father, who

learned his first musical lessons from his father, who was a Methodist minister as well as a musician. He graduated from Cass Technical High School and studied at Wayne State University before heading east to the Big Apple.

east to the Big Apple.

After studying at Manhattan School of Music,
Byrd joined the Air Force, getting a couple of years'
experience with the Armed Forces big bands. He
came to the attention of the jazz world in 1955
upon joining Art Blakey's Jazz Messengers, where
he drew praise as a "soloist with a future" (in the
words of jazz historian Leonard Feather). That future included work with drummer Max Roach in
1956, and as a member of bands assembled by the
likes of John Coltrane, Red Garland, and Lou Donaldson. He also worked with Pepper Adams, Sonny
Rollins, Coleman Hawkins, Lionel Hampton, and
Thelonious Monk.

In 1958 Donald Byrd played at festivals in France and Belgium, toured Sweden, and took part in several European films. Since then he has studied music in Africa and the Caribbean, finished his work on a degree in music education, and taught jazz at Howard University. He currently is a staff instructor at North Carolina State Central University.

While at Howard, Byrd put together a supporting band made up of his most outstanding students. He and the Blackbyrds have scored with several jazz-oriented records, including Stepping Into Tomorrow and Places and Spaces.

The Blackbyrds have also had success on their own with the top ten single "Walkin' in Rhythm," and the hit album-City Life. The band is comprised of Kevin Toney, who is the leader and keyboard player and, like Byrd, a graduate of Cass Tech; Keith Killgo on drums; Joe Hall on bass; Orville Saunders, guitar; and Wesley Jackson on sax and flute. Along with Donald Byrd, they received a key to the City from Mayor Young at a benefit performance they gave last year for Cass Tech High.

Sonny Red

Yusef Lateef started life in Chattanooga, Tennessee, in October 1920, as William Evans. He was an early convert to the Muslim religion and took his present name on joining that faith. Yusef studied at Detroit's Miller High School before joining Lucky Millinder's band in 1946. Three years later he was a member of the Dizzy Gillespie Big Band. When the Gillespie Orchestra folded the following year, Lateef returned to Detroit and studied flute, composition, and oboe at Wayne State under Ronald Odemark, first oboist with the Detroit Symphony. He formed his own group in 1955 and, apart from a spell with Cannonball Adderley, has been his own master ever since.

mark, first oboist with the Detroit Symphony. He formed his own group in 1955 and, apart from a spell with Cannonball Adderley, has been his own master ever since.

Yusef is a strongly individualistic musician who has tried to bring about a rapproachment between the musics of jazz and the non-Western world. His compositions have used oriental scales, and he has featured such exotic instruments as the Chinese globu-

lar flute, the argol, the shannas, rebab, and earthboard. Lateef's primary asset, and the foundation for his other, more unusual skills, is his solid ability as a jazz improviser. His music ranges from Middle Eastern-influenced lines to fundamental blues. Inspired by Dexter Gordon, Yusef Lateef plays almost every woodwind instrument conceivable; he is most widely known for his outstanding solo work on tenor saxophone, flute, and oboe.

His quintet will perform an original composition, "Detroit Suite," with the Detroit Symphony Orches-

Kenny Burrell was born on July 31, 1931 in Detroit. His ambition to become a tenor saxophone player was never realized because his family could not afford the instrument. Thus, in 1943, he decided to take up the less expensive guitar. With his brother Billy's help, he purchased a ten-dollar instrument and began studying it. Billy and another brother, Donald, also took up the guitar and by the late 40's, they had family sessions going at the Burrell house.

In 1947, Burrell landed his first full-time job as a

In 1947, Burrell landed his first full-time job as a musician with the Candy Johnson sextet. While working with several local Detroit groups in the late 40's, Burrell took part in endless after-hours sessions with brother Billy and visiting jazz dignitaries.

By 1951 he was hired to work

short time, then returned to the Motor City and continued playing with local groups. Kenny spent a year-and-a-half studying classical guitar at Wayne University and in 1955 left Detroit to tour with the Oscar Peterson Trio as a replacement for ailing guitarist Herb Ellis. During the next 20 years Kenny Burrell's name has become a household word as he has continued recording and performing with many artists as well as with his own groups. Some of those artists include John Col-

for Dizzy Gillespie's Band for a

trane, Coleman Hawkins, Jimmy Smith, and Donald Byrd.

Multi-percussionist Roy Brooks made his return to Detroit a year ago, but he is still highly-regarded in jazz circles on both the east and west coasts. His earliest experiences with jazz music were with pianist Alice McLeod Coltrane, saxophonist Charles McPherson, and trombonist George Bohannon while all of them were still in high school. He worked with Yusef Lateef and Barry Harris, recorded with The Four Tops and has his own jazz album released on one of the Motown labels.

Brooks moved to New York to replace Detroiter Louis Hayes in Horace Silver's legendary quintet, where he stayed for three years. He has played with Charles Mingus, Pharoah Sanders, James Moody, Wes Montgomery, Sonny Stitt, Jackie McLean, and Dexter Gordon.

Upon returning to Detroit Brooks founded the Aboriginal Percussion Center along with drummer Bert Myrick, and he currently is musical director for the new Music Station hot spot in Greektown. Brooks has studied percussion throughout the world and plays a tremendous variety of instruments, including several he has invented himself.

Ron Carter, one of the best known bass players in jazz, grew up in a small black

continued on page 9

Yusef Lateef

Conspicuously missing from the Homecoming Festival program is former Detroiter Berry Gordy, Jr.—America's richest black man—and his stable of stars who made their money and their reputation while based in the Motor City. You'd think they'd be happy to "pay a few roytheirs" to the people of the city which gave their multi-million dollar organization its very name, but evidently the Motown stars are too busy counting their money in California this week to make

like Eddie Kendricks, the Spinners, David
Ruffin, the Four Tops and others who still
live around here? Surely they could have shaken one day free to help the city underwrite this enormous cultural celebration . . . Naturally, then, the burden falls on the musicians and other artists who are still scuffling to make a living in the midst of the local "disco explosion"—a fancy way of saying that you pay live-music prices to listen and dance to records, while the club-owners boogie all the way to the bank (and the musicians drag themselves to the welfare counter). We don't mean to dish, as the great Lenny Bruce used to say, but if Roy Brooks, Yusef Lateef, Harold McKinney, Jimmy Wilkins, Terri Pollard, Dorothy Ashby, Wendell Harrison, and the scores of other Detroit-originated musicians can cut through the eight million miles of red tage and incompetence that surround the

lion miles of red tape and incompetence that surround the Bicentennial Commission's office to offer their services, we can't help but think that Mr. Gordy & Co. could have let one of their flunkies take care of the arrangements for the whole Motown roster . . . Speaking of red tape and incompetence, the city has to take some of the rap in this regard, since the Festival directors didn't even bother to send out "invitations" (offering the musicians a chance to perform for free) until late in the spring, and then didn't bother to talk to the right people in some very important instances. But we'll hold our tongue until the next issue, when our Festival Wrap-up will include a penetrating analysis of the

failures of the Commission and its Executive Producer, Walter Mason. Until this thing is over, they'll need all the help they can get . . . One big mistake was depending on the dailies to hype the Homecoming Festival—the Free Press and the News don't deal in this kind of music, anyway, and they've taken special steps to dissociate themselves from this particular black-music event. Last Sunday's Free Press, for example, carried not one mention of Homecoming '76, although they did manage to offer us touching profiles on those aging white rich boys, Neil Diamond and the Beach Boys. No word in the calendar, no features, nothing but the Commission's deplor.

features, nothing but the Commission's deplorable fraction-of-a-page ad, which never seems to bother to list the artists they expect people to pay high ticket prices to see. We know all this action makes the Freep and the News distinctly uncomfortable, especially when it's initiated and realized by black Detroiters and their multi-racial friends, but one story? Is that asking too much? We know you guys are hicks, but this is a worldclass event, the first time a major city has done anything remotely like Homecoming '76, and Entertainment

Editor Gary Blonston should at least send one or two reporters

out to the concerts—if he hasn't got anything more pressing on the wire. Carl Arrington, an excellent writer treading water in the sea of chumps at the Free Press, deserves better editorial direction than he's getting, and the rest of us deserve a whole lot more

MUSIC CITY, USA: Turning to the brighter side, people who love music will have the time of their lives for the next ten days, as the official Homecoming events are augmented by all the live music the local scene can muster. Head and shoulders above the rest of the set is the new MUSIC

Station in Greektown, opened over the 4th of July weekend by master percussionist Roy Brooks, the MUSIC (Musicians United to Save Indigenous Culture) organization, Bantu Productions' Larry Nevels, and Trappers' Alley stalwarts Ike and Chris Stein (former proprieters of Little Things on Plum Street, in Trappers' Alley and on Ann Arbor's State Street, which they still operate). The MUSIC Station has the best in Detroit-based and visiting musicians five nights a week, with Monday pight sessions and a Thursday them. visiting musicians five nights a week, with Monday night sessions and a Thursday-through-Sunday attraction which goes until 5 in the morning (shades of the late lamented **Minor**

Key!)-all right in the middle of Greektown, the hippest single block in the Motor City. You can take off an excellent meal at the Laikon Cafe, the New Hellas, Old Parthenon, or another of the Monroe Street restaurants, play some pinball or pool at the Macedonia Cafe, and groove to your heart's content at the **Station**—just like downtown!
... Opening the facility during the **Greektown Festival**July 1-5 were **Brooks** and the **Artistic Truth** (**Beans Bowles**, alto and baritone saxophones; **Wendell Harrison**, tenor; **Herbie Williams**, trumpet; **Kasa**, piano and trumpet; **Milton** Suggs, bass; Clifford Sykes, percussion) featuring the genius lyricist-singer Eddie Jefferson, who was kind enough to sit with Kulchur's John Sinclair and Frank Bach for a long and splendorous interview while he was in town (you'll see

it soon, don't worry!). Eddie left after the weekend, but Brooks was back with a different line-up last weekend, spotlighting the Aboriginal Percussion Choir and featuring horn-man Patrick LaNier (trombone), Dr. Beans Bowles and a young tenorman named Vince out of Marcus Belgrave's New Detroit Jazz Ensemble. Legendary Detroiter bebopper Abe Woodling sat in on vibes, backed by Claude Black on piano, and later Louis Hayes

and Hugh Lawson drifted down from their gig with Kenny Burrell at Baker's to kick out a few early-morning jams. Now this is what we would call a "renaissance"! As Brooks

says, stop by the MUSIC Station and tell them to "fill 'er up!"

The Station should really be jumpin' this next week, tho, as Brooks—one of the nation's most respected drummers and bandleaders—pulls in his pals from their concert and club appearances all over town. The only place to go after a.m. is Greektown, unless you have something against live music-in which case go straight to

Lafayette Clinic, right across the expressway and tell 'em the Coat Puller sent you
.... Other musical high points during the next couple of continued on page 38

EMOCRATS & REPUBLICANS

The Federalists and the Anti-Federalists. They were eating. They were eating root beer barrels on a pine topped fence in Maine, assuring each other of cows in rose garden, scallions growing, corn and carrots and rutabagas.

(Here we are in Hukirunda. Eddie Doyson and the Free Wheeling Razzmatazz's are on the wire and it's a lovely blue day. Beyond the distant fields above the roaring horizon we see Leaf Fall and Ed Balogna trying to place postage stamps on underground sneakers sizes four and three. Sometimes balloons began dranching through wilderness in pink gloom defies my imagination. Cancer times freedom, rake harelip words forced to do what he was told, he became conscious of feet, rugged smiles and beer cans.)

THE AMERICAN MIND: 1790

Localism. With the election of a Congress and the inauguration of a President, the great experiment in Republican Government had begun. A tiny majority of Americans called Federalists strongly supported the new Constitution and were attempting to create a strong national state in a hostile environment of Anti-Federalists. The voiceless mass of small farmers and artisans, often with the support of wealthier agrarians, were opposed to a strong central government that could levy taxes, stabilize currency, police the distribution of new lands, enforce the distribution of new lands, enforce navigation acts and command a formidable national Army to enforce its acts.

Here we have your two points: Of a separatism based on an overall concept of un-

relinquished goals, and on the second, the bloody reluctance of those Mugwumps to spread the newspaper clean. History is filled with such. Recall the case of Solomon Gracious, a genius with a I.Q. run clear off the chart, he stood up at a meeting to tell everyone what they wanted to hear and died of Text Book Fever before he was able to speak. Recall the time of the Romans. Look what happened to them, not to mention the Phoenicians or the Greeks. The problem is two fold: One is a reluctance by the people to understand what they were getting into. Another reason is because Congress was so divided. Hah! That's not what little Patsy Reynolds thought. The little darling finally stopped hiccupping today and, "is doing fine" after a cigar she was smoking exploded off Route 26 three miles east of Burbank Heights.

Patsy started hiccupping four weeks ago when Georgia's sovereignty was relegated by the Constitution, reasoned the Court.

John Jay was made the first Chief Justice and gave the Federal Courts a distinct national direction.

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



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John Sinclair

Managing Editor Frank Bach

Associate Editors Bill Adler, Edwenna, Edwards

Editorial Assistant Peggy Taube

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Peggy Taube (Detroit) Elaine Wright (Ann Arbor)

Bill Adler, Frank Bach, Edwenna Edwards, Bernadette Harris, Patricia Hughey, Michael Lang, Robert Parker, Joel Seigel, Sunny Sinclair, TOOTIE, Derek VanPelt, David Weiss, Sally Wright

Photographers

Dirk Bakker, David Johnson, Leni Sinclair
Joel Unangst, Barbara Weinberg

Design John Sinclair, Barbara Weinberg

Production
Gary Grimshaw, Dianne Ripley, Leni Sinclair



Detroit's Finest Music

WOMEN IN ACTION

By Patricia Hughey

The Official Seal of the City of Detroit shows two women bringing water to put out the flames which are consuming the city. Referring to the fire which levelled this trading town in 1805, the motto under the Seal reads (in Latin): SPERAMUS MELIORA; RESURGET CINERIBUS; or (in English): "We hope for better days; it will rise from its ashes."

That motto could, of course, be revived on Detroit's 275th birthday, and it would be just as appropriate now as it was back then. And the strong, determined women on the seal still represent a renaissance for the city, one which is needed now as much as it has been anytime in our history.

Women have had a special importance to Detroit since at least 1704, when the arrival of the first white woman, Cadillac's wife, was proof to the world that the French were serious about setting up a permanent residence here. Today, of course, there are countless Detroit women who are important decision-makers and trendsetters, from WJLB's Martha Jean Steinberg to the Detroit Teachers' Association's Mary Ellen Riordan; from Ms. Joyce Garrett of the Bi-Centennial Commission to Mother Waddles of the Perpetual Life Mission; from Rosa Parks, who started the civil rights movement by sitting down in the "whites only" section of a bus in Birmingham, Alabama, to comedienne/actress Lily Tomlin, who still cracks

Then there's the women who have contributed to Motor City Music: starting with Aretha Franklin, known all over the world as The Queen of Soul and considered by many to be the finest female vocalist in all of popular music, the list could go on forever, but in case you've forgotten let's just mention Diana Ross, The Supremes, Gladys Knight, Martha Reeves and The Vandellas, Tammi Terrell, Mary Wells, the classic blues singer Sippie Wallace...

iokes about Grosse Pointe

Thankfully, quite a few of these great women will be a part of the Homecoming celebrations.
They are:

Della Reese: A dramatic pop singer, Della started singing around in church choirs in Detroit in 1938—she was six years old. She sang with Mahalia Jackson's troupe from 1945 to 1949; after studying at Wayne State University and singing in night spots around the-city, Ms. Reese then took off for New York City, where she joined the Erskine Hawkins Orchestra.

In 1957, Della began appearing as a solo artist on many radio shows with Robert Q. Lewis, and on television with Jackie Gleason and Ed Sullivan. In 1958, she did the movie "Let's Rock," and during the early seventies hosted a nationally-televised variety show.

Another special treat for Detroit's birthday party is vibist/pianist Terri Pollard. Raised in Detroit's Conant Gardens, Terri began her career in the famous Bluebird Lounge on Tireman with Thad Jones, Billy Mitchell and Elvin Jones. She went on the road with vibraharpist Terry Gibbs from 1952 until 1957, when she won both the *Playboy* and *Downbeat* awards for New Star on the vibraharp. During that year she continued touring the country, this time with the Birdland

All-Stars—appearing with Count Basie, Billy Eckstine, Sarah Vaughn, Zoot Sims, Bud Powell and Phineas Newborn. Terri-joined Yusef Lateef's group in Detroit in 1958 and remained with him until she formed her own trio. She has been a featured member of the Jimmy Wilkins Orchestra since

Tune in to WJLB any week-day at noon and you will hear the original recording of "Lift Ev'ry Voice and Sing"—the Black National Anthem—sung by Kim Weston. Like many Black singers, Ms. Weston began her singing career in the church—at age four. Some years later, in 1961, she signed a contract with Motown

Records and a year later her first releases, "It Should've Been Me" and "Love Me All the Way," were produced by Norman Whitfield. She had single hits galore with the company during the mid-sixties, teaming up with Marvin Gaye on a series of popular male-female duets for the most widely-acclaimed records of her career to date.

In 1966 Kim moved to Los Angeles with her husband, producer Mickey Stevenson.

In 1966 Kim moved to Los Angeles with her husband, producer Mickey Stevenson She continued to record, first for MGM and later for Stax Records, and she branched out into television for appearances with Johnny Carson, Joey Bishop, Mery Griffin and Steve Allen. She had a regular radio program in California and played the lead role in the musical "Hallelujah Baby," later to become a Broadway hit.

Ms. Weston made the move back to the Motor City in 1974. Since her return she

has been a WCHB disc jockey and has involved herself in many Black community projects. If you want to know Kim Weston's feeling about the

Motor City, listen to the song written by herself and playwright Val
Benson called "Detroit," which was released early this year on
Kim's own label, Rah-Kim Records.

Freda Payne is another versatile performer sharing in the

prideful homecoming events. Born in Detroit, Freda's singing has earned her three gold records: "Band of Gold", "Bring the Boys Home" and "You Bought the Joy."

Freda went to New York when she turned 18 to study, but a meeting with composer-arranger Quincy lones led her to tour extensively as the vocalist

with his band. She has since performed throughout Europe and enjoyed Broadway success as Leslie Uggams' understudy in "Hallelujah Baby."

For the past several years she has been making appearances in concerts and night clubs and has starred in a motion picture, "Book of Numbers," a production co-starring and directed by Raymond St. Jacques. She is presently recording for ABC Records.

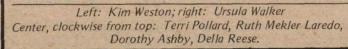
A classical pianist who has been a featured soloist with several major U.S. orchestras—including those of New York, Cleveland, Detroit, Philadelphia, and the National and American Symphonies—Ruth Mekler Laredo was born and raised in Detroit.

She studied with the famed Rudolf Serkin at the Curtis Institute of Music and made her New York orchestral debut with Leopold Stokowski and the American Symphony. Ms. Laredo has performed at the Aspen, Marlboro, Spoleto, Israel and Caramoor Festivals and has enjoyed a brilliant recording career as an exclusive Columbia Records artist. Her recording of Ravel's La Vaise, her signature piece, is universally acclaimed as a tour-de-force, and she blazed a trail for Alexander Scriabin, championing his music with the world's first performances of his works and her prize-winning recordings of his piano sonatas in their entirety. She has recently been commissioned to

record the complete solo piano works of Rachmaninoff, and the first two releases of the set have received outstanding critical acclaim.

Also included in the birthday program is a jazz pianist who got her first paying job when she was 13, playing for \$2.50 at a Ukranian Hall on Michigan Avenue. Bess Bonnier, whose family came here from Greece in 1912, started classical piano training when she was ten. At fifteen she was deeply influenced by Detroit's Harold Deremer and grand master Art Tatum. She was taught technique by Detroiter Tommy Flanagan, who is also scheduled to be a Homecoming partici-pant/honoree. Bess had a trio which later merged with vibist Jack Brokensha and worked regularly at Brokensha's jazz hangout in the New Center area. Since 1973, Ms. Bonnier has

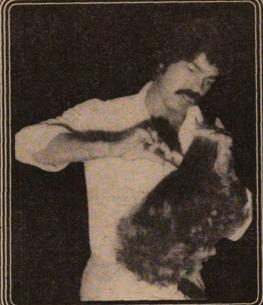
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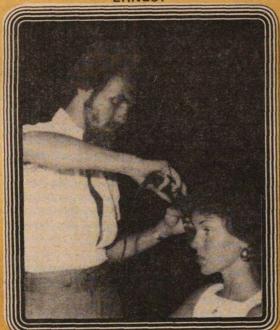
We've Sot That Detroit Feeling



ANN ARBOR

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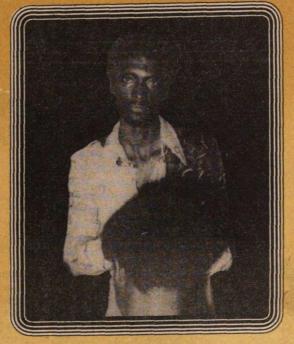


ST.CLAIR SHORES

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JEREL



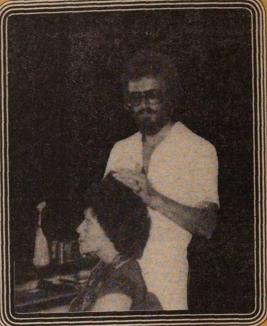
FERNDALE

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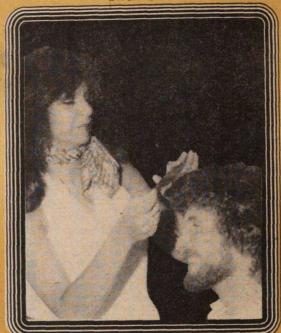
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Dennis Rowland

cated

Phil Ranelin

In addition to all of the artists who are returning to the Motor City for

Homecoming '76, The Bi-Centennial is presenting on the same stages some of the finest, most talented musicians who live in Detroit. Many of them are quite well-known from regular performance and recording work, while others have been brought out of semi-retirement for special live performances at the Homecoming concerts. In the current metro-Detroit music scene, they represent the "cream of the crop."

Trumpeter Marcus Belgrave played with Ray Charles and with Charles Mingus, who described him as one of the best trumpet players anywhere. Belgrave has chosen to make his home in Detroit, where he performs frequently with Tribe. He is Director of The Jazz Development Workshop, Inc., headquartered on Gratiot Avenue, where a great many of the city's most promising young jazzmen and women study with this master of the classical

Afro-American idiom.
Pianist Harold
McKinney comes
from a family
whose name is
synonymous with
music in the Detroit area. He has
played with Charlie
Parker, Stan Getz,
Kenny Burrell, Yusef

Lateef and toured with the Gene Krupa and Wes Montgomery ensembles. McKinney's "Blue Sonata" for piano and ensemble was premiered last year at Oakland University, where he teaches in the Jazz Studies program.

The Jimmy Wilkins Orchestra recently celebrated its 20th anniversary. Though much of the band's book comes from a variety of sources, within and without, many of the featured numbers are by trombonist Jimmy's brother, prominent composer/arranger Ernie Wilkins. Ernie has arranged for countless jazz and pop stars (including Dizzy Gillespie and Ray Charles) and was chief architect of the sound responsible for Count Basie's resurgence in the early and mid-50's.

A former Basie trombonist himself, Jimmy has also played with Dizzy, Lionel Hampton, Erskine Hawkins, Illinois Jacquet, and Clark Terry. The Jimmy Wilkins Orchestra has accompanied Sammy Davis, Jr., Nancy Wilson,

Dr. "Beans" Bowles

Jack Jones, and Peggy Lee, and has toured with the Four Tops, Gladys Knight and The Pips, and The Temptations. Two summers ago, the band toured Europe extensively with trumpeter Clark Terry.

At once gutty and sophisticated, traditional and contemporary, the band continues to be in constant demand for area social, civic, and artistic functions.

Drummer and vibraphonist Jack Brokensha owes his international reputation to his work with the Australian Jazz Quintet. Since moving to southeast Michigan, the sources of his fame are more various: the club that bore his name a few years ago in the New Center area remains a tasty memory to thousands of Detroiters and visitors; and more recently he has led his sophisti-

trio in a variety of area clubs (most recently with vocalist Ursula Walker) while becoming one of the region's busiest producers of jingles and film underscores.

McKinney's Cotton Pickers were a popular recording and touring band headquartered in Detroit from 1927 to about 1931, especial-

Iy at the Greystone Ballroom, opposite Jean Goldkette and the other popular bands of the day. Among the hit songs that they introduced to the standard repertoire were "Cherry," "If I Could Be With You" and "I Want a Little Girl." Their arrangements were crafted by the band's musical director, the seminal reedman/composer/arranger Don Redman, who later led his own band and contributed importantly to building the sound of the most popular swing bands in the later 30's.

The New McKinney's Cotton Pickers grew out of a meeting about four years ago between the original band's vocalist and banjoist, Dave Wilborn, and reedman David Hutson (who recently emigrated to Los Angeles). Hutson obtained (and in some cases re-constructed from records) the Cotton Pickers' original charts and assembled a dedicated corps of top area professional players to recreate the bubbling, intricate sounds.

recreate the bubbling, intricate sounds.

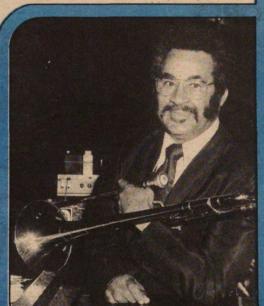
Tribe is an assembly of contemporary Detroit jazz masters including Marcus Belgrave, Harold McKinney, composer/saxophonist (and publisher of *Tribe* magazine) Wendell Harrison, composer/trombonist Phil Ranelin, and the former Aretha Franklin and Paul Butterfield rhythm section with Rod Hicks (bass) and George Da-

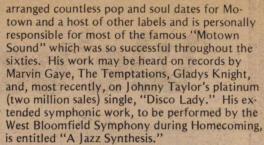
vidson (drums). Tribe and its individual members record regularly for their own Tribe Records.

Arranger Dave Van De Pitte has

New McKinney Cotton Pickers

Jimmy Wilkins





The Shoo-Be-Doo Show/Jazz A Go Go Band will feature the irrepressible bassist Shoo-Be-Doo (Reginald Fields) and, among others, percussionist Sundiata. Mr. Doo has played with many area jazz ensembles, including Tribe, and recently toured with the legendary Sun Ra and his Arkestra

Baritone saxophonist Thomas "Beans" Bowles (Dr. Bowles to his friends) was a mainstay in the Motown recording and touring operations. He

was Director of Artists
Development at the
Metropolitan Arts
Complex, the federally-funded innercity arts teaching program. More recently, he has been involved in developing and promoting The Other Brothers Review, featuring sons Dennis and Harold Bowles and their sister, who performs as Ms. Pamela Valencia.

Ted Buckner

Ted Buckner

Ted Buckner

Ted Buckner

Ted Buckner

Ted Buckner

The Hastings Street Experience, namela Valencia.

The Hastings Street Experience, namela variety of area (most resist a new 16-piece band under the leadership of arranger and tenor saxophonist Miller Brisker and drummer Ed Nelson. Brisker, originally from St. Louis, is a veteran of the Choker Campbell and Aretha Franklin bands, has been a featured soloist with the Jimmy Wilkins Orchestra, and has graced countless pop recording sessions. Nelson, a long-term contributor

ing sessions. Nelson, a long-term contributor to the scene, teaches jazz history at Wayne County Community College.

Dennis Rowland's rich baritone voice and engaging presentations have been featured with the Jimmy Wilkins Orchestra and in many

clubs in the greater Detroit area. He is joined in this concert by LUV, comprising singers Maria Martin and Myrna Wilson.

