

Help Detroit: Vote For Carter - Editorial, p.2



Volume 5, Number 7

Friday, October 15, 1976

This Week In
The Detroit Sun
 Iffy the Dopester · Informed Sources
 Inside The Motor City with *Nadine Brown*
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Cover

Ending October 22

Young, DPOA Reach New Understanding

By Nadine Brown
 Sun City Editor

Detroit Mayor Coleman Young opened what may be a new era in city-police relations last week with a well-received address to the DPOA officers' installation banquet at the Raleigh House in Southfield.

Black and white police officers, elected officials and community people who attended the affair are still talking about the jovial atmosphere that prevailed and the very cordial welcome Mayor Young received as he appeared and began to address those present.

It was a far cry from the openly-expressed antagonism with which the largely-white DPOA has greeted the mayor's almost every action since his election in November 1973. The mild barbs that came from both sides were thrown and received in good-natured humor.

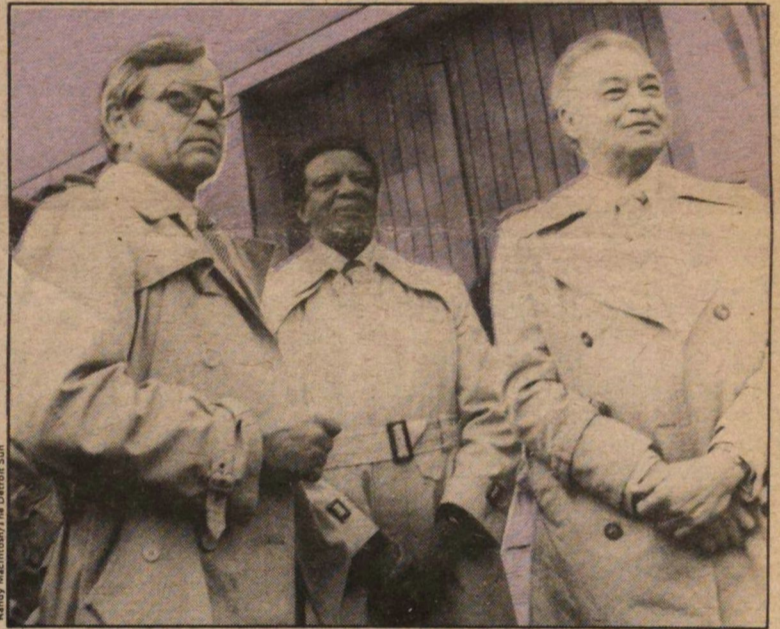
Young's apology for "crossing Eight Mile Road" prompted an eruption of laughter through-

out the audience, as did MC Dick Purton's remarks about Ma-noogian Mansion.

In the midst of all this good humor, Young made it known that he hasn't deviated from his principles in striking a new rapprochement with the police union. "I'm willing to cooperate when you obey the law," he told the gathering. "I know that we can work together, but it takes two to tango. I'm here." He received resounding applause.

The election of Unity Slate candidate James VanDevender as the new DPOA chief in September most clearly marks the

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Executive Deputy Chief Bannon, Chief William Hart, Mayor Young

Young Back In Command As DEA Probe Sputters

By John Sinclair
 Editor of The Sun

The expected truce between Mayor Young and the DPOA, hailed by many citizens as a turning point in the recent history of the city, brings the war between the mayor and his enemies in the Detroit Police Department, the federal government, local news media and the area's white power structure to a new and unexpected level.

As the combatants maneuver into place for the next stage of the protracted political struggle, one thing has become increasingly clear: Mayor Young is a more formidable opponent than any

of his enemies had anticipated, and he has emerged as the certain victor in the long and bloody campaign now nearing a major resolution.

Whether the mayor can withstand the next round of heavy

The Detroit Sun Analysis

artillery his opponents have in store for him is yet to be determined, but he has so far outsmarted—and outlasted—the combined forces of the DPOA, the DPD rank and file, and the unholy trinity of the Detroit

News, the Detroit Free Press, and the major white-owned television corporations.

The federal government, represented by the local office of the Drug Enforcement Administration (DEA) and the Justice Department's Organized Crime Strike Force, seems to be losing by default.

As The Sun goes to press, their much-promoted probe into the alleged illegal activities of Detroit's first black top-level police command officers—former Executive Deputy Chief Frank Blount, Deputy Chief George Bennett, the late Deputy Chief

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Dramatics

Steve Holsey profiles Detroit's Dramatics in our *Kulchur* section... [p. 11]



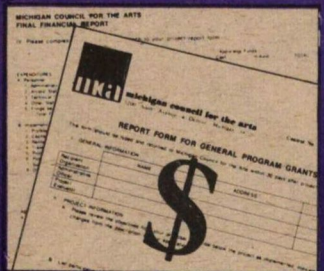
Steel Workers

Insurgent unionist Ed Sadowski challenges old-line leadership... [p. 3]



South Africa

White regime steps up repression as the liberation movement grows [p. 8]



Arts Funding

Part II of a *Kulchur* series: how to write your own grant... [p. 9]

Strike Nears End

If skilled tradesmen throughout the country do not approve the tentative UAW agreement reached with the Ford Motor Company last week, the strike—now in its fourth week—will continue indefinitely.

The nation-wide vote was still being compiled as *The Sun* went to press, but indications were that skilled tradesmen—led by Local 600 in Dearborn—were rejecting the UAW-Ford agreement. Isolated production locals

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East Side Bounces Back - Kulchur, p.9



If all the apostrophe marks and stuff's been bug-gin you lately as much as it has me, I'm hopin you'll see a different look in this little column from now on—if I can keep these young whippersnappers at **The Sun** in line for a few days, that is. I don't mind their attempts at makin me sound folksy and all, but enough is enough. I'd say 'a word to the wise' if I thought it'd do any good, but they wouldn't even know what I was referrin to.

Speakin of the wise, the way people are talkin about the mayor and his administration bein corrupt and crooked and incompetent is a cryin shame, if ya ask me. Now if the people who were sayin all this had somethin to offer themselves it might not be so bad, but these are the very same characters who had total control of this city up to 1974, when Coleman Young took over.

They fought him tooth and nail while he was runnin for office, goin so far as to select the most vicious redneck thug in town—former police commissioner John Nichols—to run the city for them if he could beat Coleman in the election. And they've continued to fight the brother even harder since he's been in office, doin everything within their power to make it impossible for him to carry out his programs and start restorin the city to its former stature as one of this country's most dynamic and beautiful urban centers.

These are the people who built the factories, polluted the rivers and the air, tore the neighborhoods down to run their freeways through, developed the suburbs and made billions of dollars in the process, commissioned the police to beat the black folks in town into submission, engineered the HUD scandals which finished off what the expressways started in the neighborhoods, stripped the city of businesses and services and millions of dollars worth of taxes, and now drive in from the suburbs to get the money and take it back out with them, strengthenin their ticky-tacky strongholds of pure whiteness and slowly chokin off the remainin inhabitants of the Murder City.

If these same people didn't own the newspapers, radio stations and TV outlets in the area, folks would be able to see and evaluate their performance for what it really is—a record of unremitting greed, arrogance, and outright theft. But they got a heavy lock on almost all the information that goes out to the public these days, and they use their so-called "freedom of the press" to twist things around to where they got most folks thinkin altogether backwards—even the victims of their crimes.

I'll tell ya one thing fer sure—all these folks've got for the rest of us is a whole lot more of the same, comin harder and faster and hittin deeper and deeper all the time. They won't be satisfied until they can squeeze every drop of blood outa all the people who get in their way, take all our money and leave us to kill each other off.

Well, I know it ain't much but that's my thought for today, dear readers. I just hope the youngsters who give me this space every week to shoot my mouth off can keep it up—if this paper goes down it'll be a hard blow for all of us. Keep yer chin up, and like we used ta say—watch yer back!

Vote For Carter

We knew it wouldn't take long for "President" Ford to unmask himself as the racist, reactionary idiot he's been in Congress for the past twenty-five years—despite his portrayal by a press relieved of the burden of Watergate as an honest, fair, perfectly American chief executive.

The heat of the campaign trail and the necessity of facing the American public directly has stripped Mr. Ford of his benign image and made voters aware of his true nature. All the carefully-contrived human interest stories about his wife, children, dogs, vacations, his football days, and the whole mind-numbing routine fade into nothingness in comparison with his record as a politician, his general right-wing stance, and his love for unreconstructed rednecks like Earl Butz.

Only a fool could say that there's no difference between Ford and his rival in the presidential election, Mr. Jimmy Carter of Georgia. Despite his obvious shortcomings—principally, his devout belief in the ability of capitalism to solve the problems of the American people—Mr. Carter offers a radically different perspective and program from that of the Nixon-Ford-Dole axis.

The contrast between the two men is every bit as great as that between Herbert Hoover and Franklin D. Roosevelt, the popular Democratic president who came to office at a similar juncture in America's political and economic history. Ford defends big business and its continuing rape of the American people, calling on citizens to leave their fate in the hands of the forces which have dealt it out to them in the first place.

Carter, on the other hand, while not

really an opponent of big business, at least has enough sense to see that the economic establishment has no hope of putting this country back to work. He has pledged to bring unemployment down by any means necessary, including government-funded programs, civilian conservation corps, increased funding for depression-stricken cities like Detroit, and a variety of similar measures.

The bumper sticker seen increasingly around the Motor City says it best: "Help Detroit—Vote for Carter." While Ford has cut off major funding to this city in an attempt to destroy its first black administration and further the "Master Plan" being carried out by the area's dominant economic forces, Carter has already promised to provide substantial funding to help pull Detroit back from the brink of financial ruin.

Hopefully, if elected Carter will take a long hard look at Mayor Young's comprehensive plan for "Moving Detroit Forward" and begin immediately to make the money available which will enable the city to bounce back from its present condition—which is even worse than it looks. Even if he doesn't go that far, President Carter would certainly provide enough assistance to make the present and the recent past a distant—though still frightening—memory.

The die will be cast November 2nd, and it will be the people of industrial centers like Detroit who will make the difference—if they bother to get out and vote. Every person who stays home from the polls that fateful day will be casting their vote for Whitey Ford, opting for four more years of nightmares, massive unemployment, and double-digit inflation.

A Welcome Truce

The news of a possible DPOA-Coleman Young rapprochement is the first break in a long and bitter war between the predominantly white Detroit Police Department and the city's first black administration.

For almost three years Mayor Young has battled to carry out his campaign pledges in the face of unrelenting opposition from the DPOA.

The police union has fought the city's residency requirement, the integration of blacks and women into the department on a 50-50 basis, the reorganization of the Department in conformance with the 1974 City Charter, and almost every program the mayor has attempted to institute.

The situation came to a head this summer after severe fiscal difficulties forced Mayor Young to lay off almost 20% of the police force. The DPOA seemed to take the layoffs as a personal affront and struck back by scheduling so much police vacation time in July and August that only a skeleton crew was left behind to patrol the city's poverty-stricken streets.

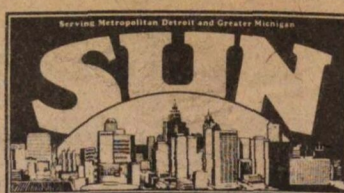
Consequently crime grew to frightening proportions, with unemployed youths

running wild in the streets and rising talk of possible police participation in the planning of organized assaults on large gatherings of citizens in the downtown area.

Then Young called back most of the laid-off police officers, fired the controversial Philip Tannian as police chief, and appointed two solid and well-respected DPD veterans to head the nearly paralyzed force.

The September election of James Vandevender as the new DPOA head has brought even more peace to the situation, and Mayor Young has wisely offered the new union administration a chance to dance in time with the city once again.

As yet no one knows how long the truce will hold, or if it will indeed extend itself into a long-term peace between the Young administration and the police department. Such a peace is essential to the creative and orderly rebirth of Detroit as a healthy urban community, and we join the majority of our fellow citizens in hoping for the best for all concerned.



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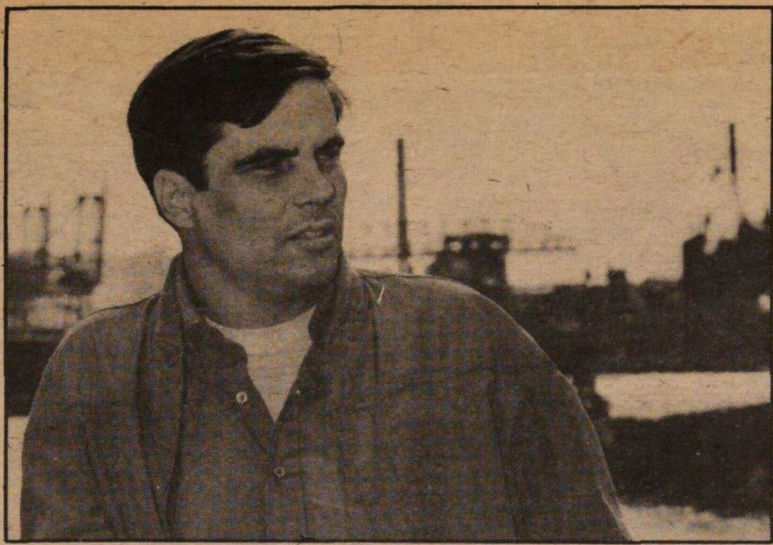
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Sadlowski's War Against Tuxedo Unionism

By Albert Nickerson
Sun Staff Writer

There's a war going on within the ranks of the United Steel Workers of America (USWA)—a clash between the forces of the old and the new which promises to carry the 1,376,000-member union in a new direction.

Facing one another in what promises to be a hard and bitter fight for the presidency of the USWA in February are Ed Sadlowski of Steelworkers Fight Back, representing the progressive forces, and old-liner Lloyd McBride, a protege of long-time USWA president I.W. Abel.

The war has already resulted in some serious casualties for the Fight Back movement. On July 26 a Sadlowski supporter, Ben Corum, was shot and wounded in front of the Hughes Tool Company in Houston, Texas where he was passing out leaflets for Sadlowski. Other steelworkers around the country have suffered violent reprisals for their support of the Fight Back faction of the USWA.

Steelworkers Fight Back began in November, 1974 after Sadlowski won the directorship of District 31 in the Chicago area, with 128,000 members the largest local in the union.

The stunning upset victory by Sadlowski gave his supporters new hope for a change in the steelworkers' union, and the popular young agitator entered his name in the race for the USWA presidency.

As the Fight Back people see it, the main issues in the union race are inequity in union dues, the right of all members to vote on contracts, and the right to strike.

Sadlowski has also promised more far-reaching changes in current union policy: roll-call votes at conventions, tougher lines in contract negotiations, the right of safety committeemen to shut down plants that have hazardous working conditions, and a shorter work-week for steelworkers.

Conversely, Lloyd McBride and his backers feel that the main issues are "responsibility and the trust of the membership."

One of the hottest issues of the campaign is the right of work-

ers to engage in national strikes against the steel-manufacturing corporations.

In 1959 the USWA negotiated away the right to strike nationally. The agreement, called the Experimental Negotiating Agreement (ENA), stipulated that the union wouldn't strike nationally on contract disagreements. If the union and the steel corporation couldn't settle their disagreements at the bargaining table, they agreed to settle them

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Riegle Campaign Running Short of Funds

By Henry Reske
Sun Staff Writer

As election day nears, U.S. Senate candidate Don Riegle's big message to voters appears to be a pitch for money.

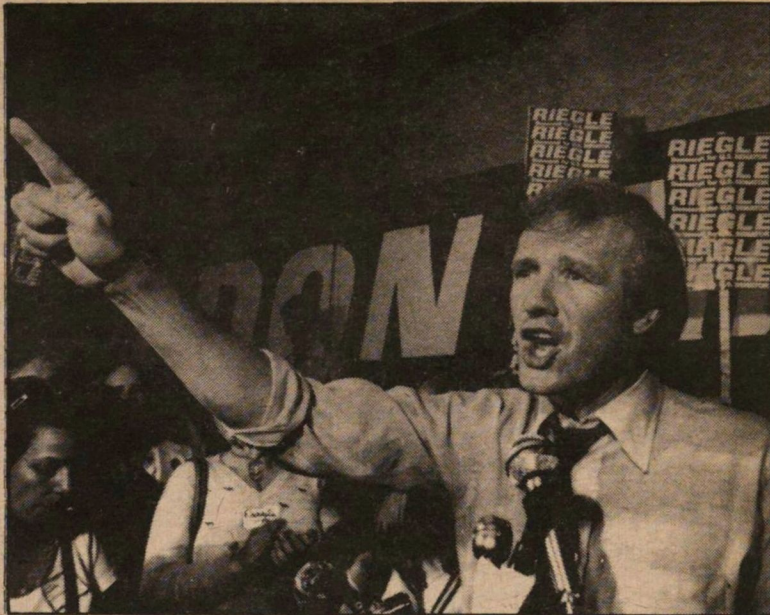
On a series of campaign stops in the Detroit area last week Riegle continually asked audiences for donations to his already-depleted campaign coffers.

Riegle press secretary Dennis Herrick said the Flint Congressman was in California early last week to meet with Gov. Jerry Brown and Senator Alan Cranston (D-Calif.) to raise funds and that he would be traveling to New York this week for additional fund-raising activities.

In a telephone interview Saturday, Riegle estimated that \$300,000 would be spent on his campaign, with about half of that amount going for television advertising to counter what Riegle has been calling "Esch's smear campaign." Marvin Esch is Riegle's Republican opponent for Phil Hart's Senate seat.

"We desperately need money," Riegle told a group of elderly retired auto workers at the David Miller UAW Retirees Center in Detroit Thursday.

"I know this is not the wealthiest group in society by any means, but if anyone here



can contribute a dollar towards our campaign before you leave today, we need it."

Riegle, who said he has long supported the public financing of elections, said it would be a scramble for financing right down to the end.

"People are coming into campaign centers and asking for bumper stickers and buttons and we don't have them to give because we don't have the money," Riegle said.

Herrick was a bit more descriptive in assessing the financing problems, explaining that "Esch can go out and find five fat cats to offset the entire financial contribution of the UAW."

According to new election financing laws, an organization has a \$50,000 limit on campaign contributions and an individual has a \$1,000 limit.

Neither Riegle or Herrick would say just exactly how much money the campaign has but noted they are not operating in the red. Herrick did say, however, that money was being spent as fast as it comes in.

Riegle also said he would be traveling to Washington to do some fund-raising.

In responding to questions about the financial situation of his campaign, Riegle said he hoped the campaign finances wouldn't over shadow the issues.

Riegle has charged that both his opponent and the Detroit News have been raising issues "which are not issues" to damage his chances of winning in November.

He said that Esch television ads insinuating that Riegle supports busing—which Riegle said isn't true—and the Detroit News story on Riegle signing his estranged wife's name to a joint income-tax refund check are just diversionary tactics.

"Esch knows that he has only one chance of winning," Riegle said, "and that is by distorting my record."

A survey of the congressional voting records of both Riegle and Esch showed, however, that both men are often in agreement.

The survey, conducted by the Detroit Free Press, covered key votes in areas ranging from political reform to farm policy. Of 76 votes used in the survey Esch and Riegle agreed 44 times, disagreed 21 times and on 11 of the votes an absence prevented comparison.

Significant splits could be found in the areas of welfare, education, urban affairs, civil liberties, economics and labor, with Riegle consistently voting a progressive line.

Young DPOA Accord

(continued from the cover)

turning point in the union's relations with the city and its first black mayor.

VanDevender campaigned and won on a platform calling for increased cooperation with the city administration and an end to the name-calling and back-biting which has characterized the union's approach to Young since his election.

VanDevender defeated former DPOA President Gary Lee by 459 votes and was the only Unity Slate candidate to be elected. Officer Herman Williams, who ran on the Unity Slate for VanDevender's former post of secretary-treasurer of the union, was the only black ever to survive a DPOA primary, but he was defeated in the general election by former DPOA Sergeant-at-Arms Richard Weiler.

In other DPOA contests, incumbent vice-president Dave Watroba defeated Unity Slate challenger Jim Radcliffe, and DPOA activist Robert Scully topped Roy C. Gray for the sergeant-at-arms post.

Despite some speculation that the newly-elected VanDevender, an 18-year police veteran, may face a rough term, several officers said they believe his program for unity has a good chance of succeeding.

If it does, the union's relationship with the Young administration could herald a new, more promising future for the City, the police department, and De-

troit residents as a whole.

State Rep. Daisy Elliott (D-Detroit), one of the legislators present at the installation banquet, expressed the sentiments of many others when she said "this could very well be the turning point toward a cooperative alliance between the mayor and the DPOA. We all hope so."

Much of the optimism in this community regarding signs that the DPOA's bitterness toward



DPOA Chief Van Devender

Mayor Young would give way to a more peaceful relationship stemmed from the mayor's firing of former Police Chief Philip Tannian.

There had been a general demand for Tannian's removal throughout the police department ever since the former Roman Gibbs administrator was appointed to fill John Nichols' post when Nichols ran for mayor against Coleman Young.

At one point, DPOA officials said that if Young fired the Chief

they could patch up their differences with the mayor.

This optimism was enhanced when the resentment among the troops which local news media and others anticipated would follow Young's appointment of William Hart as the city's first black police chief failed to materialize.

In fact, Hart has been widely accepted by Detroit police officers, who have voiced their approval almost unanimously.

Nor did media speculation that police officers would resent the mayor's appointment of James Bannon to the Executive Deputy Chief position formerly held by Frank Blount prove valid. The entire department's reaction to its new top command has been one of positive acceptance bordering on relief.

Police officers have generally resented having anyone who was not a cop in the top police post. Their position has always been that someone from the ranks knows more about and can better deal with the problems and needs of the police department than an outsider.

In an interview with The Sun last week, Mayor Young reaffirmed his remarks at the DPOA banquet. "We're going to do it. We're going to turn this city around," he declared.

Young, who has consistently refuted those citizens and the news media who seem bent on depicting Detroit as a "dying

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Re: Media

By Edson K. Bixby

Critics of the local media — and our ranks are swelling larger by the day — have more to talk about than ever now that the smoke is beginning to clear away from the battlefield where Coleman Young and the city's black majority have so far withstood the daily onslaughts of the white-owned press and its foot-soldiers in the Detroit Police Dept.

The recent eight-part series on street crime in the Detroit *Free Press* provides a perfect point of departure. After assigning a dozen or so reporters to gather statistics and record endless anecdotes from the perpetrators and victims of crime in the city, the sensation-mongering "liberal" daily arrived at the incredibly lame conclusion that it couldn't really ascertain the "causes" of crime in such a short time — and then surged ahead with its lengthy proposals for solving the crime problem just the same.

Only in a few brief lines in the introduction to the series and a single paragraph at the end of the concluding piece did the sociological geniuses at the *Free Press* (rhymes with "creep") bother to make mention of the social and economic context of urban crime, and even then any reference to the racism which is the central factor in every aspect of life in Detroit was totally omitted.

But here's the capper, offered as a "final note" to the gruesome exercise in "legitimate journalism":

"Many of those interviewed by the *Free Press* were of a single mind that if crime is to be battled successfully, it may take a massive assault — by all segments of government and by the private sector — on crime's breeding grounds: decrepit housing, broken family structures, inadequate schools, unemployment and drug addiction.

"Such an assault will bear an incredible cost, to be sure. Meanwhile, crime is taking its own terrible cost."

Sure, but what the hell — it sells newspapers to the whiteys, don't it? And now that the State Police are taking care of the freeways — a fact we're gleefully reminded of almost daily by one or another of the *Free Press* commuters — their safe passage in and out of the crime-ridden city makes it even easier to ignore the results of the criminal social policies which are trumpeted daily in their pages.

The *National Enquirer*-type approach to the serious problems of the city — which don't even start with the street-crime explosion — was justified with the smug statement that "we have intended to serve our first duty to the public as journalists — to inform." But even *Newsweek*, in a well-balanced report by Detroit stringer Jon Lowell in their October 11 issue, conceded that "Detroit is a victim, not a carrier of the disease" of urban crime.