Mickey's Pulsating Unit (Mickey Stein and Steve Shepard, guitars; Nolan Mendenhall, bass; and Steve Lipson, drums) is a new rock/jazz group that has gathered much attention and praise over the last few months for their work at the Perfect Blend and Delta Lady

nightclubs. Mickey was nominated for Best

Jazz Guitarist in Guitar Player Magazine. continued on page 10

Marcus Belgrave







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(bordering grosse pointe park)
886-8442

continued from page 5 frequently been joined by bassist/guitarist Mickey Stein.

The harp you hear on many major television and radio commercials may belong to another of Detroit's musical off-spring: Dorothy Ashby is the country's most accomplished exponent of contemporary music on the harp, and she's home from

Santa Monica for the big birthday celebration. She was the first harpist to be chosen for awards in the Downbeat and Playboy Jazz Polls, and several of her 12 albums have received four-star reviews in Billboard and Downbeat magazines.

Dorothy can be heard on albums by Earth Wind and Fire, the Blackbyrds, Bill Withers, Minnie Riperton, Bobbi Humphrey, Donald Byrd, Stanley Turrentine and Ramsey Lewis. She has performed in concert and club dates with Tony Orlando and Dawn, Ramsey Lewis, Petula Clark, Louis Armstrong, Eddie Harris, The New Christy Minstrels and Duke Ellington.

Of course Detroit's rich gospel background must be represented, and Tessie Hill is the ideal person to do it. Mahalia Jackson once described her own singing as "making a joyful sound unto the Lord," and Tessie's singing could be described in the same way. "Joyful sounds" flow as Ms. Hill sings the gospel, shaking her head back and forth as though each verse has revealed to her a new truth, strutting, swaying, and crying out with joy.

Although she was born in Georgia, Tessie was raised in Detroit. She began singing professionally in 1964 and has introduced many gospel songs to a national au-dience; her current hit, "Great Things," is a favorite of thousands of Detroiters. She has appeared on television, sung in Ford Auditorium, Cobo Hall and Music Hall here and the Keil Auditorium in St. Louis; she has also performed in Chicago, New York, and Kansas City, and currently records for ABC Records in Los Angeles.

Tessie Hill is a member of Detroit's Church of God In Christ.



Marlena Shaw

Ursula Walker won a special award for her singing talent in a Detroit News talent contest at the age of 12. She has been singing in the Detroit area since 1952-her first television appearance was on the "Auntie Dee Show" that year-and she began singing professionally with Jack Brokensha at Baker's Keyboard Lounge in 1962. Ursula, a mother of four, attended Blessed Sacrament and Saint Leo's schools in Detroit. For the past five summers, Ursula has been singing with the Brookside Jazz Ensemble on the Terrace at the Pontchartrain (P-Jazz).

Although she was raised in New Rochelle, N.Y., Marlena Shaw is well-known in the Motor City and will join Detroit's fantastic artists in the city's huge cultural affair. Marlena got her first professional break at Harlem's renowned Apollo Theatre at age ten, which led to several appearances on the "Spotlight on Harlem" television show. She traveled with her trumpeter uncle, Jimmy Burgess, until her grandmother put an end to it, confining her performances to her Baptist church choir and local talent shows in New Roch-

In 1965, Marlena began playing dates in nightclubs along the East Coast. Shortly afterwards, she recorded "Wade In The Water," which bought Marlena heavy attention from the general public. Count Basie hired her without an audition, and Marlena toured with Basie's band to standingroom-only audiences in this country and in Europe.

Marlena has since recorded three albums as a solo artist for Blue Note Records: "Marlena," "From the Depths of My Soul," and her latest, "Who Is This Bitch, Anyway?'

You will undoubtedly see and hear any number of additional women artists performing at the Homecoming Festival; this brief survey is meant only as an introduction to the great wealth of talent and brilliance Motor City women have produced. Keep your eyes and ears open!



TICKETS AVAILABLE AT: HUDSON'S * MASONIC TEMPLE . FORD AUD.

THE STARS SALUTE DETROIT

A blockbuster opening show for Detroit Homecoming, featuring Billy Eckstine, Johnny Griffith, Itojo Kumano, Guy Marks, Marilyn Michaels, The Nicholas Brothers, Marlena Shaw, Bobby Tucker and the Homecoming Dancers.

Fri., July 16, 8:30 p.m. Masonic Temple Tickets: \$25, \$10, \$8, \$5.50 **

MIDNIGHT JAMS

Foot tapping jazz performed by Roy Brooks, Tommy Butler, Virginia Capers, Billy Eckstine, Ron English, Barry Harris, Margaret Harris, Terry Pollard, Ursula Walker, Jimmy Wilkins Orchestra and Wayne Wright. Fri., July 16, 12:00 a.m. Orchestra Hall Tickets: \$6.50 ***

FASHION FLAIR

A fashion show honoring the 1977 collection of Detroit designers. Celebrity commentators. Saturday, July 17, J. L. Hudson's Downtown 12th Floor Auditorium 11 a.m. with lunch, \$15, 2:30 p.m. \$12.50 ***

DETROIT LIVES! A JAZZ REUNION

If you like jazz, you'll love this program, with Marcus Belgrave, Jack Brokensha, Kenny Burrell, Ron Carter, Ron English, Oliver

Jackson, Candy Johnson, Ed Locke, Harold McKinney, McKinney Cotton Pickers, Billy Mitchell, Sonny Redd, Gerald Wilson Herman Wright, Donald Byrd and the Blackbirds, Wayne Wright and the Homecoming Dancers.

Sat., July 17, 8:30 p.m. Masonic Temple Main Auditorium Tickets: \$8.50, \$7.50, \$6.50 **

RIVERBOAT RHYTHMS

Grab a boat at the Riverfront and swing to the sounds of the McKinney Cotton Pickers and Tribe. Sun., July 18, 10:30 a.m., \$6; 1:00 p.m., \$7.50; 3:00 p.m., \$7.50 **Detroit Riverfront** Tickets available **Detroit Bicentennial** Commission, 224-1776

THE POWER AND

THE GLORY Beginning with the Ram's Horn through the Gregorian chant to spirituals and gospels and a jazz mass, this program features Tommy Butler, Eugene Hancock, Tessie Hill, Kenneth Jewell Chorale, Don Shirley, James Tatum Trio, Michael Tolan and the Homecoming Dancers. Sun., July 18, 4:00 p.m. Masonic Temple Main Auditorium Tickets: \$6.50, \$5.50,

METROPOLITAN MAGIC

Opera is the feature this night, with stars Shirley Love, and George Shirley, and pianist David Syme. (The Detroit Mets) Sun., July 18, 8:30 p.m. Orchestra Hall Tickets: \$5 ***

WHAT COLOR IS THE BLUES

A great night of blues music, starring Bobo Jenkins, Kim Weston with a tribute to Dinah Washington, Joe Williams, the Jimmy Wilkins Orchestra and the Homecoming Dancers.

Mon., July 19, 8:30 p.m. Masonic Temple Scottish Rite Cathedral Tickets: \$8.50 *

A TOUCH OF CLASS

Classical concert with the Detroit Symphony Orchestra, James Frazier, Jr., Conductor, Kenneth Jewell Chorale, Ruth Laredo. Don Large Singers, Yusef Lateef and Quartet. Dramatic reading by Lloyd Richards, Michael Tolan and Leigh Taylor Young. Tues., July 20, 8:30 p.m. Ford Auditorium Tickets: \$12.50, \$7.50,

KEYBOARD HARMONY

Featuring the talents of Detroit's greatest pianists. Dorothy Ashby, Jack Brokensha, Tommy Flanagan, Johnny Griffith, Roland Hanna, Barry Harris, Bess Bonnier Makres, Harold McKinney, Willie Metcalf and Terry Pollard

Tues., July 20, 8:30 p.m. Masonic Temple Scottish Rite Cathedral Tickets: \$8.50 **

STAR TRACK

Variety entertainment featuring some of Detroit's great nationally known stars. Wed., July 21, 8:30 p.m. Masonic Temple Main Auditorium. Tickets: \$8.50, \$7.50, \$6.50 **

DETROIT RENAISSANCE

The spotlight shines on the stars of tomorrow.

Thurs., July 22, 8:30 p.m. Masonic Temple Main Auditorium Tickets: \$2.75*

WEST BLOOMFIELD SYMPHONY CONCERT

The West Bloomfield Symphony will perform under the baton of Felix Resnick Fri., July 23, 8:30 p.m. Ford Auditorium. Tickets: \$12.50, \$7.50, \$5+=

CELEBRATIONS '76

Disco, Latin-American and ballroom dancing, with free cake and bus-rides from one event to another. Sat., July 24, 9:00 p.m. Masonic Temple, (Fountain & Crystal Ballroom) Renaissance Center Eastern Market. \$15 Tickets available -**Detroit Bicentennial** Commission, 224-1776

All programs subject to change



It was nine years ago—on Friday, July 23—when the frustration and rage of many poor and oppressed people in the city came to its destructive head in the riots of city came to its destructive head in the riots of and the Tribe staff have put together another well-rounded show featuring some of the area's best

government started talking seriously about how to create a more peaceful, humane atmosphere in Detroit—and the riverfront Ethnic Festival program was one positive result of those discussions.

The idea behind the Ethnic Festivals was to give each of Detroit's ethnic communities a chance to display the artifacts and traditions of their particular culture, in the hopes that other citizens would attend and begin to understand where that community was coming from.

To a large degree the Ethnic Festivals have been quite successful, and quite popular. Consistently the most popular is the Afro-American Festival, which can be counted on to provide an abundance of soul food, Afro art and jewelry, and some of the best blues, jazz, and soul that the city has to offer. This year's Afro-American Festival (July 16-

18) is concurrent with the opening of Homecoming 1976.
Since 1972 the Afro-American Festivals have been produced by the Metro-Arts Complex, under the direction of Amelita Bridges. Ms. Bridges founded Metro-Arts in 1970 to provide instruction in music, dance, drama, and other arts to people of the Model Cities areas. The music department was headed by Harold McKinney, and many of the artists featured throughout Homecoming '76 also contributed to the effort, including trumpeter Marcus Belgrave, saxo-phonist Sam Sanders, and reedman Wendell Harrison. Belgrave's Jazz Development Workshop is one outgrowth of

the Metro-Arts educational program.

The idea of providing top-flight Afro-American music at the festival became a full-fledged reality last year, when the Allied Artists Association of America (AAAA) volunteered to produce and coordinate all entertainment programming at the event. Ken Cox, Edwenna Edwards, Charles Moore, John Sinclair, and Ron English put together the music and staging, while Bud Spangler and WDET radio handled broadcast and recording of the shows, which was made possible through a grant from The Michigan Council for the Arts. Three solid days of black-oriented music brought the 1975 Afro-American Festival a much-needed dimension and es-

Betty LaVette (top), George Davidson with Tribe (middle) and Bobo Jenkins (bottom).

tablished a new musical direction for Detroit.

DETRO

continued from page 3

enclave just north of Eight Mile Road in Ferndale-the same neighborhood where The Spinners and Detroit attorney Kenneth Cockrel got their start. All seven of Ron's brothers and sisters studied music. He took up the cello at age 10, switched to bass while at Cass Tech, went on to gain a degree in music, and has played with Miles Davis, Chico Hamilton and on countless jazz and pop recording sessions. Ron now records as a leader for CTI Records.

Born in Detroit in 1930, Tommy Flanagan is one of two brilliant pianists to emerge from the Motor City in the fifties (the other is Barry Harris). Tommy has been very influential to many other Detroiters during the golden age of Be-Bop. His gifted flair for melody has led him to perform with many outstanding instrumentalists and soloists, including Coleman Hawkins & Roy Eldridge, Jim Hall, Ella Fitzgerald and Tony Bennett. Flanagan has been residing out in Los Angeles, California, since the late 1950's.

Barry Harris is one of Detroit's most well-liked and -respected pianists. One of the first locals to make an impact on the jazz world during the 1950's and early 60's, Barry is a perfectionist who demands much of himself. In a past Down Beat article, drummer Roy Brooks described the pianist as "an excellent musician, teacher, and philosopher. He's one of the few musicians who has really captured the essence of Bird's message—not only the rhythmic quality but the expression." Barry's strongest inspiration came from Charlie Parker, Bud Powell, and Thelonious Monk. Harris has performed and recorded with most of his peers, including Miles Davis, Lee Morgan, Yusef Lateef, and too many others to

Ray McKinney was born March 28, 1931 into a very musical family. At an early age, he showed an interest in cello at McMichael Junior High School and was later introduced to the bass by one of his older brothers, Harold McKinney. He learned to play by playing the bass line of Bach's "Two-Part Invention." Currently residing in California, Ray has performed with Max Roach, Red Garland, Barry Harris, Charles McPherson, and others.

In 1977 we can look forward to the Ethnic Festivals moving from their current temporary site to a new permanent location at the Civic Center Plaza currently under construction between Cobo Hall and The Renaissance Center. Besides

finding everyday use as a comfortable, convenient riverside park for people who are downtown, the Plaza is specifically designed for the Ethnic

Festival series, with an ampitheatre for musical presentations and plenty of room for the usual array of festival booths and displays. -Frank Bach

SCHEDULE OF ENTERTAINMENT FOR THE AFRO-AMERICAN FESTIVAL

Friday-July 16th

Opening Ceremonies, 6:00 p.m.

Jazz Development Workshop-Under the Direction of Marcus Belgrave, 7:00-8:00 p.m.

Touch of Class Models Inc.-Featuring Ms. Charlene Newkirt and Ms. Carol Combs-Tahitian dancers, 8:30-9:30 p.m.

Hollywood Swingers-All Male Dancers, 9:30-9:45 p.m. Other Brothers Revue—Featuring Pamela Valencia, under the Direction of Dr. Beans Bowles, 10-11:00 p.m.

Saturday-July 17th

Tribe-Featuring Spanky Wilson, Under Direction of Wendell Harrison, 2-3:00 p.m.

Little Bit Variety of Soul Revue-Mirrion Woods, 3:15-4:00 p.m.

Hasting Street Jazz Band, 4:30-5:30 p.m.

Betty Lavette and the 7-Below Zero—Under the Direction of Rudy Robinson, 6-7:00 p.m.
New Essence Inc., 7:15-8:00 p.m.

New Orleans Chapter of the Academy of Black Arts—Under the Direction of Willie Metcalf, 8:30-9:30 p.m.

The Mighty Zodiacs Band, 9:40-10:10 p.m. Fuel Injection Band, 10:20-11:00 p.m.

Sunday-July 18th

Kim Weston Day All Day Blues Festival

His major influence on bass was Ray Brown.

Major Holley grew up in yet another musical family in the Motor City, studied violin at age seven, pick-up on the tuba, and served as a member of the Navy band for four years. He studied bass on getting out of the service and found work as a bassist with both Dexter Gordon and fellow Detroiter Wardell Gray on the West Coast. He played briefly with the legendary Charlie Parker and Ella Fitzgerald and worked with Oscar Peterson in 1950. Holley toured South America with Woody Herman's aggregation in 1958, and later played with the Al Cohn-Zoot Sims band.

Drummer Oliver Jackson, or "Bops Junior" as he is some-times called, came up through Miller High School and played with Wardell Gray before finding utility in the piano trios of Alex Kallao, Dorothy Donegan, and Teddy Wilson. He joined Yusef Lateef in 1957 and migrated to the New York City jazz scene the following year.

Billy Mitchell was born in Kansas City in 1926, moved to Detroit as a youth, and attended Cass Technical High School. Playing tenor sax, he was an early associate of Lucky Thompson, Sonny Stitt, and Milt Jackson and, after moving to New York, played with Jimmie Lunceford and Woody Herman. After returning to Detroit he assembled bands that included Detroiters Thad and Elvin Jones, Terri Pollard, and Tommy Flanagan. He was Dizzy Gillespie's musical director and toured the Middle East with Dizzy in 1956, leaving to join Count Basie the next year.

Pianist Roland Hanna's father was a preacher in a sanctified church, but his first musi-

cal studies were classical. Tommy Flanagan influenced him otherwise, and he started playing in bars and clubs in Detroit in the mid-40's. After work with Army bands, he studied at Julliard and later played with Benny Goodman at Newport and in Europe. He also played with Charles Mingus in New York City and has toured with his own group.

Vocalist Billy Eckstine was born in Pittsburgh and raised in Washington, D.C.—although not a Detroiter, he lived here during the 30's while a singer and master of ceremonies in a

continued on page 38

Cream Of The Crop

continued from page 7

The Nazty Band has a hot new album called *Movin'*, and area stations have been giving significant exposure to their single, "It's Summer." Formerly The Black Nasty Band, they are under the direction of r&b artist and producer Johnnie Mae Matthews. The group includes vocalist Audrey Matthews; Larry Thomas on vocals and keyboards; Mike Junket, keyboards; Jackie Casper, guitar; Mark Patterson, bass; and Chuck Matthews, drums

Pianist and vocalist Fito, who comes to Detroit from Cuba, leads a fiery 7-piece salsa-rock band that features drummer Ron Johnson, bassist Ron Kanales, trumpets Kevin, and Charles Moore, congas David Kanales, percussionist and vocalist Monin, and guitarist Doug Hambursky. Fito's first recordings will be released soon by Detroit's Strata Records.

Epic recording artist and song writer Betty LaVette will sing with 7 Below Zero, a tight unit under the direction of arranga tight unit under the direction of arranger/producer/saxophonist Rudy Robinson. Betty recorded her first hit, "My Man," for Atlantic, when she was 15. Since then, she has recorded "Let Me Down Easy" for Calla, and "He Made a Woman Out of Me" for Shelby Singleton's Silver Fox label.

Candy Johnson and the Peppermint Sticks: Candy Johnson is perhaps best known for his tenor saxophone solo on Bill Doggett's immortal "Honky Tonk." But many Detroiters recall the days in the late 40's and early 50's when Candy was a star at Paradise Valley's burgeoning club scene, featured at places like The Rage, The Parrot Lounge, and Club 666. He toured Europe with the Kansas City All-Stars, and the U.S. with the likes of Count Basie, Andy Kirk, and Tiny Bradshaw. He received his music degree at Bowling Green State University in 1968 and currently teaches music at Spencer Sharples High School in Toledo, where he now makes his

Pianist Johnny Griffith played on virtually all of the Motown recording sessions from '62 to '67, including the early hits of The Supremes, Smokey Robinson, and Stevie Wonder. Since then he has freelanced, recording for Atlantic, MGM, RCA, Invictus and other labels for such artists as Freda Payne and The Chairmen of the Board. He has toured with Dinah Washington, Sarah Vaughan, Al Hibler, Esther Phillips, and Spanky Wilson, and did a State Department tour with Dakota Staton. In 1968 his single, "Grand Central Shuffle," was one of the first wave of "disco" hits. The Geneva Convention allowed the Convention allowed bum, on the Geneva label, was Griffith's musical commentary on the drug explosion of the 70's. His 1973 RCA album Togetherness included a song called "Detroit Renaissance." Recently Val Benson

added lyrics which 10-year old Lisa Stone sang at the July 4th naturalization ceremony. More recently, Johnny was commissioned to write the special Homecoming theme which will introduce all the concert events.

Pianist and composer James Tatum's contemporary Jazz Mass had its premier performance at Detroit's St. Cecilia Roman Catholic Church, making it the first time in the U.S. that a jazz mass was celebrated by Catholic priests. Tatum has been a pianist and choral director at Butler College in Tyler, Texas, and is presently head of the Fine Arts Dept. at Murray Wright High School. Excerpts from Tatum's Jazz Mass will be performed by the James Tatum Trio Plus, consisting of such Detroit notables as saxophonist Joe Thurman, trumpeter Gordon Camp, trombonist Norman O'Hara, bassist Joe Williams and percussionist Bert Myrick. They will be joined by jazz vocalist Ursula Walker and bassist Conwell Carrington, and by

Motif, a 13-voice chorus.

EDITOR'S NOTE: Besides writing this article and other astute pieces for The Sun, Ron English is an excellent musician in his own right and, as a performer at Home-coming (both as an individual and as a member of the hot Lyman Woodard Organization), he and his band more than deserve credit here.

The Lyman Woodard Organization is best known to Detroiters by its Saturday Night Special album on the Strata label, and for its long tenures at JJ's Lounge (in the Shelby Hotel) and The Pretzel Bowl, where thousands heard their dramatically funky music. Lyman Woodard plays the organ, English is on guitar, Larry Smith is on the alto saxophone and the mighty George Davidson plays tons of drums.

Ron himself has toured with The Four Tops and with Martha Reeves; he plays frequently with the Pine Knob, Fisher Theatre, Michigan Chamber (Music Hall) and Detroit Symphony orchestras, as well as with the Austin-Moro and Jimmy Wilkins bands. He has recorded with the CJQ and Lyman Woodard (with whom he's worked for the past three years) and has also played on recording dates for Gladys Knight, The Fantastic Four, fellow guitarist Melvin Sparks, and many others. His first Lp as a leader, Fishfeet, is due for imminent release by Strata Records.

Ron is also president of the non-profit Allied Artists Association of America, an artist-run collective which produced a long series of major jazz concerts at the Strata Concert Gallery in 1970-74, and produced and arranged the staging, recording, and subsequent radio broadcast of the three-day musical extravaganza at the 1975 Afro-American Festival. He has taught jazz guitar at Oakland University for two years. -Frank Bach

Clifford Tears

And The Homecoming Dancers

Clifford Fears, noted Detroit master of modern dance, has been chosen by the Bi-Centennial Commission to assemble and direct The Homecoming Dancers, who will perform at most of the Homecoming '76 concerts.

Fears studied dance at Northeastern High and started working under the legendary Motor City showman Ziggy Johnson when he was 14 years old. He studied in New York City at the Julliard School of Music, The Martha Graham School of Dance, and as a member of the Alvin Ailey dance troupe; in 1958 he joined The

Katherine Dunham Dance Company. He toured Europe with Dunham for three years and worked in Paris, France for three more. Invited to Stockholm University, Fears worked for nine years in Sweden before returning to Detroit to set up a school here in 1971. Lack of funding caused him to re-join Dunham at her new Performing Arts Training Center at Southern Illinois University in East St. Louis.

He returned again in 1975 to establish The Clifford Fears Dance Theatre, whose members comprise most of the Homecoming Dancers appearing this week.

JAZZ-DANCING-EASY LISTENING

· JULY ·

CORDOVA

LOTH LORIEN

CORDOVA

LOTH LORIEN 25-Aug. 1

· AUGUST ·

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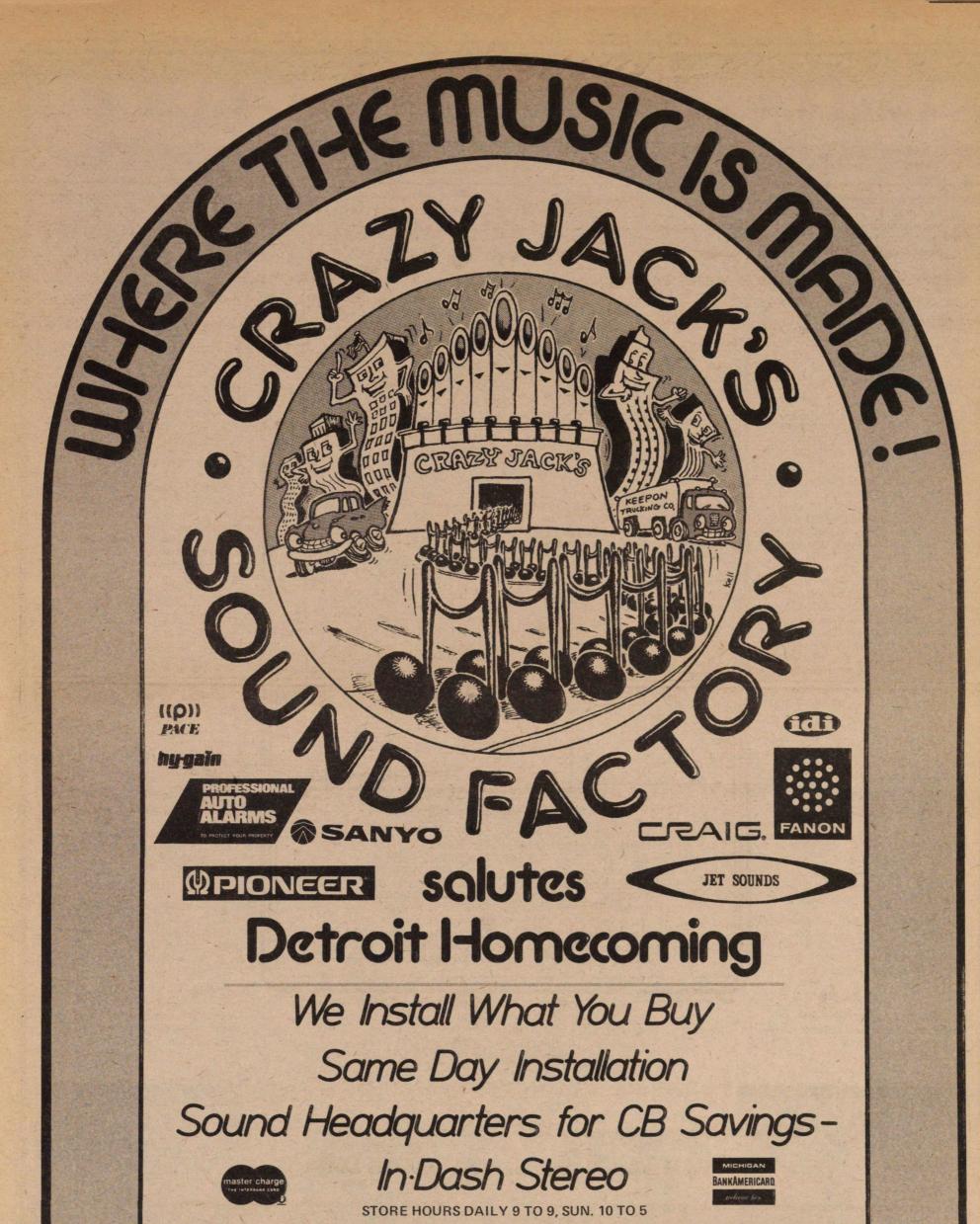
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DETERDIT HOMECOMING GUIDE



Kenny Burrell

JULY 16

The Stars Salute Detroit featuring Billy Eckstine, Johnny Griffith, Itojo Kuma-na, Guy Marks, Marilyn Michaels, The Nicholas Brothers, Marlena Shaw, Bobby Tucker and the Homecoming Dancers. 8:30 pm, Masonic Temple, \$10,

Midnight Jams with Roy Brooks, Tommy Butler, Virginia Capers, Billy Eckstine, Ron English, Barry Harris, Margaret Harris, Terry Pollard, Ursula Walker, Jimmy Wilkins Orchestra and Wayne Wright. 12:00 midnight, Orchestra Hall, \$6.50.

JULY 17

Fashion Flair, honoring Detroit designers with celebrity commentators. Hudson's downtown, 12th floor, 11 a.m. with lunch, \$15; 2:30 with wine and cheese,

Detroit Lives! A Jazz Reunion, with Della Reese, Donald Byrd and the Blackbyrds, Marcus Belgrave, Jack Brokensha, Kenny Burrell, Ron Carter, Ron English, Oliver Jackson, Candy Johnson, Ed Locke, Harold McKinney, McKinney Cotton Pickers, Billy Mitchell, Sonny Redd, Gerald Wilson, Herman Wright, Wayne Wright and the Homecoming Dancers. 8:30 p.m., Masonic Temple, \$8.50, \$7.50, \$6.50.

JULY 18

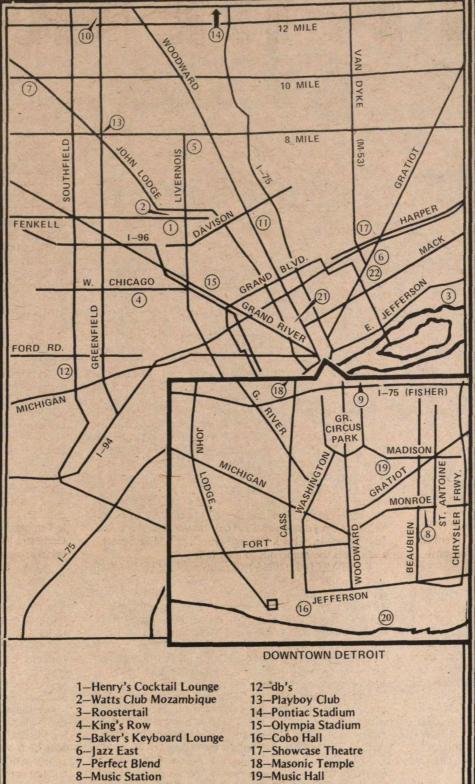
Riverboat Rhythms, with McKinney Cotton Pickers and Tribe, 10:30 a.m., \$6; 1:00 p.m., \$7:50; 3:00 p.m., \$7.50; Detroit Riverfront.

The Power And The Glory, spirituals, gospels, and a jazz mass with Tommy Butler, Eugene Hancock, Tessie Hill, Kenneth Jewell Chorale, Don Shirley, James Tatum Trio, Michael Tolan, the Home-coming Dancers. 4:00 p.m., Masonic Temple, \$6.50, \$5.50, \$4.50.

Metropolitan Magic, with the opera of Shirley Love and George Shirley and pianist David Syme. 8:30 p.m., Orchestra Hall, \$5.00.



Freda Payne



- 9-Rapa House 10-Raven Gallery
- 11-Compared To What?
- 20-Ford Auditorium
- 21-Orchestra Hall 22-Ethel's Cocktail Lounge

FREE JAZZ WORKSHOPS

at the Northwest Activities Center-10 am-2 pm Guitar: Ron English-Thursday 7/15 Percussion: Roy Brooks—Friday 7/16
Piano: James Tatum & Harold McKinney—Monday 7/19 7/20 and 7/21 to be announced.

Other musicians in town for Homecoming will also be there.

For more information: Detroit Bicentennial Commission 224-1776



Jack Brokensha



James Frazier, Jr.



Gerald Wilson

IULY 19

What Color Is The Blues? with Bobo Jenkins, Kim Weston with a tribute to Di-nah Washington, Joe Williams, the Jim-my Wilkins Orchestra and the Homecoming Dancers.

JULY 20

A Touch of Class, classical concert with the Detroit Symphony Orchestra, James Frazier, Jr., Conductor, Kenneth Jewell Chorale, Ruth Laredo, Don Large Singers, Yusef Lateef and Quartet; dramatic reading by Lloyd Richards, Michael Tolin, and Leigh Taylor Young. 8:30 p.m., Ford Auditorium, \$12.50 (includes champagne afterglow with the stars), \$7.50, \$5.00.

Keyboard Harmony featuring Detroit's greatest pianists, Dorothy Ashby, Jack Brokensha, Tommy Flanagan, Johnny Griffith, Roland Hanna, Barry Harris, Bess Bonnier Makres, Harold McKinney, Willie Metcalf and Terry Pollard. 8:30 p.m., Masonic Temple, Scottish Rites Cathedral, \$8.50.

JULY 21

Star Track, variety entertainment with Detroit's great stars, 8:30 p.m., Masonic Temple, \$8.50, \$7.50, \$6.50.

JULY 22

Detroit Renaissance, the spotlight shines on the stars of tomorrow, 8:30 p.m., Masonic Temple, \$2.75.

JULY 23

West Bloomfield Symphony Concert, 8:30 p.m., Ford Auditorium, \$12.50 (includes champagne afterflow with the stars), \$7.50, \$5.00.

JULY 24

City Celebrations '76, Disco, Latin American and ballroom dancing, with free cake and bus rides from one event to another, 9:00 p.m., Masonic Temple (Fountain and Crystal Ballroom), Renaissance Center, Eastern Market, \$15.00



Lisa Stone

The Top of the Live Music Scene

The three basic components of any active musical scene are: (1) the musicians, (2) the people who want to hear the music, and (3) the places where the musicians and the folks can get together. Detroit's legendary music scene has seen hundreds of places for every different kind of music come and go over the years. In the forties r&b and blues kept them jumping in the Black Bottom clubs along Hastings Street, then called 'Paradise Valley"-Hastings has since been obliterated by the Chrysler Freeway. During the fifties, some of the finest jazz musicians of the era jammed after hours at the West End Hotel in the shadow of the Cadillac Fleetwood plant in Del Ray. In the sixties the college crowd gathered at the Chessmate coffeehouse to hear Detroiter Joni Mitchell and the likes of Jesse Colin Young, the Paul Butterfield Blues Band, and John Lee Hooker. And then, in the second half of the 60's, the Grande Ballroom showcased the hottest local, national, and international rock & roll talent on a weekly

There is, of course, a whole new set of hot spots to go to nowadays. As a guide to what's happening now and where it is, we're spotlighting here the most de-pendable places in town to visit for good music and a good time. Please check the map on the left for locations, and check our calendar in every issue for up-todate info and details on just about every "edutainment" spot in town.

OK. It's Friday night, you've got a few bucks in your pocket, and the car is gassed up and ready to roll. Take your pick:

"Popular Music" Clubs—Detroit has several fine clubs that specialize in "popular" stuff, also known as soul, r&b, rock and roll, jazz-rock, etc. Cover charge is usually \$4 to \$8:

HENRY'S COCKTAIL LOUNGE (Fenkell near Livernois) Located on the "Soulful Strip" (Fenkell west of Livernois), Henry's currently has the most big-name recording stars the most often. Recent examples are Theodore Pendergrass and the Bluenotes, The Dells, the Chi-Lites, David Ruffin, and The Main Ingredient

WATTS' CLUB MOZAMBIQUE (Fenkell and Northlawn) Watts' is the other main attraction along the Fenkell strip. It tends toward the jazzy end of the popular music spectrum, with recent attractions including Grant Green, Jack McDuff, Ronnie Dyson, and Damita Jo. They also run Jazz West (right next door) as an all-night "disco" lounge.

THE ROOSTERTAIL (Marquette near East Jefferson)

son) Jerry Schoenith's riverside night spot continues to hang in there, currently with a booking policy that mixes black rock and roll with its white counterpart, and lots in between. Recent shows featured The Four Tops and Della Reese.

KING'S ROW (Chicago and Meyers) King's Row is one of several clubs that only opens occasionally but when it does it's usually well worth checking out They've had B.B. King, Billy Paul, and Esther Phillips.

but it's usually cozy rather than cramped. Clarence Baker brings the best small jazz groups he can get his hands on, including people like Pharoah Sanders, Elvin Jones, Les Mc-Cann, and Earl Klugh.

JAZZ EAST (Gratiot near Van Dyke) is a relatively new operation run by drummer James Brown and featuring Brown's excellent unit, Thrust, plus other east side and Detroit-based jazz artists

THE PERFECT BLEND (Northwestern and Ten Mile) Formerly a "disco" spot, the Blend now specializes in local jazz sounds, and happily so. Recent bands have included Sam Sanders and his exciting Visions, and Cordova. While you're there, check out the restaurant. "Coffeehouses"—All of these places don't necessarily

serve coffee, but they are part of the traditional "coffeehouse" scene made up of intimate, non-alcoholic clubs which generally charge less than the nightclubs but give you plenty of music nonetheless. Each of these four has

own, rather unique, character: THE MUSIC STATION (Trapper's Alley in Greektown) Probably the most exciting new night spot in Detroit, The Music Station is tucked into Trapper's Alley on Monroe near Beaubien and is under the watchful eye of master per cussionist Roy Brooks. It features jazz stars like Eddie Jefferson, James Moody, and Betty Carter. Open from 9 PM to 5 AM Thursday through Sunday.

RAPA HOUSE (Fisher east of Woodward) Opened by the late great LaJune Rodgers, Rapa House is now run by daughter Rhonda Rodgers and son Ernie Rodgers. Ernie's hot saxophone leads the classic after-hours jam sessions till 6 AM on Saturday night/Sunday morning only, and Rhonda's hot Creole cuisine is a special delight.

RAVEN GALLERY (Greenfield near Twelve Mile) The

Raven is a suburban Detroit institution, offering a steady diet of folk, folk-blues, and the like six nights a week for well over ten years now. Regulars include Louisiana Red, Josh White, Jr., Chuck Mitchell (Joni's ex), Mike Seeger, and others too numerous to mention.

COMPARED TO WHAT (Woodward in Highland Pk.) Setting up in the auditorium of Highland Park's Trinity Methodist Church on Fridays from 8 to midnight, Compared to What offers a varied, interesting schedule that showcases local folk, blues, and jazz artists. Recent high-lights included Ron English and friends and Marcus Belgrave's Jazz Development Workshop big band.

Blues Clubs-The blues is still alive on Detroit's funky east side, where the nightclubs are soft and plush but the music is gritty. Cover usually runs \$5 or \$6:

ETHEL'S COCKTAIL LOUNGE (Mack near E. Grand Blvd.) Ethel's is one of the most active clubs in the city, with a steady stream of blues people mixed in with r&b. Albert King, Little Milton, and Laura Lee stop by often, and Joe Tex and The Fantastic Four have been in recently.

PHELPS' LOUNGE (Oakland near Owen) Another nightclub featuring top talent only occasionally is Phelps', where vocal giant Bobby "Blue" Bland performs on four holiday weekends every year. Phelps' doesn't get too much use outside of that.

DB's (Mich. Ave.: Southfield) Located in the Hyatt Regency Hotel in Henry Ford's glittery Fairlane complex in Dearborn, this is the newest and the swan-

THE PLAYBOY CLUB (James Couzens south of Eight Mile Rd.) Yeah guys, real live Playboy bunnies. Plus singers, comedians.

Concerts-A handful of Detroit promoters with varying degrees of skill, competance, and taste produce events whenever and wherever they can manage. Besides picking your favorite artists, two main things to watch for

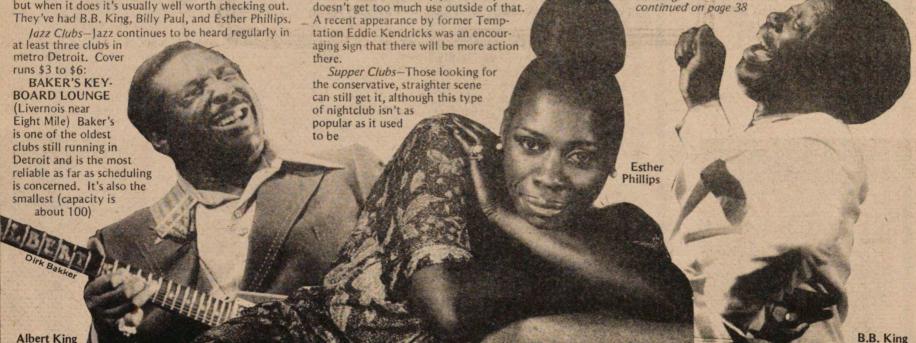
BIG CONCERTS-Halls designed as multi-purpose buildings (sports and music) provide maximum profits for super-stars but generally are not conducive to enjoying the music itself because of poor sound quality and distance between the stage and the audience. Pontiac Stadium (80,000 seats) and Olympia Stadium (16,000 seats) both have this problem, and the Cobo Hall Arena (12,000 seats) does to a lesser extent. The big events do make for some interesting crowd scenes,

REASONABLY-SIZED CONCERTS—There are several places where large crowds (2,000 to 5,000) can gather in comfort to hear music. By far the most comfortable is the Showcase Theatre (formerly the Eastown). The Showcase is run by an energetic team of east-siders who call themselves Probity Productions, and all their events are usually first-rate, featuring jazz, blues, and reggae. The only other hall exclu sively operated by one production company is Music Hall, which has the most varied entertainment program in the city, from theatre to music to dance to children's shows. Other concert facilities are Masonic Temple, Ford Auditorium, and the venerable old Orchestra Hall on Woodward, which is in use while undergoing renovation.

Besides these major night spots, there are scores of other clubs in the area which feature highly talented local artists of all disciplines on a regular basis. Just to mention a few: Little David's, The Bonfire Bar-B-Q, Cotton's Lounge, Murphy's Lounge, The Delta Lady, The Red Carpet, That Gnu Joint, Lorenzo's Cocktail Lounge. A lot of very exciting music happens in these smaller places, so feel free to give them a call (they're all listed in the Music Scene section of the Calendar printed in each issue of The Sun) and go if it sounds interesting.

We should also mention, for posterity anyway, two high-class clubs that were lost to the scene during the last few months. Chuck Lowman's new West Side Club, which was exceptionally hot last year, has gone out of business. The 20 Grand, which has been a major soul/r&b hangout for over 20 years, was gutted by a mysterious fire and awaits re-

building.



Wendell Harrison Quartet

At the Blind Pig, June 25

The sleepy pace of Ann Arbor in the summer was thrown out of whack by the scream-bop-slam of the Motor City, compliments of Wendell Harrison and his quartet. Yep, these big-city envoys came and shook up our rural Michigan ears something good at the Blind Pig

Michigan ears something good at the Blind Pig last weekend.

For those who were familiar with Wendell through his association with Tribe, it was a nice opportunity to find him in a small combo setting. His tenor sound drove, smoked and seared over a rhythmic backing of great distinction:

Harold McKinney, the pianist; Roderick Hicks, bass; and George Davidson on drums.

Their repertoire knew no barriers that smoky evening at the Pig. We heard it all: blues, ballads, and jazz so cool it left icicles hanging from your ears. Such breadth is owed to the diverse and learned backgrounds of the gentlemen: Professor Harold McKinney's backwards glance traverses the rich topography of black music; Roderick Hicks' successful sojourn with Aretha Franklin and with the Butterfield Blues Band adds something relaxed and youthful; and drumadds something relaxed and youthful; and drummer George Davidson, long a section-mate of Hicks', beat the skins behind one of Aretha's soulful aggregations for quite a while. Add it all up with Wendell out front and there's no area

left unexplored.

The blues were in definite and abundant evidence in the hands of Rod Hicks. "Without blues there'd be no jazz," he mused, "And without jazz there'd be no America." I always won-



dered why Columbus came here but didn't understand 'til that evening: he came to hear some be-bop down to the Five Spot.

Rod did "Born Under A Bad Sign," replete

derstand the that evening. He came to hear some be-bop down to the Five Spot.

Rod did "Born Under A Bad Sign," replete with a stream of consciousness monologue that would make Faulkner sound like Dr. Seuss. He followed that with his Nixon-era diatribe: "I Got a 1000 Ways To Be Happy—And You Tryin' To Make Me Feel Bad." Nuff said. The brother told it all and drove it into our skulls with those flatted sevenths.

Wendell came up with a bit of James Brown staccato-funk on "Angry Young Man" that would force AWB and other imitators into an embarrassed retirement. Wendell ran those scales Coltrane-like into a furious tension and then eased them back down before the automatic sprinkling system would have showered the audience from the heat generated there. As a bit of a refresher, the band did Antonio Carlos Jobim's "Waves." Harold McKinney took a beautiful and many sided solo-cadenza that could stand up with the best of them.

Showing himself a studied practitioner of a great tradition of tenor balladeers from Coleman Hawkins to John Coltrane, Wendell evoked a haze of veiled tenderness with Ellington's "Good Morning Heartache." His sound was long, deep and mellow, with the richness and expression of the human voice. It was hard not to recall Billie Holiday's definitive version while listening to Wendell's plaintive and sensitive sound.

Miles' "So What" gave room to all the soloists. This was straight arrow jazz at its cookin' best, fueled by the Rod Hicks bass. Not to mention the rhythmic sureness of drummer Davidson, whose accuracy and pulse is bettered only in Greenwich, England.

And when everybody figured the fellows from Detroit had thrown their final jabs, they

only in Greenwich, England.

And when everybody figured the fellows from Detroit had thrown their final jabs, they uncorked a long left hook with Grover Washington's "Mister Magic." Wendell pulled rabbits from his horn and pigeons seemed to fly from George's drums. The room was unified like the first moments in Hiroshima: walls became ceilings became floors and personality dissolved into a single human chorus of breathing and startled eyes. But here was there only joy and melody for a weapon: music to arouse the sleeping and hypnotic multitudes, played before a roomful of rocking initiates that blessed evening.

Thank you, Wendell and co. —David Weiss

Four Tops

At the Roostertail, June 15-20



It was homecoming at the Roostertail for one of Detroit's most talented groups, the Four Tops. Although it was stormy and raining outside, the weather wasn't bad enough on the night this reviewer caught the show to discourage a capacity audience (one that consisted of folks from a variety of nationalities, races, and ages) from seeing and hearing the group that has pleased them so much over the last 23 years.

The Tops seemed to receive an almost continuous round of applause from the moment they were introduced by Master of Ceremonies and Road Manager Thearon Hill, until they concluded their performance. The dynamic, internationally famous group comprises Abdul "Duke" Fakir, tenor; Renaldo "Obie" Benson, baritone and tenor; Levi Stubbs, baritone and tenor; and Lawrence Payton, tenor.

They began their set with an uptempo version of their smash hit tune "Are You Man Enough," which was taken from the motion picture for which they provided soundtrack vocals, Shaft in Africa. The next tune was dedicated to the women in the audience, one of their most requested songs: "Ain't No Woman Like the One I Got." This was followed by an updated rendition of their popular "Still Waters Run Deep," to which the group added a bit of humor, making reference to the shark in the Jaws motion picture. "Keeper of the Castle" was the beginning of a medley of the group's hit tunes that included "Baby I Need Your Lovin" and "All In the Game," spiced with Otis Redding's "(Sitting on the) Dock of the Bay," and, closing out the medley, Jim Webb's "McArthur's Park."

The Tops continued to delight their audience

by singing their fantastic hits of the 60's and 70's, including "Standing in the Shadows of Love," "Love Music," "We've All Got to Stick Together," and "I Can't Help Myself," along with a song from their soon-to-be-released album entitled "Catfish." Written by Larry Payton, this is a song that is, without a doubt, going to be a hit for them—as the set ended the crowd continued to sing the fune's infectious lyrics over and over

continued to sing the tune's infectious tyres over and over.

The Roostertail, with its beautiful view of the Detroit River and exotic interior trim (including hanging crystal chandeliers and multi-colored palm tree plants) was very appropriate for the Four Tops, who have developed a very poised, polished, and powerful style which is tailored to the high-class nightclub situation. They were dressed neatly, discretely, and completely in one-piece black walking suits studded with rhinestones, and they had black patent leather shoes to match. Every facet of the Tops' act was outstanding, and their choreography and showmanship were superb.

We should also mention the Tops' backup band, an excellent group of musicians who per-

band, an excellent group of musicians who per-formed very well throughout the evening. Per-sonnel included Shondu Akien on conga, Dave Pemey on drums, Greg Coles on bass, Joe Gaus-tellar and Joe Smith on guitars, and Cliff Carter

on keyboards.
As attested to by their fantastic performance at the Roostertail, the Four Tops remain one of America's most versatile and outstanding singing groups. Jerry Schoenith, give us more groups like this and we'll come every -Grant Martin



No one held back a shriek as time neared for the entrance of Bob Seger and the Silver Bullet Band. Firecrackers were in abundance that night, but most of the crowd of 60,000 that filled Pon-Met Stadium w most of the crowd of 60,000
that filled Pon-Met Stadium waited
patiently through the preceding acts—Todd
Rundgren and Utopia and Elvin Bishop. They played
competently, but the overwhelming feeling in the big
football palace was that everyone was here to see Seger—and not much else mattered.

This was, after all, a glorious moment for the home
grown rock and roll genius. It takes the biggest stars
in show business (such as The Who, Elvis, and Elton
John) to fill Pon-Met, but tonite the crowd that packed the place had come to hear a local hero who had
struggled for ten
years to get a piece

years to get a piece of the recognition that his mastery of high-energy rock and roll deserved.

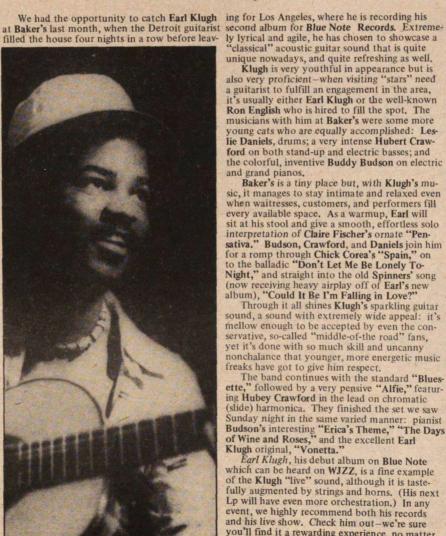
After an hour's worth of equipment

setup, Seger finally gave the crowd its cue with a seering "Hayyyyyyy Deeee-troit," and hysteria troit," and hysteria started to erupt as the big firecrackers boomed out and matches, lighters, makeshift paper torches, and spark-lers blazed in the lers blazed in the darkness. The place shook with a huge spontaneous roar of welcome for Detroit's "ten year secret" who's finally made it to the light of national acceptance with a live double album right in the middle of Billboard's Top

Bob And The Silv At Pontiac S



At Baker's Keyboard Lounge, June 16-20



young cats who are equally accomplished: Les-lie Daniels, drums; a very intense Hubert Craw-ford on both stand-up and electric basses; and the colorful, inventive Buddy Budson on electric

the colorful, inventive Buddy Budson on electric and grand pianos.

Baker's is a tiny place but, with Klugh's music, it manages to stay intimate and relaxed even when waitresses, customers, and performers fill every available space. As a warmup, Earl will sit at his stool and give a smooth, effortless solo interpretation of Claire Fischer's ornate "Pensativa." Budson, Crawford, and Daniels join him for a romp through Chick Corea's "Spain," on to the balladic "Don't Let Me Be Lonely To-Night," and straight into the old Spinners' song (now receiving heavy airplay off of Earl's new album), "Could It Be I'm Falling in Love?"

Through it all shines Klugh's sparkling guitar sound, a sound with extremely wide appeal: it's mellow enough to be accepted by even the conservative, so-called "middle-of-the road" fans, yet it's done with so much skill and uncanny nonchalance that younger, more energetic music

yet it's done with so much skill and uncanny nonchalance that younger, more energetic music freaks have got to give him respect.

The band continues with the standard "Bluesette," followed by a very pensive "Alfie," featuring Hubey Crawford in the lead on chromatic (slide) harmonica. They finished the set we saw Sunday night in the same varied manner: pianist Budson's interesting "Erica's Theme," "The Days of Wine and Roses," and the excellent Earl Klugh original, "Vonetta."

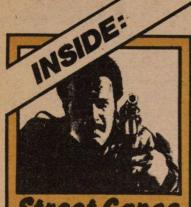
Earl Klugh, his debut album on Blue Note which can be heard on WJZZ, is a fine example of the Klugh "live" sound, although it is tastefully augmented by strings and horns. (His next Lp will have even more orchestration.) In any event, we highly recommend both his records

event, we highly recommend both his records and his live show. Check him out—we're sure you'll find it a rewarding experience, no matter what kind of music you like best.

—Frank Bach



SPECIAL ELECTION EDITION



Street Gangs

Who are these kids, and what are they thinking about? Melba Boyd offers a rare closeup.



Orville Hubbard runs Dear born from a wheelchair; Al Wheeler runs Ann Arbor in spite of the Republicans. [p. 18-19]



Lebanon

Is there any hope for this country? What will happen



Ed Pierce

The good doctor is running Congress again, along with a wide variety of other Michigan politicos. [p. 17]



From Johannesburg to Luanda, white racists are getting desperate. Hot Spots, [p. 20-21]



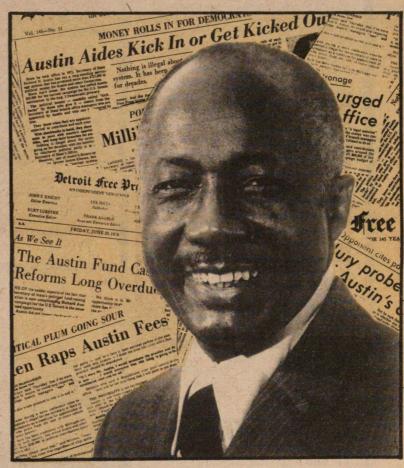


WHYTHEY TRIED TO DESTROY AUSTR

Whenever a candidate for a coveted political office gains and maintains a far-out lead over others vying for the same position, he is bound to be a target. Opponents will spend almost as much time, effort, and money trying to dig up something that they hope will discredit the front-runner and enhance their own chances as they devote to their

This practice is viewed by both Democratic and Republican Party regulars as part of the political process, and the usual response to questions about it is "that's politics."

continued on page 22



First Amendment Tossed Out at O.C.C.

SUN Banned on Oakland Campuses

In what appears to be a direct attack on the First Amendment, administrators at Oakland Community College have in effect banned the SUN from distributing free copies of the newspaper on the three campuses currently in session (Auburn Hills, Orchard Ridge, and Highland Lakes).

Although there is no existing college policy on the distribution of non-partisan literature on the campuses, and college officials have refused to offer any clear and consistent rationale for their actions, hundreds of copies of the SUN have been discarded since mid-May, often by top-ranking college officials themselves.

Attempts by SUN distribution employees

and reporters to resolve the issue agreeably, or even to obtain an official explanation and affix responsibility for the actions, have been met with silence, evasions, bureaucratic buck-passing, and conflicting statements.

The SUN has established, however, that the

banning originated with a vendetta by an OCC trustee disgruntled by the college's rule against distribution of partisan political literature, and rapidly grew into an attempt by the Board of Trustees to ban the SUN because of its content.

According to a July 8 legal memorandum from attorney Charles Porter to OCC President Joe Hill (no relation to the labor organizer), "Recently the college was faced with the attempted distribution on college property of a tabloid of the underground variety. Because of the nature of the publication, the college administration felt compelled to prohibit distribution on college property."

In an attempt to justify this prohibition legally, Porter wrote, "Where student activity is involved, the law does not grant students a license to engage in any behavior that they choose." He also pointed to the "general right" of the college to regulate the activities of non-students, although the paper's representatives

at the OCC campuses are all students there.

Porter also cited a U.S. Supreme Court decision which held that if student conduct disrupted classwork and invaded the rights of others, it could be prohibited by the college. However, he failed to mention any disturbances or infringements of individual rights resulting from the SUN's presence, nor have any such

incidents been reported elsewhere.

In fact, the only rationale offered by various OCC officials for surreptitiously tossing hundreds of copies of the paper in the trash has been its alleged failure to obtain proper permission to distribute the publication-despite the fact that SUN distribution personnel, even in the absence of any written procedure for obtaining such permission, received the go-ahead at each campus as early as March from both

student governments and administrators. The truth is that at this writing, there is still continued on page 16

August 3 Primary Endorsements,

Vote "Yes" On School Millage

quest for a 5-mill tax increase in order to prevent severe cutbacks in strategic areas of the city's educational setup.

Faced with the pressure of having to balance an already stretched budget, school officials say the additional 5 mills (\$5 for each \$1,000

of assessed property valuation) would allow the school district to continue its present programs and make improvements.

If the millage request is rejected by the voters, however, officials say they will have to make cuts amounting to about \$16 million.

The cuts will include dropping the present substitute teachers and placing 535 regular teachers in the substitute pool; closing 15 schools; putting first-graders on half-day schedules; dropping scholastic athletics; eliminating several elective subjects; and making sharp cutbacks in maintenance.

Also, if the millage fails, magnet schools and learning disability classes will be eliminated; vocational equipment will be reduced: ad-

ministrative staff will be cut back; and high school, middle school, and elementary school programs will be shortened.

Three of the 5 mills, school officials say, would be used to maintain the present level of services in the school system. The three mills would produce over \$27 million in combined state and local revenue.

The remaining two mills would enable the school system to hire school crossing guards. The City government, having had to cut to the bone because of its growing financial crisis, had to eliminate provisions for the crossing guards.