"At night, the city hollows out," Lowell admitted. "All you can see are the tail lights of the middle class, taking their spending money — and much of the city's tax base — to the suburbs."

Now that's more like it, boys. Maybe these guys ain't so dumb after all — just blinded by those taillights. At any rate, maybe it's just as well that they aren't cluttering up the streets of the city at night....it does add a little class to the place, after all.

QUOTES OF THE WEEK: Going backwards now, from the sublime to the ridiculous, Charles Adams commented in last Saturday's *Michigan Chronicle* that "if because of black leadership, the white policemen are so depressed and demoralized that they can't respond to duty and do their jobs, they should be fired forthwith and replaced by others who will perform."

Former *Free Press* writer Van Gordon Sauter, author of a treatise on the 1967 rebellion (*Nightmare in Detroit*) and now the head programming censor at CBS-TV in New York, quoted by Bettelou Peterson in a *Free Press* puff piece: "At times you sit at your desk with a beautiful view of Manhattan out your window, a stunning secretary, having had a smashing lunch at a good restaurant, and you begin to read a script and you say, 'My God, the life I lead is totally unreal. How would real people react to this?' And you wish you could get in your car, drive 15 blocks and talk to real people." Hey, stop over anytime, Van, OK?

(continued from the cover)

Reginald Harvel, and Inspector John A. Henry — has so far resulted in nothing more than a barrage of wildly contradictory slanders in the daily newspapers, the murder or suicide of Harvel, and not one single indictment.

A steady stream of explosive information has flowed from the DEA/Justice Dept. headquarters in the local Federal Building to reporters for both Detroit dailies, while the city administration has been told that it cannot be briefed on the investigation due

to "departmental regulations."

That this information is constantly changing belies the desperation of the federal authorities as they attempt to play out their central role in the character assassination of the city's black leadership. One day a character named Willie Volsan is reported to be "singing" to the DEA and its grand jury panel, but three days later he is quoted by the same reporter as having never even talked to DEA investigators, let alone testified to the grand jury.

Nadine Brown Honored At Luncheon

Ms. Nadine Brown, City Editor of The Detroit Sun and long-time columnist for the *Michigan Chronicle*, was one of nineteen women lauded for outstanding community service at a luncheon honoring "Women in the Media" October 9 during the annual conference of *Women and the Law*.

Among other recipients of award citations were Ms. Mary Bell, president of Bell Broadcasting Co.; Ms. Beverly Payne of WJBK-TV2 News; Ms. Cecelia Garcia of WTVS-Channel 56; and Ms. Lucille DeVew from the Detroit News.

In past years, *Women and the Law* has honored outstanding women in the fields of education and labor.

This year's guest speaker was Ms. June Kronholz, an investigative reporter for the *Wall Street Journal's* Dallas Bureau. She discussed her series of articles on the role of women in today's job



Nadine Brown Accepts Citation

market.

Attorney Willa Mae King, co-chair of the luncheon and currently a candidate for Wayne Co. Circuit Court Judge, presented the awards. She spoke of Ms. Brown with high regards, pointing specifically to her

coverage of the current hearings against Detroit Recorder's Court Judge James Del Rio.

Ms. Brown said, with all humility, "I still can't get used to the limelight of all these affairs."

— Genie Parker

WCHB Aids College Fund

In 1943, rapid cost increases were threatening to close the doors of many of this country's private black colleges. As a result, the presidents of black institutions found themselves making appeals to the dwindling numbers of wealthy philanthropists in order to keep their schools from perishing.

Finally, Dr. Frederick D. Patterson, then the president of Tuskegee Institute, called together 27 presidents of other private black colleges and urged them to pool their monies and make a united appeal to the national conscience. The presidents agreed, and the United Negro College Fund (UNCF) was founded in 1944.

Since then UNCF has raised more than \$200 million and graduated more than 200,000 blacks into the mainstream of American society. Its efforts have been aided by concerned individuals and institutions in the black community and the participation of many major white-owned corporations.

This year Detroit raised its support for UNCF to a new level with a day-long Radiothon held last Saturday on WCHB-AM. The black-owned radio outlet organized its staff of air personalities, a group of entertainment and political figures, and a corps of

UNCF volunteers to exhort its listeners to contribute a total of \$16,405.29.

UNCF's 1976 fund-raising goal for Michigan is \$725,000, with a national quota of \$15 million needed by year's end. The distribution of UNCF campaign funds is made according to a formula devised by the member institutions which divides 50% of the proceeds equally among the institutions and the other 50% according to income and enrollment averages.

Last month concerned Detroiters — among them Eddie Kendricks, Ron Banks & the Dramatics, the Fantastic Four, and the Howard Lemon Singers — contributed their time, effort and dollars to the NAACP Mississippi Bond Fund during a 13-hour "disco marathon" organized and broadcast by WGPR-TV (Channel 62), the nation's first black-owned television outlet.

The disco telethon netted \$171,000 in pledges, 75% of which is expected to be collected, according to local NAACP head Joe Madison.

Persons who missed the UNCF Radiothon may mail their contributions directly to the United Negro College Fund, Inc., 310 City National Bank Building, Detroit, MI 48226.

Redlining Panel At Shaw College

"Redlining in Detroit" will be the topic of the fourth annual forum sponsored by the Keep Detroit Beautiful Committee to be held on Monday, October 18, at 7:30 pm at Shaw College.

Speakers for the forum, which is free and open to the public, will be Christopher Alston, chairman of the Forest Park Citizens' District Council and co-founder of the Self-Reliance Non-Profit Housing Corp.; Carl Levin, President of the Detroit Common Council; and Dr. Romallus Murphy, President of Shaw College.

Alston, the principal speaker, will discuss "Recent Redlining Revelations and Resolutions for Change."

The forum will take place in the Shaw College Conference Room, 7331 Woodward Ave. For further information call Edith Hakken, director of College Relations at Shaw College, at 873-7920.

Young Back In Command

Prominent citizens are cited one week as objects of the probe Police Commissioner Ed Littlejohn is the most grievous example — while the next week they are identified as not being involved in any way.

Flurries of investigative activity are breathlessly reported for days in a row, then more days go by without a peep from the papers. Charges are bandied about, dropped, revived, altered, with never a word of apology and rarely even a notice that something different was claimed a day or two before.

But the DEA probe is finally only one tactical component of the overall plan of attack, and it is most instructive to consider

the DEA action in the context of the wider strategic picture.

Of course Mayor Young has been bitterly opposed by the forces cited above ever since he declared his intention to run for the city's top office, and his tenure has been marked by an increasingly coordinated assault on his ability to manage the affairs of the city.

The constant sniping by the police and the white media which has plagued Young since 1973 has been augmented by an all-out effort by the Nixon-Ford gang in Washington, who have developed their racist "benign neglect" program to a fine art in Detroit.

Federal funding cut-offs for every progressive program of the

Kennedy — Johnson years, the government's nearly successful attempt to bar CETA funding for the mayor's affirmative action program, its collaboration in the illegal red-lining practices of many federally-guaranteed Detroit banks, and — since August 20 — its active participation in the character assassination campaign: in each of these ways, and more, the Republican administration in Washington has added to the ever-increasing problems of the city and its progressive black leadership.

But Young has struggled through these killing blows like a champ, retaining the support of the black-majority electorate all the way — at least until this

Women Jurists Honored

Women have a small voice in the legal profession today, but the future looks somewhat brighter. At least that's the consensus of the participants in last weekend's *Women and the Law* conference at Wayne State University, where more than 400 men and women from around the country gathered to pay homage to the achievements of women in the law profession.

Although only 3% of the 15,000 members of the National Bar Association are women, it was noted at the conference that women now make up 34% of the students entering the University of Detroit Law School. And, nationally, 43% of the practicing women attorneys are 29 years old or younger.

As Michigan Supreme Court Chief Justice Thomas G. Kavanagh pointed out early in the two-day conference, "conscious or unconscious sexism has served to keep these people [women] from realizing their full potential. It's a national disgrace that it's still a problem."

Kavanagh's remarks came at a luncheon honoring Michigan's women judges. He commended the judges for "their achievement of breaking into the exclusive rolls of the legal profession."

Keynote speaker Catherine G. Roraback presented a history of women's involvement with the law, stemming from the anti-slavery movement of the 1830's and thereafter. Roraback cited the progress of women in the law and noted that it's no longer an achievement to be known as a "good woman lawyer—the

Mass Transit Plan Hits New Snag

A mass-transit plan for Detroit seemed close to reality last week when the state legislature approved a bill which would raise funds to qualify for a federal grant, but now there appears to be a new obstacle in the road.

Recent reports and statements
(continued on page 25)

As DEA Probe Sputters

past July, when the forces aligned against him evidently decided to step up their assault until Young's political life would be snuffed out and the nation's fifth-largest city back in the hands of its rightful owners.

The massive police layoffs July 1st provided the catalyst, and ever since then the entire city has been taken on a wild, terrifying ride through one of the heaviest political battles since Nixon was forced out of the presidency in 1974.

Nixon's replacement, however, was strictly cosmetic; Young's removal next November or before would bring about a serious political change, from the progressive to the utterly reaction-



Catherine Roraback

point now is just to be known as a good lawyer."

Ms. Roraback is a trial attorney of thirty years experience, a past president of the National Lawyer's Guild and presently a board member of the American Civil Liberties Union. She is perhaps best known for her work in the defense of Black Panther Party members—specifically Erika Huggins—during their 1970 murder and assault trials in New Haven, Connecticut.

'76 Immunization Program Near End

October is the final month for the 1976 child immunization program being sponsored by the Detroit Health Department.

A similar immunization program will not be offered again until early 1977. Free vaccination against polio, measles, rubella, diphtheria, tetanus and whooping cough is available at the following dates and locations:

Tuesday, October 12—Unity Baptist Church, 7500 Tireman; Wednesday, October 13—St. Paul A.M.E. Zion Church, 11359 Dexter; Monday, October 18—

Butzel Family Center, 7737 Kercheval; Tuesday, October 19—Patton Park Recreation Center, 2301 Woodmore; Wednesday, October 20—Presentation Our Lady of Victory Parish, 12709 Pembroke; Thursday, October 21—Assumption Grotto School, 13780 Gratiot.

Immunization Clinic hours are 4:30 pm to 7 pm.

For further information citizens should call the Health Department at 876-4333 weekdays between 8 am and 4 pm.

Beverage Interests Score A Victory

Bottle bill opponents scored a victory last week as a federal judge overturned a lower court ruling that forbade stickers on beer and soft-drink cartons—urging a "no" vote on a proposal to ban the use of throw-away beverage containers.

U.S. District Judge Phillip Pratt overturned a decision by an Ingham County Circuit judge that upheld a ruling by the State Liquor Commission outlawing the stickers, saying the ban was an unconstitutional abridgement of free speech.

The proposed law, Proposal A, is opposed by the Committee Against Forced Deposits which is comprised of representatives of retailers, bottlers, container manufacturers and organized labor.

They contend that the measure would inconvenience the

consumer, be expensive for manufacturers and would cost the state jobs.

Supporters disagree and maintain that the ban would help protect the environment and conserve energy.

The federal suit was brought by Milton Orr, a Plymouth grocery store owner.

In making its ruling, the federal court rejected an argument by the State Liquor Control Commission that said placing Vote No stickers on beverage cartons would make the public a captive audience to bottle bill opponents.

The decision now allows the bottle bill opponents to resume placing the more than one million stickers they have bought—at a cost of about \$200,000—back on the containers.

Inside the Motor City

By Nadine Brown



According to reports I have received, the Michigan Judicial Tenure Commission has come under quite a bit of criticism—not only in Detroit but in other areas across the state—because of the way it has conducted its probe of alleged judicial misconduct charges against Recorder's Court Judge James Del Rio.

I've been informed that State Rep. Daisy Elliott (D-Detroit) has received letters from judges throughout the state expressing appreciation to her for launching the move to probe the Tenure Commission.

Mrs. Elliott is chairman of a special House committee set up to deal with the matter. She is supported in both houses. The committee has also proposed new rules for the commission to prevent public airing of any investigation of a judge before the probe is concluded. And the special committee intends to go further than that.

The letters she has received expressed concern that if the commission can do what they're doing in the Del Rio case, they can do it to any judge.

Questioned about her committee in August, Mrs. Elliott said the committee's actions in the matter are not meant just to act as a defense for Del Rio. "Judge Del Rio is only one example—there are others," she said.

And Rep. George Cushingberry (D-Detroit), also a member of the special committee, pointed out that Del Rio has been singled out by the tenure commission for actions that occur in a number of courts. Moreover, he added, Del Rio could be a target of racial bias.

Mrs. Elliott protested that newspaper stories about the Del Rio probe which were published long before the complaint was filed "have already practically convicted the judge."

To most of the critics of the "questionable" manner in which the commission has conducted its investigation of the judge, the name James Del Rio is incidental, but the methods used make this a serious matter which could result in setting a precedent for gross misuse of power.

"Power corrupts and absolute power corrupts absolutely," one attorney told me last week. We've all heard that statement quoted many, many times. It is most accurate.

The attorney said that he and his associates, both professional and social, are not taking issue with the commission's right to investigate the conduct of any judge. "After all," he said, "the commission was created to act as a watchdog over members of the judiciary."

The nine-member tenure commission was created in 1969.

"But we all vehemently object to the manner in which it has acted. It looks more like a witch hunt, the way some of its members have been going around seeking complaints, after very convenient leaks to the news media a year ago," he said. He added that "even some of the later alleged charges which were supposed to have come under the rule of confidentiality were 'leaked' to the media."

The Wolverine Bar Association, a group of mostly black judges and lawyers, protested against what appeared to be Del Rio's trial via the newspapers. The Bar Association recently sent a letter to the Supreme Court charging that its suspension of Del Rio from the bench in the absence of any concrete evidence that the charges against him had any validity is a violation of Del Rio's constitutional rights.

The high court ordered the current hearings and suspended Judge Del Rio at the request of the Tenure Commission. He is suspended with pay.

About one-third of some 60 of the commission's witnesses have testified during the five days of hearings so far, with the sessions expected to run 6 weeks. Appeals Court Judge Timothy Quinn is the fact-finder in the case.

trouble so they could try to kick him on the way down.

By the end of the week, the feds were in it to the hilt, dropping what they figured would be the atomic bomb itself—the charge that Frank Blount, Young's personal appointee to the Number Two spot in the police hierarchy and long recognized as the mayor's choice to replace Chief Tannian, was being investigated for narcotics activity by the DEA.

That was Young's longest week, and by the time the DEA got into the act many observers were won-

dering if the mayor would ever get out of it.

But he had begun to move swiftly and decisively after the Cobo Hall fiasco, which he was quick to grasp was some kind of set-up, and he didn't stop moving for another six weeks, culminating his defensive strategy by firing Tannian, promoting Hart to chief, bringing in Bannon—the media's golden boy of the DPD—to fill Blount's spot as Executive Deputy Chief, and striking a new rapport with the emergent DPOA leadership.

(To be continued next week)

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P A Probity Production

In Association With The Detroit Sun

South Africa: Divide And Conquer

By Steve Talbot
Internews

South Africa has never seen anything like it—three anti-apartheid general strikes, involving as many as 250,000 black workers, have paralyzed industry in Johannesburg in the last two months.

Black students from Soweto have broken out of their ghetto and surged through the streets of downtown Johannesburg, shouting black power slogans and smashing store windows.

Hundreds of people of mixed race (officially classified in South Africa as "coloreds") have battled police on fashionable Adderly Street in the heart of Cape Town.

Angry black workers in the industrial city of Port Elizabeth—the Detroit of South Africa—tried to storm an auto assembly plant and retreated only when police reinforcements arrived and opened fire.

Dozens of government-run liquor stores, schools, police stations, and administration buildings have been burned in more than 70 ghettos across the country since the June 16 black student uprising and police massacre in Soweto.

Generally, the Vorster regime has responded the only way it has ever known how: with police repression, buckshot, tear gas, dogs, and mass arrests.

At least 376 people—nearly all black—have been killed. That is the official government body count. Some black sources indicate that the actual death toll may be much higher—with as many as a thousand killed.

The police reportedly take bodies away in trucks for secret burial, according to *The Christian Science Monitor*.

Many black demonstrators are "missing"—that is, their families do not know whether they have been arrested, gone underground, or been shot and killed by the police.

13% of the country's land, while 87% is reserved for the white minority of about 4 million.

The "homelands" are like Native American reservations in this country—mostly barren, desolate and isolated. They lack natural resources, ports and industrial facilities.

The white government says that 11 of these *bantustans* will become "independent" beginning with the Transkei on Oct. 26. Blacks assigned to the Transkei—the Xhosa people—will lose their South African citizenship. They will have no rights when they enter white South Africa.

As Michiel Botha, minister in charge of "bantu" affairs, recently explained to an appreciative white audience near Durban, blacks are not members of the "white nation" and never will be. Botha stressed that under the *bantustan* program blacks will be allowed in white areas only "to sell their labor and for nothing else."

In the meantime, the government has sought to divide urban blacks and to isolate black student radicals from black workers. The South African economy is absolutely dependent on what *Forbes* magazine—the U.S. business journal—calls "dirt cheap" black labor: the same slave labor that has attracted GM, Ford, Chrysler, IBM, and more than 300 other U.S. multinational corporations (total U.S. investment: \$2 billion).

Gold mining, coal mining, diamond and uranium mining, construction, food processing, manual work and all menial jobs are performed by blacks.

In short, South Africa's economy—which has created one of the highest standards of living in the world for the white minority—is based on the exploitation of black labor and is completely vulnerable to a black general strike.

For this reason, the government has concentrated its efforts on trying to disrupt the black strike movement. The most widely reported effort was the police and employer-instigated Zulu vigilante attack on black strikers and Soweto residents.

Officially, the government still denies that police encouraged the vigilante violence that erupted during the second general strike against Johannesburg in last August, but there is ample evidence that the white authorities coordinated and provoked it. Police Minister Kruger announced that the "backlash" would have a positive impact by encouraging "law-abiding" blacks.

Black reporters in Soweto said that police not only welcomed the vigilantes, but coached them and egged them on. Nat Serache, a black reporter for the *Rand Daily Mail*, wrote that he hid in a coal bin outside the all-male hostel on the edge of

Soweto where the Zulu migrant workers lived. Serache reported that he heard a police officer instructing the Zulu vigilantes not to attack government property, but to concentrate on assaulting black strikers and student demonstrators.

Serache quoted the policeman

Zulu *bantustan* and not known for his radicalism, told reporters that it was the police.

Buthelezi also charged that "a group of heavily-armed men wearing red boots similar to those worn by the police" had passed out marijuana to the Zulus and told them to "kill all."

SEXPIONAGE! SEXPIONAGE!

Fifth in a Series
By Michael Castleman
and Donald Freed

Sidney Korshak's crime syndicate ties first surfaced in 1943 when labor racketeer Willie Bioff testified under oath that he had been introduced to Korshak by Charles "Cherry Nose" Gioe, an associate of mob boss Frank Nitti. Gioe called Korshak "our man."

"Pay attention to him (Korshak)," Gioe advised Bioff. "Remember, any message he may deliver to you is a message from us."

Korshak has been described by law enforcement officials as "the legal brains behind the entire mob." And Chicago columnist Irv Kupcinet asserted that Korshak is undoubtedly the highest-paid attorney in the United States.

Very impressive for a man who does not practice law. Korshak calls himself a labor relations adviser and talent agent, but the words which best describe his career would be "fixer" and "finder."

From October 1974 to October 1975, Sidney Korshak was hired as a "labor consultant" for New York's Madison Square Garden. In order to hire Korshak, the Garden fired New York's most renowned labor attorney, Theodore Kheel. Kheel had been paid \$25,000 per year. Korshak got \$50,000.

Howard Berk, another Garden lawyer, told the *Village Voice* that there was no need to employ Korshak, and spokesmen for the Garden's two most important unions said Korshak was never involved in any labor negotiations while his

firm was on the payroll. Curiously, Korshak vanished from the payroll the same week *New York Magazine* mentioned his relationship to Madison Square Garden. If Korshak never acted as the labor consultant he was hired to be, why did Madison Square Garden pay him \$50,000?

It turns out that Madison Square Garden Corporation owns the New York arena of the same name and two Chicago area racetracks, Arlington Park and Washington Park. Korshak's power base is Chicago, and while he was employed with the Garden, his brother, Marshall, was Chicago's city treasurer.

Marshall Korshak had also been an Illinois State Senator and Illinois State Revenues Director.

As soon as Korshak affiliated with Madison Square Garden, the Garden's executives began predicting that their two Chicago racetracks would receive extra days of racing from the Illinois Racing Board. A prophetic prediction.

Washington Park's racing season grew from 50 days in 1974 to 67 days in 1976, an increase of 36%. It also gained preferred spring dates that had been assigned to rival Sportsman's Park.

Arlington Park's racing season grew from 84 days in 1974 to 109 in 1976, the longest season in its history, and an increase of 30%.

The Madison Square Garden Corporation's fiscal report for 1975 acknowledged that the increased profits from its Chicago racetracks were the corporation's biggest earnings improvement factor.

SEXPIONAGE! SEXPIONAGE!

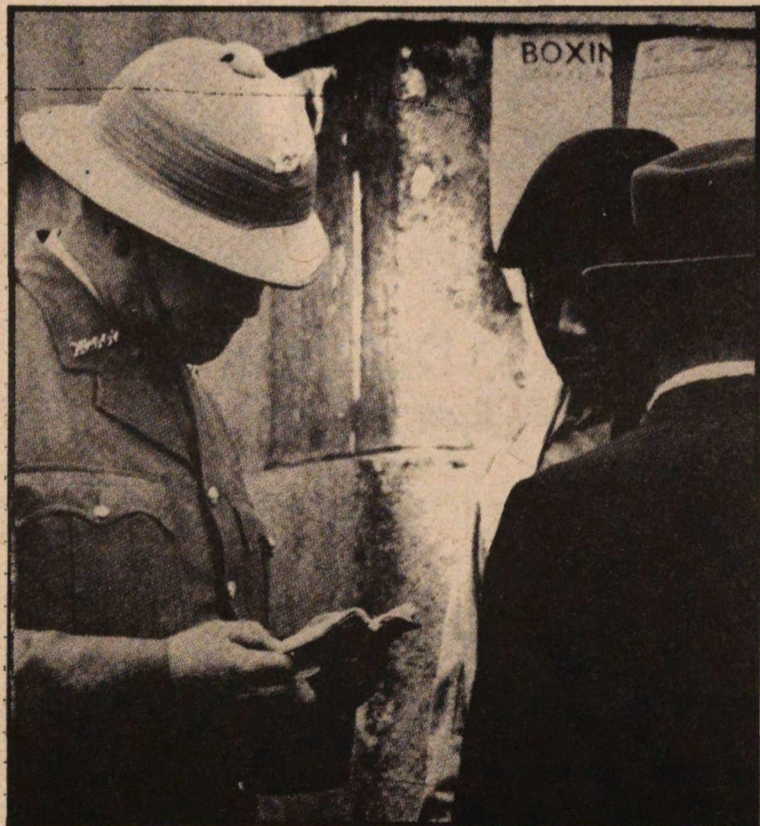
as saying, "If you damage houses, you will force us (the police) to take action against you. You have been ordered to kill only troublemakers." Soon after Serache's expose appeared in print, he was arrested.

The *New York Times* on Aug. 27 ran a photograph of armed Zulu vigilantes heading for Soweto in a convoy of trucks to try to break the student-led general strike. The South African government would not say who had provided the trucks, but Chief Gatsha Buthelezi, leader of the

The police-instigated Zulu violence resulted in the deaths of some 26 blacks and the wounding of more than a hundred. Pleased by that performance, the police reportedly began trying to form the Zulus into quasi-official vigilante patrols. However, the police efforts have so far failed.