However, the school district plans reinstate that provision, maintaining that the actual needs for crossing guards have increased due to re-

organization patterns for schools because of desegregation mandates. School officials point out that small children will be at risk going to and

from school unless guards are provided.

We wholeheartedly agree that this is among the most important of the planned improvements. The safety of little children is a must.

Another important item on the list of improvements to be made, if the millage is adopted, is in the area of security. The added funds will also allow for hiring 15 new security officers, purchasing two equipped vehicles, and providing additional training.

Due to the crime situation in and around the schools, more security is highly necessary.

Additional curricular support with heavy emphasis on language education, both at the central and regional levels, and up-todate textbooks and teaching materials are also on the improvement list.

Detroit School Superintendent Arthur Jefferson said if the voters adopt the millage, they will

be protecting Detroit's future through a quality school system. It was pointed out during a recent meeting that two-thirds of the voters don't have children in the public schools and may not think the millage election is their problem.

We know that Detroit citizens are overburdened with taxes and that nobody wants to be saddled with more tax outlay. But we feel the school situation is everybody's problem. And we cannot afford to allow the drastic cutbacks that will occur if the millage is rejected. Our children and their education are too important to let that happen.

We therefore support the school system's request for a 5-mill tax increase and urge others to vote for Proposition A on August 3.

* ENDORSEMENTS *

The SUN urges its readers to support the following candidates and issues in the August 3 primary election. In those races where, in our judgment, no substantially progressive candidate is available to Michigan voters, we have declined to endorse anyone.

Consult the articles on the first three pages of this section for further information on the candidates and issues.

We urge all eligible citizens who have not yet registered to vote to do so in time to express their preferences in the November elec-

For U.S. Senator Richard Austin (D-Detroit) For, U.S. Representative 1st District John Conyers (D-Detroit) 2nd District Dr. Ed Pierce (D-Ann Arbor)

12th District David Bonior (D-Mt. Clemens) 13th District Charles Diggs (D-Detroit) Proposition A (Detroit school millage) YFS

on Oakland **SUN Banned**

continued from the cover no written policy at OCC governing distribu tion of periodical literature on campus—publications such as *Playboy*, *Oui*, *Penthouse* and *Hustler* are readily available in the OCC student bookstores, for example—and only in the past month has such a policy been con-sidered. According to OCC officials, who refuse to divulge the content of the policy under consideration, it generally takes six months or so from the time of enactment for

a new policy to go into effect.
In addition to the alleged failure to go through the mysterious channels, college officials have at various times suggested explanations ranging from "usurping the student paper" (Dr. Mitchell, Dean of Students, Auburn Hills Campus, May 26) to a college rule prohibiting "solicitation on campus" by pro-fit-making organizations (Walter Brown, Stu-dent Activities Director, Orchard Ridge Campus, July 7)

The officials' actual motives, however, seem to be best described by Board of Trus-tees member David Hackett, who told the SUN, "I would guess that none of the trustees really care about what students read or hear on campus. It's a public relations point of view. Their concern hinges on the effect that controversial material will have on the students:"

This explanation is echoed by Lila Johnson, the trustee who apparently launched the two-month-old battle: "We're beholden to the public relations image of what the com-munity feels about what activities the school

No OCC official, however, has been able to supply a specific example of "controversial" or objectionable material in the pages of the paper—least of all Johnson, who says she is to this day "unfamiliar" with the SUN.

The newspaper's second annual "Win a Pound of Colombian" contest received extensive coverage in the Orchard Ridge Recorder, the student newspaper, last spring. A copy of the SUN's Win-a-Pound ad was run on the Recorder's front page. And interestingly, an Oakland County judge recently ordered bonds as high as \$25,000 for individuals arrested for simple marijuana possession at a Pontiac Stadium rock concert.

The bonds, unheard of these days even in conservative courtrooms, received enthusias-tic support from Oakland County Prosecutor L. Brooks Patterson, who was criticized and lampooned in a SUN cover story last fall.

The newspaper has also investigated shady dealings behind the financing of Pontiac Stadium and supported an immediate cutoff of the state's \$800,000 annual subsidy to the privately-owned facility.

But this is only speculation, since OCC

officials would rather retreat behind non-existent policy than discuss their actual fears, whatever they may be.

What is clear is the seemingly unrelated incident which started the bureaucratic ball rolling. Trustee Johnson, a former neighbor of ex-Gubernatorial candidate Sander Levin in Berkley, was apparently asked by Levin's wife, Vicki, if "Carter for President" literature could be distributed on campus. When Johnson allowed the Carter literature to be handed out, she was "reminded" by her fellow trustees of the policy against distribution of partisan political materials on campus.
"I recall voicing the question," says John-

son, "what is the procedure, as well as the

regulate the distribution of materials on campus? Shortly after Johnson's rebuff and subse-

fair, consistent, and arbitrary [sic] way to

quent complaint, campus representatives of the SUN-which had published two articles critical of Carter in May, before the Michigan primary-began reporting that quantities of the newspaper were disappearing into OCC trash bins shortly after arriving on campus.

Campuses

Inquiries by SUN distribution personnel, who had not been informed of any policy problems nor been asked to remove copies of the paper from the campuses, elicited the following response from Dr. Mitchell at Auburn Hills: "What's going to happen is you aren't going to be allowed on any of the campuses.

Informed that the SUN had not followed proper procedure in obtaining permission to distribute at Auburn Hills, distribution personnel voluntarily agreed to delay further distribution until the matter could be resolved.

On June 4, the paper's student representative at Highland Lakes reported that OCC Provost Ned Brodbeck had pulled the current issue off the stands on campus. Faced with an incipient student government resolution condemning the action and the vocal objection of several faculty members, Brodbeck rescinded his action a few days later, and Highland Lakes administrators agreed to allow distribution. Dr. Clay Roth, Dean of Students, personally restored the SUN to the Highland Lakes stands on June 9, and the student government withdrew its resolution.

On the same day, however, Dr. Mitchell told a SUN reporter that not only was the paper not being distributed at Auburn Hills, it would not be allowed at Highland Lakes either. Mitchell said a meeting of provosts at all three campuses on June 15 would resolve the issue.

Repeated attempts by SUN staffers to learn the provosts' decision, however, were met with bureaucratic stonewalling. It seems OCC officials spend all their time in meetings or attending funerals of relatives.

Later that month, Walter Brown, Student Activities Director at Orchard Ridge, confirmed that he had received instructions from the administration to stop distribution of the SUN on campus. Brown, however, said nothing about the matter during a later meeting continued on page 24

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OFFICES: The Leland House 400 Bagley, Suite 202 Detroit, Michigan 48226 (313) 961-3555 MAILING ADDRESS: The Detroit Sun P.O. Box 1898 Detroit, Michigan 48231

> Editor Derek VanPelt City Editor Nadine Brown

Kulchur Editor

ontributing Editor Edwenna Edwards Castlemen (San Fr

Production er, Bobby Bowden, Bob Eckert, haw, Pat Hughey, Kathy Kauflyn nne Ripley, Sheri Terebelo

Photographers
Dirk Bakker, David Johnson, Steve Kagan,
Dennie Letbetter, Joel Siegel, Joel Unangst

Display Advertising Art Kathy Kelley

Advertising Manager David Sinclair

Distribution Manager Kadija T. Cloyd

Distribution Coordinat Vince Harrington

Distribution Staff
Pete Coughlin, Elvin Davis, Denise Hudspeth,
Mike McLaughlin, Mark Mikelson, Frank Vataler

Office Genie Parker Bernadette Harri

Publishers
Barbara Weinberg & David Sinclair

Director of Promotions
David Fenton

General Counsel
David Lubell, Esq.
Glickstein, Ostrin, Lurie & Lubell
1370 Avenue of the Americas
New York, New York 10019

General Consultants
Rainbow Productions, Inc.
The Strata Building
46 Selden, Detroit, Michigan 48201

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Iffy the Dopester, whose commentary normally appears on this page, is on vacation.

Children Of Television

Who Are Detroit's Street Gangs?

By Melba Boyd

Teenage gangs have been a part of urban industrial life since the nation's poor migrated to the cities for jobs. But not until Detroit found itself steeped in an economic depression, which has left a substantial percentage of its Black population unemployed and helpless, had the city seen such widespread, serious and frightening assaults being perpetrated on its citizenry by an increasing violent juvenile

Last week, for example, an 84-year-old man was gunned down by two suspects described to be approximately 10 and

12 years of age. Another elderly couple was slain viciously by a suspect who is only 17.

The infamous Chains and Bishops, who received so much public notice two years ago, have faded into the background as rival gangs have adopted more daring and vicious acts in order to assert themselves as the "baddest" area expendent. order to assert themselves as the "baddest" gang around. The Black Killers, whose name is obviously intended to strike fear into anyone who hears it, has accomplished this purpose quite effectively by riding around the East Side, announcing themselves, and then shooting at their rivals, the Errol Flynns. It's like some wild scene out of The Untouchables.

Until recently, most of the gang activity was localized on Detroit's East Side, the poorest of the black communities. However, time has moved some of the families of these gang members across town, and the younger brothers and cousins are the new upstarts who have established gangs like the Greenfield Hustlers and the Apple Gang on the West Side of town. Their ages range from eleven to seventeen, and any male youth who is a resident of the claimed "turf" is considered a member

The active membership of the gang I interviewed, The Apple Gang (who all wear Big Apple hats) is 60, and I was informed that if need be, they could call out an army of 200. "Some of our cousins are in the Chains." Reinforcements can be called from across town, as well as from the local motorcycle club. local motorcycle club.

"Slick", who founded the Apple Gang, professed that his motives were purely defensive. "The Greenfield Hustlers were coming over here jumping on folks. We needed protection for the neighborhood." This protection includes property as well.

When I inquired about the organizational structure, "Slick" said it was his gang. "I own it. You know, like somebody owns a baseball team."

He claimed to be the sole commander, but an interview with the membership the week before seemed to indicate that "Dip" was the one who they would follow blindly anywhere to do anything. Dip was the most revered.

Slick's reply to this suggestion was, "Dip treats them

bad so they listen to him. He came up here from Tennessee and was bad in basketball, so they all listened to him." It was agreed that Dip could, or at least everyone believed he could, whip anyone in the neighborhood.

decision had to be made, no one disputed Dip's word.

There was no organizational procedure for anything.

Everyone does what Slick and Dip say. Strangely enough, the rest of the gang pretended that there was no leadership. "Everybody is his own president." There was an obvious need for self-assertion and importance and area when the need for self-assertion and importance, and even when I questioned them about Dip's special authority, they could neither rationalize nor refute that contradiction in their

They finally admitted that they not only robbed the homes of white people who still resided in their area, but also blacks "who they didn't get along with." They pretended some kind of twisted black perspective, feeling quite comfortable with their criminal activities: "We want what the white people got."

what the white people got."

They felt that all white people were affluent, and that the only reason they didn't have anything—which included whatever they wanted-was because they were black. When I asked had any of them heard of Nelson Rockefeller, one said, "Yeah, he's worth a few billion." But as we began to talk about what "rich" was, all kinds of spangled dreams of future wealth were revealed.

"The Pearl" planned to dribble his way to wealth. "I'm going to play professional basketball." I was amazed at this prospect, because even sitting down, it was obvious he was quite small in height and stature. But no one found

was quite small in height and stature. But no one found his plans unreasonable.

asked him how tall he was? 5'3".

How old? 15.

"How find? 15.
"How many inches do you plan to grow by 18?"
"Nate Archibald is only 5'9", and he plays pro ball."
"That means you've got 3 years to grow 6 inches,"
"Well, I've got confidence in myself." Exactly how this confidence was going to change his physical reality was

never explained.
"A.D." said he was going to be an architect.

"How are you preparing yourself for this field?"

"I do a little drafting."

"When?" No answer.

"Do you spend more time fighting the Hustlers or practicing your drafting?"
"Well, you know."

close race.

"Bushrod" said he was going to college. He didn't know what he was going to study when he got to-wherever he was going, but he felt that he could make a lot of money if he went to college. In fact, he couldn't even tell me what he studied at Cooley High School.



Money, sex, and violence fascinate and occupy their minds thoroughly. Their distorted view of manhood couldn't have been better stated by John Wayne, Errol Flynn, or the "Black Godfather," Fred Williamson.

They didn't feel that they would be penalized for any of their criminal activities, because they were juveniles. They felt safe and outside of "the law." "The police stay in

The suggestion that one could get shot breaking into a house brought only a casual cliche—"You got to die from something." But no one in the gang has died yet, and the threat of death is still unreal to the sense of immortality that comes with youth.

continued on page 23

Focus On Integrity In Government Michigan Congressional Primaries Heating Up

By Joe Davis

The August 3 primary election could prove whether the 11-8 majority which Democrats won in Michigan's Con-

gressional delegation after Watergate will be temporary or

empty Republican seats in a 1974 special election.

Before the Watergate backlash in 1974, Republicans held 12 Michigan Congressional seats and Democrats held seven. All that changed, however, when hard campaigning by Gerald Ford and Richard Nixon could not save two

The aftershocks can still be felt in several hot primary

Possibly the hottest of them all will be the battle for the seat which 2nd District Republican Marvin Esch is va-cating to run for the U.S. Senate. Running on the Demo-

cratic side is Ed Pierce, a charismatic M.D. who gave up a

lucrative practice to start a poor people's clinic in Ann Arbor. Pierce must beat former State Representative

Marvin Stempien of Livonia in what still appears a fairly



David Bonior

John Conyers



Ed Pierce

The two 2nd District Republican contenders are moderate State Senator Carl Pursell of Plymouth and Ann Arbor Councilman Ronald Trowbridge. Pursell, who looks strong on his Livonia area home turf, is considered

A Pierce-Pursell race in November is still too close to call—but if Pierce wins, the Democrats will gain what has been a fairly "safe" Republican seat ever since Esch won it in 1966. And that, in turn, could increase the Democrats' present 11-8 majority. This Democratic majority

has only opened up since the Republican party began to

crumble, both locally and nationally, in 1973.

The Livonia-Ann Arbor "swing" in the 2nd District—between a burgeoning middle-class Republican suburb and a progressive university town-proved tricky in 1974, when Pierce narrowly lost a dead-heat Democratic primary to John Reuther. Esch, with an incumbent's advantage against a nearly paralyzed Democratic party, won by only a 54-46 per cent margin in that year. The Democrats' advantage this November will lie in the blue-collar wards of Monroe County, where Pierce is riding a stampede of endorsements by city, county, and union officials

Pierce's near-sainted reputation as a progressive in the Ann Arbor-Ypsilanti area stems partly from the 50 per cent salary cut he took in order to start Ann Arbor's Summit Medical Center for low-income patients, and partly from long devotion to a singularly unrewarding political career, which he began as a City Councilman in 1964. He is one of the few candidates this year to disclose voluntarily his income and net worth.

Widespread voter concern over integrity in government, which will work in Pierce's favor, also promises to separate the winners from the losers in two other wide-

open Michigan primary races in the 12th and 7th Districts.

The 12th District race for the seat which Democrat

James O'Hara vacated to run for the U.S. Senate has drawn in a five-candidate free-for-all in each party. Democratic front-runners are State Senator John Bowman of Roseville and State Representative David Bonior continued on page 22

The SUN Interview: Al Wheeler

Ann Arbor: Black Mayor, Republican Council



"Once you've opened up channels for black people, you've got to see that whatever you've opened is effectively applied and used by the people—and that's a tough job, maybe tougher than the first one."

By Joe Davis and Maryanne George

part from Ann Arbor's image of a tree-lined liberal utopia stands Mayor Al Wheeler, who has long found the university town a place where justice has had to be struggled for. Since Wheeler was elected mayor in April, 1975, he has faced in city government something more closely resembling a political dog-pit than a politician's paradise.

Nonetheless, as a 20-year veteran of the civil rights struggle and Ann Arbor's first black

mayor, Wheeler has managed to keep the progressive faith. He still speaks of his dream for the city in terms which summon to mind the ambitions of Dr. Martin Luther King

Yet it is difficult to understand how the city Wheeler presides over has earned its progressive reputation. This April's elections—in which a concerted mud-slinging campaign carried Ann Arbor Republicans to a 6-5 Council majority on a wave of bipartisan apathy—demonstrated that the Democrats' (and therefore Wheeler's) base of support is shakier than ever. Hardly a well-oiled machine, the Ann Arbor Democratic Party operates more like a confederation of anarchist splinter factions: a jerry-rigged alliance of liberals, radicals, students, teachers, poor people and minorities, feminists and environmentalists which has a

hard time agreeing on the best way to cross the street.

Wheeler's power to govern Ann Arbor is further limited by its "weak-Mayor" city charter, which delegates much authority to a professional city administrator. Thus, to date, Wheeler has maintained a shaping hand in the building of his dream largely through use of his selective "line-item" veto power. For the rest of this year, that power may be Wheeler's strongest means of leadership.

Mayor Wheeler recently granted a four-hour interview to Sun reporters Joe Davis and Maryanne George, from which the following conversation has been condensed

SUN: In a recent speech Coleman Young stressed the importance of going beyond the "first black" syndrome and assuring that the recently-won power of blacks will not be jeopardized in future elections. How do you feel this relates to your political future and the city's fu-

WHEELER: I don't deal in "firsts", and I guess I've forgotten half of them—like being the first black faculty member at the University of Michigan, after raising a lot of hell, and the first black guy in this town to have AAA auto insurance. I think the only value in a first is that you try to make the second, the third and the 10th a lot easier to acquire. Coleman is in a community where maybe 60 per cent of the adult population is black. Hell, in Ann Arbor we're eight per cent.

Even though I was elected by a certain number of people in this town, I have to serve as mayor of all the folks. And I can't deal with them unless I'm willing to talk with themand listen. When I was out raising hell, that was because there were no black employees in this building and people were forced-and I mean forced-to live in particular neighbor-

hoods, and they didn't have jobs in this city, except unskilled jobs, with a rare exception.

So you do something to open up those channels, and once they're opened up, you've got a different kind of job. You've got to see that whatever you've opened is effectively applied and used by the people-and that's a tough job, maybe even tougher than the first one.

SUN: In your analysis, why did the Democrats lose control of the Council?

WHEELER: Part of the problem is the makeup of the party. The Republican Party is not too widely divergent on what they want. They put it together and say, "let's go." The Democrats are made up of such an odd mixture of folks with so many totally different pri-

Also, there are Democrats who really don't trust students. You know, they think they have the wildest ideas. Well, if you have got a community, and about half of your electorate is recently of voting age, then, dammit, you've got to listen to them, even if it shoves you up the wall sometimes.

SUN: Do the Democrats have a program for new incoming U of M students?

WHEELER: I don't think the Democratic Party, as a party, has any strong plans coordinated about anything. You know, we shoot out at that and we go after this. We have door-todoor voter registration, and some folks are working hard at it, but unless that becomes a real ferment across the city, we're just going on chance and luck. I think there are some plans now in progress for student registration in September, and that's one thing I think I can commend the party on.

SUN: Do you think there is "intellectual snobbism" in the Democratic Party?

WHEELER: Yes, I think that's a major part of the problem. I think we've got a good deal of intellectual and academic elitism in the party. I could be the very same guy that I am right now, but if I were a foreman in a plant, I couldn't have been elected in this office.

SUN: Why do you think the Human Rights Party failed as a third party?

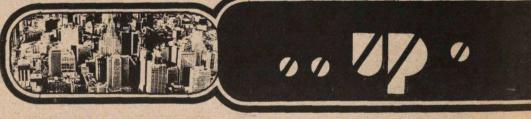
WHEELER: It's hard to say. I think sometimes it was a global idealism that just didn't fit with a lot of people. And then everybody changed, in the late sixties, early seventies.

SUN: Do you think a third party can exist in this town-especially with the defeat of preferential votina?

WHEELER: Only as a sort of a balance-of-power thing. I don't think a third party can exist as one of three major parties. The several years that I was familiar with what HRP was doing, it seemed almost suicidal—the goals they wanted, the way they voted. For example, you'd get an area that would be close, like the Fourth Ward—sometimes that ward is won by 150 votes or less. They would run a candidate, when you know damn well they would be getting four or five hundred votes out of four thousand. Where are you taking these votes? You're taking 90 per cent of them away from Democrats, and the Republican candidate ends up getting elected.

SUN: What does the Republican majority on City Council mean for minorities and lowerincome residents in Ann Arbor:

WHEELER: They have legislative goals for the city that tend to exclude or give low continued from page 24





Rep. Ogonowski LEGAL GAMBLING

The Nov. 2 ballot has been set as the target date for a citywide referendum on casino gambling in Detroit (SUN, April 22).

An aide to State Rep. Casmer P. Ogonowski (D-Detroit), the state legislature's outspoken casino gambling advocate, says will have acted on a Michigan Economic Advisory Council (MEAC) recommendation that the citywide referdendum be held.

The MEAC, a 24-member group established over a year ago to recommend actions to improve the state's economic situation. 'didn't take sides on the issue, but determined that the issue should be resolved by referendum," spokesperson Bernard Winograd said.

The matter temporarily lies in the hands of state Attorney General Frank Kelley, who must decide if the MEAC's action is enough to warrant a referendum or if the Legislature must empower the city to hold such a vote.

Kelley's decision is expected soon, Ogonowski aide Chris Dan-

Casino gambling in Detroit, which has already received the en-dorsements of Mayor Young and the City Council, will be approved by voters in November, Ogonow-

He told the SUN that a poll in his own 3rd District showed approval by a 2-to-1 margin.

Several downtown Detroit hotel managers have already said they would like a piece of the casino gambling action, but conflict is expected when suburban (Southfield) hotels want to get into the game, too.

If the referendum is passed, casion gambling will be controlled and conducted by a public gaming authority similar to the Michigan Bureau of State Lottery.

WAYNE COUNTY IAIL

Inmates of the Wayne County Jail will be less crowded together, but more cramped in their cells, if a new 400-inmate downtown jail facility is built as planned (SUN, March 11)

Despite a 1974 Michigan Supreme Court ruling, Wayne Coun-

ty contractors Giffel, Sims and Shorter plan to construct a facility calling for 52-spare-foot cells. The '74 ruling states that Department of Correction facilities must meet all local building codes, meaning a minimum of 70-square-foot cells in Detroit.

John Barr, chairperson of the Wayne County Board of Commissioners, has argued that "the city building code was not intended to apply to jails in the first place, and hopes to get variances from State and Detroit building codes. That issue may eventually find

In Sickness and In Health

Dearborn: Built By Ford, Ruled By Hubbard

By Henry Reske

On the edges of Detroit's west side rests the suburban fief of Mayor Orville L. Hubbard and Ford Motor Company that we know as Dearborn.

This city of 93,000 people has been presided over by Hubbard for the last 34 years. It was built, and is still maintained, by Ford money.

Dearborn is not a formal suburban community of endless rows of identical houses and an occasional shopping center. Instead, it is a town of glaring contrasts.

The east end of Dearborn is the poorer section, including lower-middle class housing, an Arab ghetto, and an industrial area anchored by the massive Ford Rouge Plant.

The west end of town is definitely upper-middle class. The price of homes in the west end can go as high as \$200,000, and the shops cater to the well-off.

The island of FoMoCo rears up in the center of town, out of the dust and decay of the industrialized east end and the well-trimmed green lawns of the west, like a huge shining beast

that is still growing. At one time, the area was the site of the vast rural Fairlane estate of Henry Ford I, Now it boasts the huge Ford world headquarters office building; the ultra-modern Fairlane Shopping Center; the new Hyatt Regency Hotel, with its reflecting walls and revolving restaurant; Henry Ford Community College; the University of Michigan-Dearborn; the Henry Ford Centennial Library; the Dearborn Police Station and district court; the Dearborn Youth Center; wildlife preserves and Greenfield Village.

No one knows whether or not Ford intended to divide Dearborn, but it's certainly worthy of Henry I. It's nearly impossible to get from one end of town to the other without owning a

car. Yet the most glaring contrast of Dearborn is Hubbard himself, a mayor in the mold of Chi-

With his 34 years in office, Hubbard has served more consecutive terms than any mayor in the nation. He has gained a national reputation for both his tenacity and his inventive-and infamous-ways of running the city.

During his long tenure in office, he has broken almost every rule in the book of successful politicking, and has amassed a track record that could destroy ten lesser politicians.

He has lived openly with his woman "friend", faced and won a recall election, defied a court order to the point of taking up residence in Windsor to avoid arrest, and was once denounced by the NAACP as being more dedicated to segregation than George Wallace.

At present, however, Hubbard is the shadow of the man he once was. Crippled by a stroke

in November 1974, Hubbard, 74, is unable to speak or walk. Nevertheless, he is paraded around Dearborn in his wheelchair to ribbon-cutting ceremonies and daily staff meetings, where the public can ogle him.

The familiar scenes of Hubbard being dragged from his car to his wheelchair—with his aides straining, lifting, and pulling, and Hubbard unable to help—are, at best, humiliating.

Yet a move to have Hubbard recalled for inability to govern met with little public support

and was quickly quashed. Hubbard remains in office, issuing edicts at staff meetings in a garbled voice that leaves city officials guessing at his intentions.

The people of Dearborn, however, continue to love their mayor, and indeed the people are Hubbard's power base. As far as they're concerned, he has given them everything they could want from a city government, and they are grateful.

Among the unique services offered to Dearborn residents are a retirement village in Clearwater, Florida; a private beach and park in Milford; four senior-citizen high-rise apartment complexes within the city; and one of the finest parks and recreation departments in the state.

One city official summed up the Hubbard strength: "If all the department heads were to

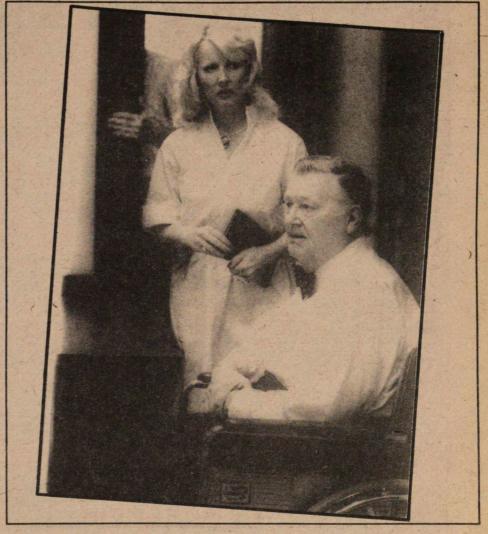
go on a pleasure cruise and the ship blew up, Orville Hubbard would still survive, because his strength comes from the voters."

Orville Hubbard was born April 2, 1903, on a farm in Batavia Township near Union City, Michigan. He was the firstborn of a family of five children that can trace its lineage back to a

17th-century colonial family. Hubbard held a variety of jobs before finding his niche as Dearborn's Mayor in November 1941. He served in the Marines for four years, worked as a stenographer at Ford, worked as a reporter for the Wall Street Journal, and was an Assistant State Attorney General.

Prior to running for mayor, Hubbard tried his luck at running for justice of the peace, city

council, U.S. Congress and state senator, and finally mayor. He lost in nine separate bids for



Hubbard has lived openly with his woman "friend", won a recall election, defied a court order by taking up residence in Windsor, and been denounced by the NAACP as more dedicated to segregation than George Wallace.

elected office, including three tries for mayor, before his first victory.

In Hubbard's fourth shot at the mayor's office, he ran as a reform candidate but made no political promises. His opponent was backed by the United Auto Workers.

Hubbard won the election—9,155 votes to 8,129—after that, he never lost the support

He has maintained his steel-trap grip on the voters throughout his many years in office by a shrewd manipulation of the local press, the backing of Ford tax dollars, a policy of unwavering racism, and an ability to simply give the people what they want.

Throughout Hubbard's career, newspapers have played an important role. Hubbard,

his Wall Street Journal experience behind him, knows how to get good press.

During the 1949 election, Hubbard circulated campaign literature slurring his opponent by charging that he was "continually trying to get money out of the taxpayers."

Hubbard's opponent sued for libel, and a circuit court judge ruled against Hubbard,

ordering him to pay damages of \$7,500. Hubbard quickly vowed not to pay.



Panzenhagen

its way to Detroit Common Coun-

cil and public hearings.

Meanwhile, attorneys for inmate plantiffs have filed suit to stop construction of the Giffel, Sims and Shorter facility, and are urging that the Stevens-Gruzen proposal, calling for revovation of a downtown Hudson's warehouse,

The Stevens-Gruzon plan would provide 75-square-foot cells, be air-conditioned, provide more space for visitation and recreation, and could be built in half the time, the attorneys say.

Attorney for the inmates, Neal Bush, calls the County Commissioners' plan "unbelievable" and "pretty outrageous." Acknowledging the difference in cost of the two facilities (\$20.6 million for the county-backed proposal, \$30 million for the warehouse facility), Bush said the county should not justify its actions by cost.

"Our only concern," Bush has written, "is that if a new facility is constructed, it be suitable for pre-trial detainees, for people who have not been convicted of any crime, but are in jail for only one

reason: because they are too poor to make bond.'

DGH TASK FORCE

An 11-member task force has been appointed by Gov. Milliken and Mayor Young to make recom-mendations concerning ending Detroit's reponsibility for management and control of Detroit General Hospital (SUN, April 8).

Task force chairperson Jay G.

Endsley, director of the Office of Health and Medical Affairs, Michigan Department of Management

and Budget, said the panel will "seek to find the most expeditious way of removing DGH from management by the city."

He said that the State, Wayne State University and so-called public benefit corporations are contending for takeover of the facili-

A public benefit corporation would disassociate the hospital from city control and give over budgetary and administrative duties to a semi-autonomous, nonprofit corporation, according to New Detroit's Bud Brooks.

Presently, the city and state are sharing equally in subsidizing of the expected \$16 million 1976-77 operating defecit. The State will provide the city with \$8 million, or 50 per cent, of the operating continued on page 23



PROJECT PERCEPTION

"Programs for Motor City Youth" (Sun, July 1) inadvertently ommitted a youth service program called Project Perception. Geared for those youth aged 6-16 who live in the Wayne State continued on page 23

South African Prime Mini-

ster John Vorster met with Rho-

desian Premier Ian Smith last week

following Vorster's tete-a-tete with Hen-

ry Kissinger in West Germany: According

to the Guardian, Vorster is going to fix every-

thing up for Henry by telling Smith to tone down

his apartheid policies, and to negotiate with black

moderates in order to avert a major guerilla war-which could spread across Rhodesia's 800-mile border

with Mozambique. According to Pacific News Service,

this tactic could pave the way for a pro-Western moderate

black solution that will protect extensive U.S. investment

Apparently, American banks aren't buying an early miracle

The last issue of the Sun (July 11) explored the propaganda

machine of the South African government. Now it seems that

Rhodesia has its own propaganda effort which makes South

Africa's Mighty Man comics look like Mighty Mouse. Ac-

cording to PNS, a new component of the growing govern-

ment campaign is Bloody Love, which spins a tale of an

African woman forced by guerrillas to cook and eat

flesh cut from her husband's face. This is the author's

way of countering the World Council of Churches'

statement that liberation fighters in Africa are mo-

Idi Amin, the unpredictable President of

Uganda who has praised Adolf Hitler and

Richard Nixon, has also praised the Is-

raeli government for its commando

raid on Entebbe Airport to free

100 hostages held by pro-

Palestinian hijackers. At

the same time.

by Dr. Lovestrange. PNS reports that the U.S. Export-Import Bank has reversed its initial ap-

proval of a South African application for massive

loan guarantees on a new coal gasification pro-

ject in light of the Soweto rebellion ... Mean-

while, in Johannesburg, the New York Times re-

ports that the mandatory use of the Afrikaans language in black schools-which touched off the

Soweto uprising, in which an estimated 200-1000

blacks were killed-has been dropped. Black stu-

lish and Afrikaans for courses which are not

dents now have the option to choose between Eng-

taught in their tribal languages. Black leaders in

stop the tide of rebellion against apartheid.

South Africa believe that the move is too late to

Judge in Collusion with Prosecutors

Unraveling the Rosenberg Frameup By Jean Edwards

(Editor's Note: Julius and Ethel Rosenberg were arrested in the summer of 1950, shortly after the American intervention in Korea and during the height of the McCarthy anti-communist hysteria, and charged with conspiring to transmit atomic secrets to Soviet agents. David Greenglass, an atomic worker who was Ethel Rosenberg's brother, testified for the government that he supplied the couple with details of the bomb's triggering mechanism. After a sensational trial, during which FBI Director J. Edgar Hoover called the alleged espionage "the crime of the century," the Rosenbergs were convicted on March 29, 1951 and executed in the electric chair at Sing Sing on June 19, 1953.

Many independent investigators have charged ever since that the Rosenberg case was no more than a government frameup and Greenglass' story a fabrication. Despite the continuing efforts of government agencies to hold back evidence, the case has received intensified international attention in recent months, when Freedom of Information suits by the Rosenbergs' sons, Michael and Robert Meeropol, succeeded in prying loose portions of the huge previously classified FBI file on the Rosenbergs.)

New York City, June 24-Morton Sobell, the lone survivor after the June 19 1953, execution of his codefendants, Ethel and Julius Rosenberg, stood on the steps of the Federal Court House-the scene of his 1951 trial with the Rosenbergs and their sentencing by Judge Irving Kaufman-23 years later, a free man.

Sobell was free after 19 years in jail, five served in Alcatraz, on a 30-year sentence for conspiracy to commit espionage. He was free-after appeals for a new trial to prove his innocence had been turned down again and again; free—after constant harassment by the FBI to "cooperate"; free—after his parole in 1969, the terms of which were supposed to hang over his head until 1980. Now it was

Why, on this day, did the government lift his parole? And why were his pa-

role release papers dated mid-May, a month before he was released?

Sobell's attorney, Marshall Perlin, offered that the May date was significant because the government sought to avoid a cause-and-effect relationship between June 24, the date of Sobell's release, and June 10, the date certain "Kaufman Papers" were made public at another news conference.

The evidence in these 30 previously secret FBI documents was so damaging

DEUX INNOCENTS ETHEL ET JULIUS ROSENBERG

A French poster from 1953: "They have electrocuted two innocent people, Ethel and Julius Rosenberg . . . May the assassins be marked forto Judge Kaufman that the government feared they could be the basis of a new trial for Morton Sobell. On parole, Sobell could have filed motions for a new trial based on the judicial misconduct revealed in the Kaufman papers.

The Kaufman Papers are dynamite—the hottest stuff to come out of a cold storage bin of his-

toric records that the government would rather shred than share. The dry, "just-the-facts" style of the FBI documents collusion between Judge Kaufman, now Chief Judge of the Court of Appeals, Second Circuit, and the government from 1951 through 1975. Its purpose was to deny the Rosenbergs and Sobell due process, and continues to be to keep the truth from ever coming

in the region.

The FBI files came to light as part of the papers obtained under the Freedom of Information Act (FOIA) at the order of Federal Judge June L. Green. They resulted from a lawsuit brought last July by the Rosenberg sons, Robert and Michael Meeropol. Defendants in the case are the FBI, CIA, Department of Justice and other agencies.

The FOIA is an expensive law to enforce. So far, it has cost \$100,000 to excavate facts like the following:

Judge Kaufman indicated privately

that if the jury found the Rosenbergs guilty, he would sentence them to death (FBI memo, 3/16/51).

Kaufman secretly, and in violation of the canon of judicial ethics, conferred with the prosecutors, Irving Saypol and Roy Cohn, about the sentences that he would later give the Rosenbergs

Saypol went to the Justice Department to get its recommendation as to the proper penal-ty (FBI memo, 4/3/51).

Kaufman con-spired with the Justice Department, promising in advance that he ould deny Morton Sobell a new trial without a hearing (FBI memo, 5/16/56).

tween Judge Kaufman and the government to suppress any criticism of their legal murder of the Rosenbergs continues to this day. In a memo dated May 4, 1975, Kaufman urged the FBI to counteract the National Committee to Reopen the Rosenberg Case (NCRRC) and the "alarming"

publicity it was receiving.

The FBI needed no prodding on this score. Ten years earlier, a memo detailed its offensive against any television discussion of the recently published book Invitation To An Inquest, by Miriam and Walter Schneir.

"The first thing we should do in this matter is to secure the cooperation of friendly TV stations and prevent this subversive effort from being successful. It should be kept off TV programs and smothered and forced out of the public eye thereby."

According to this memo, the FBI book-blackout was successful

When it comes to pushing propaganda favorable to its own interests, however the FBI really shines. Several recent memorandums describe how the FBI goes about bringing friendly articles "to the attention of friendly media contacts." One of these articles against the Public Broadcasting System's TV film on the Rosenbergs was written for TV Guide by Simon H. Rifkind, a former federal Judge, and was widely circulated by the FBI.

The play Inquest, which last December played in Detroit and is critical of Judge Kaufman, was the subject of several critical FBI reviews. When it first opened in Cleveland, the FBI made a check on its author, Donald Freed, which it sent to the concerned Kaufman upon his request. The FBI also ran a check on all the actors and actresses.

Despite such efforts to smother it, the movement to reopen the Rosenberg case is alive and well, and gaining increasing public attention. The National Committee to Reopen the Rosenberg Case (NCRRC) is two years old, and has 36 offspring chapters in communities and campuses

continued on page 23

Mideast Peace Or Wider War

By Russ Stetler Is There Hope for Lebanon?

State Department trouble-shooter L. Dean Brown started off his Monday morning two weeks ago at the grim funeral of the recently assassinated U.S. ambassador to Lebanon. Next on his day's agenda was another found of Congressional testimony, this time before the Senate Foreign Relations Subcommittee on the Near East.

Brown was the envoy Presidents Nixon and Ford had sent to the Middle East in the midst of two major crises: "Black September" 1970, when King Hussein of Jordan launched a bloody crackdown on the Palestinian guerrillas in his country; and again this spring, as the Palestinians became the focus of another civil war -

> When Brown reached Capitol Hill that Monday morning, he faced an equally thankless task: that of telling Congress why an American ambassador had been slain, and then justifying what appeared to many observors as a "do-nothing" policy toward Le-banon on the part of the Ford administra-

> > to play," he testified. "Per-

haps all the U.S. can offer

now is sympathy."
His explanation was

have cracked under

the strain of the last

eleven months and

are probably de-

stroved forever

Unless there is a

Eastern settle-

ment, there is

hardly any hope

for Lebanon.

nal evaluation

tying Lebanon fate to the reso

Arab-Israeli con

flict, was classic

Kissinger diplomacy. Secretary

of State Kissinger

favorite concept i

U.S. policy in Leba-

According to this

"linkage", and

non is a case study in

perspective, any crisis

its application.

general Middle

and one radar supervisor who were seemingly straightforward. "The United States has no direct role on duty during the commando raid. Three Britons and one American soldier of fortune lost out when it came time for the people of Angola to judge their brutal atrocities in the Angolan civil war. All four were executed last week. Mercy pleas from across the world did not stir the Angolans; what remained in the minds of the People's Revolutionary Court were the hundreds of bodies that the mercen-

Amin ordered the execu-

tion of the four air controllers

Cyprus-born "Colonel" Tony Callan at one point led a massacre of 160 Angolans near the northern town of
Marquela do Zomba. Photographers from

Luanda newspapers corroborated the story of the massacre with photos of cadaversmany which were butchered and mutilated. We hate to be callous, but as they say, what goes around comes around. So long, Colonel! WHAT ON EARTH? Last month's Warsaw

summit of European Communist parties signalled a virtual revolution in relations between the erstwhile international headquarters in Moscow and the various CP organizations to the west. Communist leaders in countries ike Spain, where the popular and well-organized CP is still struggling for legal recognition, and Italy, where the Commies (following

the recent elections) may have finally won a voice in a coalition government, virtually declared their independence

The Europeans are refusing to adhere to Soviet dogma concerning the means of acquiring power-insisting on the primacy of free elections and freedom to enter into coalitions with other left-wing or centrist forces—as well as what to do with the power once

This was seen as a major triumph for Communist leaders like Yugoslavia's Tito, who has long asserted his right to take his own road, and a major loss of face for the USSR's Brezhnev, who pushed hard for the summit in hopes of turning it into a show of "international proletarian

policy in the Arab-Israeli conflict.

anywhere in the Mideast -- the Lebanese civil war, Israel's policies in occupied Arab lands, or the emergence of guerillas in the tiny Persian Gulf sultanate of Oman --- must be viewed against the backdrop of wider U.S. interests in the region: domination of strategic waterways like the | Haifa

Suez Canal; friendly access to the vast markets for U.S. military hardware; and predominant influence in the oil-rich states, which are particularly vital to the energy needs of U.S. allies in Western Europe and Japan.

Kissinger's doctrine of linkage has put the Lebanon problem in a whole new light. The basic conflict behind the civil war has been around for over twenty years. A French-run mandate territory between the world wars, Lebanon gained independence in 1943. A national tovenant at the time accorded permanent political dominance to the pro-Western Christian communities around Beirut. The last official census --- in the 1930's --- gave the

Ironically, the creation of Israel in 1948 saved Lebanon from economic oblivion. The country's main asset was its ports on the Mediterranean, and their cargo tonnage increased dramtically when the Arab boycott of Israel rerouted goods which had passed through the ports of Palestine in the days of the British mandate there. Lebanon prospered through its ports, became a banking and communications center of the Middle East, and avoided squandering resources on arms by pursuing an effectively neutral

Christians a slender majority, but the covenant established a permanent Christian ma-

jority in the Parliament and decreed that the country's president and top general would

CYPRUS SYRIA * Nicosia LEBANON Baalbek Sidon What Brown told the senators was -U.N. Zone Golan Heights ISRAEL Amman JORDAN deceptively simple: "The institutions in Lebanon

> The pro-Western diehards of Lebanon are a minority in a land whose majority population identifies with the rest of the Arab world.

> In the 1950's, nationalism swept the Arab world. Pro-Western kings were deosed in Egypt and Iraq and threatened in Jordan and Saudi Arabia. Army offiers espousing vague socialist doctrines took power in several countries. And Leanon's Moslem population—with a higher birth-rate than its Christians—claimed najority status, demanding a new census and a reapportioning of parliamentary seats and positions of power.

Moslem demands reached a peak in 1958, shortly after a military coup in Iraq. ebanon's Christian president at the time, Camille Chamoun, appealed to President Eisenhower, who sent in the Marines to back Washington's allies.

Eighteen years later. Chamoun is still around. He now holds the post of Interr Minister, and he's still appealing for U.S. intervention. His political movement among the most hard-line right-wing forces in the civil war. But this time his leas to Washington are falling on deaf ears.

The State Department, still recalling the sobering experience of the 1973 Arab il embargo, has apparently recognized that the exclusive U.S. allies of the fifties may be liabilities in the seventies. The pro-Western diehards of Lebanon are a miority in a land whose majority population identifies heavily with the rest of the Arab world. In addition, Washington's long-range planners may well have decided that Lebanon has outlived its economic viability

More and more U.S. businesses have moved their headquarters out of Beirut to capitals like Cairo, Teheran, and Riyadh-where U.S. investment interests are more lirect. And if Israel ever gains acceptance among its Arab neighbors—as Washingon continues to hope-Lebanon's ports will have to compete with Tel Aviv and

The Ford administration—particularly in a post-Vietnam election year—wishes to avoid any policy smacking of interventionism in the Middle East. Thus, quietly, without fanfare, the State Department this spring has thrown its weight behind forces in the Arab world which it regards as moderate and enduring.

Surprisingly, to most observers, Syria has emerged as a key country in Washingon's strategy. Feeling isolated when Egypt's President Sadat signed a separate peace with Israel in last year's Sinai disengagement pact, Syria's President Hafez Assad feared that the successful offensive of the alliance between left-wing Lebanese and Palestinians this winter would provoke Israeli intervention in southern Leanon-opening up a corridor around the Golan Heights, and permitting Israeli tanks to threaten Damascus from the west.

Israel, in turn, warned Syria to stay out of Lebanon, but as the civil war escalated this spring Syria conveyed to Israel, through U.S. embassies in the respective ountries, its decision to intervene to prevent a left-wing, pro-Palestinian victory. Some observers believe there was an explicit deal: Syria agreed to accept Israel's ontinued occupation of the Golan Heights in return for free rein in Lebanon.

When Syrian troops entered Lebanon in early June, U.S. and Israeli reaction lownplayed the significance of the move. Israeli prime minister Yitzhak Rabin eventually told his critics that he couldn't be upset by the intervention because Syria was fighting "Palestinian terrorists"-Israel's greatest enemy. Yasser Arafat, leader

ILS ONT ELECTROCUTE **OUE LES ASSASSINS**

.. Informed Sources Informed Sources ..

Why They Tried To Destroy Austin

continued from page 15

Many see nothing unusual from the norm in the recent attack on Secretary of State Richard H. Austin by one of his three opponents in the race for the Democratic Party's U.S. Senate nomination, which will be decided August 3. All four are aspiring to the seat being vacated by Sen. Philip Hart, who is retiring after 18 years in the Senate.

But many more feel there's an ulterior motive involved.

Since no black Democrat has been elected to the U.S. Senate in the Party's history, Austin, the only black candidate, is considered the best-known person who can set the precedent.

The only blacks who held seats in the Senate during Reconstruction were elected in the South from the Republican Party, the party of Lincoln. And the only black member of the Senate today is Sen. Edward Brooke, a Republican from Massachusetts. More and more blacks are using that fact in criticizing the Democratic Party's policies.

It was in the early '30's that a group of blacks, led by the late attorney Harold Bledsoe, decided to bolt the Republican Party, which had consistently ignored the needs and rights of the Negro people. There was no stampede at first, but finally, like the Pied Piper, the band of leaders led a mass exodus out of the Grand Old Party and into the Democratic ranks.

During a discussion about that historic period, attorney Robert Millender, Austin's campaign manager, recalled that his father, who was chairman of the West Side Republicans, was reluctant to leave his people at that time. "It was in 1936 that he resigned from his chairman post and became a Democrat," Millender said. Many others made the transition that same year, he added.

Some political pros in the Democratic Party recognize the fact that voters in heavily black Detroit and Wayne County have often carried the Party's ticket to victory. And they feel it is now essential that Austin is elected to the Senate. But there are some die-hards who don't think that way.

WHY ELSMAN ATTACKED

Austin was projected as a Democratic Party candidate in the campaign against Republican Sen. Robert Griffin in 1972. But the steamroller was soon launched in state Attorney General Frank Kelley's favor, and Austin, realizing the futility of his efforts, made no contest. Kelley was then soundly beaten by Griffin.

Since he first entered the political arena in the '60's, Austin has earned the label of "Mr. Clean," even among some of his foes. And many voters are rejecting the attack on him as a ruse to once again block him from the Senate nomination.

Austin did not announce his candidacy until April 27, while two of his opponents, Congressmen James O'Hara of Utica and Donald Riegle of Flint, have been shaking the bushes across the state for nearly a year. According to opinion polls, O'Hara and Riegle have not yet risen above their very distant second and third positions behind Austin.

James Elsman, a Birmingham lawyer who charged Austin with coercing branch managers for funds, is the least-known candidate and is trailing far behind the two Congressmen.

Another Congressman, Rep. Marvin L. Esch (Republican from Ann Arbor) hopes to reap the benefits from the Democratic squabble and win the Senate race for his party.

Austin, well-known throughout the state, became a front-runner almost as soon as his name was mentioned as a possible Senate candidate. Early this year, Austin's age, now 63, was attacked. But questions about whether he could stand the pace in the Senate fizzled in the face of his abounding energy and mental prow-

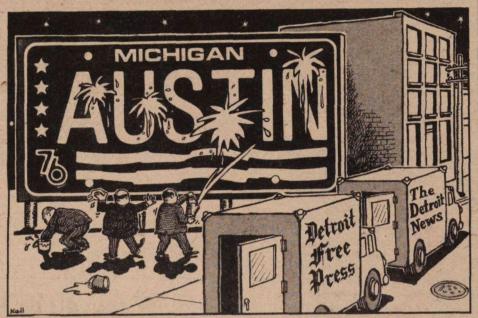
ess, which one politician said "would put much younger men to shame."

Last month, Elsman, who has been frantically trying to attract enough voter attention to move up from his low-man-on-the-totem-pole position in the four-man race, charged Austin with raising his campaign money by using a "corrupt system."

Elsman says that Austin forced the Secretary of State's branch managers he appointed to contribute money to his campaign, and that he is benefiting from a

"spoils system." Elsman claims his secretary, Paulette Fabrizio, posed as a citizen and got an admission over the telephone from à suburban branch manager that some appointees are pressured into making contributions.

Despite the fact that Austin announced last week that he has ended the branch manager contributions to his campaign and has engaged a private accounting firm to audit the funds, Elsman, gleeful over the media attention his attack has received, has reportedly vowed to continue his plans



Congressional Race

continued from page 17 of Mount Clemens.

Bowman, chairman of the Senate Taxation Committee and a member of the Corporations and Economic Development Committee, is running a well-heeled campaign backed by comparatively large contributors. Bowman is campaigning for protectionist corporate taxes, lower local property taxes, and adjustment of differences in federal welfare funding—which he claims draw poor migrants to Michigan from states like Mississippi.

Bowman refused to discuss his 14-year State Senate legislative record with the SUN. He was the only Senate Democrat to vote against Michigan's Political Reform Bill, and helped weaken a bill to establish open meetings in the State Legislature.

Bonior, by contrast, is campaigning on two main issues: integrity in government and economic measures to reverse the unemployment which hits Michigan workers especially hard. Bonior supported both the Political Reform Bill and the Open Meetings Bill, and is another of the few candidates who have disclosed their net worth.

Although he was only elected in 1972, Bonior can point to an extensive record of progressive legislative action in areas like health and safety, worker's compensation, energy alternatives, property tax relief, environment, and women's rights. Despite this record, Bonior only began pulling even with Bowman recently, when he began bringing the issue of political integrity into an emerging two-man race.

an emerging two-man race.

The 12th District Democratic candidate will face the winner of what polls show as a two-man race between Republicans David Serotkin and Lawrence Zatkoff.

Serotkin, a Mount Clemens lawyer-realtor who ran a strong anti-busing Congressional campaign in 1972, is stressing aid to private business this year as a solution to unemployment. Zatkoff, a Fraser attorney and former Macomb County Assistant Prosecutor, has drawn attention by exhuming

the Vietnam MIA issue.

The August primary strikingly measures the political stature of Democratic Senator Philip Hart, whose retirement creates a vacuum three incumbent Congressmen are trying to fill—Esch, O'Hara, and 7th District Republican-turned-Democrat Donald Riegle. So far, none have measured up conclusively.

The integrity issue has surfaced in Riegle's Flint-area 7th District, too. In the Democratic race there, one-term State Representative Dale Kildee is running well ahead of David Benjamin, President of UAW Local 659 (said to be "the world's largest local"). Benjamin's campaign in the predominantly blue-collar district has been weakened by still-unproven allegations that he misused union funds. Kildee is considered likely to face—and beat—GM personnel expert Robin Widgery, the unopposed Republican.

The two urban Detroit districts held by black Democratic incumbents John Conyers and Charles Diggs look quite safe, both in the August 3 primary and in November. Diggs is unopposed in the primary. However, the fact that Conyers, who was unopposed in the 1974 primary, faces token challenges this August from 23-year-old activist Lawrence Elliott and veteran inner-city campaigner Russell S. Brown, Jr., suggests that Conyers' constituency may be growing alienated.

Two of the most uncertain Democratic seats this year are in the 5th District (Grand Rapids) and the 8th District (Saginaw-Bay City), which the Republicans lost in 1974 Watergate special-election tests. Neither incumbent, Richard Vander Veen in the 5th or Robert Traxler in the 8th, faces significant opposition in the August primary. Both, however, are likely to be targeted for all-out Republican campaigns in November.

Joe Davis is a freelance writer who lives in Ann Arbor.

to file a lawsuit against Austin. He says he wants a grand jury to look into the patronage system operated by the Secretary of State—which is out of the question, due to the shortage of time before the August 3 primary.

THE PATRONAGE SYSTEM

The patronage system, operated through the Secretary of State, has been a long-standing practice by both major political parties. It has spanned some four or five decades, and it has been no secret that it has benefited the political party's coffers.

Candidates seeking appointment appear

Candidates seeking appointment appear before the Congressional district's steering, or policy, committee, which makes recommendations to the district's membership. There the request is either endorsed or turned down.

This writer, who has been an active member of the Democratic Party and has served as an officer, has witnessed and participated in gruelling questions posed to potential appointees. Most candidates who had not been active in the party were rejected.

One of the key questions asked of anyone seeking the membership's approval for his or her appointment was: "Will you support the party both actively and financially?" And if the membership learned that any appointee had reneged on the promise to contribute, there was a clamor for that appointee's removal. On one occasion, district officers were threatened with recall if they didn't act on that demand

Every politically sophisticated person knows this, and so do the news media's political writers. Therefore, it must be assumed that Elsman is not politically astute and may not have known about the long history of the patronage system, in view of the fact that he simply threw all of his accusations only at Austin.

accusations only at Austin.

When Austin was elected Secretary of State in 1970, he won by a very healthy margin. In his 1974 re-election, he carried the Democratic ticket with the highest number of votes.

The constructive changes he has made as Secretary of State include one that permits applicants for new or renewal driver licenses to also apply for voter registration. The new practice, adopted by both houses of the State Legislature and signed into law by the Governor, is the first of its kind to be put into operation in the nation.

Austin has also instituted a special assistance and counseling program for senior citizen drivers, and obtained authorization for women who desire to do so to use their maiden names in all business transactions.

But the major reform which won applause from farmers and others in rural areas, as well as in urban communities, is the provision that made it possible for Michigan citizens to purchase auto and driver licenses by mail, instead of having

to apply in person at a Branch office.

Constructive changes were not new to Austin. His skills with financial affairs became public knowledge when he became the first black to be elected as Wayne County Auditor in 1966. He brought the County's finances out of the red and warded off a pending law-suit threatened by Detroit because of money owed it by the County.

Nor is he a stranger to attacks. Austin had a clear road to election as Mayor of Detroit until former Mayor Roman Gribbs filed just before the deadline. Then about two days before election, a daily newspaper ran a headline article saying that Frank Ditto, a controversial militant, was a member of Austin's staff.

Millender, Austin's campaign manager, had released a list of Austin's volunteer workers to the media about two months previously. What the media did in printing that untrue story regarding Ditto was to

continued on page 24

Street Gangs

continued from page 17

The Apple Gang has a clubhouse, an abandoned HUD house where they get "high," discuss their sex life, and plan burglaries and fights.

A neighborhood thug acts as their "fence." He pays, and in most instances, tells them where and how to steal successfully in the surrounding area. No doubt, he is viewed as an important person who is "getting over," and many of the gang members aspire and pattern after this lo-

They focus their thievery on the freight trains that run through the neighborhood. They also terrorize many of the smaller businesses run by suburban whites, who have long ago moved their personal life outside the city.

Various sects inside the gang engage in at least two fights during the weekdays and one every weekend. Whenever there is a party, smaller fights build into larger ones, calling on the aid of members until it reaches mob proportions. There have been no shootouts as of yet, but there have been some near misses. Rumors and the need to fill up idle time will soon creat the big shootout Slick says he has been trying to

avoid. But next year, Slick will be eighteen, and that will curtail most, if not all, of his gang activity.

The Apples claim they have nothing to do. Even "The Pearl", whose basketball interests cannot compete with the "fun" he has fighting. They admittedly enjoy fighting the Hustlers, and feel "it makes a man out of you." Their distorted view of manhood couldn't have been better stated by John Wayne, Errol Flynn, or the "Black Godfather," Fred Williamson, in one of Hollywood's glorified films.