During the last general strike, Sept. 13-16, there was no vigilante activity. Black reporters on the scene attributed the lack of violence to an educational effort carried out by black students

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



Police detain blacks in South Africa



55 Free Trips
At Work: Lyman Woodard
Coat Puller • The Motown Story
James W. Thompson: Elethea's Journal
Motor City College of Musical Knowledge

Arts Section

The Detroit Sun
Entertainment Calendar For Week Ending October 22, 1976

"The truly well educated are those

who can sing and dance well." — Plato

East Side Bounces Back

"Selma" at Showcase, Music at Ramona

By Frank Bach

As this newspaper goes to press, it was announced that the highly-successful Martin Luther King musical, *Selma*, will open a limited engagement at the Showcase Theatre (Harper & Van Dyke), representing the first time that a major theatrical production has been staged at an east-side location in at least 45 years.

Selma, which recently finished an extended engagement at the Music Hall for the Performing Arts and a four-day NAACP benefit performance at the Fisher Theatre, starts October 20 at the Showcase and continues through November 14.

The Showcase performances are a joint effort between the *Selma* company and Probitry Productions, who manage and produce concerts at the theatre, formerly known as the Eastown.

Probitry also opens another major east-side theatre to music on October 19, when they present jazz saxophonist John Klemmer and singer/songwriter/guitarist Joan Armatrading at the Ramona Theatre (Gratiot and Six Mile).

According to Probitry's Chris Jaszczek, the two openings represent "a major influx of artistic activity and nightlife for Detroit's east side," which, he says, has been hurt by the heavy publicity given to "so-called gangs" which dominated the news this summer.

With the advent of cooler weather and a generally quiet street scene in the city, Jaszczek thinks that a "real rebirth of culture is now entirely possible on the east side."

"We've never had any security problems inside or outside the Showcase anyway," Jaszczek said, "so we think the fear of crime on the east side is at

least a little bit exaggerated."

Probitry has presented a series of musical events at the Showcase since taking over management of the theatre one year ago, including concerts featuring Bob Marley and the Wailers, Billy Cobham, Albert King, Bonnie Raitt, Mose Allison, Ravi Shankar, Eddie Jefferson with Roy Brooks' Artistic Truth, and Oregon.

films and live entertainment. The movie screen was removed in the late 60's when the theatre was converted into what was then Detroit's major rock and roll facility. Closed once for code violations, the building has been thoroughly renovated in the past two years.

Since the *Selma* opening was announced, the City of Detroit has agreed to immediately take

ly in front of the entrance is being relocated, Jaszczek said.

The outside and entrance of the theatre are also being face-lifted, and paneling will be installed in the front of the building, the large doors decorated with murals of black historical figures, and the lobby decorated with smaller photos of black cultural heroes.

In many ways, *Selma* helps

development takes place October 19 when the Ramona Theatre, long a movie palace, starts use as a music facility, with John Klemmer and Joan Armatrading opening up yet another series of Probitry-produced concerts. The Ramona is still used regularly for films, and it currently has a policy of showing two first-run commercial films at a special low ticket price.

"The Ramona is well-suited for concerts," Jaszczek says. "And, since it's right on Gratiot in northeast Detroit, it's easily accessible from anywhere in Macomb County as well as the entire east side. We expect to draw people from as far away as Mount Clemens."

Concerts planned by Probitry for later this month include poet/vocalist Gil Scott-Heron and his Midnight Band; the Horizon Records Tour featuring Dave Leibman and Richard Beirach, the Revolutionary Ensemble, and Sonny Fortune; and the ECM Records Tour featuring Gary Burton, Ralph Towner, Jack DeJohnette's Directions, and Eberhard Weber's Colours; with several others still being confirmed.

"Maybe we're too optimistic, and maybe not," Jaszczek offered. "For a while, our optimism is all we had to go on. But, with *Selma*, we've got something concrete—along with the music we can offer, we've got a well-rounded program that will support itself and help create a demand for good entertainment that is accessible to people who live in the east and the northeast sections of Metro Detroit.

"That's really exciting to all of us at Probitry, because this is where we live, too."



(top) Cast of *Selma*
(bottom) John Klemmer

Selma is the first serious theatrical production that Probitry has been involved in. A musical which tells the story of Martin Luther King's struggle for civil rights during the 60's, it was written by Detroit's Tommy Butler, who also plays the lead role, and has a large cast which includes popular Detroit-based vocalists Kim Weston and LaVerna Mason.

"This is the first time since the days of vaudeville that the theatre will have the musicians in the orchestra pit," Jaszczek enthuses.

The Showcase was originally opened in 1931 as the Eastown Theatre and was used for both

care of some street and lighting repairs in the area adjacent to the Showcase. Two street lights next to the building are being installed, and a bus stop direct-

fulfill Probitry's goal of making the Showcase a real community-based theatre. "In the past, entertainment at this building has often been quite foreign to the people who live in the surrounding neighborhoods," Jaszczek says. "Having *Selma* in here changes all of that, which is exactly what we wanted to do."

"Playing at the Showcase is a great opportunity for us to reach a new audience," added Joe L. Hubbard, who produced the musical with comedian Redd Foxx. "And we're especially happy to be bringing a theatrical performance to a place that has not had one before."

Another big east-side cultural

INSIDE 學 Kulchur THIS WEEK



James Thompson
New *Kulchur* column...[p. 12]



Mixed Bag
In *The Vortex*...[pp. 14-15]



Dramatics
Top Detroit Quintet...[p. 11]



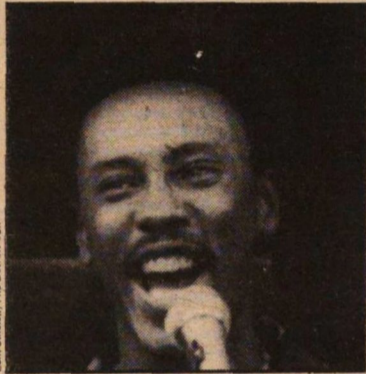
Tommy Bolin
With Norma Bell...[*Vortex*]



Tribe
Motor City's Finest...[*Vortex*]

Everybody may not know it yet, but one of Metro Detroit's most important community assets is the powerful Public Radio station WDET-FM. Located at 101.9 on the FM dial, WDET already has well over 115,000 listeners per week—and it will have a whole lot more if it can get the resources to keep developing its promotion and programming approaches.

The whole subject of Public Broadcasting (TV and Radio) is one that is very important to us, dear readers—and it's especially



Dennis Rowland

important this week, because WDET starts its annual funding drive Oct. 15. The station will be asking for direct support from its listeners—in the form of pledges of \$20 or more throughout every broadcast day until Oct. 28.

WDET depends on listener support because it is a Public Radio station, which means that it accepts no advertising—no commercials! It gets about a third of its budget from grants and Wayne State funding, but it has to hustle the rest from its listeners and sympathetic businesses in the area.

This means that, as long as the money keeps coming in, WDET is free to operate "for the public good"—to directly serve the interests of the metropolitan Detroit



THE COAT PULLER

communities to the best of its ability.

Larry Baugh, Community Relations Manager for WDET, told *The Sun* that this year's pledge period—if it's as successful as past funding drives—will bring in at least 2500 new pledges of \$20 each.

Baugh also told us that WDET is now doing a thorough, intensive "Community Ascertainment Program"—interviewing people from all over the Motor City to find out exactly what needs exist as far as radio goes, and what they can do about it at WDET.

Despite the fact that WDET is about 50% classical music at this time, it has more community-oriented programming than any other Public Radio station in the US, including no less than seven shows a week specializing in what Baugh and so many others now refer to as "Black Classical Music": jazz.

Baugh says the station is fully open for input, suggestions and ideas from any interested parties in the area.

In fact, he encourages people with opinions about radio to contact him now so that those ideas can be used immediately in the current Community Ascertainment evaluation. Baugh, who has already started to contact some 250 community groups for their input, can be reached at 577-4204, or through the mails at WDET, Schools Center

Bldg., Detroit, MI 48202.

So turn on your radio this week and tune into WDET with more than your ears. Call them up, send them a check if you can, and make sure to give them your ideas about what you like and what you want to hear more of. For once, a radio station is listening to you—dig it?

IN THE WORLD OF COMMERCIAL RADIO, we hear that things still aren't back to normal at WWWW since the recent shake-up (mentioned here two weeks ago) when Ann Christ went to WIOB in Ann Arbor and Karen Savelly left for WABX in Southfield. Program director Jerry Lubin has been filling in on the air, and we even heard (pinch me so I know whether or not I'm dreaming this) Fifth Estate publisher Peter Werbe on the air at WWWW for at least a couple of late-night shifts. Werbe, who was once a prime target of the Detroit Police Red Squad as one of the city's most vociferous "radicals", is known to have worked for the big ABC network in the past at WRIF—so his

"helping out" at WWWW (which is owned by extreme right-winger William F. Buckley, Jr.) isn't really that surprising. Anything for a buck after all. . . . And at WJZZ, our old pal Mark Gregory (late of WCBN-FM in Ann Arbor) is now kickin' out the most exciting music in town Sat. and Sun. nights. Do it, bro! . . .

HEAR AND THERE: The big, breezy Flyin' Easy band holds down the Top of the Pontch Tues.-Sat. spot this week; Oct. 18 they start Mon.-Sat. at the Northfield Hilton. . . . Pianist Keith Jarrett does a rare solo gig at Ann Arbor's Hill Auditorium Oct. 23 (compliments of Eclipse Jazz). . . . Phil Woods is music professor Doc Holiday's guest at Oakland U doing a jazz clinic at 3:00 PM (for everybody) at Varner Hall at 8:00 PM. . . . Speaking of campuses, Herb Boyd and Tommy Glover have revived the Jazz Research Institute (JRI) at the Center for Black Studies at Wayne State. JRI is now collecting clippings, films, brochures, tapes, books, magazines, and other memorabilia related to jazz, for use by area educators and students. Contact Glover at the Center for Black Studies, WSU, Detroit, 48202, or call 577-2321 if you have any of this material and want to hook it up with other serious music makers and diggers in Michigan. . . .

IT JUST WOULDN'T FIT DEPT.:

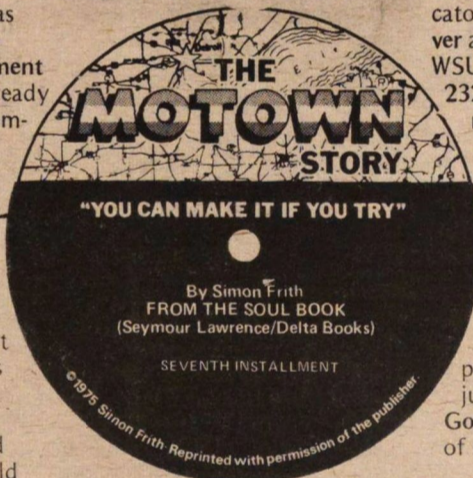
We were out in "the neighborhood" on Detroit's northwest side just last night (sans the usual trenchcoat and borsalino this time—fooled ya!) to dig Grant Green at Baker's and the young Dennis Rowland with Luv (Leonard King, drums; Leonard McDonald, piano; Wendell Lucas, bass; George Green, guitar; and the luv-lee Maria Martin and Myrna Wilson singing) at Dummy George's. Big crowds, and we had a wonderful time, but there just wasn't enough space to give them a review in the Vortex this issue. There is almost too



Grant Green

much happening just in the music scene for us to keep up, folks. . . so don't anybody tell me that they can't find anything to do on the weekends!

LIVIN' FOR THE CITY: It sure was good to hear from Detroit Sun staffer Curtis Foster that Mrs. A.G. Alexander is over the worst of her recent ill health. Curtis says she is recovering just fine at Southwest General. . . . A good opportunity to pick up on the epic film, *Salt of the Earth*, presents itself Sunday Oct. 17 at the Trinity Methodist Church (Woodward and Buena Vista in Highland Park), which is the same place where the *Compared to What?* coffeehouse does its thing every Saturday. . . . See you there!



By Simon Frith
FROM THE SOUL BOOK
(Seymour Lawrence/Delta Books)

SEVENTH INSTALLMENT



Berry Gordy

Motown's increasing solidarity in America. The Supremes (as had been carefully planned—all that *grooming*) were obvious guests for peak-hour TV shows and the plusher night spots, and the Four Tops, just as carefully choreographed, put on as good a show. Berry Gordy was in show business and even Marvin Gaye put out an album of standards—*On Broadway*.

All this reflected a key factor in Gordy's ambition—his pursuit of respectability. Motown success hasn't just been a matter of making a fortune (James Brown's done that too)—it has also been having its fortune legitimized, i.e., acknowledged and honored by the world of (white) power.

So in the days of the Supremes and Four Tops Motown was "The Sound of Young America"—patriotic and black—and Gordy has struggled ever since to win his acts not just fame and fortune, but white fame and fortune—culminating in Diana Ross's Oscar nomination, a white tribute not paid, for example, to Curtis Mayfield's music for *Superfly*.

This is not a policy of selling-out, giving whitey what he wants—it is a drive to make whitey want what Motown has, to make Hubert Humphrey beg for the label's endorsement.

From the beginning of its success Motown has been an ambiguous expression of black power, never dishonouring black music but always wanting white honor—and in the mid-sixties the musical results of this policy defied criticism. (Continued next week.)

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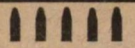
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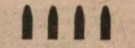


Maximum Value

Mose Allison: *Your Mind Is On Vacation* (Atlantic)
Produced by Ilhan Mimaroglu
May be Mose's best LP ever

Steve Reid: *Nova* (Mustevic)
Produced by the Legendary Master Brotherhood
Top-flight jazz improvisation from NYC

Denny Zeitlin: *Expansion* (1750 Arch)
Produced by Double Helix Music
Brilliant-trio work from the SF pianist



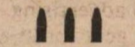
Worth Keeping

Inner Circle: *Reggae Thing* (Capitol)
Produced by Roger Lewis & Louis Brame
Tasty debut for Jamaican trio on Capitol

Bob Marley & The Wailers: *Live!* (Island)
Produced by Steve Smith & Chris Blackwell
The legendary London concert—at last!

Sweet Honey In The Rock (Flying Fish)
Produced by Sweet Honey
Five conscious black women sing a cappella

Joe Zawinul: *Concerto Retitled* (Atlantic)
Produced by Joel Dorn
Weather Report pianist with real jazz reissue



Worth Hearing

Stanley Clarke: *School Days* (Atlantic/Nemperor)
Produced by Stanley Clarke & Ken Scott
Smooth pop pap from the hip young bassist

Quincy Jones: *I Heard That!!* (A&M)
Produced by Quincy Jones
Half new, half re-issue—but all Quincy



Worth Missing

Bobbi Humphreys: *Best* (UA/Blue Note)
Produced by Larry Mizell & Chuck Davis
The "best" of a bad lot

Mingo: *Flight Never Ending* (CBS/Columbia)
Produced by Mingo Lewis & Louis Brame
Boring synthesizer "rock" from ex-Santana sideman



Worthless

Pat Boone: *Texas Woman* (Motown/Hitsville)
Produced by Ray Ruff
This guy should stick with Earl Butz

Herb Pederson: *Southwest* (CBS/Epic)
Produced by Mike Post
Who lets people like this into the studio?

The ratings in BULLETS are based on musical values rather than sales figures or other commercial considerations.

JOY RIDING WITH DETROIT'S DRAMATICS



By Steve Halsey

When it comes to giving the music world outstanding vocal groups of the rhythm 'n' blues persuasion, few cities—if indeed any—even come close to equaling the prowess of Detroit.

The grand tradition goes all the way back to those halcyon days of the '50s, when from out of the Motor City came such pioneering groups as Hank Ballard and the Midnighters ("Work With Me Annie"), the Falcons ("You're So Fine") and, in their embryonic stages, the Miracles ("Bad Girl," "Got a Job") and the Four Tops.

By the mid-'60s Detroit was "group city," thanks to the emergence of a seemingly endless number of notable ensembles, including the Temptations, the Supremes, the Contours, the Spinners, Martha and the Vandellas, and Gladys Knight and the Pips. The 70's have given us the Undisputed Truth, the Originals, the Fantastic Four and such Invictus Records groups as the Chairman of the Board (with lead singer General Johnson), the Honey Cone, 100 Proof Aged In Soul, 8th Day and the Glass House (featuring Scherrie Payne, now of the Supremes).

1972 was the year that another Detroit group, the Dramatics, got the smash hit record they needed to propel them to star status, pulling them out from the ranks of the many artists whose popularity was not only moderate but regional as well.

"Whatcha See Is Whatcha Get" is the title of the tune that resulted in the acquisition of Gold Record Number One for the Dramatics. It was the first of a long string of big ones, among them "In the Rain" (also gold), "Get Up and Get Down," "Toast to the Fool," "Hey You! Get Off My Mountain" and, more recently, "(I'm Going By) The Stars In Your Eyes," "You're Fooling You," "Choosing Up On You," "Door to Your Heart," "Me and Mrs. Jones" and "Treat Me Like a Man."

Their highly successful albums were *Whatcha See Is Whatcha Get*, *The Dramatic Experience*, *Dramatically Yours*, *The Dells Vs. the Dramatics* (featuring the two groups both as a team and separately), *The Dramatic Jackpot* and *Drama V*.

The new, just-released Dramatics album, *Joy Ride*, is shaping up as one of the fastest-selling R&B LP's in the country, especially in the Midwest—hot on the heels of two other albums released this month, Stevie Wonder's *Songs In the Key of Life* and Earth, Wind & Fire's *Spirit*. *Joy*

Ride contains the chart-climbing single "Finger Fever."

In many respects the Dramatics are the prototype of the black male vocal group—complex vocal techniques, slick choreography, dapper attire, smooth harmony, etc.—but everything they do is done considerably better than most of the competition. To use the vernacular, they are "bad." Today the Dramatics are Ron Banks, L.J. Reynolds, Larry (Squirrel) Demps, Lenny Mayes and Willie Ford.

The Dramatics story actually began in the mid '60's at Pershing High School. Ron Banks, Roderick Davis, Larry Demps, Cleveland Larry Reed and Michael Calhoun formed a group, named themselves the Dramatics and practiced relentlessly—but they were still not unlike many other groups around the city, at least as far as career progression was concerned.

That situation was altered one fateful night in '64 when the fellows were performing (for little or nothing) at Mr. Kelley's on Detroit's near east side. It just so happened that their dynamic performance sufficiently impressed a representative of the Golden World record company (Edwin Starr, J.J. Barnes, Holidays, Flaming Embers, Detroit 'Emeralds) to land them a contract with the west-side label.

Following the signing the Dra-

matics recorded several tunes, including "Inka Dinka Wang Dang Do," "Bingo," "Somewhere" and "All Because of You"—not the most memorable records in the world, but some were respectable sellers in the Detroit area. After "All Because of You" in '67 not much was heard from the Dramatics. End of chapter one.

Chapter two begins at the point (very late '60s) when Detroit's famous musician-producer Eli Fountain watched the group perform at one of Ernie Durham's hops at the 20 Grand without the benefit of new hit records. Again using the vernacular, they turned the place out.

Fountain took them to Don Davis' burgeoning Groovesville Productions, where they recorded "Your Love Was Strange" and signed to have their product released on the Volt label, part of the Stax family, with all future production work to be handled by Groovesville. It was a fruitful association, to say the least.

But things began to go sour in '73—business disagreements between Groovesville and Stax culminated with the termination of the arrangement. After the smoke cleared away, the Dramatics were taken to ABC.

And the Dramatics themselves—now Ron Banks, William ("Weegee") Howard, Larry Demps, Al Wilkins and Willie Ford—were having internal difficulties as well. It is unclear exactly what went

down, but that same year the press was notified that Howard and Wilkins were out and that their replacements were L.J. Reynolds and Lenny Mayes.

The altered Dramatics carried on surprisingly smoothly—surprisingly because Howard had led on most of the group's hits, including the million-sellers "Whatcha See Is Whatcha Get" and "In the Rain."

For a short while Howard performed as a solo artist ("Mr. Dramatic") but, to everyone's surprise, he and Wilkins rather suddenly recruited three other singers and began performing as "The Dramatics." They then signed with Mainstream Records and had a sizable national R&B hit titled "No Rebate on Love." The public was confused, often not knowing which group they were going to see or—for that matter—were listening to on record. Both groups claimed to have the right to the name Dramatics, each identifying themselves as the "real Dramatics."

To cut down the confusion, the first group began recording and performing as "Ron Banks and the Dramatics" while the legal hassles over the name Dramatics continued.

Early this year the public got another surprise when Howard and Wilkins' Dramatics recorded "Sho Nuff Good Feeling" with a different name—the Dramatic Experience. However, the record was not successful. Latest word is that Howard (everyone calls him Weegee) has signed with a Detroit-based record company as a solo artist.

Ron Banks' group was awarded the right to use the name "The Dramatics" by a California court and the controversy was settled. End of chapter two.

Today the Dramatics—and Groovesville Productions—feel confident that the best is yet to come, despite their illustrious and highly successful past. This optimism constitutes the beginning of chapter three.

The group has a large and loyal following across the country—but it is incredibly large and loyal in Detroit, somewhat of a surprise since it is often true that artists are more appreciated outside of their home-town than in. Their recording situation couldn't be better, with producers and writers like Don Davis, Michael Henderson, Tony Hester and C.R. Cason, and musicians such as Eli Fountain, Earl Van Dyke, Rudy Robinson and Henderson in their corner. How could they possibly lose?!

Yes, chapter three looks very interesting indeed. ☉



ELETHEA'S JOURNAL

By James W. Thompson

28 September 1976

Lady Day's inevitably earnest, and we know now correct, expostulation on old Motor City (spoken in smokey tremor, no doubt, her head held high, her mind serene in acute observation, cocoa-butter complexion aglow, a bittersweet smile of awareness budding her lips): "Dynamic assed Detroit"—is still viable.

Lady was responding to the rude and inhumane treatment that she had received while appearing here at the Fox Theatre back in the Formenting Forties. She had been violently denied service at the Stage Door, a bar then adjacent to the theatre, and harangued by the manager of the Fox to whiten her complexion for the carriage trade. That happened at a time when communally-oriented hard-working (and boogie-ing) black folks were struggling to gain egress west of Woodward and north of Woodland Avenues. The Lady had a salient wit. She needed it. Billie Holiday was to America what Edith Piaf was to France—the soul of a nation—our sorrowful sparrow.

"Dynamic assed Detroit" it is too, withstanding the inexorable daily dispensation via the *bube-tube* specifically, and our dailies in particular of awesome and inexplicably negative news. News seemingly designed to proliferate the most life-denying images, shorn with verbs to elicit the most horrendous human responses and descriptive adjectives certified to make one cringe.

Obviously, the way in which we choose to discern and define the daily exigencies of "living just enough for the city," determines to a great degree our spiritual and intellectual evolution as a people, a city, a state—a nation. The prevailing perspective is immensely cataracted. People coping with the eminent and unrelieved pressures of earning a living in pursuit of a *life-style* become, because of the level of their exhaustion, the prey of whatever attitude is most dominant in their lives.

It is a known fact that a constant bombardment of negative input will produce an overflow of negative response. Human destructiveness has become a science, and human constructiveness an art.

Human destructiveness on a large scale (one has only to listen or look upon the national and municipal *score-keeping*) in a society where institutionalized racism seeks personification in a continuing polarization of the races—becomes a most savage, highly commercialized and incessantly glamorized method of crowd control.

The doom-servants are out—visibly—in full force and regalia: academic, political and economic. The operative verb today is *hustle*—the avarice that affects one's choice of a career or profession, and not *haim**—the acquisition of skill in pursuit of some form of human endeavor generated by a quality of love that sustains one's interest.