Money, sex, and violence fascinate and occupy their minds thoroughly. And somehow, the madness of this society's childish imagination has become the reality of our children's aspirations.

No one talks to them about reality. No one has explained why racism and capital-ism cannot be stopped by terrorizing the powerless white people within their reach. And their parents don't believe that the sweet child who answers "Yes, ma'am' and sits quietly beside them in church is the same thief who ripped off their nextdoor neighbor.

But they've found all the answers to their wildest questions—on television. And they are building a Mafia mentality that will lead them to an early grave or a future prison cell—and the rest of us into a new

Rosenbergs

continued from page 20

The NCRRC recently forced the government to release 33,000 pages from the Rosenberg files, and it estimates that these are only 6 per cent of the total file. The Committee has also won a precedent-set-ting court ruling, an injunction against the government to prevent further destruction of Rosenberg records. And in the process, NCRRC became the case for testing the FOIA itself.

But why has the government opened only 6 per cent of the Rosenberg files in

one year? What are they afraid of?
"It is 23 years since our parents proclaimed their innocence with their lives," observe Robert and Michael Meeropol, but the government still shows the need today to cover up the record of their frameup.

Jean Edwards is a New York-based writer, lifelong political activist, and na-tional public relations director for the National Committee to Re-Open the Rosenberg Case.

Detroiters interested in working on a local committee are encouraged to contact her at NCRRC, Room 606, 250 West 57th St., New York, NY 10019.

Lebanon

continued from page 21

of the Palestinians' most independent political faction, Fateh, charged that Syria was trying to assassinate him and replace him with a pro-Syrian figurehead for the Palestinian movement.

Arab League mediators have since tried to patch up the differences between Syria and the Palestinians, to replace Syria's interventionary troops with a joint Arab peacekeeping force, and even to reconcile Syria's disputes with Egypt. Their prospects of success are remote.

Only two possible events could unify the Arab world at this point: U.S. or Israeli intervention. Prudent policy-makers in Tel Aviv and Washington seem to recog-

nize this; they hope to see Arab disunity accentuated by the festering Lebanon crisis. In the resulting disarray, they hope weakened Arab states such as Syria will feel more inclined to make their separate peace individually with Israel.

To some policy planners in Washington, this strategy is the "new realism" of the Kissinger State Department. It is articulated vaguely, even enigmatically, when its proponents meet the press or brief Congress. But if the policy fails, today's flashpoint becomes tomorrow's conflagrationa wider Mideast war, whose international implications can barely be imagined.

Russ Stetler specializes in Middle Eastern affairs for Internews, the Berkeley-based news agency which publishes the International Bulletin.

" " AND " ANTE "

PROJECT PERCEPTION

continued from page 19 University area, and those who have transportation to the area, Project Perception has a summer program aimed at those interested in media and the arts. The program consists of camera workshops, field trips, movies, and related activities.

Sponsored by the Research Park Non-Profit Housing Corporation, Project Perception supplies the cameras, materials and instruction. All a youth needs is his or her ideas. Transportation for occasional field trips is the only cost. For more information, call 873-0327, or drop by at the program office at 1419 W. Warren (formerly St. Dominic's Elementary), Tuesday-Thursday, after

10:30 a.m.

-Jan Prezzato

DGH Task Force continued from page 19 deficit, whichever is the lesser amount.

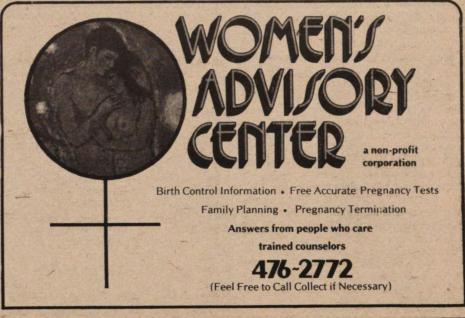
Endsley says the task force's first job is to set a course of action for determining which of the concerned institutions the force will recommend. The task force, which will present its recommendations to the Governor and the Mayor by Nov. 30, will hold its first meeting later this

Among task force panel members are Elliot C. Roberts, Director of Detroit General Hospital; Walter I. Stecher, budget director of the City of Detroit; and George Gullen, president of Wayne State Univer









continued from page 18

priority to the needs of minorities or poor people. To a large degree, that might also be true of young people. They've said to me privately, "We're going to do things that people can see," And that means they'd like a high priority on fixing streets and downtown development. They are interested in getting more business, in-dustry, and commerce into the commun-

ity.
I don't have any problems with some of that as a goal, because we've got to do something to increase the tax base. I am concerned about a viable downtown. But we're caught up in a number of other things of a broader nature than just our downtown and our business . . . When I talk about human services, expanded housing, improved neighborhoods, those things directly affect people, more people-not just a particular segment of the community or a limited self-interest group,

SUN: How do you plan to deal with the Republicans? How far will you go in using your veto to stop them?

WHEELER: As we talked about the budget this spring, the Republicans were concerned about whether I was going to veto particular line-items. I'll use it as much as I have to, and I think they're convinced of that, because I did veto four different measures at one blow. And it will happen again, if we have to use it again.

SUN: What are your legislative priorities for the coming year?

WHEELER: At the top of my list, I'd put the establishment of a Human Services Department, combining whatever the city has in the way of health care, legal services, day care, and youth and senior citizens programs with job training and community development programs.

Next, we've got to look at the whole

question of housing in this town: the adequacy and quality of housing, the rents that are charged, the blighted or deterior-

occ

continued from page 16

with the newspaper's campus representative, although copies were still ending up in the "I have too much at stake to get caught in the middle of this thing," commented

SUN staff members were allowed to distribute the paper at Auburn Hills on July 2 and 7, but in each case copies were found in the trash within minutes of their distribution. In the latter case, a janitor referred the SUN to James Ingram, Director of the Student Union Building, who confessed to the deed.

'Check it out with the dean or the provost," Ingram instructed. "They said it was too controversial-too many students were getting involved. They have been jumping all over me about it."

The SUN's attempts to ferret out the elusive administrators met with no success. Nor has the newspaper received any word on the results of the Board of Trustees' recent meeting, where the issue was to be once again hashed over.

Apparently, trustee Johnson's challenge to the right of the SUN to be distributed on the OCC campuses drew the attention of backward elements in Oakland County. College officials, in a panicked attempt to pacify these elements and maintain their "image" as producers of wholesome young scholars, authorized and participated in a campaign of sabotage against the newspaper-while at tempting to hurriedly concoct a legal rationale for their actions.

In return, the newspaper is presently considering possible legal action against the college and its officials to protect its First Amendment rights and restore the paper to the OCC campuses.

Research for this article was conducted by Dorothy Saunders, a Detroit-based free-lance writer, Jan Prezzato, Assistant to the Editor, and other members of the SUN staff.

Al Wheeler

ating neighborhoods.

Then we've got to get our land use plan through the Planning Commission. They've been working on this for four or five years, and it hasn't moved very fast.

SUN: How would you like to see Ann Arbor grow? And how do you think the

going to survive, and we ought to plan how to best use the resources of southeast Michigan in a coordinated way. [But] there are many risks in this whole regionalization bit.

There are a couple of bills in legislature: one is a proposal to have experimental regional government in the seven southeast-



city's growth fits into regional growth pat-

WHEELER: I am for regional planning, but not for regional government or control. We have more than half the population of the state here in Southeast Michigan. We do share some common needs and share some concerns for how we are

ern counties, where you would elect may-be one person from the whole seven coun-

ties to be the czar, and have a commission where each county would be allocated membership by population. Washtenaw County would be at the mercy of what the folks in Wayne and Oakland wanted, and would lose a great deal of local control.

Dearborn

continued from page 16

Hubbard then began eluding the Wayne County Sheriff's department by travelling around the country to avoid arrest. He appeared in Chicago and San Francisco, despite a court order confining him to Wayne County. He also hid out at Camp Dearborn in Oakland County until the order to arrest him was extended to the entire state. After that, Hubbard took up residence in Windsor and ran the city of Dearborn from "exile" in Canada.

Hubbard enjoyed the whole episode, and apparently, so did the people. In a re-call election in 1951, stemming from his opposition to a housing project that he believed would bring blacks into Dearborn, Hubbard won, 16,872 to 12,732 In the regular election in November 1951, Hubbard won 59 per cent of the vote.

When Hubbard was vying for his 14th re-election, he came up with the idea of auctioning off his old clothes for the benefit of his campaign coffers.

His sale of 160 items of clothing, which netted him over \$700, also received coverage from all the local papers, the downtown dailies, the wire services, and local television.

With that kind of free publicity, Hubbard couldn't lose.

The mass weddings, which started in 1972 and ended with the mayor's stroke in 1974, were also a great publicity

He performed a mass wedding on a St. Valentine's Day, marrying 18 couples. He has performed marriages in airplanes, and has also married a couple who had joined the army under the togetherness program. By the time of his stroke, he had married

over 1,700 couples.

Again, the people and the press loved it. In the 1973 election, a year after the marriages began, Hubbard received 82 per cent of the vote.

A recent state audit has revealed that Hubbard pocketed over \$30,000 in what city officials term "gratuities" for performing the weddings.

Other Hubbard antics that have received a good deal of press attention include orders to his department heads to lose weight or lose their jobs; a program to have drunken partygoers on New Year's Eve driven home by Dearborn police; a plan to purchase the Detroit-Windsor tunnel and Ambassador Bridge to bring in extra revenue for the city; and an order to department heads to seclude themselves for half an hour each day for "think sessions."

Besides having the ability to obtain good press, the mayor has also been able to control it.

One of his most common tactics is cutting off one of the local papers from city hall press releases. At first glance, such a petty tactic may seem ludicrous.

Yet a further look reveals something more-there are four weekly newspapers circulating in Dearborn. In a town of just over 90,000 people, there are only so many subscribers and advertising dollars. Competition for both is stiff.

Local readers want to know which teams are winning in the recreation sport leagues, when the youth center is having an antique show, and when the city will be taking reservations for sites at Camp Dearborn.

If one of the papers fails to present that information, the readers and advertisers will go find another paper. When the city cuts off a paper from such releases, it could spell doom. None of the papers has the money to hire an extra reporter to gather such a volume of information. And none of the papers has a desire to be put in a position where they would have to.

Part II of this article, in the next issue, recalls some times when Dearborn media didn't play by Hubbard's rules, and looks at the power of the Ford name in Dear-

Henry Reske is a freelance writer who has reported for Dearborn newspapers.

The second bill is a seven-county taxbase sharing program, which says that the counties must participate in sharing 50 per cent of their expanded tax base with communities that are not growing. I sat in with representatives from a number of communities in Washtenaw County recently, and they, like folks in other counties, were calling this the "Bail Out Detroit Bill." And I wrote a resolution, which our [Ann Arbor] Council passed, which was not anti-Detroit, which recognized that you can't lose Detroit and Grand Rapids

and expect to remain a viable state.

We recognized that things are happening in these urban centers that are not healthy for their people or this state. You take a mayor like Coleman Young. Coleman's concerned because he sees regionalization as diluting the power that the Detroit community has, That part of regionalism can't be ignored.

SUN: How do you feel about the lawsuit that the policemen's union has filed opposing the gun control ordinance:

WHEELER: I guess I'm not greatly troubled by that lawsuit . . . my position is that the Ann Arbor Police Department will not set policy for this city; and the Teamsters Union, which represents many of them, does not set policy for this city. I would try to get the State Supreme Court, if necessary, to make a decision on the case. I'm not going to sit around and watch the Police Department, where maybe half of them don't live in the city and are not accountable to the citizens and don't live in the neighborhoods where the incidents occur, set policy for the city.

SUN: Do you plan to run again for mayor? WHEELER: I honestly don't know. Four days out of the week I say "no," one day I say "yes," and two days I don't know.

Joe Davis and Maryanne George are freelance writers based in Ann Arbor and Pinckney, Michigan, respectively.

Austin

continued from page 22 frighten conservative whites into rejecting Austin.

AUSTIN ENDS PATRONAGE

Millender explained during a SUN interview that Austin continued the phase-out of branch managers, and their replacement by Civil Service workers, which was started by former Secretary of State James Hare. Hare began the move as a result of a court suit filed by the Civil Service Commission, and a consent decree, sanctioned by the court, to turn the branches over to Civil Service.

"Austin has kept well within the schedule set by that decree," Millender said.
"He has reduced the branch managers from 240 to 95 during his five and a half years in office." Millender also refuted Elsman's charge about Austin's appointments. "He has only appointed eight new branch managers, and that was done only by attrition -when someone died, resigned, or quit.'

This was most unusual, in view of the fact that newly elected officials customarily "clean house," so to speak, and appoint their own people to the jobs.

After being turned down in his request that the Internal Revenue Service and the Michigan Revenue Service audit the Secretary of State's funds, Austin hired the firm of Arthur Anderson & Co. to conduct the audit.

He said branch managers have contributed about \$50,000 to his campaign, but that "As of now, any and all ties between the branch manager system and political contributions of any kind are ended. No longer will any political contributions from branch managers be accepted by me."

Austin behemently denies using any coercion to get funds: "Contributions were made on a voluntary basis. But when it comes to political ethics, appearance is almost as important as fact."



By Genie Parker

On July 22, the Sun moves into the Zodiac sign Leo. The planets Mercury, Ve-

nus, and Saturn will also be situated in Leo.

Leo is ruled by the Sun and is a fire sign. Its positive direction is to be creative, courageous, and willfull; its negative direction is to be self-centered, selfish, and very willfully so

These are very hot, fast-moving, and changing times. People who have power want to display it openly, and keep it. People who want power go after it without many qualms about anything or anyone. And truly progressive people want to creatively distribute the power and wealth among the most people possible.

These are also very thoughtful and sensitive times. Use yourself, and these tendencies towards more analytical thinking to plan the irrest distribute.

dencies, towards more analytical thinking to plan the immediate future. Use the fire of Leo to put into action what you see as possibilities.

When you read the following suggestions, be sure and read your rising and Moon sign, as well as your Sun (birth) sign.

Aries (March 20-April 18)—These days are jam-packed for you. The more you plan thoroughly, the more you'll accomplish. Your temper flares when disappointments arise that seem beyond your control. Try to prepare yourself so you can help change the situation for the better.

Taurus (April 19-May 19)—Rely on your own analysis of what's happening and more concrete returns are certain. You want to be creative, especially in business and finance, and now is the time for huge changes in your life that can bring success in the long run. Take chances, but be practical too.

Gemini (May 20-June 20)-Don't Gemini (May 20-June 20)—Don't dwell on details so much that you get irritated and flustered, and lose an overall picture of what you're trying to accomplish. This is a good time for you to shine with your ability to communicate, but business matters can be a real source of tension that you need to pay attention to.

Cancer (June 21-July 21)—The tides are changing. Business is still on your mind a lot, and it is easier for you to handle details involved that can bring concrete results. You internalize a lot of your feelings, which is good for you now during some pretty. is good for you now-during some pretty turbulent times.

Leo (July 22-August 21)—Love, money, big changes in your life—all can be sore points to face in these days. When you discipline your emotional response and try to realize positive possibilities in the future, you help steer things in that direction. Everything steer things in that direction. Everything takes an effort on your part-try to include

Virgo (August 22-September 21)—
If you think about yourself a lot, you're likely to find yourself alone with your thoughts. But if you are not helpful when thinking about other people, it's easy to lapse into picky and negative criticism that doesn't do anyone any good. You would do well to spend your thoughtful times dealing with business matters and developing your imagination.

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Libra (September 22-October 22)—
Although you are still very sensitive about your deep feelings and close relationships, it is easier for you to be creative and to express yourself. Pressure has been eased somewhat, and you should take advantage of this time to examine the possibilities for your future. ities for your future.

Scorpio (October 23-November 20)-Scorpio (October 23-November 20)—
More rocky roads for you. You particularly want to face business trends with a creative impulse—but unless you discipline your impulsiveness, big chances can happen so fast you miss the meaning and lose your effect. If you can follow through with the necessary details, the setbacks won't be as important.

Sagittarius (November 21-December 20)—As long as you concentrate on developing your imagination within creative communications, you can feel very good about these times. It's still the damned details that can bring you down and hold things up. Spend more time than you feel like on those details, though, or your ideas won't go anywhere outside of your head.

Capricorn (December 21-January 20)
—It's much easier for you to handle
the details of business matters than it has been for a while, and the re-turns are crystallizing. Some of the pressures of your personal life have eased up, leaving you with more time to think about and analyze what directions you are headed in.

Aquarius (January 21-February 18)—
Your involvement with business and the possibilities for success in what you want to do hinge on the balance between your ability to be consistent, and open to creative change at the same time. Search for your deepest feelings when analyzing various difficult situations you may face, and communicate what you conclude.

Pisces (February 19-March 19)—As long as you take care of details, you're OK. It's harder for you now to see what the future holds, but it's easier to be more imaginative and to communicate your ideas, especially concerning business you're involved in. Don't let your own lack of discipline get in the way and irri-tate you.

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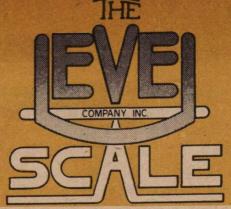
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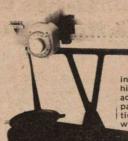
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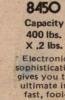
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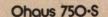
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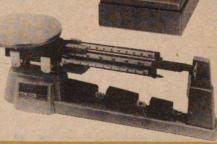
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MAN

Although the first set opened almost two hours late, a sweat-drenched capacity crowd at Alvin's Back Room loudly welcomed guitarist Ron English as he unveiled his new 10-piece

An institution in Michigan music circles, English has put together an outfit primarily composed of younger players he and trumpeter Herbie Williams have taught out at Oakland University, English, who says the new band is much like his "Head Arrangement" ensemble of a few years ago, is backed by two guitars, a three-piece sax section, a three-piece horn section, and drummer George Davidson.

section, a three-piece horn section, and drummer George Davidson.

The first set's opening piece, simply titled "Opener," was a typically happy-English composition which was loosely structured to allow each player a bit of room to stretch out, featuring some faintly reminiscent flute shadings by Kenny Longo and some ample bottom lines provided by bassist Tom Gargano.

The group then swung into a Wayne Shorter

by bassist Tom Gargano.

The group then swung into a Wayne Shorter composition, "Lusitanos," which introduced the crowd to Mike Blanchard's sax as he unrolled an impressive series of variations on Shorter's theme. Later, Blanchard was joined by Longo



COLTRANIE 1970 100. Seger's elab-orate stage setup immediately proved

hits of Bob Seger

that somehow never blossomed on the national

level, but are non theless some of the best white rock and roll songs

ever. (By

ever. (By the way, Black Oak Arkansas just re-leased their ver-sion of Bob's "Ramblin' Gam-blin' Man," and you can bet a lot of other bands will be copying his material now that they know

that they know he exists.)
Just don't forget where Bob

Seger comes from, world, be-cause we never will!

Bernadette

coltrant immediately proved to be a powerful success, with a monstrous p.a. system booming the music loud and clear in the stadium (which usually has the acoustics of a big barn) and two huge TV screens behind the stage projecting close-up action for all to see. As he does on the hit Live Bullet Lp, Seger opened with the Tina Turner rocker "Nut Bush City Limits," then followed with "Back in '72," featuring a fat sax alto from Tom "Alto Reed" Cartmell. After the standard "Bo Diddley" and his own "Travelin' Man," Seger and band introduced a new tune called "Mary Lou," a hot number which will appear on his upcoming album.

They kept rocking for well over an hour, giving the folks a heavy dose of just what they wanted to hear—the classic Michigan hits of Bob Seger

Seger

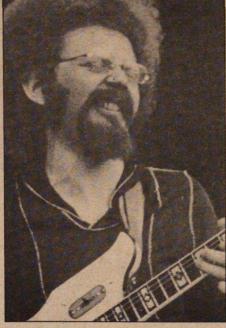
ilver Bullet Band Stadium, June 26



Harris

Ron English & 9

At Formerly Alvins Back Room, June 25



some bits to play with, and "Fish Feet," the title track from English's yet-to-be-released Strata Lp. The "Fish Feet" chart, which includes an initially rapid counterpoint statement between English's guitar and the rest of the band, suffered somewhat due to poor amplification, which caused the bress to overwhelm the lighter stripe. caused the brass to overwhelm the lighter string

segment.

Davidson, who's now handling the majority of the percussion work for Tribe since Bud Spangler moved to San Francisco, was particularly impresive. Although he's been criticized in the past for not always realizing that volume is yet another textural tool in his percussive arsenal, George seems to enjoy a change of scenery; his power flourishes now seem more mature, and a new bit of understatement he's added to his work were pleasingly noticeable. work was pleasingly noticeable,



Noteworthy work was also added all evening long by guitarist Alex Rogowski, a former English student. Although there were indications he's still searching for his basic stylistic nuances, Rogowski's playing is already mature and he has obviously acquired a large degree of his teacher's technical proficiency, as evidenced by his tendency to avoid slurred passages. He can pick, so he does.

Although there's an obvious "newness" that Although there's an obvious "newness" that has to be worked out (several times a grinning English led the cats through a passage), the English aggregation is a talented, first-rate group of musicians with just the right amount of experience and inexperience to make for a continuing educational experience as well as providing another thread in the colorful fabric of Detroit's musical history.

—Brian Flanigan

Eddie Kendricks & the Rance Allen Group

At Ford Auditorium, June 19

The falsetto magic of Eddie Kendricks captivated a sparse, energetic audience at Ford re-cently. The ex-Temptation brisked thru a "Best of Eddie Kendricks" repertoire which included some of his solo efforts as well as classic Tempta-tion goodies.

some of his solo efforts as well as classic Temptation goodies.

The concert began an hour late, probably due to the incredibly small (less than 500 people) turnout. This was a major disappointment, but the show must go on.

The Rance Allen Group opened first. Originally based in Monroe, Mich., this gospel-funk aggregation charmed us at first, then proved to be a tough act to follow. As the group warmed up on stage, there were jive cries emitted from restless fans. Rance Allen, group leader/vocalist/keyboardist/guitarist, assured everyone that "I'm Doin' the Best I Can" and the group led off with a tune of the same phrase. Inspirational funk would be a musical adjective to describe this dynamic band. Rance Allen himself flaunted his weighty frame in partying jest at the crowd to further inspire us. Watching the big guy hustle around was truly a comedic gas. He possesses a superb force in his vocal range, mellowing out in a raw baritone that rises to tenor and further climbs to a towering falsetto—ala Minnie Ripperton.

Allen's stage presence is simplistic vet im-

Minnie Ripperton.

Allen's stage presence is simplistic yet immensely penetrating. He uses his basic philosophy and semi-complex improvisations to de velop an inspiring musical event. A couple of pieces, "Put Your Hand in the Hand of the Man" and a blues number, "I've Got to be Myself", were greatly influenced by roots-oriented jazz/gospel and rhythm & blues veins. Both demonstrates strated Allen's earthy philosophy and his be-liefs regarding various street and spiritual reali-

ties.
The group's set ended with "There's Gonna
Be a Showdown," a revival of more funky musical elements. The band is incredibly worthy of increasing recognition as a definite alternative to the meaninglessness being spurted out by so

many equally meaningless groups.

Eddie Kendricks began his long-awaited set with a lackluster version of "Boogie Down," enervated by a distortion in the sound system setup. Musically his act was polished and suave, more niteclub-oriented than concert-oriented. As one tune ended, another one abruptly follow-



ed. His set included such hits as "Happy,"
"Shoeshine Boy," "Cream Off The Top," "He's
a Friend," and "Keep on Truckin'," plus other
enjoyable selections: "It's Not What You Got,
It's How Yoù Use It," "I'll Never Leave You,"
and "Get It While It's Fresh."
On a postalgic trip were some Motown hits

on a nostalgic trip were some Motown hits popularized while he was vocalist with the Temptations. Eddie got down with "(Girl) Why You Wanna Make Me Blue," "You're My Everything," "My Girl," and "Get Ready." Kendricks must have been disappointed at the slight turnout, but he didn't fail to exhibit warmth and sincerity on stage, even shaking the hands of several eager spectators while performing. He's got class and he "keeps on truckin'," but I don't think a concert hall is his claim to commercial success. Better have the promotion straight next time around, huh Eddie?? You and the fans deserve a much more positive fate,

—Mick Murton

Sam Sanders

At the Perfect Blend, June 28

Sam Sanders and Visions broke it loose like

Sam Sanders and Visions broke it loose like an old caboose for the past few weeks at The Perfect Blend in Southfield. Stranger atmospheres have I seen and felt while listening to jazz, but don't ask where. Tucked away in one of those formless office buildings in the northern suburbs, glittering with a million mirrors and multi-colored lights, it was akin to seeing something like the Partridge Family down at Ethel's Cocktail Lounge. Nevertheless, the folks at the Blend are trying to offer a better fare than its rivals, and they do present the music in a spacious and relaxed setting.

Sam Sanders is one of Detroit's most precious natural resources, even if his name doesn't ring as familiar as Al Kaline's. His artful saxophone work has graced the ensembles of Alice Coltrane, Pharoah Sanders, Smokey Robinson and countless Motown dates. He was also involved with Harold McKinney in "Creative Profiles." Currently, Sam is involved as an instructor at Oakland University in their jazz curriculum. "Visions" is a group of musicians also well known to Detroit listeners. Ed Pickens is generally the first bassist to be called for back-up work with musicians passing through the city. Little surprise! The man could back up the Messiah if the cat ever makes it back. He played along with Sam in Smokey's group and also put in four years with Creative Profile, Keyboard artist John Katalenic, a Berklee School of Music grad and an alumnus of Eddie Nucilli's band, brings arrangements and compositions galore to the group's repertoire, Drummer James Allen came up in the ranks of such luminaries as Ron Carter and Cannonball Adderley and was also



backing up Smokey (little coincidence). The group is filled out ably by percussionist-drummer Suele who studied with Jimmy Allen at Metro Arts Complex before joining Visions.

Together this group is capable of a music of infinite shadings and textures, On a tune entitled simply "The Blues," Sam's tenor sax cuts and jags like a desert hare at sunset, quick and lithe and full-bodied. Katalenic creates depth and dimension on electric piano during an imaginative solo and Jimmy Allen is there with a pulse as natural and regular as his very own heart,

heart,
On the "Sixth of March," Sam opened with
the soothing beauty of his soprano saxophone
playing an elegant and mellow figure. Ed Pickens was just too much bassist to believe as he
underscored exactingly John's solo. More than
just blowing tunes, these gentlemen are playing
painstakingly conceived arrangements in a controlled and soulful fashion. A good example is a
Sanders composition, "Madame Butterfly," It
opened with a lovely dialogue between Katalenic
and Suele, who is a sensitive and inventive percussionist. And then, mercy sakes alive, in
comes Sam, his tenor singing a fresh and springlike theme reminiscent of many such subjects
from any number of old Blue Note sides. Onward and upward they soared 'til the song ended!
But rather than being accused of sound prettry, they shot right back with Herbie Hancock's
"Hang Up Your Hangups." Tight, right, handin-glove and outasite, this tune is one of Herbie's
funk-factory deluxes. Ed Pickens adds daggerlike bass accompaniment and really makes the
tune. Sam shows some youthful blood himself
as his tenor whips and turns circles around many
of his contemporaries.

As Sam maintains a schedule full of many On the "Sixth of March," Sam opened with

as his tenor whips and turns circles around many of his contemporaries.

As Sam maintains a schedule full of many projects, recording, teaching and blowing, it is always a good idea to jump when you hear he will appear. It is, alas, all too rare an occurrence in these parts. Don't take our local musicians for granted, or else they just might up and skate for New York or California, as so many have to date. We need 'em here!