We are exhorted, locally, to become "players" of the lottery. The *hustler* and the *player* are morally reprehensible characters; they are the necessary anti-heroes of the neo-conservatism being resuscitated daily—and nightly.

"Dynamic assed Detroit," surrounded and siphoned by the suburbs that it serves as a center of financial wealth, physical pleasure and cultural enlightenment begins to seem extraordinarily reminiscent of that robust but cowered village in Transvaal where loomed in the distance: outer environ or suburb the patrolled grounds of the Vampire's sleeping place. The villagers coerced by fear, the handservant of misery, into quitting their streets at nightfall become victims in a victorless cycle of oppression.

The vampire's victims follow his condition, if they remain for too long untransfused. The sudden cessation of Federal and State funds—the plasma needed to strengthen our weakened city—is an additional threat to its survival. Impervious to the threat, Detroit is vibrantly alive and building: physically, creatively, and spiritually. And since the *word* constructs the reality and defines the deed—stay healthy!

**haim*, a noun/verb, an idiomatic expression born in the black community and popularized during the forties that expressed the desire to gain a legitimate if not lucrative arrangement—the arrangement to become one's *haim*: job, gift or craft—it was the aim of one's life—the h/aim.

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Michigan Council for the Arts Write Your Own Grants

By Patricia Hughey

People who work for funding organizations like to joke that applying for grants for arts projects is an art in itself. This use of the artist's creativity is one that he or she probably never thought of when they first started playing piano, dancing, or making sculpture—but it often is a necessary part of the modern artistic process.

In last week's article on public funding of the arts, we looked at where artists and arts organizations can get funding and how much money is available. The two major sources are the National Endowment for the Arts (NEA) and the Michigan Council for the Arts (MCA). This week we'll see how to go about getting a grant from the MCA.

The Michigan Council for the Arts was established as a temporary commission in 1960 and was made a permanent organization by the Michigan legislature in 1966. According to an MCA brochure, it was set up "to develop and encourage projects at a local level that will make the arts available to the people of Michigan, regardless of their age, location, background, or economic status."

There are some broad guidelines for activity that is eligible for funding from MCA. Your current project (or one that you would like to start) must do at least one of the following: introduce arts to new audiences, serve disadvantaged areas, involve minorities in the activity at all levels, involve one or more arts organizations working together, present an innovative idea, preserve and enrich the cultural resources of Michigan, encourage excellence in the arts, or include professional artists in school activities.

Another thing to consider is that the activity you are trying to get funds for cannot duplicate what somebody is already doing in your specific geographic area. The MCA wants to encourage growth and new activity in the arts, so your project has to be different in some way, serve an area that isn't being dealt with, or have its own unique approach to a problem.

Generally, MCA will never provide the entire budget for a project. There are certain aspects of your work that MCA may not fund at all, and you will have to find money elsewhere to get those things.

The restrictions are designed to prevent artists, particularly writers and musicians, from using MCA funds to set up a business that can later be used for profit-making ventures.

They also prevent MCA grant money from being used as scholarship funds.

MCA will *not* fund: an outstanding debt; "capital improvements" (such as construction, renovation, purchase of machinery or equipment); publication or recording work; permanent personnel not related to the funded activity; and schooling for students in the process of getting a diploma or degree.

If you've gotten this far and it still sounds like you're eligible for help from the MCA, the next step is to check the organizational status of your project or activity.

Unlike NEA (which has funding programs for individuals as well as organizations), the MCA funds only non-profit organizations. If your group is not registered with the state as "non-profit," it is a fairly simple matter to do so (if you aren't set up like a profit-making business, that is). Your group or project qualifies if the money that comes in from your activity is used to pay the expenses of the organization and start new projects, rather than going into an owner's pocket.

There is a relatively simple two-page form (get it at the State of Michigan Securities Bureau, 5511 Enterprise, Lansing, Mich. 48913 or call 517-373-0493) that you have to fill out and return to the state. On this form you type a simple statement of purpose, supply the names of at least three principals who can be listed as officers of the corporation, give the address for your office, attach a list of by-laws (rules of running the organization's business), and pay a \$40 filing fee.

After you get your non-profit certificate, an annual report (basically your budget for the year) is to be filed at the end of each fiscal year (any 12-month period of business operation).

In filing these forms, and the other forms for grant applications, contracts, and reports, it will be helpful to have some knowledge of accounting and business procedures. If you don't, get in touch with a friend who does and will give you advice—or you can hire an accountant or an attorney to assist you. Most of the forms are self-explanatory and can be filled out by "non-experts," but any advice you get from experienced people will probably be quite useful, and the staff at the MCA office in Detroit can help you get through the stiff language.

What grants can your organization apply for at MCA? The Council has several different funding programs, but they can

(Part Two of a Four-Part Series)

be broken down into two basic categories: funding for well-established Community Arts Councils, schools, training centers, or arts organizations; and funding for relatively new projects or organizations with specific interests and limited budgets.

The MCA is basically set up to fund up to 20% of the budgets of well-established organizations; but, since those kind of groups already have a thorough knowledge of funding procedures, we need not deal with

more common types of in-kind services is volunteer help, which can be counted as being equal to money as long as some accurate value is placed on it and you keep track of it.

This means, in other words, if your organization applies for a \$1,000 CAP grant, you have to show that you can come up with another \$1,000 or some other resource equal to it. The total budget of your project then would have to be at least \$2,000.

Unlike most grant programs, there is no specific deadline for filing CAP grant applications, except that the application must be turned in four weeks before the project is scheduled to start. Since they are being considered on a first-come, first-serve basis starting Oct. 1, the sooner you file now, the

better chances you have of getting the money.

Special Arts Projects grants can be much bigger than CAP grants—the ceiling on Special Arts is \$10,000.

The basic rule of eligibility for these grants is that the funded activity responds to cultural need in one specific area.

MCA guidelines specify that Special Arts Grants have to be matched with cash only, but, according to staff at the MCA office, exceptions are made in special circumstances. A common way of providing matching funds for an arts project is to seek a matching grant from another source, such as the NEA, a foundation, or a corporation.

The filing deadline for the next series of Special Arts Projects grants that will be considered is February 11, 1977. This and other details pertaining to MCA grants are explained in the MCA Program Guidelines booklet, which is available at the MCA office on the fourth floor of the modernistic State of Michigan office tower at 1200 Sixth near Howard, Detroit 48226.

Now that you've got some idea of how your activities relate to the Michigan Council for the Arts and how you can frame them for grant proposals, you are ready to tackle the job of filling out an application.

Application forms and an instructional packet are available from the MCA office for the asking. The same application is used for both CAP and Special Arts Projects grants, and it is divided into four parts. Each section takes up roughly one side of a regular sheet of paper, and the whole form uses four sides of a regular sheet. The application is self-contained—

there is no need to attach a separate budget sheet or any other addition unless you wish to.

Section One is simply general information on the name, address, the administrator, and the kind of organization that is applying. Section Two is a statement which the applicant must sign that reaffirms that the application is sincere and that the money will be used only for the purposes outlined in the application.

Section Three asks for information on the projects which seek funds: in general, what activities will take place and which artists will participate, where will it take place, how will it be implemented, who will be reached, and what overall purpose do you hope to accomplish with this activity. Be creative here, artists.

Section Four of the application is for your project's budget. This, like the other sections, is explained in detail in the instructions. Put simply, your expenses and revenues should be listed to show a deficit (lack of funds) in your overall budget—this deficit is the amount of funding you are asking for.

MCA staff say that most of the mistakes they see on applications are in the budgetary section. The assistance of an accountant is most useful here (and MCA people can help, too) but the main thing to remember is that you have to list your real costs and realistically project your revenues in the form provided by MCA.

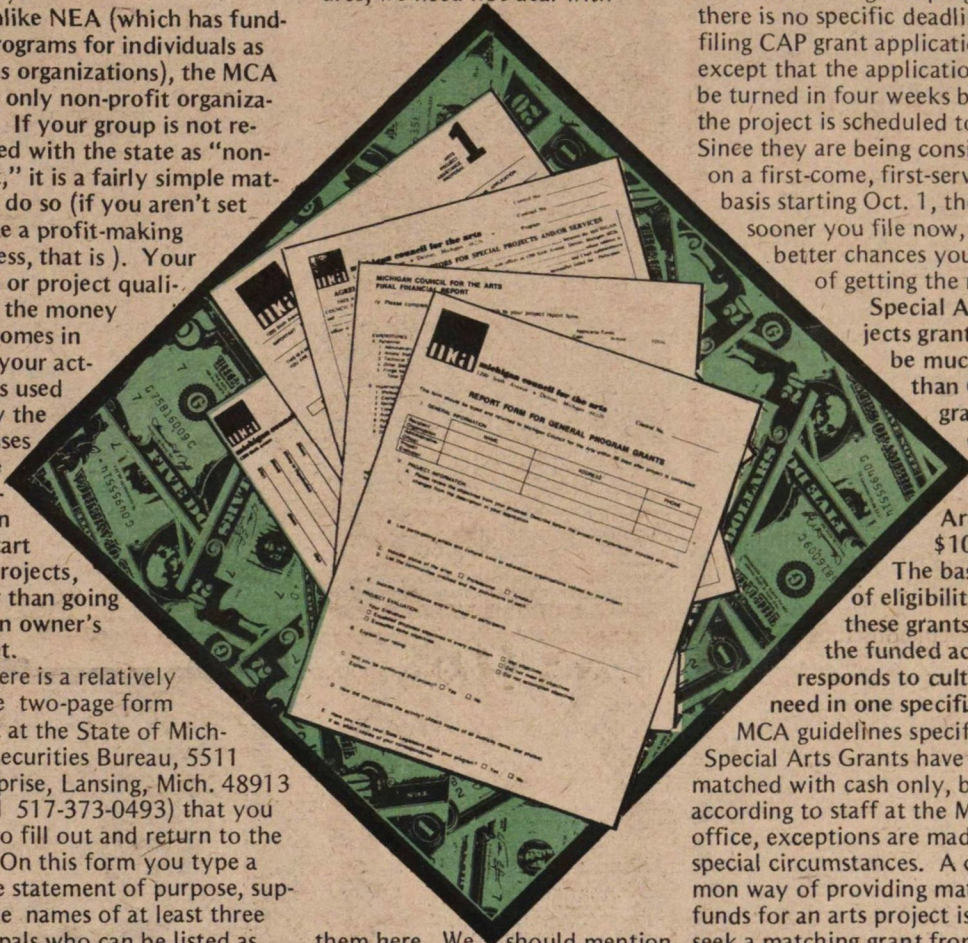
If everything is in order on your application, MCA decides whether to approve it or turn it down—based on its own merit, available funds, and other grants applications for the same area.

If you are approved, congratulations!

You will be sent a contract, which is an agreement between your organization and MCA that you will provide the exact services that you are being funded to provide. You receive your grant monies upon the signing of the contract.

The contract stipulates that you will credit MCA whenever you present your project, and it also requires that you report on the use of the funds at the end of the funding period. Another form is supplied and you need to report on the actual use of the funds in the same way that you made your projected budget on your original application, along with giving your observations on the successes and failures of the funded project.

Next week, we'll see what it's like to go for the big money, as we look at: **How to apply for a grant from the National Endowment for the Arts.**



them here. We should mention that these organizations do have to have tax-exempt status as well as being non-profit—to get it you need to apply to the federal government, and that is not nearly as easy as filing your non-profit status with the state.

There are two MCA programs useful to smaller groups and projects: the Community Action Program (CAP), and the Special Arts Projects program.

CAP grants do not exceed \$1,000 each, and they are specially suited to the most basic, simple programs such as: to help finish one existing project in need of funds; to set up arts conferences; and to set up artists-in-residence for up to four weeks.

Like most grants, CAP funds must be "matched." This means that the funded organization has to come up with an amount of money equal to the size of the grant. In the case of CAP, grants can be matched with cash money or "in-kind services," which are things that are donated to your project which have a value equal to the size of your grant. One of the



Norma Bell Tommy Bolin

TOMMY BOLIN
Cobo Arena

Tommy Bolin is a grab-bag guitarist whose stylistic interests cover a gamut of funk, power-chord rock, Latin and reggae rhythms and jazz-rock dynamics. After first replacing Joe Walsh in the James Gang and later Richie Blackmore in Deep Purple, he is now fronting his own five-piece band in the wake of a second solo LP, *Private Eyes*. The band includes Mark Stein, former Vanilla Fudge keyboardist, and Detroit's spitfire saxist Norma Bell. But performing at Ford Oct. 5, Bolin and band displayed a number of loose ends. At times Bolin appeared to have fusion difficulties, failing to make his guitar the unifying force between the basic three-chord rock progressions and the band's more intricate arrangements. When offered a large canvas for solo improvisation, Bolin disappointingly filled much of the space with standard rock clichés. The lack of continuity can also be attributed in part to the band, which either had an off

night or needs more rehearsal. There was a noticeable lack of interplay and communication between instruments. Other than Bolin and Bell occasionally playing off each other, drums and keyboards tended to go their separate ways, creating an element of busyness. One gets the feeling Bolin— with his complimenting vocals— does have the potential to combine his and the band's many influences into a unique blend, but he fell short of doing so at Ford. Guitar-wise, he did find the groove in the last two tunes, "Post Toastie" and "Homeward Strut," launching tension-filled solos that displayed impressive technique and the direction that had been absent through most of the performance. The instrument highlight of the show, however, was the solo bass work of Jimmy Haslip. In the end, Detroit appropriately awarded the group with only one encore. —L. Jay

BOOK OF LIFE
Haki Mudhubuti (Don L. Lee)

Haki R. Mudhubuti (Don L. Lee) has always written about black unity, as the titles of his previous works should indicate: *Think Black*, *Black Pride*, and *We Walk the Way of a New World*. But in *Book of Life* (Broadside Press), we find even stronger convictions, hotter words, and images so concrete they almost become brutal at times. "African Men" contains images like:
if a rat is chewing at your baby's skull
you don't negotiate you kill it
rise
dash-on flash dodgin skyscrapers vacant lots & evil
highs
with a feel for the earth for land for yoself
comin rise
transform reborn renurtured in purpose in goodness
in direction new

Even more stunning is the 48-page poem which gave the book its name. Divided into 92 sections, this final work of the book offers guidelines for living and building a better life. Although aimed at black people, this poem is equally important to white, red, brown, and (Mars probes willing) green people. Anybody. Everybody. Various sections deal with identity, processed foods vs. natural foods, treatment of the elderly, cities, culture, you name it. If it's important to life, Madhubuti comments on it here. *Book of Life* is written in everyday language, which makes Haki's ideas more easily understood to those of us who don't read poetry with a dictionary handy. His poems are out front and for real. —Bill Hogg

BOOKS

TRAMMPS
King's Row

It was the third visit to Detroit for Philadelphia's fast-rising Trammps when they came to the spacious King's Row Showcase Lounge last weekend, and they really set it out this time—full of good spirits, a happy disposition and recent success in the record business. The Trammps just came from New York City, where something called *Billboard's* Second Annual Disco Forum was held last week. Not surprisingly, the Trammps won Best Disco Album of the Year honors with their Atlantic LP, *Where the Happy People Go*; Best LP Cut of the Year with "Disco Party"; and the top award, Disco Artist of the Year.

Despite whatever negative connotations the whole "disco" phenom might have for some folks, the Trammps are, at heart, a good singing group whose music is basically positive and motivating. Their stage act is exciting and polished in the grand tradition of the greats of R&B. The band is no slouch either. Ruben Henderson plays sax and flute, Arty Williams is on trumpet, Eddie Sumanski on keyboards, and Mike Thompson on drums. Their own MC/comic is Flash Wilson—the "Black Kojak."

The Trammps themselves are Jimmy Ellis, Stanley Wade, Harold Wade, Earl Young, and Robert Upchurch. They give us another light on the great Philly sound, with tunes like "Let's Go Disco," "Soul City Walk," and the Baker-Harris-Young composition "Hooked for Life." Yes, the Trammps are a definite delight, onstage and offstage too. —Cheryl Myhand

CHUCK JACKSON

Watts Club Mozambique

Chuck Jackson's opening night at Watts Club Mozambique last Friday was more than just a nightclub gig. With a packed-house, standing-room-only crowd made up of fans, friends, and fellow artists, it was obvious on walking in the door that Jackson's appearance had touched off a major Motor City cultural event. Chuck is well-liked in this area. The known and unknown had come out to party, and in the audience I recognized Pervis Jackson and Bobbie Smith of the Spinners, Carolyn Franklin, Mildred Vaney of Quiet Elegance, several clubowners, and many, many media friends. Chuck finally walked onstage to a roaring ovation and apologized for a few minutes' delay. (He didn't have to, because we got a chance to hear the always-tasty combination of Ron English on bass guitar with Lyman Woodard on organ, backing up Chuck tonight with Jerome Spearman on drums and Jack-

TRIBE
Lindsay's

Mel Maddox and his House of Minority Employees (HOME) has taken on a tremendous task for the benefit of the Detroit community: HOME is an association of unions that wants to deal with evolutionary Black culture and how it relates to exploitation and racism through political and cultural programming for the purpose of consciousness-raising in the Black community.

In other words, they want HOME to be a place where artistic people can come and discuss music, literature, politics, etc., with the working community.

HOME resides at Lindsay's Bar at 345 Grotiot in downtown Detroit. Michelle Russell, Willie Stamp, and Mel Maddox are responsible for the cultural programming and have kicked off with Tribe: Wendell Harrison, tenor sax, flute; Harold McKinney, piano; Phil Ranelin, trombone; George Davidson, drums; Rod Hicks, bass and vocal; and Andre Vaughn, guitar.

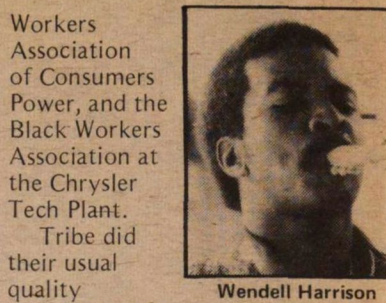
Tribe played before a packed house on Oct. 8 and was largely responsible for the good turnout through their own advertising efforts. Due to the limited budget of the organization, it had advertised only through newsletters and word of mouth.

HOME is comprised of the Association for the Betterment of Black Edison Employees, the Association of Black Workers of the Wayne County Road Commission, the Black Workers Association of the Detroit News, the Black



—Cheryl Myhand

son's personal guitarist Billy Brock.) The star opened with the popular "Feelings," which was done respectfully—but when Jackson launched into "Any Day Now" it was as if thunder and lightning had struck. Cries of "Have Mercy!", "Do it, Chuck!", and "It's Alright!" hit the air and continued to provide exciting punctuation throughout the set: "Your Love Light," "Shining on Me," "Since I Don't Have You," and "I Woke Up Crying." A stunning, incomparable version of "Daddy's Home" was almost too much for the atmosphere (and this reviewer) to take, and as Chuck shed his jacket and the performance reached its climax ("I'm Needing You"), a female chorus from the crowd pleaded "Take it all off, Chuck!" He didn't, of course. But it was one performance we'll never forget. —Cheryl Myhand



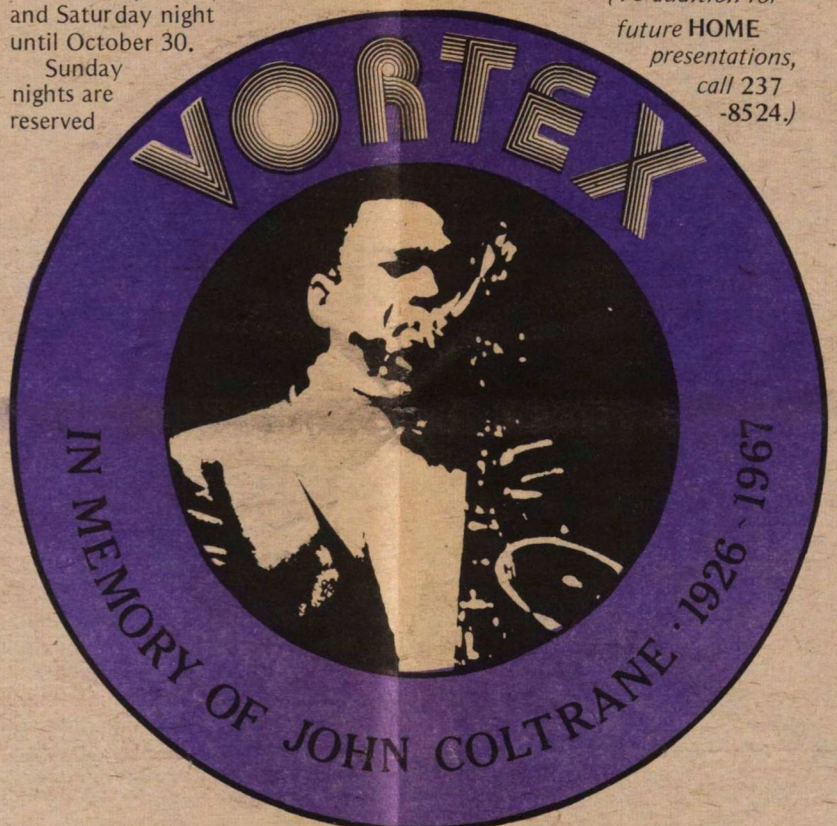
Wendell Harrison



Rod Hicks

Workers Association of Consumers Power, and the Black Workers Association at the Chrysler Tech Plant. Tribe did their usual quality performance. Rod Hicks, bass guitarist, sang soulful lead on "Born Under A Bad Sign," and the band's playing brought the cook, Pittsburgh, out of the kitchen singing and dancing to the reality of the lyrics and the motivation of the music. His HOME cooking, I might add, is excellent. Tribe played the Crusaders' tune, "Keep That Same Old Feeling," Harold McKinney's "Wide and Blue" and Wendell Harrison's "Angry Young Man." The band will be playing for HOME every Friday and Saturday night until October 30. Sunday nights are reserved.

for blues, poetry readings, political raps, and the other more intimate art forms. Baby Boy Warren, a blues artist who sang on Hastings St. in the old Black Bottom, started the Sunday programs on Oct. 10. Lindsay's HOME is not a swank club that could compete—even if it wanted to—with the commercial disco spots. Its aims are much more basic. It hopes to build a cultural and political house for Detroit's working and artistic community. HOME feels it is a part of Detroit and is working to make the city's future a reality. —Melba Boyd
(To audition for future HOME presentations, call 237-8524.)



MARATHON MAN

Dustin Hoffman, Laurence Olivier, and a well-rounded cast including William Devane and Roy Scheider exhaust the viewer's endurance in the John Schlesinger movie *Marathon Man*, a film whose characters are pushed to the maximum of physical and mental endurance. *Marathon Man* is a lengthy and involved picture, jumping from New York to Paris, then to South America, and finally back to New York—each location supplying the audience with a little less than enough information to put the entire puzzle together. An elaborate tale, the film essentially has Dustin Hoffman as Babe Leevy, graduate student at Columbia University, who, through some incredible set of events, is thought to know something about a cache of diamonds hidden by a Nazi war criminal. Laurence Olivier is Scheller the Nazi who comes to New York

attempting to pick up his diamonds without being recognized. Scheller captures and tortures the grad student until finally becoming convinced he knows nothing about the mysterious jewels. Although somewhat tedious in its earliest stages, *Marathon Man* opens into a captivating film, relentless in its tension and hold on the audience. The torture scenes are masterful to the point of being sinister. Violence in the film is often explicit, in other cases implied, when it is all the more effective and chilling. The camera work of Conrad Hall in these instances makes the film almost a personal experience for the viewer. The film leaves one with a feeling of breathlessness—almost as if you had been running along with the action, driven by the thought that if you endure it you might just survive. —Ken Dossar

BILL EVANS / OREGON
MSU



The Bill Evans Trio

The Showcase Jazz production team presented two consecutive weekends of the real thing this month at the comfortable Erickson Kiva on the MSU campus in East Lansing. David DeMartino was there Oct. 8 to take in Bill Evans and Co., and Detroit bassist Shoo-Be-Doo was onstage opening the Oregon concerts Oct. 1 and 2. Their reports follow.