—David Wejss

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A-Train, 48075 Grand River, Novi, 348-2820:
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Baker's Keyboard Lounge, 20510 Livernois,
864-1200: Thru July 18, Kenny Burrell;
July 22-Aug. 1, Yusef Lateef.
Belanger House, Main at 12 Mile Rd., Royal
Oak, 548-8700: Rocky Road.
Bert's Black Horse Saloon, 8239 Gratiot nr. Van
Dyke, 921-3739: Thurs.-Sun., Marcus Belgrave Jazz Ensemble.
Bilanni's Pub, E. Warren & Alter Rd., 885-2724:
Moment on Fri. & Sat.
Bob & Rob's, 28167 John R., Madison Heights,
541-9213: Lenore Paxton sings alone on
Mon. & Tues., with band and Don Fagenson
on bass, Wed.-Sat., no cover.
Bobbie's Lounge, 15414 Telegraph, Redford,
531-0189: Skip Van Winkle.
Bonfire Bar-B-Que, 20070 W. 8 Mile (just west
of Evergreen), 355-0077: Music from midnite to 4 am, Wed.-Sat. The Bill Trio Band.
Brendan's Irish Pub, 34505 Grand River, Farmington, 477-5090: Jack Daniels on Fri. &
Sat.
Clamdiogers. 30555 Grand River, Farmington

nite to 4 am, wed.-Sat. I ne Bill I rio Band.
Brendan's Irish Pub, 34505 Grand River, Farmington, 477-5090: Jack Daniels on Fri. & Sat.
Clamdiggers, 30555 Grand River, Farmington Hills, 478-3800: Mon.-Sat., Bob Milne.
Compared To What, Trinity Methodist Church, 13100 Woodward in Highland Park, 865-3440 & 893-0942: July 16, Doc Holiday, Ron English and George Davidson; July 23, Claudia Schmidt; July 30, Aging Children.
D.B.'s, Hyatt Regency, Dearborn, 593-1234: July 15-17, Billy Daniels: 22-24, Soupy Sales; 29-31, The Ink Spots.
Delta Lady, Woodward so. of 9 Mile, Ferndale, 545-5483: Mon.-& Tues, Impact; Wed.-Sat. July 17, Satorie; Wed.-Sat. July 21-24 & 28-31, Big Baby Joe.
Driftwood Lounge, Grand River at Inkster, KE5-6700: Thur.-Sun., The Camel Drivers.
Ethels Cocktail Lounge, E. Mack, east of Grand Blvd., 922-9442: Please call for info.
Francesco's, 22302 Michigan Ave., Dearborn, 561-1655: Sundowners; Sundays, Billy Rose Quartet.
Gaines Lounge, 9850 Wyoming, 934-5511: Wed.-Fri., Mixed Bag.
Gino's Falcon Showbar, 19901 Van Dyke at Outer Dr., 893-0190: Featherstone; coming the end of July, Choice of Detroit.
Henry's Cocktail Lounge, 7645 Fenkell, 341-9444: Please call for info.
Holiday Inn Lounge, Woodward in Highland Park, 883-4550: Dave Hamilton Trio.
Inn Between, 3270 W. Huron, Waterford, 682-5690: Sun.-Tues., Shar; July 14-17, Travis, July 21-24 & 28-31, Judy Roberts.
Interlude Lounge, 5491 E. 12 Mile Rd., Warren, 751-4340: Bob Schneider Show; Mon., Gail. No cover.
J.C.'s Rock Saloon, 14050 Gratiot, bet. 6&7 Mi

Poison Apple, 38418 Ford Rd., Westland, 326-3500: July 21 & 28, Lyman Woodard Orga-

Poison Apple, 38418 Ford Rd., Westland, 326-3500: July 21 & 28, Lyman Woodard Organization.

Rapa House Concert Cafe, 96 E. Fisher Fwy., 961-9846: After hours jams with Ernie Rodgers and jam sessions, Sat. 2-6 am.

Raven Gallery, 29101 Greenfield, Southfield, 566-262: thru July 18, Chad Mitchell; 20-25, Corky Siegel; 27-31, Prof. Irwin Corey.

Red Carpet, 16427 E. Warren at Outer Dr., 885-0570: July 14-18, The Rockets; 21-25, Mojo Boogie Band; July 28-Aug. 1, Holy Smoke. Cover, \$1,00.

Roman Gate, Woodward at 14 Mile, Royal Oak, 549-4141: Kelley Franklin.

Roman Terrace, 27822 Orchard Lake Rd., at 12 Mile Rd., Farmington, 851-4094: Gary Primo Duo.

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Ted's, The Garsby
Lake Rd., Bloomfield Hills, 338-0327.
miliar Faces.

24 Karat, Telegraph, so. of 6 Mile, KE1-2332:
Mon. & Tues., Zooster; Wed.-Sun., Curtis
Hyflash; July 21-24, Night Crawlers.

Trio at Franklin Place, Northwestern Hwy. at
12 Mile Rd., 358-1860: Bobby Laurel Trio.

Union St. One, 15016 Mack, Grosse Pointe Park, 331-0018 and Union St. Too, 4145 Woodward; please call for listing.

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The Apartment, 2200 Fuller Rd. (in Huron Towers), 769-4060: Every Mon.-Sat., JB & Company.
The Blind Pig, 208 S. First St., 994-9797: 7/16 & 17, The Silvertones; 7/18 & 26, Boogie Woogie Red; 7/21 & 23, John Nicholas; 7/24, Night Spirits; 7/28, Straight Street (Larry Manderville & Friends); 7/30 & 31, Bill Heid



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Mr. Flood's Party, 120 W. Liberty, 994-9824: 7/15, Longhorn, \$.75; 7/16-17, Jawbone, \$1.50; 7/18, Gwen & Kevin; 7/19 & 27, Tim Carr; 7/20, Gemini; 7/21-22, 28, & 30-31, Stoney Creek; 7/23-24, Tucker Blues Band, \$1; 7/25, Steilstra & Nordlinger; 7/26, Eric Glatz; 7/29, All Directions, \$.75. Heidelberg, 215 N. Main, 663-7758: Every Fri. & Sat., 9-1, Mustard's Retreat in the Rathskeller.

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Second Chance, 516 E. Liberty St., 994-5350:
7/14-15, Dr. Bop & the Headliners; 7/17-17,
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Asleep at the Wheel, 3 shows each night;
7/21, Salem Witchcraft; 7/22-24, Coal Kitchen; 7/25, Windjammer; 7/26, Mojo Boogie
Band; 7/27, Hot Lucy; 7/28-29, 31, Masquerade; 7/30, Whiz Kids. Cover weekdays \$1
students/\$1.50 others; weekends \$1.50 students/\$2 others.

dents/\$2 others.

Win Schuler's, 3600 Plymouth Rd., 769-9400:
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psilanti

Casa Nova Restaurant, 11 W. Michigan Ave., 483-3027: Every Wed.-Sat., Fiddlesticks,

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Huron Hotel & Lounge, 124 Pearl St., 483-1771:
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The Pub, 205 W. Michigan Ave., 485-2573:
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The Sure Thing, 327 E. Michigan Ave., 482-

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T.C.'s Speakeasy, 207 W. Washington, 483-4470: Every Sunday, John Jocques; every Mon. & Tues., Mike Lebert; every Wed. & Thurs., Ty Cool; every Fri. & Sat., Ty Cool & Mark Hurst. No cover.

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Lizard's Underground, 224 Abbott, Rd., (517) 351-2285: July 15-17, Longshot; 18 & 19, Mickey's Pulsating Unit; 20-24, Home; 26-31, Paddlefoot.

Hobies, 930 Trowbridge, (517) 351-3800: July 15, 22, 29, Barb Bailey; 16, John Campbell; 17, Schrieber & Pinckney; 18, 25, Joel Mabus; 19, 26, Ray Kamalay; 20, 23, 27, Joe Grifka; 21, 28, 31, Pete & Randy; 24, 30, Joe Fitzpatrick.

Olde World Cafe, 211 M.A.C. Ave., (517) 351-3535: July 15, Glen Blakenhorn; 16, 30, Joe Grifka; 17, Bob Burmer; 18, 25, Denny Byrum; 19, 26, Terry & Bobby; 20, Barb Bailey; 21, 28, Joel Mabus; 22, Sally Rogers; 23, Barb & Larry; 24, 31, Barrie Brothers; 27, Joe Fitzpatrick.

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Diamond Lounge, 15350 Fenkell (1 blk, east of Greenfield), 493-9635, Thur.-Sun., D.J. Sweet Jerry.

Elephant Disco, Livernois & Long Lake Rd., Troy, 879-6810, Disco everynight.

Golden Coach, 30450 Van Dyke, Warren, 573-7850: Open every night except Sunday.

Green's Playroom Lounge, 8121 Linwood, 896-4530, D.J.—The Rag Man on Mon. and Thur.-Sun.

Jazz West, 8418 Fenkell, 341-7118, disco every-

Murphy's Cocktail Lounge, 7419 Puritan, 864-8340, D.J. Rappin' Roge every night.

New Alpine Disco Lounge, 7030 West 7 Mile
Rd. at Livernois: every Tuesday night starting June 15, Disco Dancing from 9 pm til 4
am with music by Sweet Gee and Mr. Mezmo.

Ocies Paradise Lounge, 8202 Fenkell, 861-5111,
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Oliver's, 16360 Harper, nr. Whittier exit off 1-94,
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John, everynight. Rose Room,
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Wed.-Sun. with Arthur "Baby" Hughes.
Sindrome, Telegraph at Ford Rd., Dearborn
Hghts., Disco all week, instructions on Mon.

Subway Disco, 525 W. Lafayette, 964-7938,
live disco bands and D.J.'s Bob Grant and
Brent Hudson.

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Uncle Sam's, 14060 Telegraph at Schoolcraft,
Redford, 638-1645, dancing seven nights
a week with D.J. Jim Tupper.

Boogie Down Lounge, 9933 Greenfield (betw. Chicago and Plymouth) 835-5811. Open

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The Landing, 25060 Southfield Rd. at 10 Mile, Southfield, 557-5035, open seven nites, cover charge of \$5.00, includes 2 drinks, dining upstairs.

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Johnny Winter at Cobo Hall, 8/26.

July 15: Donavan at the Royal Oak Theatre,

July 15: Donavan at the Royal Oak Theatre, 7:30 & 10:30.

July 15-18: Harry Belefonte at Pine Knob.

July 16: Cleo Laine with John Dankworth at Meadowbrook.

Brookside Jazz Ensemble at P'Jazz.

July 19: Gordon Lightfoot at Pine Knob.

July 20: Sha-Na-Na at Pine Knob.

Eagles at Olympia.

July 21: James Taylor at Pine Knob.

Austin-Moro Band at P'Jazz.



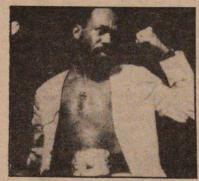
Judy Collins at Pine Knob 8/1

July 23: Maynard Ferguson at Meadowbrook. New McKinney's Cotton Pickers at P'Jazz. Johnny Mathis at Pine Knob thru 25th. July 25: Jethro Tull and Robin Trower at Pon-

July 28 & 29: Doobie Bros, at Pine Knob.
July 29: Carlos Montoya at Royal Oak Theatre

July 30: Jimmy Wilkins Orchestra at P'Jazz. Pavlov's Dog, Michael Quatro at Masonic. Tony Bennett & Woody Herman at Meadow-brook.

Aug. 1: Judy Collins at Pine Knob. Ravi Shankar at Meadowbrook. Aug. 5: Average White Band at Cobo.



Earth, Wind & Fire at Pine Knob, 8/8 &9.

Aug. 6 & 7: Kool Jazz Festival with Marvin
Gaye, Stylistics, Smokey Robinson, Staple
Singers, Donald Byrd & the Blackbyrds, Harold Melvin & The Blue Notes, Spinners, Al
Green, Ray Charles, B.B. King, Crusaders.
Aug. 8 & 9: Earth, Wind & Fire at Pine Knob.
Aug. 10: America at Pine Knob.
Aug. 17: Yes at Cobo.
Aug. 26: The Winter Bros. at Cobo.
Aug. 27: Dionne Warwicke & Isaac Hayes at
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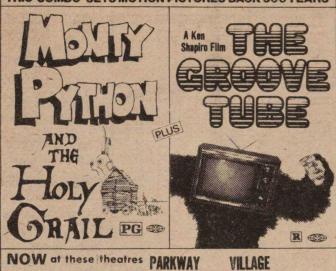
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July 16-18: The Afro-American Ethnic Festival on the riverfront.

July 23-25: The Armenian Ethnic Festival on the riverfront.

July 30-Aug. 1: The Ukrainian Ethnic Festival on the riverfront.

The Children's Zoo, Conservatory and Aquarium on Belle Isle open daily and on weekends. Edgewater Park open daily from 12:30-6 pm and weekends 12:30-8 pm. 531-2660.

Concerts in the Park every Saturday afternoon at Paimer Park, bring your own instruments. Buffet and Entertainment every Friday evening at the Feminist Women's City Club, Park and Elizabeth, 5-7 pm.

Summer Concerts at OCC, Orchard Ridge, in the amphitheatre, July 21, Final Decisions; July 25, Jack Brokensha.

Boat Cruises to Bob-Lo from Detroit and Wyandotte, call 496-1044.

Local Artist Jazz Series at the Unitarian Church at Forest and Cass every Tuesday, 7:30-10:30. Free-The Detroit Concert Band every weekend at the State Fair starts August 27 and runs through Sept. 6.

Metropolitan Beach open daily, 963-3022.

Hogarth to Hockney, Three Centures of English Graphic Art at the Art Institute, Main Bldg., ground floor.

Brunch with Bach every Sunday morn at 10 and 11:15 am at the Kresge Court in the Art Institute.

Visit the Historical Museum at 5401 Woodward in the Cultural Center. Tues.-Sat., 9:30-

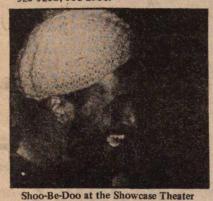
Institute.
Visit the Historical Museum at 5401 Woodward in the Cultural Center. Tues.-Sat., 9:30-5:30 and Wed. only 1-9 pm. Voluntary donations, 833-1805.

Dossins Great Lakes Museum is open on Belle

Isle too.
The Detroit Zoo at 10 Mile, just west of Woodward, is open every day.
The Planetarium at Cranbrook offers "Bicentennial Skies" with the price of museum admission, 500 Lone Pine Rd., Bloomfield Hills.
Old Time Summer Festival at Greenfield Village in Dearborn.

in Dearborn.

Homecoming After The Party with Shoo-Be-Doo at the Showcase Theatre Ballroom, 8041
Harper nr. Van Dyke. July 24, 9 pm-6 am. 925-9292, 831-2993.



Ballroom, 7/24.

PO

MAJOR LEAGUE BASEBALL

MAJOR LEAGUE BASEBALL
July 15-16-17-18: Following the All-Star break,
the Detroit Tigers face the defending western
Division champion Oakland A's. The first
three games of the four-game series begin at
8 pm while the final game Sunday starts af
1:30 pm. Tiger Stadium. \$4.50-\$1.50.
963-9944.
July 29-30: After an 11-game road trip, the
Tigers return home to battle the Baltimore
Orioles in a two-game series. Both games
are scheduled for 8 pm.

GOLF

GOLF
July 20: Practically every "name" touring pro
will be on hand for the J.P. McCarthy-Police
Athletic League (PAL) pro-am tournament
which will be held at Bloomfield Hill's Wabeek Country Club. All proceeds of the
charity event go to the Detroit PAL. Advance tickets to the tournament, which begins at 8:30 am, are available through the
PAL office (224-4080) and many area golf
courses.

courses.

July 22-23-24-25: Jack Nicklaus, Tom Weiskoph, Jerry Pate and Arnold Palmer lead a star-studded field into the Canadian Open at Windsor's Essex Golf and Country Club. Advance tickets are available through both Hudson's and Ward's ticket outlets.

HORSE RACING
Thoroughbred Racing: Detroit Race Course,
3:30 pm Monday thru Saturday, \$3-\$2,July
21 thru December 4. 421-7170.
Harness Racing: Hazel Park, 8 pm Monday
thru Saturday, \$3-\$2, July 19 thru October
23. 566-1595.



Ron LeFlore

A² Street Art Fair & 6th Annual Summer Arts Street Art Fair & 6th Annual Summer Arts Festival will happen Wed.-Sat., July 21-24. The A² Street Art Fair takes place on South & East University on the U of M campus. The Summer Arts Festival takes place on East U and Main St. 10 am-10 pm Wed.-Fri. & 10 am-6 pm Sat. There will be a stage set up on East U in front of the Physics & Astronomy Bldg. (There will no longer be a stage in front of A² Music Mart for bands due to lack of cooperation from the city... too bad). The entertainment scheduled is as follows:

Roadside Attractions, excerpts from "El Grande de Coca Cola" and comedia del arte—Wed., Thurs. 12 noon, Sat. 2 pm;

Ann Arbor Dance Theatre—improvisations Wed. 3 pm;

Recorder Society at the Children's Art booth on South U, Wed., Th., Fri. at 7 pm;

Theatre Company of Ann Arbor—excerpts from "Bitch, You Crazy" & "Mad Madonnas", Wed. & Sat. at 1 pm.;

Medieval Festival preview, Wed. & Th. at 2 pm,

Sat. at 12; The Ark, Hootenanny, favorites from the coffeehouse, Th. at 8 pm; Junior Theatre—Strolling Players, Th. at 3 pm,

Junior Theatre—Strolling Players, Th. at 3 pm, Frl. at 2; U of M Square Dance Club, Sat., 10:30 pm; Dianne Baker—Sing Along, Th., 6 pm; Stoney Creek, country & bluegrass, Th., 6:45 Tae Kwon Do demonstrations by the Academy, Wed., 4 pm, Th., 7:30 pm, Sat., 11:30 am; RFD Boys, bluegrass, Frl., 4 pm; Lighthouse—dancers & players, Frl., 7:30 pm; Summer Band, Wed., 7 pm; Headwind, Jazz, Fri. 6 pm; All Directions, Jazz & funk, Wed., 8:30 pm; Gale Benson & Andy Drellis Quartet, Jazz, Sat. 3 pm;

3 pm; Gemini, Fri., 12:30 & 9:45 pm; Trinidad Tripoli Steel Band, Wed., 5 pm; Kalamazoo Children's Theatre on the green Fri. 12 & 1 pm.
In case of rain, all events are cancelled.

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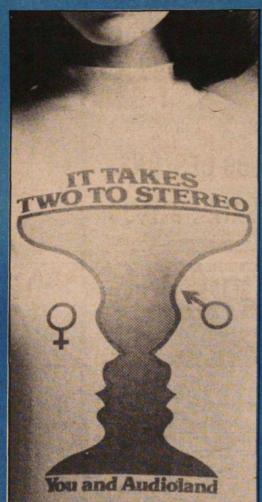
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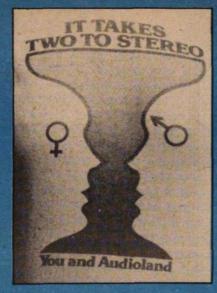




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DETROIT

'Raisin'' continues at the Fisher Theatre, 2 and 7 pm Sun. and Mon.; 8:30 pm Tues.-Fri.; 2 and 8:30 pm Sat. Second and Grand Blvd.

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'All Night Strut", a musical revue of the years between the wars. 8:30 pm Wed.-Sat.; 6:30 pm Sun. at Music Hall, 350 Madison, 963-

"The Apple Tree", at the Will-O-Way Theatre, Bloomfield Hills, 8:15 pm Wed.-Sat., 7:15 pm Sun. 644-4418.
"The Fantasticks" dinner theatre at Kresge Court in the Art Institute, 832-2739.
"The Owl Killer" and "Black Girl" at the Hillberry Theatre at Cass and Hancock, Wed.-Sat. thru July 24. Downstairs at the Studio. "Sacramento Fifty Miles" for the children at the Hillberry Theatre, 5/7-29/2.
"Company" at the Hillberry Theatre upstairs, thru July 24.

thru July 24. 'The Good Doctor" opens July 30 at the Hill-

berry.
"Seascape" opens at the Studio (downstairs at the Hillberry) on July 28.
"Star Spangled Girl" at the Somerset Mall Dinner Theatre, 7:30 pm Frl. & Sat., in Troy, 643-8865.



All Night Strut" at the Music Hall.

ANN ARBOR

Center, July 28 & 31, August 3 & 6, 100 3333. nce In A Lifetime" by George S. Kaufman and Moss Hart in the Power Center, July 29, August 1, 4 & 7, 763-3333.



If you like any or all of the following:

- 1) Good music
- 2) Good food
- 3) A good time

we suggest that you make a special trip to Greektown this weekend (or as soon as possible) and plan to spend a few hours there between 9 PM and 5 AM. That's when the new club known as The Music Station is open (on Fridays and Saturdays) and while you're there you'll get a chance to fill up on just about everything you

First of all, The Music Station is under the direction of master musician Roy Brooks-and the schedule of coming events is enough to make a jazz fan do handstands. This is the kind of music that musicians themselves make a point to listen to, and study. The club opened July 1 with no less than Brooks' Artistic Truth featuring Eddie Jefferson, who is probably the most original and inventive vocalist in all of azz. Later this month The Station features a great female vocalist in Ms. Betty

Carter and rare Detroit appearances by the likes of drummer Max Roach and legendary saxophonist/flautist James Moody, among others.

Secondly, no liquor is served at The Music Station, which means (on the one hand) there is no age limit, and (on the other) the place can stay open past the 2 AM bar curfew hour, for the late-night set. Also, the lack of "frills" keeps the cover price to no more than \$3 per person.

Since the Station is right in the middle of Greektown (see map, page 12) some of the city's best and most reasonably-priced restaurants are only steps away, and they're open past 2 AM on weekends, too. There's other diversions like pinball, pool, and fancy pastry shops, all in the context of the security and general cleanliness for which Greektown is well-known and loved.

It comes as no surprise that the atmosphere at The Music Station is casual and extremely relaxed. We just couldn't give any place a better recommendation. -Frank Bach



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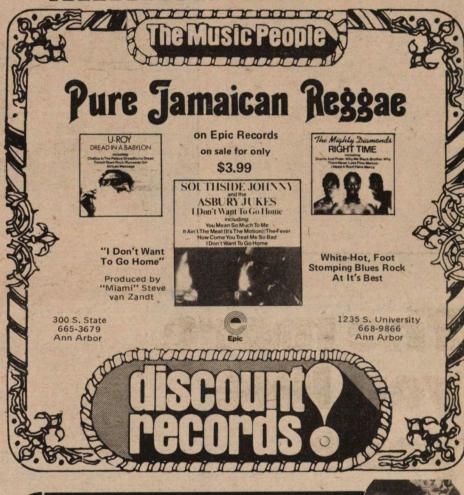
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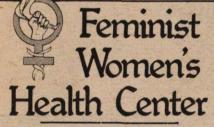
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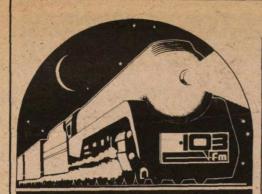
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JULY 15
The Pearl Williams/Jones Soul Trio, Gospel and spirituals fill the air. Ch. 56, 9 pm.

JULY 16-Black Perspective on the News: Special, Ch. 56,

10 pm.
"The Dreamer", an award winning ballet, Ch. 56, 11 pm.
Midnight Special, Ch. 4, 1 am.

JULY 17
The Scene with Nat Morris, local dance show, Ch. 62, 5 pm.
The Gino Washington Show, with music and guests, Ch. 62, 6 pm.
Future Shock, with James Brown hosting this dance show, Ch. 62, 9 pm.
Film Festival '76 with a double feature, two Alec Guiness movies, "Last Holiday" and "To Paris With Love", Ch. 56, 9 pm.
The Lou Gordon Show, an attorney speaks out on Medicare fraud and Ron Galella, chasing photographer of Jackie Onassis. Ch. 50, 10 pm.

"All The Young Men" (1960) with Sidney Poitier and Alan Ladd. Ch. 4, 11:45 pm.
"The Hustler" with Paul Newman, Piper Laurie, George C. Scott and Jackie Gleason, Ch. 9, 11:50 pm.
Supersonic, with Leo Sayer, Guys & Dolls, the Supremes, Chris Spedding. Ch. 9, 1:30 pm.

JULY 18
"Evening At The Pops" with Roberta Peters and Robert Merrill, Ch. 56, 8 pm.
The Lou Gordon Show with Jackie Rogers of Smoke Enders, telling you how to quit for good. Ch. 50, 10:00 pm.
The Silent Years: II, with 1926 film "What Price Glory?", Ch. 56, 10 pm.

JULY 20 World At War-"Stalingrad", An Emmy-winning

series. Ch. 4, 8 pm.

The Mark of Jazz with Ahmad Jamal, Ch. 56, 10:30 pm.

JULY 21 NOVA, The Transplant Experience, Program follows heart transplant operation, Ch. 56,

JULY 23
Black Perspective on the News, Ch. 56, 9:30 pm
Midnight Special, Ch. 4, 1 am.



Gil Scott-Heron on Ch. 56, 7/29.

JULY 24
Film Festival, "A Sense Of Loss", the story of the Irish Civil War. 1972. Ch. 56, 9 pm.

the Irish Civil War, 1972. Ch. 56, 9 pm.

The Lou Gordon Show, with Jim Benagh, who exposes the scandal in bigtime college athletics. Ch. 50, 10 pm.

Supersonic, with Hello, Smokey, Sparks, Paul Curtic, John Miles, Johnny Nash and Alvin Stardust. Ch. 9, 1 am.

"Revenge of Frankenstein" (1958), Ch. 4, 11:30 pm.

JULY 25 The Silent Years: II, "The Eagle"-with Rudolph Valentino, 1925, Ch. 56, 10 pm.

JULY 27
At The Top with Gil Scott-Heron and Taj Mahal,

Ch. 56, 8 pm. Mark of Jazz, with Buddy Rich, Ch. 56, 10:30

JULY 28 The Life of Leonardo Da Vinci, Ch. 56, 10 pm.

JULY 29 Detroit Black Journal, Ch. 56, 8 pm. Black Journal, Ch. 56, 8:30 pm.

JULY 30 Black Perspective on the News, Ch. 56, 11 pm.

JULY 31
The Men Who Made The Movies, great moments in movie history with Vincente Minnelli, Ch. 56, 8 pm.
Film Festival, double feature comedy with "Caesar and Rosalie" (1972) and "The Man In The White Suit" (1951), Ch. 56, 9 pm.



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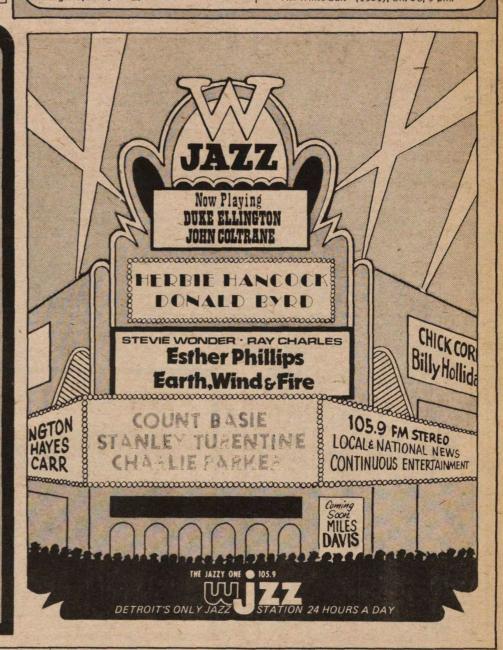
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DETROIT

MOVI

FREE movies at the Royal Oak Public Library Sound Film Series, 222 E. 11 Mile Rd, at 6:30 pm on Frl.: July 15, "Amazing Mrs. Holiday" with Deanna Durbin; July 22, "My Man Godfry" with William Powell and Carole Lombard; July 29, "39 Steps" by Alfred Hitchcock.