The Bill Evans Trio made a rare appearance at Michigan State University last weekend, giving 4 shows and one very interesting workshop during his visit. Playing with him were long-time associate Eddie Gomez, an utterly superb bassist, and the relatively new sound of drummer Eliot Zigmund. Stylistically one of jazz's greatest and most influential pianists, Evans shows no sign of letting up—at the age of 47, he is playing some of the greatest music in his life. In his typically reticent manner, Evans kept communication with the audience strictly on a musical level during each performance. The pianist's interaction with bassist Gomez has developed into a seemingly telepathic partnership; rarely have 2 musicians been as melodically attuned as this pair. Percussionist Zigmund spent a good deal of time with his brushes

and mallets, playing as quietly and as tastefully as possible throughout the night. As Evans' collaborations with Tony Bennett and George Russell have shown; the pianist has never been satisfied with treading the same musical waters. While a good percentage of the material played last weekend was of recent vintage, the few tastes of the past—particularly Friday night's late encore of "Some Other Time"—made Evans' concert the sheer delight it was. —David DeMartino

After We Three (James Barnes, congas; Michael Graves, guitar; and yours truly on bass) concluded the musical ground-breaking ceremony for the eager packed-in audience, Oregon was harmoniously at home and warmly welcomed. Having grazed the music trails for well over six years together, they slid effortlessly into a rather unusual opening piece that had all the members doubling up on and switching off of numerous instruments. Remember, there is no standard "trap" drum set to drive things along, nor, for that matter, to drown out the melodic gladness of guitarist Ralph Towner's French horn solos, or virtuoso bassist Glenn Moore's violin bowing, or what oboist Paul McCandless called "a bass clarinet solo accompanied with no idea of what was going to happen next."



MIXED BAG
UM-Dearborn

The Just Jazz Series at the University of Michigan-Dearborn is into a tasteful musical bag. Last Friday, they presented Ann Arbor's own Mixed Bag. Led by Ron Brooks on acoustic and Fender bass, the band also features Gary Schunk (keyboards), Larry Nozero (reeds and flute), Dave Koether (percussions), Jerry Gassel (guitar) and Dan Spencer (drums). In addition to performing as a unit in many local clubs, the band also backed up the likes of Bob James, Rahaan Roland Kirk, and Sarah Vaughn. However, as a separate entity the band runs the gamut of musical styles with soul, Latin and popular music influencing their particular brand of jazz. Ron Brooks and his entourage silently walked on stage and broke into a spacy, unstructured selection from their Tribe Records LP, *Mixed Bag's First Album*. The band's second selection was considerably more up-tempo, featuring Gassel's to-the-point lead guitar work. The third tune, written by drummer Dan Spencer, was the high point of the first set, beginning with an intricate yet lyrical chord procession by bassist Ron Brooks and building up to a rousing finale by the whole band. The first set closed with "La Margarita" (from the Tribe LP), featuring Nozero's wailing soprano saxophone. Following the intermission the Bag cooked through a variety of up-tempo arrangements as each musician got the chance to display his ability as a lead player. All in all, the appreciative crowd of about 75 warmly received the band, leaving the tastefully appointed U of M-Dearborn Recreation Building with the good feeling that they had sampled another of Detroit's very capable contemporary jazz bands. On November 19 Just Jazz presents Gerry Niewood, long-time reedman for Chuck Mangione. —Jim Tomlinson

Hence, total group improvisation resembled collective bargaining where the musicians raffled off their sounds of joy in a Wall Street-less manner. Imagine two nights of this and a Sunday afternoon concert played to a knock-out room full of people. The band concluded the week-end original entitled "Nimbus" (which can also be heard on *Solstice*, an ECM record). Needless to say, a thunderous cloud of joy followed the Oregon Trail of music, inviting many to return to Erickson Kiva again in the future.

Interestingly enough, drink containers, popcorn and cigarettes were banned from the concert until the music was over. Thank you Drew and crew for hosting what may have been the first midwest jazz concert to ban non-returnable smoke and food distractions before and during a performance. Former Oregon (!) Governor Tom McCall (who wrote the original ban on non-returnables) would be proud of your showcasing of jazz in such a handsome way! —Shoo-Be-Doo

II V I ORCHESTRA
Community Music Series

Place: First Unitarian-Universalist Church. Personnel: David Swain, baritone sax; Steve Hiltner, tenor sax; John Davis, tenor sax and flute; John Evans, Ben Miller, alto sax; Patti Berg, flute; Dave Devolt, trombone; Kalle Nemvald, Brandon Cooper, Ric Goldstein, tpts; Mark Moultrup, pn; Terry Silver, bass; Kenneth Bolts, drums. Continuing its schedule of seldom-heard but fine musical groups, Community Music presented II V I, a thirteen-piece band from Ann Arbor. Under the direction of David Swain, the youthful aggregation moved competently, but without much fire, through a cluster of Basie, Gillespie and Tadd Dameron classics.

Halfway through the first set the group—which hasn't been together a year yet—slowly began to warm to the task. Dameron's masterful "Our Delight" was given a thoughtful and facile interpretation by the promising trumpeter of Kalle Nemvald. With a subdued and effortless approach Kalle flowed easily in and around the tight ensemble playing that found Kenneth Bolts' drumming consistently tasteful. Swain's baritone showed the way as the band tackled Frank Foster's "Shiny Stockings" with a bit more verve and insight. John Davis' flute solo was well placed and gave this old evergreen the kind of brightness required.

"Lady Bird" and "Fontainebleu," both Dameron compositions, were displayed like most of the tunes this evening—quite capably but in a sameness of quality and tempo that brought the music perilously close to monotony. The addition of more isolated parts like the trumpet and rhythm section alone during "Lady Bird" would give more variety and would assist the band

in developing a personality of its own. The group's rendition of Oliver Nelson's "Stolen Moments" was memorable and the arrangement was perhaps the best of the evening. John Davis and Patti Berg blended the flute parts quite nicely against Ben Miller's jagged alto sound. None of the solos were extensive enough at any time to truly measure the singular talents of the band. But I was very impressed with the drumming of Mr. Bolts who—as I suspected—had gained substantial experience with Lionel Hampton's band. Steve Hiltner and Kalle Nemvald should also be singled out for their contributions and future promise. Some of the band members are part of the Washtenaw Community Band and a few have had sessions at Marcus Belgrave's Jazz Development Workshop. I was glad to hear that Mr. Swain was a product of Oakland University's fine music program, where the Detroit influence through Sam Sanders, Ed Pickens, Ed Nelson, Hal McKinney and Ron English has long been prominent. I was unable to stay for the closing set but I could tell that they were gaining both confidence and cohesion as they closed the first set with the challenging "Epistrophe." After hearing from Mr. Swain that it was Monk's birthday and that they were dedicating the second set to him I was tempted to stay a little longer—I am sure they were prepared to shake the church's firmament now. For those of you interested in hearing a well-disciplined band with an eye for jazz classics then II V I will be holding forth at the Golden Falcon in Ann Arbor. Give 'em a play. —Herb Boyd



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Guide

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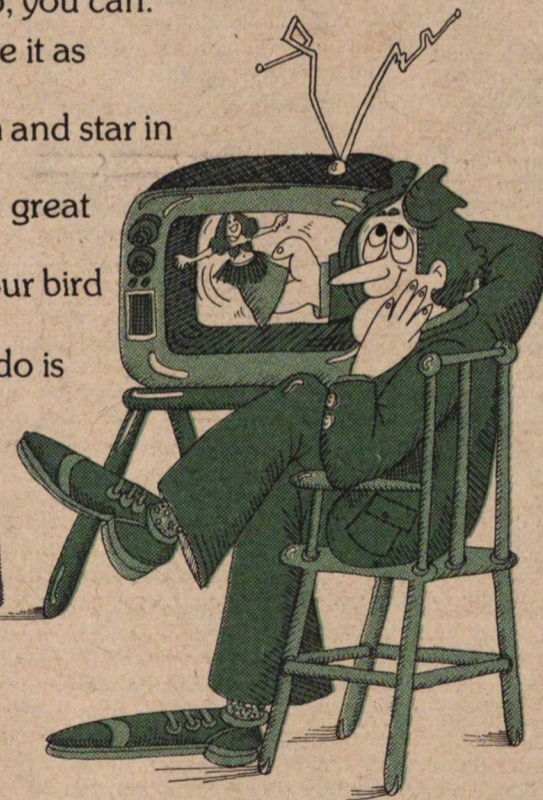
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Some people think that television is an educational medium. However, a *broken* T.V. is sometimes a lot more fun.

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- Tap dance behind the screen and star in your own show.
- Extend the antennas; they're great for drying socks.
- Plan a wildlife special; put your bird in the set.

And remember, all a *fixed* T.V. can do is put you to sleep.



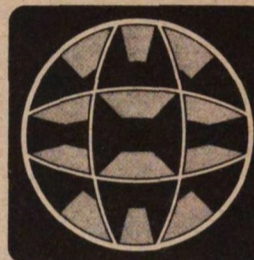
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Motor City Edutainment Guide

Metro Detroit Calendar

Entertainment Calendar For Week Ending October 22, 1976

MUSIC

Detroit & Suburbs

- All Around, 25621 Ecorse Rd., Taylor, bet. Beech Daly & Telegraph, 292-6838: Mon.-Tues.: **Mainstreet U.S.A.**; Wed.-Sun.: **Deep South.**
- Alvaro's, 1824 W. 14 Mile Rd., Royal Oak, 549-2420: **Wayne Harper Trio** thru Oct., 8:30 pm, Mon.-Sat. No cover.
- A Train, 48705 Grand River, Novi, 1-348-2820: **Fourth Chapter** thru Oct.
- Alfred's, 2745 W. 16 Mile Rd., Somerset Mall, 643-8865: **Bill Mueller** thru Oct.
- Bruno's Lounge, 17323 Harper nr. Cadieux, 882-2010: **Show No-No** thru Oct.
- Belanger House, Main at 12 Mile, Royal Oak, 548-8700: **Harvest**, Tues.-Sat., thru Oct.
- Bobbie's English Pub, 30100 Telegraph, Birmingham, 642-3700: **J.C. Heard.**
- Bijou, Southfield Rd., at 13 Mile, Southfield, 644-5522: **Jim Jewhurst** thru Oct. (Wed.-Sun.)
- Brendan's Tavern, 34505 Grand River, Farmington, 477-5090: **Charlie Taylor**, (Irish Entertainment) thru Oct.
- Barnaby's Lounge, Middlebelt, 2 blks. N. of Ford Rd., Garden City, 427-0102: **Ditties**, Oct. 6-17
- Bob and Rob's, 28167 John R, Madison Heights, 541-9213: **Lenore Paxton**, singer alone Mon. & Tues., and with **Don Fagenson** on bass, Wed.-Sat. No cover.
- Bilannis Pub, E. Warren & Alter Rd., 885-2724: Call for information.
- Bobbie's Lounge, 15414 Telegraph, Redford, 531-0189: **Zoom** thru Oct.
- Ben's Hi-Chapparral, 6683 Gratiot, 923-0601: **Powder Puff Revue.**
- Baker's Keyboard Lounge, 20510 Livernois, 864-1200: **Yusef Lateef**, Oct. 14-24; **Ron Carter**, Oct. 27-31; **Les McCann**, Nov. 5-14.
- Bogart's, 26355 Michigan Ave. W. of Beech Daly, Inkster, 277-7651: **The Sounds Inc.** thru Oct.
- Bonfire Bar B-O, 20070 W. 8 Mile, W. of Evergreen, 355-0077: **Ernie** at the piano.
- The Catacombs Coffee House, bsmt. of St. Martins Church, 13100 Averhill at Lenox, 822-0445; Good entertainment & fine food every 2nd & 4th Sunday, 8-12 pm; October 16—**Oktoberfest.**
- Clamdiggers, 30555 Grand River, Farmington Hills, 478-3800: **Jim Badzik**, Mon.-Thurs., 9-11 pm, Fri.-Sat., 7-12 pm thru Oct.
- Compared To What, Trinity Methodist Church, 13100 Woodward, S. of Davison, Highland Park, 865-3440: Oct. 15, **Paradox** with **Peter Psarionos**; Oct. 22, **Satorie.**
- Cobb's Corner, c. of Willis & Cass, 832-7223: Mon. only, **Bobbie McDonald Jazz Trio.**
- The Cabaret, 5830 Connor, I/1 blk. east of I-94, DR 2-5020: **Chapter Eight.**
- Charlie's Crab, 5498 Crook Rd. at I-75, Troy, 879-2060: Ragtime Pianists **Bob Milne & Bob Seeley** 4:30-24:00, weekly.
- Cedar Mill, 715 Torrey Rd., Fenton, 629-1415: Oct. 14-17, **Feather Canyon**; Oct. 21-24, 28-31, **Paddle Foot.**
- Charles Pub, 110 W. 14 Mile, Clawson, 435-2494: Oct. 14-16, 21-23, 28-30, **Stuart Mitchell.**
- Dummy George's, 10320 W. McNichols, 341-2700: Oct. 13-17 **Teddy Harris, Jr.**
- Delta Lady, Woodward S. of 9 Mile, Ferndale, 545-5483, Oct. 15-17, **Copeland Band**; Oct. 18-19, **Tim Schrot**; Oct. 20-21, **Gregg Barr**, Oct. 22-24, **Copeland Band.**
- Desopper's, 12 Mile and Harper, St. Clair, 775-9192, **Criss Cross.**

CONCERTS

CONCERT INFORMATION

- Royal Oak Theatre—L11-2812
Hill Aud., A.A.—1-763-2071
Ramona Theatre—925-9292
Rackham Aud., A.A.—764-4415
Lansing Civic Ctr.—(517) 485-2419
Flint IMA Aud.—235-4433
Orchestra Hall—833-3700
WSU Comm. Arts Aud.—577-2400
Cobo Hall—224-1000
Masonic Temple—TE2-6649
Pontiac Stadium—857-7700
Macomb County C.C.—286-8000
ext. 320
Showcase Theatre—925-9292
Eastern Mich. Univ., Ypsi—1-487-0447
Wings Stadium, K-zoo—(616) 345-1125
U of M-Deborn—271-2300 ext. 402
Univ. of Detroit—342-1029
Music Hall—963-7680
U of M-A.A.—764-1817
Municipal Aud./Allen Pk.—928-9192
Ford Aud.—224-1070
Olympia Stadium—895-7000
MSU, E. Lansing—(517) 353-4604
- Oct. 15: Detroit Symphony Orchestra, Aldo Ceccato conducting, Ford Aud., 10:45 am.
Bob Seger & The Silver Bullet

- Band, also Heart, Munn Ice Arena, MSU Campus, 8 pm.
- Alexander Fielder, Flutist, Robert Allison, pianist, Fairlane Mansion, U of M, 7:30 pm.
- Oct. 15-16: Stars of New York City Ballet, Patricia McBride, Jean-Pierre Bonnefous, Music Hall.
- Oct. 16: Scandinavian Symphony Orchestra, Solists: Mischa Mischakoff and daughter Ann, Southfield Lathrup High School, 8:20 pm.
- Oct. 17: The Count Basie Orchestra, 8 pm, Plymouth Hilton Inn, \$6, 591-6400 ext. 368.
Gary Laura, percussion, University of Windsor, 963-6112 ext. 131
Danny Davis & The Nashville Brass, 8 pm, \$5.50, \$4.50, Municipal Aud. (inside Allen Park City Hall), 16850 Southfield.
Detroit Symphony Orchestra, Aldo Ceccato conducting, Ford Aud., 3:30 pm.
The Ramones at the Royal Oak Theatre.
Earth, Wind & Fire, Eastern Michigan Univ., Ypsi.
- Oct. 18: Alicia De Larrocha, pianist, 8:30 pm, Hill Aud., Ann Arbor.

- Ted Nugent, Montrose, 8 pm, Wings Stadium, Kalamazoo.
- Oct. 19: John Klemmer & Joan Armatrading at the Ramona Theatre, 8 pm.
- Oct. 20: Baroque Music Masters, Rackham Aud., Ann Arbor, 8:30 pm.
Austin Moro Band, Macomb County C.C. Student Union Mall, 12 noon.
- Oct. 20-24: The Young Vic (Repertory Co.), Eves. 8:30, Sun. only 7:30, Matinees Sat.-Sun., 2:00 pm.
- Oct. 21: Martial Arts of Kabuki, Rackham Aud., Ann Arbor, 8:30 pm.
Elvis Presley, 8 pm, Wings Stadium, Kalamazoo.
Detroit Symphony Orchestra, Aldo Ceccato, conducting, Ford Aud., 8:30 pm.
The Straws at the Royal Oak Theatre.
- Oct. 22: Dik Visser Guitar Trio, Detroit Institute of Arts Aud., 8:30 pm.
Danny Davis and The Nashville Brass, 8 pm, \$5.50, \$4.50, Municipal Aud. (inside Allen Park City Hall), 16850 Southfield.

- J.C.'s Rock Saloon, 14050 Gratiot bet. 6 & 7 Mile, 526-3445: **Elfstone** thru Oct.
- LaHonda, 6340 Auburn Rd., Utica, 1-739-1017: **Jim Gold.**
- The Library, 37235 Groesbeck, Mt. Clemens, 1-465-6579, **The I Band.**
- The Landing, 10 Mile & Southfield, Southfield, 557-5035: **Tom Powers** now thru Nov.
- The Living Room, 23307 Telegraph, 676-7373: **Kenny Miller & The Winding Road** (Country-Western)
- Las Vegas Club, 3400 Bagley, 554-4370: Thurs. Only, **Henry Balderrama**; Weekends, **Ray Naples Suprema Band.**
- Leone's Lounge & Arcade, 2179 Fort Park St. 3 blks. S. of Southfield, Lincoln Park, 382-9725: **Ruby Jones.**
- Lindsay's House of Minority Employees, 345 Gratiot: Fri. & Sat. Oct. 8-30, 9:30 til 2 am, **Tribe**, Cover \$1.50.
- Little David's Cocktail Lounge, 8417 Livernois at Joy Rd., 933-0660: **Instant Insanity.**
- Mardi Gras, Fullerton & Livernois, 931-3212: **Carolyn Crawford**, Thurs.-Sun.
- Moravian, 35905 Utica Rd. at Moravian, Clinton Township, 1-791-2030: **Fonzie & The Fantastics.**
- Olde World Cafe, Pine Lake Mall, Orchard Lake Rd. at Lone Pine Rd., West Bloomfield, 851-3252
Oct. 15-17, **Gove** (folk & blues);
Oct. 19-24, **Sonny Terry & Brownie McGhee.**
- The Old Mill's Attic, 5838 Dixie Hwy., Waterford, 1-623-9300.
Jo Ann Allen thru Oct.
- Odyssey, 27346 Ford Rd., Dearborn Hts., 278-8597: **Connie Graham.**
- Power's Place, 30750 Little Mack, 293-1410: Oct. 15-16, **Eddie Powers & The Touch System**; Oct. 19, **Cabaret of Magic**; Oct. 20, 22, 23, **Eddie Powers & The Touch System**; Oct. 21, **Talent Spotlight.**
- Painted Pony, 21890 Telegraph, T Trenton, 675-3870: **The Cracker Jacks.** Coming Soon—**Maxine.**
- Playboy Club, 20231 James Couzens, S. of 8 Mile, 863-8855: **Amira Amir Fri. & Sat.; Connie Graham** thru Oct.
- Peppermill Lounge, 8 Mile E. of Groesbeck, 526-4502: Oct. 17-18 **Air Tight**; Oct. 20-24, **Stratten-Nelson Rosenberg**; Oct. 27-31, **Orange Lake Drive;**
- Perfect Blend, 24901 Northwestern Hwy., Fidelity Bank Bldg., Southfield, 353-4070: Oct. 13-17, **Cordova**; Oct. 20-24, **Stratten-Nelson Rosenberg;**
- Phelp's Cocktail Lounge, 900 Oakland, 867-2321: Oct. 15-18, **Latimore & his all star revue.**
- Rappa House Concert Cafe, 96 Fisher Fwy., 961-9846: After Hours Jam Sessions, Sat. 1-6 pm.
- Red Carpet, 16427 E. Warren at Outer Dr. 885-0570: **Pete Zangara** every Mond. 10 pm;
Oct. 13-17 **Mojo Boogie Band**;
Oct. 20-24 **Rusty Day & The Citizens Band.**
- Raven Gallery, 29101 Greenfield, Southfield, 557-2633: Oct. 19-24, **Sonny Terry & Brownie McGhee, \$4.50;**
- Roman Gate, Woodward at 14 Mile, Royal Oak, 549-4141. **Kelly Franklin**, Fri.-Sat.
- Roman Terrace, 27822 Orchard Lake at 12 Mile, Farmington, 851-4094: **Cathy Landes** thru Oct.
- Roostertail, Palm River Room, 100 Marquette at the river, 823-2000 **Jubilation w/Paul Lochrico** thru Oct.
- Shorecrest Lounge, 23117 Harper, St. Clair Shores, 776-3033: **Danny Woods** thru Oct.

MOTOR CITY COLLEGE

With the arrival this week of the eminent Yusef Lateef, Ph.D. at the Keyboard Lounge of one Dr. Baker, it is only fitting that we explore the term that Dr. Lateef has used to describe his music: "auto-physio-psyhic."

"Auto-physio-psyhic" music is music that comes from the mental, physical, and spiritual planes—combining the energies from each source into a music which, by definition, is mostly improvised.

Yusef says that he prefers this term to the word "jazz," which can be considered a derogatory reference. He points out that the Webster's Dictionary defines jazz as "that which is discordant and noisy." "That has nothing to do with my music," he explains.

We couldn't agree more wholeheartedly.

Yes, Yusef Lateef is back in town at Baker's, blowing his saxophone and topping our list of musical attractions for a full ten days (14-24). You may have to go on a weekday night to get a seat, because the hipsters know that Lateef keeps a joint jumpin', and it's jammed on the weekends . . .

Speaking of jammed, there's the Earth, Wind & Fire concert at EMU's Bowen Field House in Ypsilanti, Sunday the 17th is the night, if there are any tickets left. If not, there is plenty of other stuff to keep you busy . . .

John Klemmer brings his magic saxophone to musically chris-



ten the Ramona Theatre on Gratiot and McNichols in Detroit. Singer/songwriter/guitarist Joan Armatrading joins him for the grand festivities, Tuesday Oct. 19.

Vocalist Eddie Jefferson and drummer/band leader Roy Brooks have things cooking again. This time they've got the Artistic Truth band and dancer Paul Leonard in what is shaping up to be a contemporary jazz revue at the usually-bluesy Eth-



Yusef Lateef at Bakers
Joan Armatrading at the Ramona

el's Lounge on the east side. As the brothers on the block would say, "Dig dat!" (And don't forget that Roy Brooks invented the word "Edutainment," up there at the top of the page . . .)

The inimitable Chuck Jackson—author of such brilliant recordings as "Any Day Now" and "I Don't Wanna Cry"—continues his own brand of edutainment at Watts Club Mozambique on the Fenkell strip, through Oct. 24; backed by organist Lyman Woodard (see page 19) and guitarist Ron English. Highly recommended.

Get up and boogie with the Mojo Boogie Band at the Red Carpet (E. Warren and Outer Drive), as the funky rockers from Ann Arbor/Ypsi kick up the dust Oct. 13-17.