Summer Outdoor Film Series at O.C.C., Orchard Ridge presents, in the amphitheatre at dusk, for only \$1.00: July 16, "Sterile Cuckoo"; July 23, "Dirty Mary, Crazy Larry"; July 30, "Sounder".

"Silent Movie" at the Americana, Allen Park, Movies at Fairlane and Lakeside, Showcase, Terrace and Warren.
"The Outlaw Josey Wales" at the Bloomfield, Hampton, Macomb Mall, Madison, Movies at Fairlane and Prudential Center, Quo Vadis, Showboat, Showcase, Watten, Woods, and Drive-ins: Algiers, Bel Air, Ford-Wyoming, Fort George, Grand River, Holiday, Pontiac, and Troy.

"Jaws" at the Calvin, Civic, Eastwood, Farm-

Fort George, Grand River, Holiday, Pontiac, and Troy.

"Jaws" at the Calvin, Civic, Eastwood, Farmington 4, Macomb, Northgate, Shores Madrid, Studio 4, Taylor and Drive-ins: Blue Sky, Mt. Clemens.

"Midway" at the Americana, Mai Kai, Showcase, Southgate, Warren Cinema.

"Lady Sings The Blues" and "Mahogany" at the Adams, Hampton, Mercury, Roseville, Wyandotte and Drive-ins: Bel Air, West Side.

"The Bad News Bears" at the Farmington, Punch & Judy, Roseville, Showboat, Tel-Ex, and Gratiot.

"Teenage Hustler" and "Velvet Gloves" at the Studio 8, Jewel, Art II.

"When a Woman Calls" at Krim I.

"The Passions of Carol" at the Krim II.
"Revenge of the Cheerleaders" at the Wayne Drive-in.

Drive-in.

"Murder By Death" at the Americana, Beacon
East, La Parisien, Movies at Lakeside, Showcase, Somerset Mall, Southgate.

"The Big Bus" at the Abbey, Dearborn, Eastland, Gateway, Livonia Mall, Southland.

"No Way Back" and "Adios Amigos" at the
Palms.

"Buffalo Bill and the Indians or Sitting Bull's
History Lesson" at the Livonia Mall, Macom
Mall, Movies at Fairlane, Pontiac Mall, Quo
Vadis, Radio City, Showcase, Woods, Wyan-

dotte.

"The Sailor Who Fell From Grace With the
Sea" at the Quo Vadis.

"Gus" at the Abbey, Allen Park, Huron, Livonia
Mall, Macomb Mall, Main, Movies at Fairlane
and Lakeside, Old Orchard, State-Wayne,
Warren and Drive-ins: Dearborn, East Side,
Ecorse Rd., Oak, Van Dyke, Waterford,
Willow.

Ecorse Rd., Oak, Van Dyke, Waterford, Willow.

"The Omen" at the Abbey, Americana, Fairlane, Old Orchard, Plaza, Pontiac Mall, Showcase, Southgate, Vogue.

"The Man Who Fell to Earth" at the Towne.

"Drive-In" at the Alger, Camelot, Carousel, Farmington 4, Gateway, Kingswood, Northcrest, Northgate, Parkway, Playhouse, Shelby, Showboat, Southland, Stage Door, Taylor, Tel-Ex, Universal City, Village and Driveins: Galaxy, Jolly Roger, Michigan, Walake.

"Logan's Run" at the Beacon East, Dearborn, Northland.

ANN ARBOR

Ann Arbor Film Co-op, Aud. A-Angell Hall or Modern Languages Bldg., U of M, 769-7787: Showtimes 7 & 9, adm. \$1.25. 7/15, "Five Easy Pieces" (1970, Bob Rafelson) 7 & 10:30, "Psych-Out" (1967, Richard Rush) 8:45 only; 7/16, "The Wild One" (1954, Laslo Benedek) MLB3—7:15 only, "On The Waterfront" (1954, Elia Kazan) MLB3—9 only, "Alice in Wonderland" (1951, Walt



Mel Brooks' latest "Silent Movie", check

listings.

Disney) MLB4—7, 8:45 & 10; 7/19, "The Last Detail" (1973, Hal Ashby); 7/20, "Macbeth" (1971, Roman Polanski) Aud A—7 only, "Mary, Queen of Scots" (1972, Charles Jarrott) Aud A—9:30 only, "Camelot" (1967, Joshua Logan) Aud A—7 & 9:45; 7/22, "200 Motels" (1971, Frank Zappa & Tony Palmer); 7/23, "Monkey Business" (1931, Norman McLeod) MLB3—7 & 9:30, "Horse Feathers" (1932, Norman McLeod) MLB3—8:10 & 10:40, "Bananas" (1971, Woody Allen) MLB4—7, 8:45 & 10:30; 7/27, "California Split" (1975, Robert Altman); 7/28, "Carnal Knowledge" (1971, Mike Nichols); 7/29, "Yellow Submarine" (1968, George Dunning); 7/30, "The Godfather" (1972, Francis Ford Coppola) MLB3—7:30 only, "To Be Or Not To Be" (1942, Ernst Lubitsch) MLB4—7 only, "The Palm Beach Story" (1942, Preston Sturges) MLB4—9 only.

Preston Sturges) MLB4—9 only.
inema Guild, Old Architecture Aud., (Tappan & Monroe), 662-8871: Showtimes 7:30 & 9:30, adm. \$1.25, 7/16 & 17, "McCabe and Mrs. Miller" (1971, Robert Altman); 7/18, "Foolish Wives" (1922, Erich Von Stroheim) silent 8 only, free; 7/23, "You Can't Take It With You" (1938, Frank Capra); 7/24, "The Searchers" (1956, John Ford); 7/25, "Iron Horse" (1924, John Ford) silent, 8 only, free; 7/30, "Junior Bonner" (1972, Sam Peckinpah); 7/31, "Mr. Deed Goes To Town" (1936, Frank Capra).
inema II, Aud A—Angell Hall, U of M. 769-

nema II, Aud A-Angell Hall, U of M, 769-7787: Showtimes 7:30 & 9:30, adm. \$1.25. 7/16, "The Magician" (Swedish, 1958, Ing-mar Bergman); 7/17, "Murmur Of The Heart" (French, 1971, Louis Malle); 7/23, "Stalag 17" (1953, Billy Wilder); 7/24, "It Happened One Night" (1934, Frank Capra); 7/30 & 31, "The Story of Adele H" (French, 1975, Truffaut).

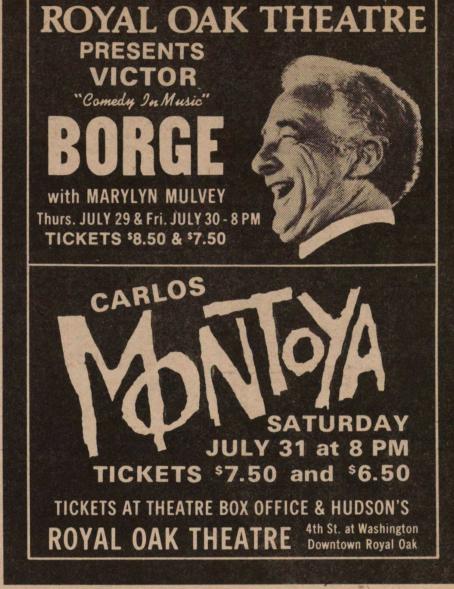
Truffaut).
mmer Film Showcase, Modern Languages mmer Film Showcase, Modern Languages
Bldg.—Aud. 3; Showtime 7:30 pm, no admission charge, 7/15, Preservation and Growth:
"La Vita", "Future for the Past", "Miles To
Go Before I Sleep"; 7/19, Film Study: "Director", "Yin Hsien", "Arthur Penn: Themes
and Variants"; 7/20, Africa: "Colonialism:
A Cast Study—Namibia", "Africa Dances",
"White Man's Country"; 7/21, Asian Studies:
"Art of the Potter", "Barefoot Doctors of
Rural China"; 7/22, Children's Films: "Case
of the Elevator Duck", "Owl and the Raven",
"Velveteen Rabbit", "Yes and No", "Free
To Be . . You and Me"; 7/26, War: "Bip
as a Soldier", "Hearts and Minds"; 7/27,
Child Growth and Development: "Day Care
for a Kibbutz Toddler", "Invisible Handicap:
Dyslexia", "Sugar and Spice", "Children of
Our Time"; 7/28, Health: "Man: The Incredible Machine", "Eat, Drink and Be Wary"
"How To Save a Choking Victim", "Weekend'
Athlete"; 7/29, Prison: "Cages", "Attica".
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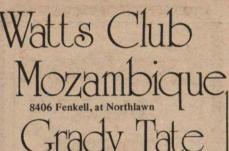


Dedicated to Paul Robeson

Second Annual Detroit Black Film Festival—
Free—Free—Every Saturday evening from now through Aug. 28, the Black Film Festival will be showing movies at the W.S.U. Community Arts Auditorium, beginning at 6:30 pm for FREE. Here is the schedule: July 17: "Sun's Gonna Shine", a documentary on blues singer Lightnin' Hopkins and the small Texas town in which he spent his childhood, and "The Strike", an animated story of an urban elementary school class that decides to stage a strike when not permitted to study their own history, and also "Tar Baby", "Anansi the Spider", "Superbug" and "Venceremitos". On July 24: Special Tribute to Paul Robeson, includes

the only film Mr. Robeson ever made, "Proud Valley" plus a 60 minute documentary. On July 31, "Broken Strings", "Ten Minutes to Live—The Killer" and "From These Roots", photographs and poetry commemorating the artists of the Harlem Renaissance, Aug. 7 is on Black Women and includes "Bushmama", a portrait of a woman and her battles with society and the welfare system, and "My Mama and My Sister Too", depicting the economic, community and family struggles of an ex-welfare mother and her seven children. Aug. 14—The Black Prisoner with the classic documentary "Attica". Aug. 21—Africa, with "N'Jangaan" and "The Magic Tree", an animated folktale from the Congo. Aug. 28, "Harvest 3000 Years" and "That Fabulous Face".





July 16th for 10 days



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FREE ROAD MAPS



continued from page 4 weeks—and there are so many we'd need the whole paper just for this humble col-umn—include **Kenny Burrell** (with the aforementioned Hugh Lawson and Louis Hayes) at Baker's, thru Sunday, followed by Yusef Lateef and his quartet for ten days starting July 22... the Austin-Moro Band (7/21), New McKinney's Cotton Pickers (7/23), and the great Jimmy Willing Orchestra. Detroit's proud answer to kins Orchestra—Detroit's proud answer to Count Basie—on July 30 will be featured at P'Jazz at the Pontchartrain, early in the evening . . . Shoo-Be-Doo and his Jazz-a-Go-Go Show will close out the Homecoming bash with an all-night party at the Showcase Theatre's new ballroom July 24th, 9 p.m. to 6 a.m. Call Probity Productions at 924-9000 for details ... Ravi Shankar visits Meadowbrook, out in Oakland County, August 1st ... the popular AWB (Average White Band) hits Cobo Hall August 5, with the Kool Jazz Festival at Pontiac Stadium August 6-7, and the mighty
Maurice White and Earth, Wind & Fire flying into Pine Knob the next two nights (August 8-9). What with only 30,000 black folks in all of Oakland County (according to last week's Free Press), perhaps the promoters of these last two events might see fit to bring their acts into the city for a change . . . Compared to What? Coffeehouse, in the Trinity Methodist Church at 13100 Woodward in Highland Park, will offer Doc Holliday's unit (with Ron English and George Davidson) 7/16; Claudia Schmidt, 7/23; and the Aging Children, 7/30; following appearances at the non-profit music center by Bobo Jenkins, David & Roselyn, Rick Rubarth, Jeff Fiske & Tom Shader, the New Detroit Jazz Ensemble and Spokane folksinger Bob White in recent weeks. For more information call Steve Palid (893-0942) or Karen Brown (341-4130) . . . Darrell Osborne will attempt to play "the world's longest drum solo" at the RAPA House, 81 E. Fisher Freeway, starting at midnight on July 16 and continuing "at least 48 hours," Osborne sez. Good luck! . . . The Orchard Ridge campus of Oakland Community College, where the students aren't allowed to read the Sun, continues its fine series of outdoor concerts in the Amphitheatre with the Final Decisions (7/21) and vibist Jack Brokensha's quartet (7/25), following gigs with the Concert Jazz Band, First Prize, and the Austin-Moro Band. OCC/ Orchard Ridge, which is the place that looks like a flying saucer station on I-96 in Farmington, also features an outdoor film series on Friday nights in the same location, with Sterile Cuckoo (7/16), Dirty Mary, Crazy Larry (7/23), Sounder (7/30-soundtrack by Taj Mahal); and The Gambler (8/6) still to go . . . Don't miss the Black Film Festival, currently running at WSU (See our Calendar for details)... The Eastern Market will hold a free outdoor dance July 24th to celebrate the city's 275th birthday—hours are 7 p.m. to 1 a.m.... Out on the Livernois Strip, going north from Warren Avenue, King Cain and the Silvertones, featuring hard-hitting vocalist Nelson Saunders, hold forth at the Dynamic Lounge; Carolyn Crawford is in at Little David's; and the excellent Jimmy Scott with Wildfire are packing 'em in at B.J.'s Mardi Gras... The Delta Lady has Impact in for Mondays and Tuesdays, with Satori taking the weekend (they close 7, 17), to be followed by Big Baby Joe until the 31st . . . the Lyman Woodard Organization, featuring alto saxophonist Larry Smith, makes a rare area appearance at the Poison Apple, July 21 and 28 . . . Corky Seigel (once of Seigel-Schwall) visits the Raven Gallery (7/20-25), followed by comedian Prof. Irwin Corey (7/27-31) . . . the infamous More May 1. Robbins, Marc Marcano, John Fraga, and

Johnny Bee) are back at the Red Carpet thru this Sunday (7/18), followed by the Mojo Boogie Band (21-25) and Holy Smoke (thru 8/1)... Holy Smoke can be heard, along with Ruby Jones, Sweet Crystal, Badge, and the Kurbstone Beauteaze, on a new demo Lp produced and released by St. Clair Shores' own DMA booking agency. George Goulson coordinated the sessions which were cut at Fiddlers Recording Studio on Mack Avenue, way out on the east side. DMA, always trying to take the business one step higher, also represents Brainstorm LTD., Zooster, Salem Witchcraft, Diamond Reo, Blackfoot, Wail, and Ritual the Copeland Blues Band moves from That Gnu Joint to the Sandpiper Lounge, 1512 E. Warren . . . Grady Tate, backed by Detroit's finest (including master drum-mer Richard "Pistol" Allen), makes his first Motown appearance since the MUSIC benefit at the Showcase, and his first booking at the renovated Watts' Club Mozambique on Fenkell, opening July 16 for ten big nights . . . Bert's Black Horse Saloon, 8239 Gratiot on the east side, is back in the running with Marcus Belgrave's Jazz Ensemble Thursdays thru Sundays . . . Oh yeah, and another tip of the hat to the Freep's Carl Arrington, whose beautiful review of the Elton John/Ponmet spectacle made this observor's whole day last week .

ODDS & ENDS: Have you dug the new Spinners billboard on the John Lodge, just north of the Livernois exit? Now if Atlantic Records would just send over their new Lp... Aretha was up there last with a board hyping her lovely Sparkle Lp, which you can get with a subscription to this paper if you act fast... Congratulations to Pete Andrews and pals at the Roadhouse, US-23 at N. Territorial Rd. (just 4 miles north of Ann Arbor), on their recent expansion. Radio King & His Court of Rhythm are back in town for their annual visit, playing the Roadhouse thru the weekend, to be followed by the Mojo Boogie Band . . . Speaking of Mojo, the hardrocking upstarts from Tree City were just up in Glen Arbor, Michigan, recording a new tape for their management, Joe Kerr's Pyramid Associates of Mill Valley, Cali-fornia, at Fred Ball's Glen Arbor Roller Mills Recording Studios. The Mojos play ed a big 4th of July bash in Traverse City with the Rockets and Catfish Hodge (with his new Little Feet Band) . . . Former Detroiter (and member of the band DETROIT)
Steve "Crawdaddy" Gaines has joined Lynyrd Skynyrd as a lead guitarist (they have three) . . . Sean-Roland Scott and the Kimathi Players performed Scott's Prime Time at the McGregor Library in Highland Park last weekend, as a benefit for the Detroit Free School. Sorry we missed it—hope it plays again soon . . . Finally a big hello and welcome to Oakland County to Creem's new Managing Editor, Bill Gubbins, formerly of EXIT in Cleveland. Good luck, pal-you'll need it out there!

continued from page 9

Motor City nightclub. He worked with Earl Hines' legendary big band and was instrumental in adding Charlie Parker and Sarah Vaughan to that incredible aggregation, which tore up ballrooms all over America in the 40's. He later worked with people like Dizzy Gillespie, Fats Navarro, Miles Davis, Gene "the Jug" Ammons, Dexter Gordon, and Art Blakey. He, of course, has had innumerable hit ballads over the last thirty years, but he has always remained close to his jazz roots.

OUT IN THE RIGHT

continued from page 13

Like the Motor City's master musicians, the top-flight music centers in Detroit are numerous, and they rise and fall, come and go, and keep changing, just like the "stars" That's another thing that makes Detroit's live music scene so interesting.

And all you have to do is jump in that car tonight and get out into it.

LASSIFIEDS

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Roommate wanted, somewhat nutritionally-conscious, must like children, WSU area, call 831-6462. Brenda.

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Madeira six-string acoustic guitar. New, never used. \$90. 562-6923, after 6.

74 Dodge Dart Sport, 30,000 miles—loaded 318 engine . \$2,300. Phone 461-9177.

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GIGS

sing. Serious musicians only, call 546-0820, ask for Charlie.

Guitarist, vocalist, composer, 25 yrs. old, 9 yrs. experience with bands, looking to get together an Upfront Rock 'n Roll Band. Have fun and make some bread. Call John 577-2381.

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Field Rep. för distribution dept. of dynamic, contemporary metropolitan newspaper. Ambitious, self-motivating individual to maximize display and sales at established outlets. Submit resume to SUN Distribution, Box 1898, Detroit 48231.

VOLUNTEERS Use your spare time constructively. Volunteer several hours to distribute the SUN at social events, happenings, & concerts. Call 961-3555.

Photographers taking applications from girls 18 or over for figure modeling. No experience required. \$10.00 per sessions. Call 547-7928 evenings or mornings on week-ends.

PR firm desperately needs \$10 bills with any two matching numbers in the serial no. Will reward with free Florida Vacation for two, one per family. WALK-ER, 4424 W. Outer Drive, Det., Mt 48221.

Route worker wanted to distribute papers on a substitute basis. Call Vince at 961-3555.

Home workers wanted! Mallers-addressers needed. 50 firm listed. Details rush \$.30 and stamped addressed envelope. G.B. Lock Ridge Dist., P.O. Box 10066, Det., Mich. 48210. Dept. 1-SN.

Registered nurse for staff position at the Lenawee County Health Department. One year nursing experience required. Community health nursing experience preferred, car required, mileage paid. Challenging work offering opportunity for personal and professional growth. Call for appointment, phone (517) 263-8831, ext. 316.

The SUN is looking for a fast and accurate typist. Experience on IBM Selectric Composer preferred. We are also looking for an experienced darkroom technician to make photo stats and handle 35 mm film developing & printing. Call 961-3555 for appointment.

PENNED PALS

Contact with people on the outside can help make a prisoner's stint more bearable. Listed are names of some of those who seek this communication.

Gordon Helmick No. 141525 P.O. Box E Jackson, MI 49204

Joseph Mars No. 00182-190 P.O. Box 1000 Milan, MI 48160

Dallas Moon No. 140399 P.O. Box 69 London, OH 43140

Malcolm Darnell Brown No. 133334 P.O. Box E Jackson, MI 49204

No. 120545 P.O. Box 779 Marquette, MI 49855

Rodney Price No. 140705 P.O. Box E Jackson, MI 49204

Leon R. Dickerson No. 140-875 P.O. Box 69 London, OH 43140

PERSONALS

To respond to a box number in any section of SUN Classifieds, please address your envelope to Classified Box No., The Leland House Hotel, Suite 202, 400 Bagley, Detroit, 48226.

cerned, truthful and realistic person. Regardless of sex, race or religion. Some of my interests are sports, chess, art, poetry and music, just to name a few. My astrology sign is Gemini, June 11, please write Larry Crapps, No. 144317, P.O. Box 69, London, OH 43140.

I am a prisoner and need to ram a prisoner and need to correspond with men and women from the FREE world. My name is David Uhl, No. 143337, P.O. Box E, Jackson, MI 49204. I am 25 years old, 5'9" tall, 165 pounds.



Black government worker— 39 years old, new to the area. Would like to meet females for friendship. SUN Classified Box 45.

Man, 29, white, divorced, with no dependents. Enjoys dancing, tennis, bowling, camping, the beach and movies. Kind, honest, loveable and sincere. Looking for a kind, understanding and affectionate one-man woman for companionship who will be willing to relocate and share a meaningful relationship together that could lead to marriage in the future. One or two children okay. Please send photo and first letter to Doug, SUN Classified Box 43.

Oriental ladies want to write to you. Names, ages, photos, info on how to con-tact them. Free. Cherry Blossoms, Stehlkin, WA 98852.

26 year old white male law student (5'7", 145 lbs.) with interests in Eastern philosophy, liberal politics, art, and travel, would like to contact reasonably intelligent and attractive females with similar interests in Washtenaw and Tri-county areas. Send as much or as little info as you like. SUN Classified Box 46.

White female, would like to meet same, between the ages of 18-23 to go out with and possibly form a sincere relationship. SUN Classified Box 47

A lonely prisoner, 20, seeks to hear from anyone who cares. No relatives or family writing me. Please write. Charles E. White, No. 140-692, P.O. Box 787, Lucasville, OH 45648.

If you're lonely, single, afraid to go out and meet people, and you are between the ages of 21 and 50, we can help you meet new people, all types. You can meet straight people or gay people or swingers. Your choice! "Friends and Lovers" lets you discreetly pick and choose who you want to meet and when, right in the privacy of your own home, whether you're looking for a friend or a lover! Memberships \$6 per year. An interracial, singles correspondence service. For applications, details, send \$3 money order to K. Smith, P.O. Box 89, Detroit, 48231. No personal checks. Please allow 3-4 weeks.

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To reply to a SUN box number, address your envelope to The SUN, Classified Box____, The Leland House Hotel, Suite 202, 400 Bagley, Detroit, Michigan 48226.

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Deadline for copy changes or cancellation is noon Thursday, one week before the publication date. There is a \$1.00 vice charge for cancellation.

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All advertising is subject to The SUN's approval as to text and character.

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Fill in the enclosed form completely

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Mark Frydrich

THE BOB DYLAN OF BASEBALL

The Bird is the first baseball rockstar.

Never before have fans hooted, howled and demanded (all 52,000 of them-no one dared leave the park) that the pitcher reappear and take a bow after a winning effort. A bow, hell-they wanted him to pitch two more innings. ("More, more, more.

The people in the vanguard of this ovation were not unlike the Bird himself: same age, same lifestyle, same life context. It was someone just like them out there—they knew it, Bird knew it, and it was a mutual celebration when he finally appeared at the dugout and waved, barefoot, to the stands. The older folks-well, they stayed because they got a kick out of all these kids being enthusiastic and everything. And to see it, they didn't have to listen to that goddam loud music—this was baseball, the national pasttime, after all

Not everybody among the lu-minaries who call themselves sports writers in this town see things this way, I might point out. Indeed, the Bird's emergence as the Motown Phenom was kept carefully under wraps by the likes of Dan Ewald, Jim Hawkins, and Dean Joe Falls until suddenly the Tigers had to 15,000 fans away from the parl park two weeks ago when he pitched against the Yankees' Ken Holtzman. Suddenly whoopdedoo, enough copy couldn't be printed.

Everything from his neck

size to his favorite beer to his

attitude on dual exhausts and double overhead cams consumed,

and will continue to consume, the

pages of our two daily beauts. "Bird's Got a Chick;" drooled Bill Gray, village idiot, on the front page of the News (the young woman to whom the News so graciously referred had the good sense to

Ever venal on the commercial hot sprint, the *News* and *Freep* even printed iron-on decals of the Bird in action, after a good 10,000 bootleg (that is, Bird got no bread) T-shirts (and even underpants!) were sold outside the stadium by enterprising sharpsters With typical accuracy, the News showed him as a left-hander, no doubt so they can de-

nounce him as a communist should he ever lose two games in a row.

Now consider the case of Jim Hawkins, perhaps the most widely read (which is not to say prolific) baseball writer in town. Jim is about 38 going on 56, stands about 5'4", weighs maybe 135 pounds, with an extra five pounds of fat around his cerebral lobes. fathead, inotherwords. Maybe it's because he hangs out with all those tv sportscasters but for some reason Jim always looks like he's wearing pancake makeup. Maybe it's just the years of hanging out under those clubhouse lights.

Anyway, Jim's current philosophy is that Bird is kind of "flakey:" You know, he talks to the ball, he wriggles around, he puts some body english into his action, he looks like he's excited about what's going on ("It's war," says Bird about pitching. "It's you trying to kill them before they try and kill you"). Ken Holtzman, now, that's Jim's kind of nitcher-bland, methodical, that warms look of

kind of pitcher—bland, methodical, that vague look of the android about him, and of course he wins games too. Never mind the Dizzy Deans or the Mordecai Browns or the Shoeless Joe Jacksons of auld lang syne men whose panache and flair made the game the national pasttime to begin with. No, to Jim, these are the soporific seventies, and all Bird's "childish antics" will be outgrown when he blah blah blah. It must be noted, though, that Bird's moved up a notch in Jim's book since he became Detroit's most exciting star. Before he was "flakey," Bird was "bush."

> Detroit fans know just how lucky they are that Bird is actually pitching here. If he had grown up in Detroit, he wouldn't have stood a chance of being signed by the Tigers (unless he did some time in Jackson Prison). All Detroit's sandlot stars can be seen displaying their talent among the various division contenders in both leagues. But having survived the

Tiger farm system, it's just amazing that Bird didn't go the way of Mike Marshall, Woody Fryman, or the numerous other stellars the Tiges, under the cunning helmsmanship of GM Jim Campbell, have donated to enemy rosters. And why the surprise, fellow fans, that Camp-

to up Bird's pittance from sixteen grand a year? A penny burned is a penny earned, after all. Just imagine if Bill (The Midget Mavin) Veeck or Charlie Finley (who astutely tried to create funky images for his pitchers—"Blue Moon" Odom, "Caters-"Blue Moon" Odom, Ca fish" Hunter) had their paws on the Bird.

bell

fuses

Bird could care less. After all, he's more surprised by all this than anybody. All he wanted out of life was some good times and some fast engines to work on. You know, to be a nice regular fellow. Shit, 16 grand is a lot more than he'd be making right now as a greasemonkey

Over the coming months, you're going to be finding out more in-depth hot stuff on the Bird-his shoe-size, his favorite color, does he like his meatloaf with or without ground cornflakes—and the chief angle, after he wins each game, will be along the lines of "Will Success Spoil the Kid?" That's the starting premise (pouncing point). Our hapless gobbledegeeks (Messrs. Hawkins, Ewald et al.) will be courageously sniffing cobwebbed corners to prove that, yes, just like the rest of those people, Bird has sold out. But that's okay, because this is America and that's what he's supposed to do anyway, like the Bicentennial says. Just so you don't think he's different or anything. Or if he is, it's just for show. Underneath it all, he's just as numb as you or me, folks.

But those in the know-and there are lots of us, in fact enough of us to drive geeks like Hawkins out of town-know the real stuff, and that's what our man is. Only someone as dumb as the Action Line people at the Free Press

could ask if the Bird's for real. Of course he is-but are