The 20th is a magic number this month—on Wednesday, Oct. 20 the Austin-Moro big band warms it up at noon at the Macomb County CC campus; the magnificent Selma opens at the Showcase Theatre (see page 7); and afterwards you can stay on the east side and hear Rusty Day's new Citizens' Band open at the Red Carpet, or drive-west and check Teddy Harris starting at Dummy George's . . .

Club hoppers will want to check out Latimore at Phelps' Lounge Oct. 15-18; in the suburbs, the I Band at the Library and J.C. Heard at Bobbie's Pub; in Lansing, the powerful Soulmates get it on at the Garage . . . And, like Gamble and Huff would say, "Smile Happy!"

OF MUSICAL KNOWLEDGE

- Doug's Body Shop, 22061 Woodward Ave., bet. 8 & o Mile, Ferndale, 399-1040: Mon. Only, **Dr. Dick & His Good Vibes**; Tues.-Sat., **Tommy Good & Plenty.**
- Dewey's Lounge, 16400 J. L. Hudson Dr., Michigan Inn, Southfield, 559-6500: **Struttin'** thru Oct.
- D.B.'s, Hyatt Regency, Dearborn, 593-1234: Oct. 11-16, **Billy Eckstine**; Oct. 18-23, **Charlie Callas;**
- Driftwood Lounge, Grand River at Inkster Rd., KE 5-6700: **Riot.**
- Dee Jays Lounge, 52899 Van Dyke at 12 Mile Rd., Shelby Township, 731-6175: **Featherstone** thru Oct.
- Dirty Helen's, bsmt. of Leland House Hotel, is now the **Speakeasy**; Cass & Bagley: Call for information.

- Diamond Lil's, 18744 Mack Ave. corner Kirby Rd., 881-3717: **Detroit Blues Band**, Oct. 15 & 16. No cover.
- Ethel's Cocktail Lounge, 7341 Mack E. of Grand Blvd., 922-9443: **Roy Brooks & the Artistic Truth**, featuring **Eddie Jefferson**, Oct. 15-17.
- Francesco's, 22302 Michigan Ave. bet. Outer Dr. & Southfield, Dearborn, 561-1655: **Pam Martin.**
- Gaines Lounge, 9850 Wyomring, 934-5511: **Erma Terry** thru Oct.
- Gnu Joint, 5700 Cass at Palmer, WSU Campus: Sun. & Mon.
- Bob Jenkins; Tues., Mr. Bo; Wed. & Thurs., **Copeland Blues Band**; Fri. & Sat., **Baby Boy Warren.**

- Gino's Falcon Showbar, 19901 Van Dyke, at Outer Dr., 893-0190: **Windfall.**
- Holiday Inn Lounge, Woodward N. of Davison, Highland Park, 883-4550: **Dave Hamilton.**
- Henry's Cocktail Lounge, 7645 Fenkell 5 blks. W. of Livernois, 341-9444: Please call for info
- The Huddle, (517) 484-1404, 309 N. Washington, Leonard Plaza, Lansing: Oct. 5-9, 12-16, **Jemima Puddle Duck.**
- Interlude Lounge, 5491 E. 12 Mile Rd., Warren, 751-4340: **Jerry Libby & Co.**
- Inn Between, 3270 W. Huron, Waterford, 1-682-5690: Oct. 6-9, **Travis**; Oct. 13-16, 20-23, 27-30, **Judy Roberts Group.**

Motor City Entertainment Guide

Metro Detroit Calendar

Entertainment Calendar For Week Ending October 22, 1976

(continued from page 17)

Sandpiper, 15123 E. Warren, 884-5900: Oct. 15-16, 22-23, 29-30, Nov. 5 & 6, Mickey's Pulsating Unit.

The Starting Point Showcase Nite Club, 25060 Southfield Rd. cor. 10 Mile, 557-5075: Tom Powers; Coming Oct. 20, Travis.

Squires Lounge, Metro Airport Ramada Inn, 729-6300: Canadian Conspiracy thru Oct. 16.

Stock Exchange Lounge, 27554 W. Warren W. of Inkster Rd., 261-7130: T. P. Conspiracy.

Studio Lounge, 6921 Wayne Rd., The 3 of Us, 12841 E. McNichols, 371-2307: Oct. 12-24, Badge.

Tipperary Pub, 8287 Southfield, Detroit, 271-5870: Jim Perkins & the Tipperary Aires.

Top of the Punch, 2 Washington Blvd., 925-0200: Flyin' Easy, 5 piece contemporary group, til Oct. 16. Coming Oct. 19-23, Friendship with soft rock, dance, & contemporary music.

Ted's The Gatsby Room, Woodward At Square Lake Rd., Bloomfield Hills, 1-388-0237: The Showcasemen.

Top of the Flame, atop Mich. Consolidated Gas Bldg., Woodward at Jefferson, 965-4044: Tues.-Thurs., pianist Hank Van Stedan; Fri.-Sun. pianist with bass guitarist.

Trudge's Pub, 22512 Mack Ave., St. Clair Shores, 50's Rock Music & Movies, plus weekly trivia contest.

Trio, at Franklin Pl., Northwestern Hwy. & 12 Mile, Southfield, 358-1860: Alma Smith, 4:30-7:30 pm, Tues.-Fri.; Oct. 19, Bobbie Laurel, 8:30-1:30 pm, Tues.-Sat.

24 Karat, Telegraph S. of 6 Mile, KE 1-2332: Curtis Hyflash.

Vineyards, Franklin at Northwestern, Southfield, 357-2579: Ursula Walker, Jack Brokenshaw, & Ma Matt Michaels.

Vargo's, 30325 W. 6 Mi. Rd., Livonia, Billy Rose & quartet.

Viking Lounge, 179 S. Gratiot, Mt. Clemens, 1-463-0410: Coming, The Cross; Holy Smoke; Curtis Hyflash.

Uncle Bela's Pub, in the Cooper Arms, 306 Main, Rochester, 651-2269: The New Majority.

Wagon Wheel, 2950 Rochester Rd., Troy: Oct. 13-17, Dan Schaefer; Oct. 18-19, Phaedrus; Oct. 20-24, Dan Schaefer; Oct. 25-26, Orange Lake Drive.

Windjammer, Plymouth at Farmington Rd., Livonia, 422-7155: Eddie Kay, Fri. & Sat.

Watt's Club Mozambique, Fenkell at Northlawn, 864-0240: Chuck Jackson thru Oct. 16.

West Side Six, 24052 W. McNichols, 1/2 blk. from Telegraph: Mon.-Tues., Salem Withcraft; Wed.-Sun. White Wolf.

Yesterday's Room, Sheraton Southfield, 17017 W. 9 Mile: Expo '77.

Ann Arbor

The Ark Coffeehouse, 1421 Hill St., 761-1451: Every Wed., open mike Hootenanny, \$.75; 10/15-16, Eloise & Tracy Schwarz, \$2.50; 10/21, Peter "Madcat" Ruth; 10/22-23, Norman Kennedy, \$2.50.

The Apartment, 2200 Fuller Rd. (in Huron Towers), 769-4060: Every Mon.-Sat., Skat, no cover.

The Blind Pig, 208 S. First St., 994-4780: 10/13 & 20, Andy Sacks and Friends; 10/15-16, Robert Jr. Lockwood, \$1.50; 10/18, Boogie Woogie Red; 10/22-23, II V I Orchestra.

Blue Frogge, 611 Church St. (off South University), 995-5955: Disco Mon.-Sat.

Del Rio, 122 W. Washington St., 761-2530: Every Mon. lunch, guitarist Gale Benson, 12-1:30; every Sun. afternoon beginning at 5:30, five jazz, free.

Mr. Flood's Party, 120 W. Liberty St., 994-9824: 10/13, Longhorn \$.75; 10/14, Tucker Blues Band,

\$.75; 10/15-16, Stoney Creek, \$1.00; 10/17 & 24, Gwen & Kevin; 10/18, Dick Siegel; 10/19, Gemini; 10/20-23, Satchel Paige, every Fri. afternoon 4:30-7:30, Mike Smith & His Country Volunteers, no cover.

Golden Falcon, 314 Fourth Ave., 761-3548: Every Sun., Benson & Drellis Quartet; every Mon., II V I Orchestra; every Wed., Headwind; every Thurs., Mike Neal and Chuck Perraut; every Fri. & Sat., Melodioso.

Heidelberg, 215 N. Main, 663-7758: Every Fri. & Sat., Mustard's Retreat in the Rathskeller, no cover.

Jackson Road Logging Company, 2800 Jackson Rd. (in the Ramada Inn), 769-0700: Disco every night except Mon., \$1 cover.

Page One, Arborland Shopping Center, 971-6877: The Timber nightly, \$1 cover on weekends.

Pretzel Bell, 120 E. Liberty, 761-1470: Every Fri. & Sat. beginning at 10 pm, The RFD Boys.

The Roadhouse, North Territorial and U.S. 23, 4 miles N. of Ann Arbor: 10/13, 15-16, Citizen's Band; 10/20, 22-23, Mojo Boogie Band. Open 9 pm-2 am Wed., Fri. & Sat.

Rubaiyat, 102 S. First St., 663-2401: Every Fri. & Sat., Celebration; every Tues. & Thurs., disco.

Sandlewood Lounge, 100 S. Fourth Ave. (in Ann Arbor Inn), 769-9500: Reelin' Kyte every Mon.-

Sat.; Mixed Bag every Sun. Also downstairs in the Pub, Mixed Bag every Fri. & Sat. night.

Second Chance, 516 E. Liberty St., 994-5350: 10/13, Mojo Boogie Band; 10/14, All Directions; 10/15-19, Cimmeron; 10/20-21, Sonics Rendezvous & The Punks; 10/22, Luther Allison;

Westbank, 2900 Jackson Rd. (in the Holiday Inn West), 665-4444: Birch & Co. every night but Sun.

Ypsilanti

Casa Nova Restaurant, 11 W. Michigan Ave., 483-3027: Every Wed.-Sat., Sequoia, no cover.

Hungry Charlie's, 705 W. Cross St., 482-6271: Pete Miller with John & Ned every night, 9:30 pm.

Huron Hotel & Lounge, 124 Peral St., 483-1771: Disco nightly; Mon. is Greek night; Thurs., ballroom dancing.

The Pub, 205 W. Michigan Ave., 485-2573: Every Wed.-Sat., Denney Brown & Jan Cole, \$.50 cover.

Spaghetti Bender, 23 N. Washington, 485-2750: Every Sun., 9-11, Stoney Creek.

The Sure Thing, 327 E. Michigan Ave., 482-7130: Live rock bands

T.C.'s Speakeasy, 207 W. Washington, 483-4470: Every Sun., John Jockes; every Mon. & Tues., Mike Lebert; every Wed. & Thurs., Ty Cool; every Fri. & Sat., Ty Cool & Mark Hurst.

East Lansing

Silver Dollar Saloon, 3411 E. Michigan Ave., E. Lansing, 1-517-351-2451.

Olde World Cafe, 211 M.A.C. Ave., E. Lansing, 517-351-3535: Oct. 15, Paul King; Oct. 16, Sally Rogers; Oct. 17, Joe Grifka; Oct. 18, Terry & Bobbie; Oct. 19, Bob Bailey; Oct. 20, Joel Mabus; Oct. 21, Sally Rogers; Oct. 22, Paul King; Oct. 23, Bob Burmer.

Lizard's Underground, 224 Abbott Rd., E. Lansing, 517-351-2285: Oct. 15-16, Austin Carter Round-Up; Oct. 20-24, Feather Canyon; Oct. 25-30, Baraboo.

Hobbies, 930 Trowbridge, E. Lansing, 517-351-3800: Oct. 15, Schrieber & Pinkney; Oct. 16, John Campbell; Oct. 17, Joel Mabus; Oct. 18, Ray Kamalay; Oct. 19-21, Folk Festival.

The Garage, 316 N. Capital, Lansing (517) 489-9116: Oct. 15-16, 22-23, Soul Mates.

Peanut Barrel, 521 E. Grand River, E. Lansing, 517-351-0608: Oct. 13-17, Orange Lake Drive (formerly Luthorian); Oct. 20-24, Josh White, Jr.

Great Steak, 246 E. Saginaw, Oct. 10-12, 14-16, 21-23, 28-30, Trump.

THEATRE Detroit & Suburbs

"Selma," Martin Luther King musical starring Tommy Butler, Showcase Theatre, Van Dyke and Harper, Oct. 20 - Nov. 20, 8 pm.

"A Touch of Spring," comedy by Samuel Taylor, curtain time: 8:30, Oct. 15, 16 at the Will-O-Way Repertory Theatre, 755 West Long Lake Rd., in Bloomfield Hills, 644-4418. Four week run.

"Seasons' Reasons," by Ron Milner, opening at the Music Hall Dec. 14.

"Fiddler on the Roof," coming to the Fisher Theatre thru Nov. 7.

Stratford Theatre Festival, Stratford, Ontario (313) 964-4668: "Anthony and Cleopatra", "The Merchant of Venice", "The Importance of Being Earnest", "Hamlet", "The Tempest", "Three Sisters", all on Festival Stage, "A Midsummer Nights Dream" on Avon Stage.

"Golden Boy," by Clifford Odets, Nov. 4-7, 11-14, at the Considine Center, 8904 Woodward Ave. 823-5176 for information after 7 pm. Also coming soon, "High Time", by Alan Rossett, and "The Cave Dwellers", by William Saroyan.

"A Raisin In The Sun," by Lorraine Hansberry, Oct. 12-24, The Performing Arts Company, M.S.U., 355-0148.

"Major Barbara," by Bernard Shaw, Nov. 16-20, The Performing Arts Company, 355-0148.

"The Women," now thru Oct. 10, Okemos Barn Theatre, 8 pm, E. Lansing.

"The First Breeze of Summer," Oct. 15-16, 22-23, 8:30 pm, Oct. 17-24, 2:30, Bonstelle Theatre, 3425 Woodward nr. Mack.

"As You Like It," by William Shakespeare, Oct. 8 thru Feb. 19, at the Hilberry Theatre, 577-2972.

"The Miser," by Moliere, Oct. 15, Hilberry Theatre, 577-2972.

"The Journey of the Fifth Horse," Nov. 17-Feb. 17, at the Hilberry Theatre, 577-2972.

Detroit Town Hall Lecture Series: Oct. 20, F. Lee Bailey; Nov. 17, Dr. Joyce Brothers; Feb. 2, Morley Safer (60 Minutes) at the Fisher Auditorium, 873-4400.

"Taming of the Shrew," Oct. 20, 23, 24, Music Hall Center, 963-7680.

"Oedipus," Oct. 21-22, Music Hall Center, 963-7680.

Dimetri, 6:30 pm, Mime, dancer, and clown. Music Hall Center, 963-7680, Oct. 31.

"The Hot L Baltimore," by Lanfor Wilson, Oct. 21-23, 28-30, 8:30 pm, Studio Theatre, WSU (downstairs at the Hilberry Theatre).

"Of Thee I Sing," by Gershwin, Oct. 12-17, 20-24, at 8 pm, Quirk Auditorium, EMU, 487-1221. Coming Nov. 5, Arthur Miller's "The Crucible."

"House of Blue Leaves," Oct. 8-10, 15-17, Fri. & Sat., 8:30, Sun. 7:30, The Theatre, Marygrove College.

"Man and Superman," by George Bernard Shaw, Meadow Brook Theatre, Thurs.-Sat., 8:30 pm, Oct. 7-9, 10-16, 17-23.

"Wine In The Wilderness" & "The Past Is The Past," Oct. 29-31, Fri. & Sat. at 8 pm, \$4.00; Sat. & Sun. at 3 pm, \$3.50. Northwest Activities Center, 224-7595.

"The Apple Tree," by Sheldon Harnick & Jerry Bock, Southfield Parks & Rec. Aud., Oct. 21-23, 2600 Evergreen, 8:15 pm.

"Wedding Band," by Alice Childress, Nov. 4-Dec. 31, Detroit Repertory Theatre, 868-1347.

Sit Down—the story of the Flint sitdown strike, Oct. 16, 7:30 pm. Bread and Roses Theatre, Derooy Aud., WSU, \$3.00.

Ann Arbor

"Othello" by William Shakespeare, Oct. 13-17 in the Power Center, PTP Ticket Office 764-0450.

"Summer And Smoke" by Tennessee Williams, Oct. 20-24 in Lydia Mendelssohn Theatre, Ann Arbor Civic Theatre Ticket Office 662-7282.

"I Do, I Do"—dinner theatre in the Ann Arbor Inn every Fri. & Sat. thru Oct. 16. 769-9500 for info.

"Of Thee I Sing," Oct. 13-17 & 20-24, 8 pm in Quirk Auditorium, EMU. \$3.00, \$2.50 students.

This week's 55 Free Trips are going to cover some ground, so put on your cruising shoes and let's go... a special children's treat from the Youtheatre, coming to Lakeside Mall, Oct. 20-24 with *Goldilocks and the Three Bears*, *Little Red Riding Hood* and *The Three Pigs* at various times throughout the day. Another treat is the Annual Chrysanthemum Show at Southland Center, Taylor, on the 16th and 17th. There is also a Harmonica Convention coming up on Oct. 21-23 at the Ramada Inn in Southfield with seminars and special performances (272-6716).

The Free Flicks are still coming with *Gulliver's Travels* at the Downtown Library on the 19th at 2 pm; *One Eyed Jack* shows at the Macomb County Community College South Campus on the 20th and 21st at 8 pm and 12:30 pm respectively in K Bldg., and *The Scarlet Pimpernell* is at the Royal Oak Public Library Sound Film Series on the 21st at 6:30 pm. Also in Royal Oak, the Klein-Vogel Gallery has 19th & 20th Century Paintings and Drawings; exhibits continuing elsewhere are: *The Peaceable Kingdom* and *Work In Progress: Part II* at the Art Institute, Sam Karres at the AAA Gallery, and Arlene Voelker's acrylics at the Robert Thom Gallery in Birmingham. Another display is that of new automobiles at the General Motors World Headquarters, Grand Blvd. and Second.

There continue to be free discussions at the Her-shelf Bookstore in Highland Park with *Socialism and Feminism* on the 17th at 5:15 pm; *Radical Lesbianism* on the 18th at 8 pm; *Bioenergetics* on the 20th at 8 pm and *Anemia in Women* on the 21st at 8 pm.

There is more fall fun at area Cider Mills, so load up in the car and check 'em out for some fresh Michigan apple cider: *Blake's* in Armada, 784-5343; *Clare's* in Brighton, 227-4971; *Diehl's* in Holly, 634-8981; *Foreman's Cider Barrel* in Northville, 349-1256; *Franklin's* in Franklin, 626-2968; *Historytown* in Brighton, 546-5782; *Huron Farms* in Dexter, 426-3910; *Hy's* in Romeo, 798-8843; *Keatington* in Lake Orion, 391-2811;

Paint Creek, between Rochester and Lake Orion, 651-8361; *Parmenter's* in Northville, 349-3181; *Saline's* in Saline, 429-9085; *Sergeant's Fruit Farm* in Rochester, 651-3777; *South Huron* in New Boston, 753-9380; *Tom Walker's Grist Mill* in Fenton, 629-9079; *Weirer's* in Monroe, 241-2781; *Wiard's* in Ypsilanti, 482-7744; and *Yate's* in Rochester, 651-8300.

There are quite a few other facilities around to tour also: **Detroit Metro Water Dept.**, 371-2525; **Henry Ford's Rouge Plant**, 322-0034; **GM's Tech Center**, 575-0034; **Stroh's Brewery**, 961-5840; **Hiram Walker's Distillery** in Windsor, 254-5171; **Vernor's**, 833-8500, **Krunchee Potato Chips**, 933-2505, **Detroit Free Press**, 222-6888; and **The Detroit Sun**, 961-3555.

More fall fun for the out-of-doors includes Detroit's own beautiful Belle Isle with the **October Flower Show** at the Conservatory, the flashy fish at the **Aquarium**, the old boat replicas at the **Great Lakes Museum** and the many slides, swings and teeter-totters. There are also the **Metroparks Nature Centers** and **Trails** to follow at **Kensington**, **Stoney Creek** and **Oakwood**, or a simple stroll around the **Arboretum** in Ann Arbor or the beautiful **Cranbrook Academy** in Bloomfield Hills. ☐

DISCOS

BEN'S HI-CHAPPARAL, 6683 Gratiot, 923-0601, Disco every night.

BOGART'S, 26355 Michigan Ave., Inkster, 277-7651. Disco every night.

BOOGIE DOWN LOUNGE, 9933 Greenfield (betw. Chicago and Plymouth) 835-5811. Open every night.

BERT'S BLACK HORSE SALOON, 8239 Gratiot nr. Van Dyke, 921-3739: Disco Thurs.-Sat., Paco, D.J.

CLUB FEVER, McNichols at Woodward, 867-9568.

CORAL GABLES, 2245 N. Woodward, Berkley, 398-7333. Tues.-Sun., Terra-Nova.

CRACKER'S, 1403 S. Commerce nr. 15 Mile, 624-6662: Mon.-Sat. Tues., dance lessons.

DIAMOND LOUNGE, 15350 Fenkell (1 blk. east of Greenfield) 493-9635 Thurs.-Sun., D.J. Sweet Jerry.

ELEPHANT DISCO, Livernois & Long Lake Rd., Troy, 879-6810.

Disco every night.

GIRAFFE, Ralleggh House, 10 Mile & Telegraph, Southfield, 353-4451.

GRAPEVINE LOUNGE, 13519 Joy Rd. at Schaefer, 834-4342: Andy Adams, Johnny Robert, Fast Eddie, D.J.'s.

GOLDEN COACH, 30450 Van Dyke, Warren, 573-7850. Open every night except Sun.

GREEN'S PLAYROOM LOUNGE, 8121 Linwood, 896-4530, D.J.—The Rag Man on Mon., Thurs., and Sun.

LATIN QUARTER, Grand Blvd. at Woodward, TR5-6600: Disco every Wed.

THE LANDING, 25060 Southfield Rd., Southfield, 557-5035. Open seven nights, cover charge of \$5.00, including 2 drinks, dining upstairs.

MURPHY'S COCKTAIL LOUNGE, 864-8340. D.J. Rappin' Roge every night.

OCIE'S PARADISE LOUNGE, 8202 Fenkell, 861-5111. Open every

night with **D.J. Rappin' Rino**.

OLIVER'S, 16360 Harper, nr. Whit-tier exit off I-94, 881-7230. Disco dancing to: **Circus**.

ONE FLIGHT DOWN, Dix Hwy., Melvindale, 383-1116.

POISON APPLE, 38418 Ford Rd., Westland, D.J. John, every night.

ROSE ROOM, Michigan Ave. at 24th, 894-1860, Wed.-Sun., with Arthur "Baby" Hughes.

SINDROME, Telegraph at Ford Rd., Dearborn Hts., Disco all week. Instructions on Mon.

SPEAKEAZY, 1703 Cass in the Le-land House, 962-2300. Disco entertainment Thurs.-Fri.-Sat. 9-2 am with **Bob Grant** and **Johnny White**.

SUBWAY DISCO, 525 W. Lafayette, 964-7938.

UNCLE SAM'S, 14060 Telegraph at Schoolcraft, Redford, 638-1645. Dancing seven nights a week.

Motor City Edutainment Guide

Metro Detroit Calendar

Entertainment Calendar For Week Ending October 22, 1976

MOVIES

Detroit & Suburbs

Trinity Church, Highland Park, Woodward at Buena Vista, "Salt of the Earth" 7:30 Oct. 17, Donation \$1.50, 50 cents unemployed.

Detroit Film Theatre at the Art Institute, two shows nightly, 7 & 9:30; Oct. 1, "Castle of Purity" (Mexico-1974); Oct. 15, "Kaseki" (Japan-1974); Oct. 16, "L'Atalante" (France-1974).

Royal Oak Public Library Sound Film Series, 222 E. 11 Mile, FREE 6:30 pm: Oct. 21, "Scarlet Pimpernell," with Leslie Howard;

U of M-Dearborn: Room 179 E.L.B. —Adm. \$1.00: American Film Series: Oct. 13-17, "Horsefeathers"; Oct. 20-24, "Two For the Road"; Foreign Film Series: Oct. 13-17, "Death in Venice"; Oct. 20-24, "Testament of Orpheus".

Cass City Cinema, First Unitarian Church, Cass & Forest, 7:30 & 10:00 pm, \$1.50: Oct. 15 & 16, "The Conversation" (1974-U.S.A.); Oct. 22 & 23 and Nov. 12-13, "Hamlet" & "Woman Under The Influence" (showtimes 7:00 & 10:00 pm).

Schoolcraft Cinema Series, 18600 Haggerty Rd., Livonia, Oct. 15, "Shane"; Oct. 22, "The Hired Hand". Info: 591-6400 ext. 445.

The Detroit Institute of Arts (Russian Film Series): Oct. 10, "The Red Snowball Tree"; Oct. 17, "Lenin in Poland".

"Norman... Is That You": Movies at Fairlane, Terrace, Movies at Lakeside, Village, Showcase-Pontiac, Warren Cinema, Grand Circus, Showcase-Sterling Hts., Wyandotte-Main, Mercury, Tel-Ex Cinemas.

"Obsession": Movies at Fairlane, Showcase-Pontiac, Americana, Movies-Lakeside, Showcase-Sterling Hts., Beacon East, Old Orchard, Somerset Mall, Mai Kai, Parkway, Southgate.

"Journey": Somerset.

"King of Hearts"/"Harold & Maude": Eastland, Old Orchard, Fairlane, Southland.

"Silent Movie": Allen Park, Dearborn, Shelby, Americana, Farmington 4, Showcase-Pontiac, Abbey, Carousel, Hampton, Warren Cinema City.

"The Girls Who'll Do Anything": Bel Air, Blue Sky, Jolly Roger, Wayne.

"A Matter of Time": Americana, Eastland, Kingswood, Movies-Fairlane, Terrace.

"Sex With a Smile": Beacon East, Dearborn, Farmington 4, Quo Vadis, Showcase-Sterling Hts.

"Gone in 60 Seconds": Tel-Ex Cinema, Galaxy.

"Grizzly": Northgate, Royal Oak, Ecorse Rd., Taylor-Cinema.

"Kung Fu Master"/"Bruce Lee And I": Palms.

"Midnight Hustle": Mel, 6 Mile, Capri, Irving, Globe.

"Superbug": Allen Park, Macomb Mall, Showcase, Carousel, Movies-Fairlane, Livonia Mall, Pontiac Mall, State-Wayne, Warren-Cinema City.

"Fantasia": Americana.

"Burnt Offerings": Adams, Macomb Mall, Quo Vadis, Abbey, Movies-Lakeside, Showcase-Sterling Hts., Dearborn, Movies-Prudential Center, Southland, Livonia Mall, Pontiac Mall, Warren Cinema.

"The Bingo Long Traveling All-Stars & Motor Kings": Madison, Norwest, Studio 8, Miracle Mile, Northgate Cinema.

"The Ritz": Livonia Mall, Macomb Mall, Movies-Fairlane, Towne.

"The Missouri Breaks"/"Gator": Alger, Farmington 4, Shelby, Calvin, Macomb-Mt. Clemens, Showboat, Commerce, Camelot,

Northgate, Shores Madrid, East Side, Civic-Detroit, Penn-Plymouth, Taylor Cinema, Gratiot, Eastwood, Punch & Judy.

"A Night at the Opera"/"A Day at the Races": Cabaret.

"Highway Hookers": Krim I, Park, Guild, Art II.

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. 10/15, "The Wild Child" (French, 1970, Francois Truffaut) 7 only, "The Red Shoes" (1948, Michael Powell & Emeric Pressburger) 9 only —MLB 3, "Beware Of A Holy Whore" (German, 1970, Rainer Werner Fassbinder) 7 & 10:15, "Attack Of The Robots" (1967, Jess Franco) 8:45 only—MLB 4; 10/16, "Monkey Business" (1931, Norman McLeod) 7 & 9:30, "Horsefeathers" (1932, Norman McLeod) 8:10 & 10:40 —MLB 4, "Death Race 2000" (1975, Paul Bartel) 7 & 10:30, "Fists Of Fury" (1973, Lo Wei)

8:30 only—MLB 3; 10/17, "Zero Conduite" (1933, Jean Vigo) and "L'Atalante" (French, 1934, Jean Vigo) Complete show 7 only—MLB 4, Maya Deren Festival, 9:15 only, "Pamela And Ian" (1971, David Greene) 10:30 only—MLB 4; 10/19, "King Of Hearts" (1967, Philippe de Broca) MLB 3, "Man Is Not A Bird" (Serbo-Croatian, 1966, Dusan Makavejev) 7 only, "The Seven Samurai" (1954, Akira Kurosawa) 8:15 only—Aud. A; 10/20, "Solaris" (1972, Andrei Tarkovsky) 6:45 & 9:45; 10/21, "The Passenger" (1975, Michelangelo Antonioni); 10/22, "The Pink Panther" (1964, Blake Edwards) 7 only, "A Shot In The Dark" (1964, Blake Edwards) 9 only—MLB 3, Vintage Luis Bunuel Night: "Los Olvidados" (1950) 7 only, "Nazarin" (1958) 9 only, "Simon Of The Desert" (1965) 10:30 only—MLB 4.

Cinema Guild, Old Architecture Aud. (Tappan & Monroe), 662-8871: Showtimes 7 & 9:05, \$1.25. 10/15, "Phantom Of The Paradise" (1974, Brian DePalma); 10/16, "Last Picture Show"

(1971, Peter Bogdanovitch); 10/17, "Days And Nights In The Forest" (Bengali, 1970, Satyajit Ray); 10/19, "Touch Of Evil" (1958, Orson Welles); 10/20, "The Devil's Eye" (Swedish, 1960, Ingmar Bergman); 10/21, "20,000 Leagues Under The Sea" (1954, Richard Fleischer); 10/22, "THX 1138" (1968, Lucas).

Cinema II, Aud. A—Angell Hall, U of M, 769-7787: Showtimes 7 & 9, adm. \$1.25. 10/15, "Animation Night"; 10/16, "A Streetcar Named Desire" (1951, Elia Kazan); 10/17, "Beauty And The Beast" (French, 1946, Jean Cocteau); 10/22, "Judgement At Nuremberg" (1961, Stanley Kramer);

People's Bicentennial Commission Film Series, Natural Science Aud., U of M, 994-0770: Showtimes 7 & 9, adm. \$1.25. 10/14, "Seduction of Mimi"; 10/21, "Marat Sade".

Women's Studies Film Series, Natural Science Aud., U of M, 763-2047: Showtime 7 pm, no admission charge. 10/18, "At 99: A Portrait of Louise Tandy Murch" (25 min., 1974), "Autobiography Of Miss Jane Pittman" (110 min., 1973).

EVENTS

Feminist Women's Club: information: 964-0598. Oct. 15, The Festival Dancers of Metropolitan Detroit, \$3.00 non-members, \$2.00 members.

19th & 20th Century Paintings & Drawings, Oct. 12-Nov. 25, Klein-Vogel, 4520 N. Woodward, Royal Oak.

West Indian Karnaval Extravaganza, with Steel Band, Reggae Music, Calypso Singers from Trinidad, 8 pm, til midnight, State Fair Coliseum, Oct. 15-17.

Oct. 15-16, Constitutional Liberties & Urban America, WSU Community Arts Aud., Fri. 2:30 pm, Sat., 10 am.

Rock & Roll Record Collectors' Convention, Sat., Oct. 16, Sans Souci Hall, 9 Mi. & Middlebelt, Farmington, 9 am-6 pm, adm. \$.75.

Martial Arts of Kabuki performed by 16 dancer-actors of the National Theatre of Japan, Oct. 21, 8:30 pm in Rackham Auditorium. Ticket info. 665-3717.

17th Annual Midwest Antiques Forum: Architecture, ceramics, furniture, fashion, and music from 1789 - 1837. Henry Ford Museum, Oct. 17 - 22.

CAMPUS HAPPENINGS

MACOMB COUNTY COMMUNITY COLLEGE

Fri. Nite at the Flics, South Campus, K Bldg., \$1.00: Oct. 20, 8 pm, Oct. 21, 12:30 pm, "One Eyed Jacks"; Oct. 22, "Lenny"; Oct. 26, 8 pm, Oct. 27, 1 pm, "Zandy's Bride".

Welfare Reform Conference, Oct. 16, S. Campus, K Bldg. 9 am-4 pm.

UNIVERSITY OF MICHIGAN DEARBORN

Teach-In Detroit, Part I, Education: The Challenge of the Schools, Oct. 20, 1:30 pm in the Gabriel Richard Center at the campus entrance. The 4 panelists are: Dr. Freeman Flynn, Director School-Community Relations of the Detroit Public Schools; Mrs. Clara Rutherford, member of the Detroit School Board; Professor Cloyzell Jones, Assistant Professor of education at the Univ. Of Mich.-Dearborn; and Mrs. Mary Ellen Riordan, President of the Detroit Federation of Teachers.

SCHOOLCRAFT COLLEGE

Cinema Series, Fri. 8:30 pm, FREE, Liberal Arts Theatre, Oct. 15, "Shane" (1953); Oct. 22, "The Hired Hand" (1971).

Harvest Dance, Oct. 17, Plymouth Hilton Inn Ballroom, 8-12 midnite, Count Basie & his orchestra.

Liberal Arts Theatre, Dr. Nelson Amos, Oct. 29, 8 pm, FREE.

Oct. 15: Irv Weiner, "Mr. Fingers," with feats of magic and illusion at Waterman Campus Cntr., 8 pm.

SHAW COLLEGE

Oct. 18: Annual Forum by Mayors Committee to Keep Detroit Beautiful, 7:30 pm. Speakers: Christopher Alston, Carl Levin, Dr. Romallus Murphy, pres. of Shaw College.

CENTRAL MICHIGAN UNIVERSITY

Are We There Yet?, by Duane Diane Vreuls, Oct. 12-23, 25, 8 pm, Bush Theatre.

Pottery, Oct. 11-22, John Glick, Creative Arts Gallery.

CMU Faculty Show, Oct. 11-29, Ed Epping, Dave Fisher, Peggy Diggs, University Gallery, South Arts Studio.

Lyman Woodard, one of Detroit's most highly respected keyboard artists, says he's been playing "since the first time Chuck Berry was big."

Woodard was born in 1942 in Owosso, Michigan, 20 miles west of Flint. The R&B he heard over the radio so affected him that, by the time he was in high school, he was known as the kid who could play all of Little Richard's piano solos note for note — including the mistakes!

Woodard finished his high school seasoning in Berry's home town, Saint Louis. "I really started out in rock 'n roll," he points out, "but after a while I went to Toronto to attend the School of Contemporary Music operated by Oscar Peterson. That's how I learned to appreciate jazz."

Woodard moved to the Motor City in 1964 and landed a steady gig backing guitarist Don Davis at the Frolic Lounge on John Lodge. When Davis laid down his guitar to become a producer at Golden World and then Stax Records — where artists like Johnny Taylor, Mavis Staples and the Dramatics made big hits under his supervision — the organist co-lead the group with Dennis ("Scorpio") Coffey.

At the same time Lyman became deeply involved with the Detroit Artists' Workshop, where he found plenty of opportunity for musical experimentation and development of ideas. He started composing seriously, and at the same time his reputation as a solid musician and arranger in the Soul Capitol was flourishing. He went on the road with Motown's Undisputed Truth, was Musical Director for Martha Reeves & the Vandellas, and performed and recorded with the hit H-D-H group 8th Day. Woodard and guitarist Ron English formed the

Lyman Woodard Organization for a gig at the Hobby Bar in 1973. The band became a large local attraction through long stands at J.J.'s Lounge and the Pretzel Bowl Saloon and a very well-received album on the Strata label, Saturday Night Special.

"I try to take about six months out of the year to compose and reflect on the things I've been playing in the clubs," he says. "This allows me time to experiment and develop new concepts."

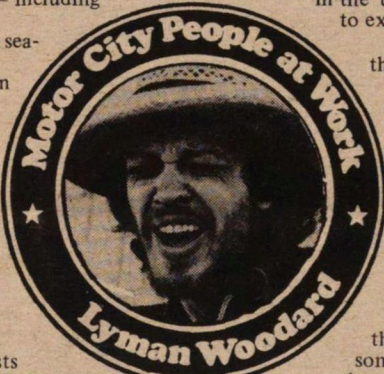
"When I'm not involved with something with my family, I like to compose," he says, proudly admitting: "The biggest thing that's happened to me is the birth of my son—he's eight months old."

Woodard has lived on Detroit's west side for the last twelve years. "The music of this city has become legendary throughout this country," he says matter-of-factly. "The funny thing about Detroit, we've never been recognized as an entertainment center in the same sense that New York or San Francisco is. But some of the best music in the world is played in the basement of someone's home, or in the network of clubs that have that sort of homey atmosphere."

Piquing our interest, Woodard casually remarked that "reggae music may offer something new to listeners—I'm excited about it and really enjoy listening to it. Its popularity is growing in this country, but I can't say where it will all lead."

Knowing Lyman, it will probably be integrated into a few new Woodard compositions in the next few months. In the meantime, catch him backing up Chuck Jackson at Watts Club Mozambique (till Oct. 24)—and look for him to be around for a long, long time.

—Ken Dossar



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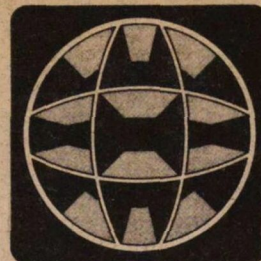
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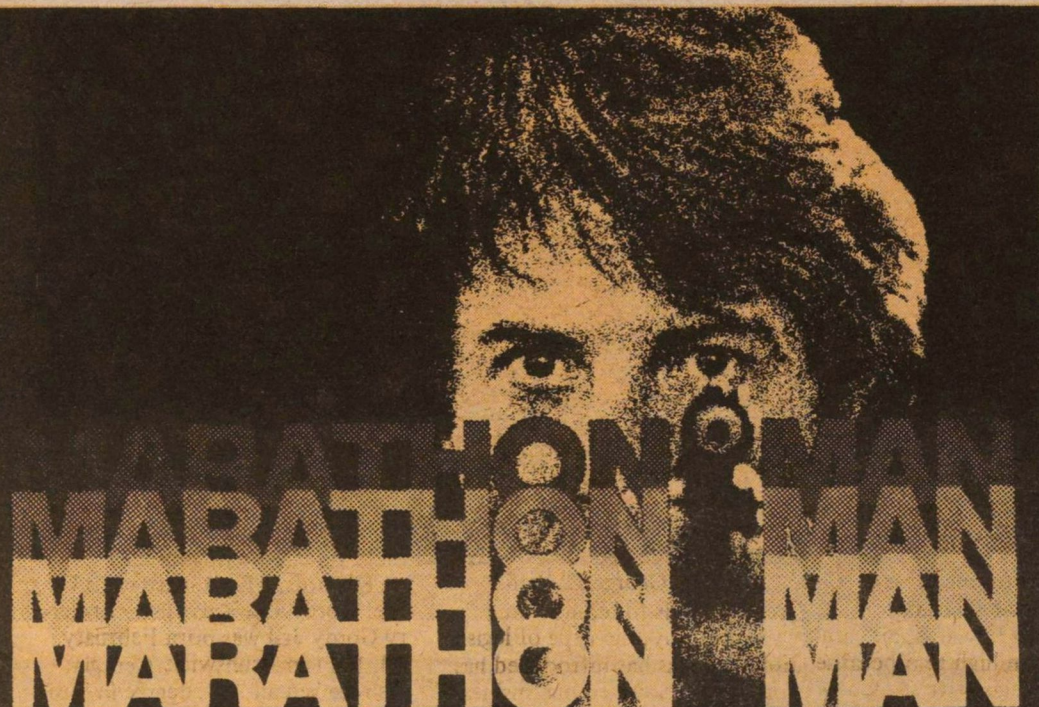
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PART I: TEACH-IN ON DETROIT

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MARY ELLEN REARDEN
Detroit Federation of Teachers

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Detroit Public School Board

DR. CLOYZELLE JONES
UM-D Asst. Prof. of Ed.

UNIVERSITY OF MICHIGAN - DBN.
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Conquer

among the Zulu workers. The vast majority of Zulus in Soweto—more than half a million of them—have supported the strikes. Only the Zulu migrant laborers who live in the government-run hostels had feared the strikes and been prey to police interference.

They want to stabilize the region and buy time for South Africa by replacing the white-minority regime in Rhodesia with a pro-Western, neo-colonialist black regime.

In an interview with a New York Times correspondent, the imprisoned founder of the South

SEXPIONAGE! SEXPIONAGE!

Korshak also has some interesting connections to the Teamsters Union and the Teamster's Pension Fund, which has issued loans to crime syndicate-connected development projects in Las Vegas and California.

Labor consultant Korshak represented Schenley Distilleries in union negotiations in 1966, when the Teamsters tried to organize Schenley's grape workers.

In July 1968, FBI agents found Korshak at a meeting at the La Costa Country Club, an elite resort near San Diego built with Teamster Union pension funds. Other participants at this meeting included Morris "Moe" Dalitz, Allard Roen, Allan Dorfman, and Mrs. Jimmy Hoffa.

"Moe" Dalitz, the developer of La Costa, got his start smuggling Canadian liquor into Detroit and Cleveland during Prohibition.

Then he developed resort casinos in Las Vegas and La Costa, the exclusive resort complex preferred by Teamster President Frank Fitzsimmons and many of the Watergate conspirators, among others.

Allard Roen is a convicted stock manipulator, Teamster official, and former partner with Moe Dalitz in the investment group which owned the Desert Inn in Las Vegas.

Allen Dorfman, a consultant to the Teamsters Union pension fund, was convicted of taking kickbacks in 1972. His front, the California Life Insurance Co., shares an office building in Chicago with Sidney Korshak's law firm, Korshak, Rothman and Marshall.

The Desert Inn was originally developed by gambler Wilbur Clark, whose debts prevented him from completing the hotel-casino. Moe Dalitz and his Cleveland organization then stepped in to bail Clark out of debt and make possible the completion of the Desert Inn, which opened in 1950.

The Dalitz group also cut itself in for 74% of the profits.

FBI information reveals that the Dalitz group had secret backing, probably headed by the late Sam "Momo" Giancana.

Sidney Korshak became a regular guest at the Las Vegas Desert Inn in 1959. Another crime syndicate figure who reportedly preferred the Desert Inn to other equally luxurious Las Vegas hotels was Johnny Roselli.

Howard Hughes purchased the Desert Inn for \$13.2 million from Moe Dalitz, Sam Tucker, Allard Roen and friends in 1967. Dalitz was retained on the payroll as a "gambling consultant." Johnny Roselli received a \$50,000 "finder's fee" in this transaction.

Since Hughes was already installed in the top floor suite of the Desert Inn at the time of the sale, it is unclear exactly what Roselli "found."

Meanwhile, Sidney Korshak, the talent agent, arranged for headline entertainers to appear at the Desert Inn. The labor consultant's connection to show business was a theatrical agency, Associated Booking Corporation (ABC), which Korshak served doubly as attorney and part owner.

(Continued next week)

SEXPIONAGE! SEXPIONAGE!

In addition to repression and the classic divide-and-conquer tactic, the Vorster regime is trying to strengthen its ties with the United States. In the past, the massive U.S. support for South Africa had been kept discreetly quiet. No longer.

Vorster is now Kissinger's ally—in public—where the whole world can see. Together, they are trying to stop the guerrilla wars in Zimbabwe (Rhodesia) and Namibia (Southwest Africa) and prevent what Kissinger calls the "radicalization" of South Africa.

African Students Organization, Steven Biko, called for Kissinger to issue an ultimatum to South Africa to abandon apartheid or face a complete U.S. economic boycott.

Chief Buthelezi told Kissinger he was "deeply suspicious" of his talks with Vorster. "Vorster is leading South Africa into a bloody confrontation," Buthelezi warned, adding that "for all practical purposes, time has run out for South Africa." But Kissinger, apparently, was not listening.

Edwards: A Stronghold In The 9th District

By Albert Nickerson
Sun Staff Writer

Voters in the 9th Legislative District—Highland Park north to West Grand Blvd—are being treated to one of the most interesting electoral campaigns in the state this month as State Rep. George Edwards (D-Detroit) begins to battle back against challenger General Baker of the Communist Labor Party.

Edwards, a 22-year veteran of the State House of Representatives who is considered one of the most powerful black legislators in Lansing, has ridden the Democratic Party ticket to victory after victory in the solidly Democratic 9th District, where it is widely believed that even the Messiah would go down to defeat against a Democratic candidate.

Yet Baker and the CLP are waging an all-out traditional electoral campaign—the fledgling party's first ever—complete with radio spots, billboards, leaflets, bumper stickers, and the most thorough poster campaign in the city. They have caught Edwards almost unaware, and he is now in the unpleasant position of having to fight back to retain his seat in Lansing. Still, he has yet to open a campaign office in the district.

According to Edwards, his campaign isn't yet in high gear because of the current legislative session. "But I'm not taking anything for granted," he told *The Sun*. "I am constantly in contact with voters through the churches and direct mailings."

The 9th District, a largely black

working-class area, has a high unemployment rate, a heavy crime pattern and is a haven for pornography and prostitution. Edwards' voting record seems to reflect his sensitivity to the social problems of the district and the state—he has consistently voted in favor of labor, fair employment, medicaid, and in-

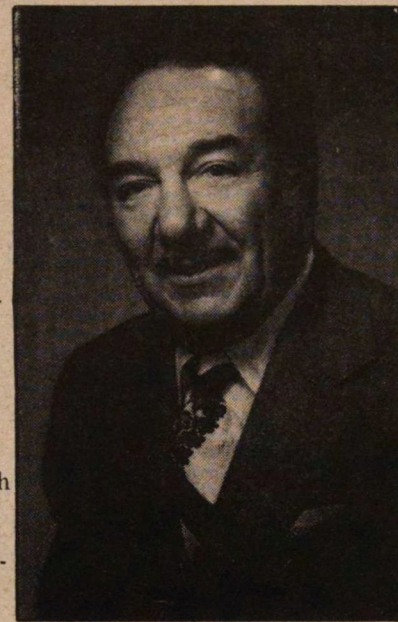
charge that Edwards is the "bed-buddy" of the large banks and insurance companies.

Edwards claims that the contradiction between his voting record—which consistently follows the Democratic Party line—and the legislation he has introduced is a result of his position as chairman of the Corporation and Finance Committee. He also serves as Assistant Majority Floor Leader in the House and as chair of the Interstate Corporation Committee.

One of the key issues raised by Baker is that Edwards did nothing to prevent the closing of Highland Park General Hospital earlier this year. The loss of the hospital is considered a heavy blow to residents of the 9th District.

Edwards chose not to respond to *The Sun's* questions concerning the hospital, claiming that the issues in the November election go far beyond the confines of the district. The most important national issue is the election of a Democratic president, he said, and in his district the issues are unemployment, the payment of medicaid and more funds for education.

Edwards, who is married to Esther Gordy Edwards (sister of Berry Gordy Jr.) was born February 13, 1911 in Brunswick, Georgia. He received an A.B. degree in business administration from Morehouse College in Atlanta and did graduate work at New York University and Atlanta U before being elected to the Michigan House in 1954.



Rep. George Edwards

created funds for education.

Conversely, the type of legislation Edwards has introduced has consistently favored big business. For example, House Bill 5591, which he introduced, will authorize the electronic transfer of funds, giving banks more control over consumers' money. This and similar measures have led critics to

Sadlowski's War Against Tuxedo Unionism

(continued from page 3)

through arbitration.

The union did maintain, however, the right to strike on the local level on certain issues.

Sadlowski's people feel that the ENA is a sell-out to the steel companies. Without the right to strike the workers have nothing to bargain with, according to Sadlowski.

On the other hand, McBride's people feel that the ENA has been very helpful to steelworkers.

They believe that the agreement has prevented the influx of foreign steel and stockpiling by the steel corporation, which are the traditional results of steelworker strikes.

The most interesting aspect of the campaign for the presidency of the steelworkers union has to be Ed Sadlowski.

Sadlowski, 38, is a third-generation steelworker who has a reputation for being an aggressive, hard-drinking, fast-talking steelworker.

In 1974, Sadlowski won his election over the corrupt union

bureaucracy in Chicago, but not before an investigation by the Labor Department proved there was fraud in the election.

Sam Evett, 65, was supposed to defeat Sadlowski handily in the 1973 election for District 31 in Chicago. After the election, Evett was able to beat Sadlowski only by a margin of 23,354 to 21,606.

Sadlowski cried fraud.

He secured the help of Joseph L. Rauh Jr., the Washington attorney who was a figure in the United Mine Workers election of 1972. With Rauh's help and the Labor Department investigation, fraud was proved.

In the second election Sadlowski beat Evett by a margin of 39,637 to 20,058. At that point, Sadlowski became an enemy of the Abel forces.

Because of his enormous energy and aggressiveness, Sadlowski inspires confidence in other steelworkers. He is a union man in the tradition of John L. Lewis, whose picture adorns a wall in his office.

If Sadlowski wins the union presidency, it will bring a major restructuring of union policy. Rank-and-file workers will be given more of a voice in the decision-making process, which still starts—under a Sadlowski regime—from the ground up. He wants to return the union to the workers and eliminate the "tuxedo unionism" of I.W. Abel.

Observers of the labor movement are watching Sadlowski's challenge particularly closely, and several are already suggesting that a Fight Back victory could herald tremendous changes not only in the USWA but throughout the labor-union movement as a whole.

Meanwhile, Ed Sadlowski and his ever-increasing ranks of supporters are fighting to win in February. They've got their work cut out for them, but they've gone too far already to turn back—and they have no intention of stopping until they take over the reins of one of the nation's most powerful unions.



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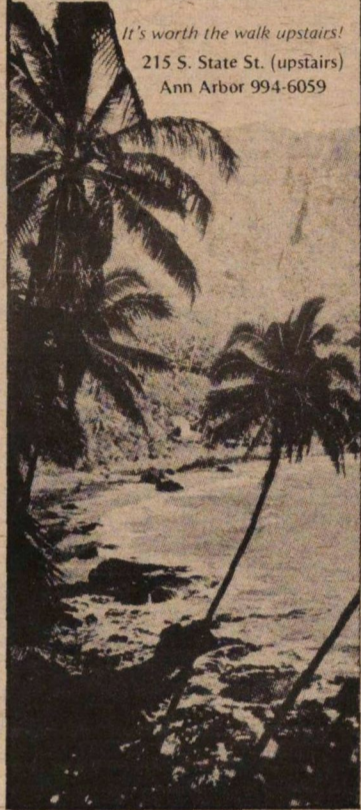
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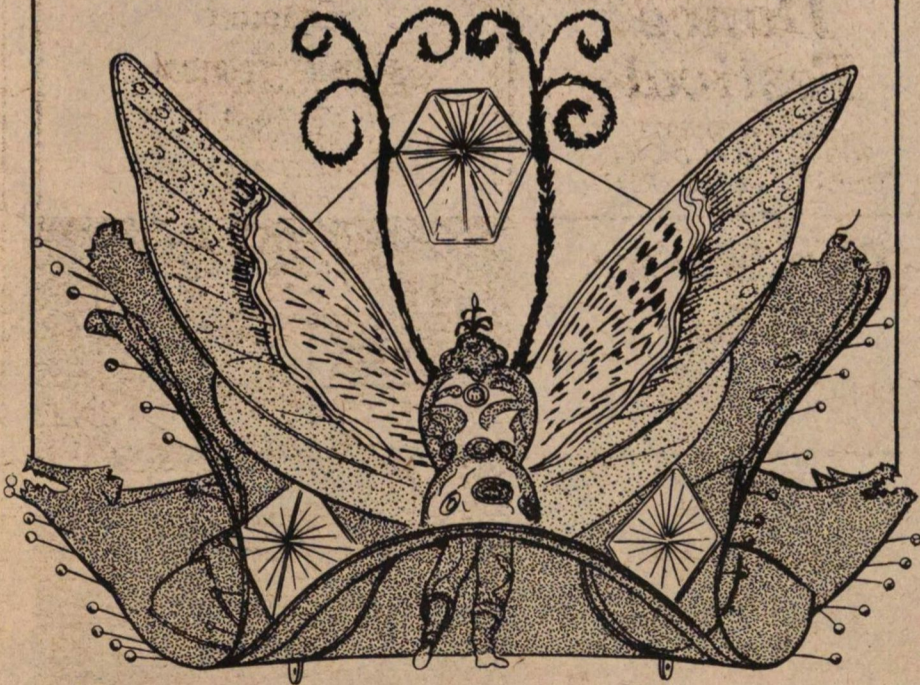
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NEWS FROM NORML

MINNESOTA: THE STEPS TO CHANGE

Possessing a small amount of marijuana is no longer a crime in Minnesota. A new law, signed by Democratic Governor Wendell R. Anderson earlier this year, penalizes first offenders caught in possession of up to an ounce and a half of marijuana with a maximum \$100 fine. Participation in a five-hour general drug education program could also be required, but there is no arrest and a violator receives no criminal record. Penalties against selling marijuana remain substantial, though a gift of less than 1 1/2 ounces is treated with the \$100 fine. Possessing larger quantities, or driving while possessing pot, could land a person a jail sentence and a large fine.

The law was sponsored by Sen. Robert J. Tennesen (DFL-Minneapolis), and Rep. Franklin Knoll (DFL-Minneapolis). It became effective April 1, 1976.

Victory came quickly this year but the all-important ground work was built more slowly. Back in 1971, a young lawyer named Jim Cullen convinced the Minnesota State Bar Association that punishing marijuana users with felony penalties was unreasonable. With the support of the Bar, the state legislature reduced marijuana penalties from a felony to a misdemeanor. But a person caught with a little pot could be sentenced to one year in jail and fined up to \$1,000. A first step, but still harsh treatment for conduct an increasing number of authorities were recognizing as relatively harmless.

NORML came to Minnesota a year later and attorney-pharmacist Marc Kurzman became the Coordinator for state-wide decriminalization efforts. He was soon joined by Sandy Valle and a network of NORML members and volunteers. Armed with the just-released report of the National Commission on Marijuana and Drug Abuse, they stumped the state gathering support and

endorsements.

Proposals modeled after the Marijuana Commission's recommendations were introduced in the legislature and scores of witnesses testified during public hearings over the next two years. Some of the earlier hearings were beamed across the state on the educational radio and television network. The witnesses included: Drs. Dorothy Whipple, Lester Grinspoon, and J. Thomas Ungerleider; former Justice Department official John Finlator; Mathea Falco and Robert Carr from the Drug Abuse Council; Eugene Oregon, District Attorney Pat Horton; and Keith Stroup and Marc Kurzman of NORML.

The Minnesota victory once again underscores the basic formula of persistence, patience and staying power required to bring about major social change.

A copy of the Minnesota law is available from NORML.

SEARCH AND SEIZURE

The U.S. District Court for Northern Illinois has held that a junior high school principal and other school officials who subjected a student to a fruitless strip-search for drugs are not immune from liability in a civil suit brought by the student under 42 U.S.C. Sec. 1983. *Picha v. Wielgos*, 18 Cr. L. Rep. 2537 (1976).

The D.C. Superior Court has held that a search warrant for marijuana plants on an apartment patio did not justify a subsequent search inside of the apartment. The Court suppressed additional marijuana and LSD which were found in the apartment. *United States v. O'Leary*, 18 Cr. L. Rep. 2344 (1975).

NEWS FROM NORML is a new feature which will run regularly in The Sun. For more information please contact NORML, 2317 M Street, Washington, D.C. 20037.

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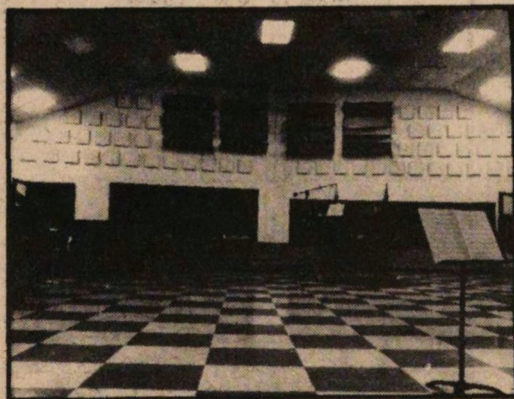
Some of the recent groups that have recorded in the past have been the Ohio Players, Gladys Knight and the Pips, Parliament-Funkadelic, and a long list of commercial performers.

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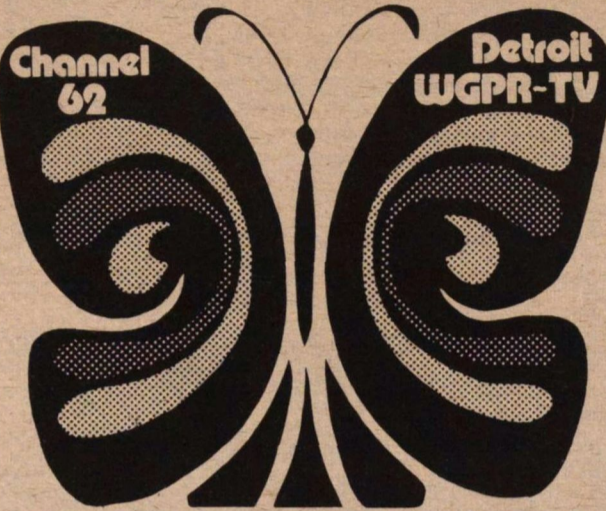
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Take a look into "Private Eyes" By Tommy Bolin.

There are many ways of looking at things. One important way (especially when you're dealing with music) is with your ears.

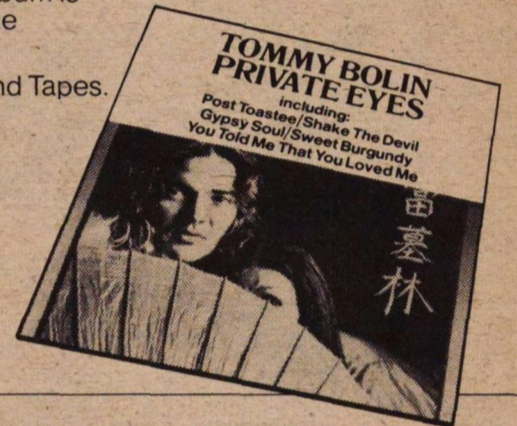
Look then, at Tommy Bolin. A wizard of a guitarist whose work with Billy Cobham stopped people in their tracks. His blazing guitar has embellished every band he has ever been a member of—from the James Gang to Deep Purple. Now. Look at "Private Eyes."

Tommy Bolin's debut album with Columbia features Mark Stein (Vanilla Fudge) on keyboards and Norma Jean Bell (Mothers of Invention) on saxophone.

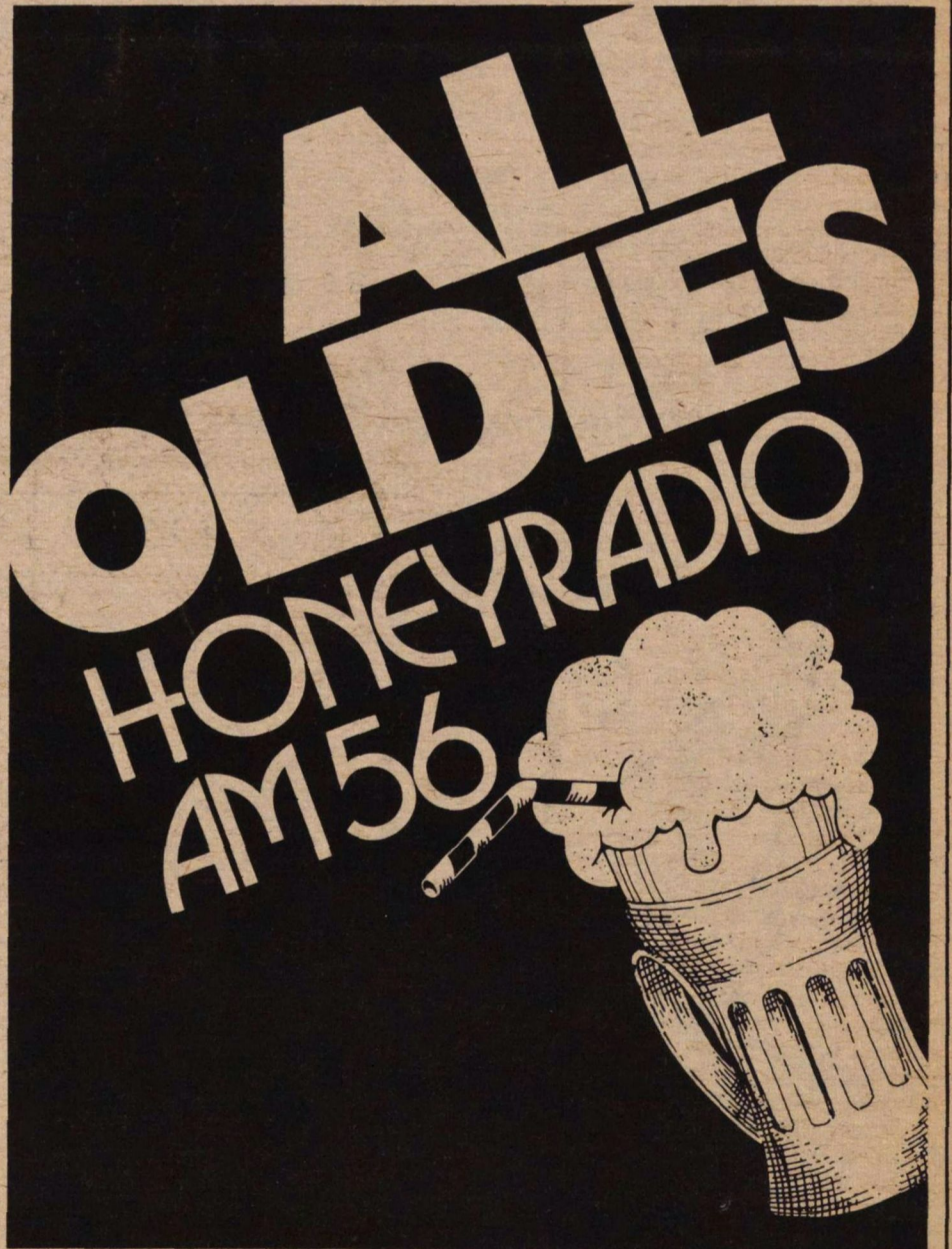
The way they look at music is a synthesis of metal and jazz/soul that is fascinating.

Tommy Bolin. His new album is "Private Eyes." Listen, take a good, long look.

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Young, DPOA Reach New Understanding

(continued from page 3)

city," emphasized that "we must have the cooperation of the police and the citizens. We must do it together," he said.

Mayor Young also dispelled all speculation about his future plans when he announced last week that he will indeed seek re-election next November. "I'm not interested in a federal appointment," he told reporters. "I'm interested in this city and being elected by its people."

This was in response to questions about a possible federal position under a Carter administration. The mayor was one of Carter's first major black supporters and has been mentioned often as a candidate for a top administration post if Carter is elected.

"When I was elected I said I wanted this city to be turned around," Young told reporters. "That hasn't been done yet." He emphasized that he is still determined to carry out that pledge.

One of his pet projects, the police mini-station program, is still unfinished business, he said, referring to his plan for a total of 50 mini-stations around the

city.

At a dedication ceremony Friday which opened Detroit's 32nd mini-station at Jefferson and Iroquois, near Indian Village, Mayor Young maintained that the mini-stations make police more responsive to the people and that, despite criticism, they will presently be expanded to 40 stations.

The program had stalled until Young appointed James Bannon to head the mini-station operation last February when he learn-

ed that several were not operating as he had planned. Bannon has done a good job of getting them in order, Young explained, and his successor will be charged with completing the process of setting them up correctly.

Where they are functioning properly there is cooperation between the police and people in the community, and many citizens say this has resulted in a decrease in crime which is reflected in police crime statistics.

Young's pledge to put more police on the street as beat cops was hampered by the financial crisis which hit the city early this summer, necessitating massive police layoffs, the closing of several city departments, and a number of across-the-board program cuts.

Strike End Nears

(continued from cover)

have also turned down the tentative agreement, although most have ratified the pact.

UAW leaders are fearful that the Local 600 rejection of the contract may influence other undecided skilled trades votes.

Under the recently negotiated contract, UAW production workers will receive a \$1.80 pay increase over the next three years, and skilled tradesmen will receive a \$2.22 increase over the same period.

Other benefits negotiated are:

- One paid day off per worker per month, to increase job security and to create new job opportunities.

• Increased Supplemental Unemployment Benefits (SUB) for employees with 10 or more years seniority.

• A retirees' bonus of \$600 for 30 years of service.

• A rebate of \$200-300 on the purchase of a Ford auto.

• A hearing-aid and family-vision-care program, along with increased dental care benefits.

If the contract is ratified by a majority of production and skilled trades workers, it will remain in effect for the next three years.

Mass Transit Plan Hits New Snag

(continued from page 5)

by federal transportation officials indicate that the Urban Mass Transportation Administration (UMTA) may not have the funds necessary to finance Detroit's mass-transit plans, which would insure a rapid-rail and bus system.

Application for federal funds for the Detroit plan is expected to be filed before the end of the year. If the federal government approves the application for matching funds they would pay \$900 million of the \$1.125 billion package.

The remaining cost of the plan would be picked up by state and local officials.

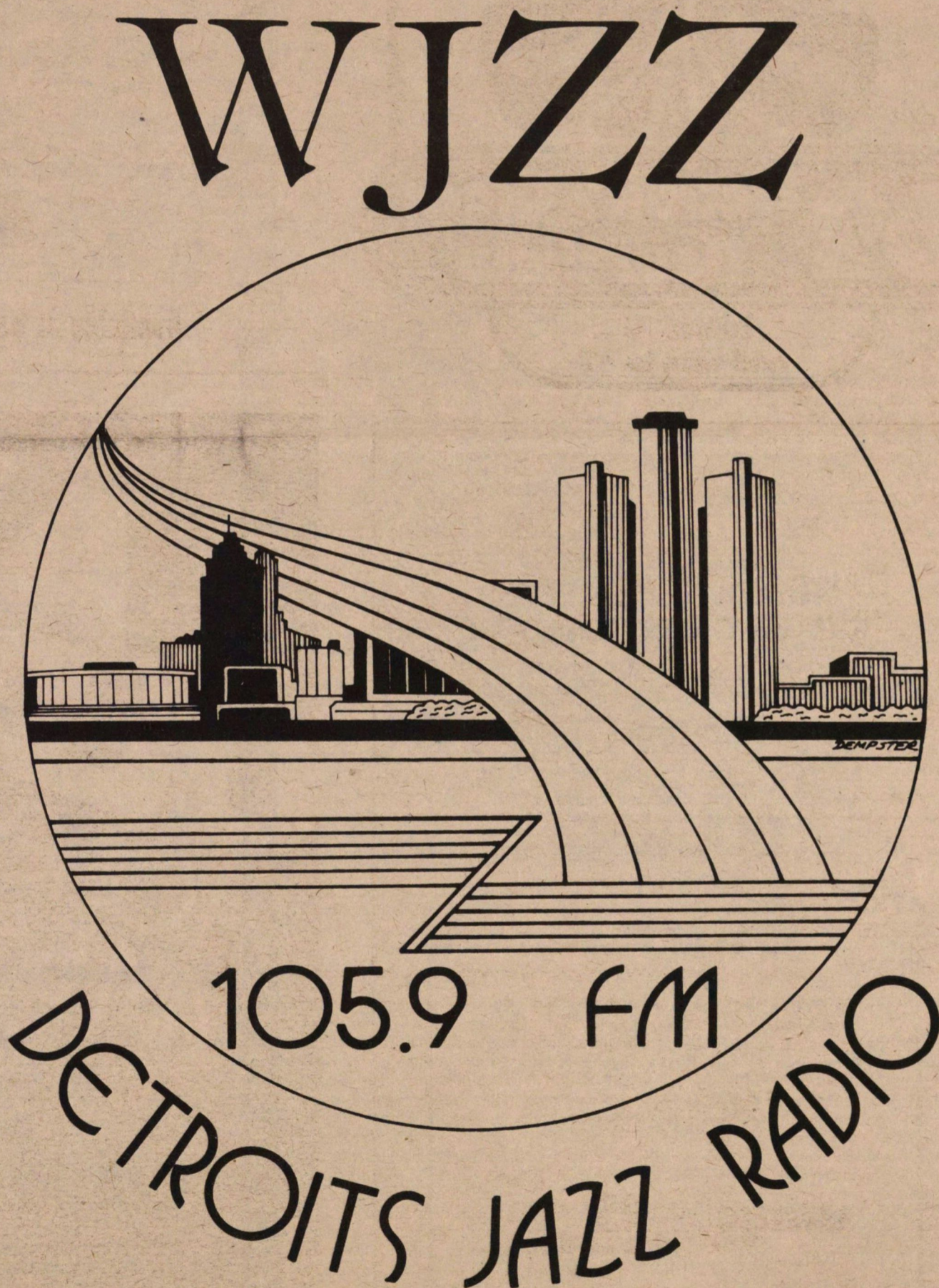
The question now, however, is does the federal agency have the money?

The question came up last week at a meeting between Michigan representatives and UMTA chief Robert Patricelli.

Patricelli has been saying all year that there is less than \$2 billion left from the original \$11.8 billion allotted by the National Mass Transportation Assistance Act of 1974.

After repeated requests, Patricelli revealed last week that there is only between \$500 million and \$1 billion left in uncommitted funds—about \$400 million short, or just enough to finance Detroit's plan, depending on which figure is used.

Former UMTA chief Frank Herringer, who resigned in 1975, has said that he wouldn't be surprised if there was less than \$500 million left in mass transit appropriations.

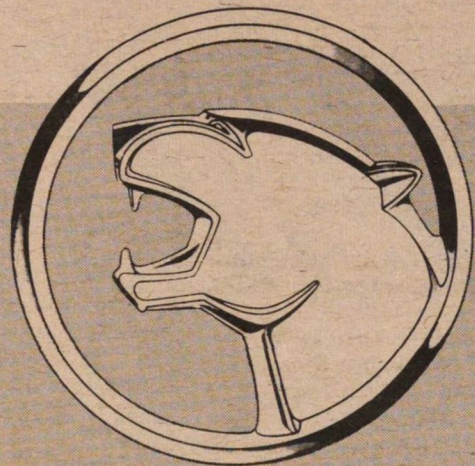




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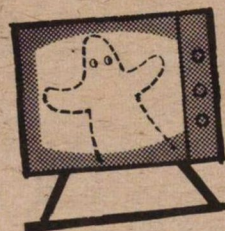
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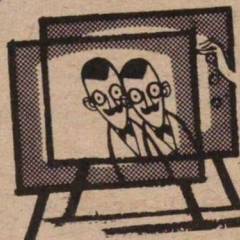
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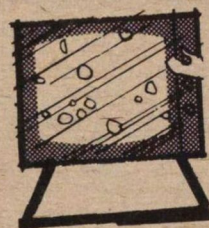
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STAR-TRACKER

By Genie Parker

This is the last week of Libra. On October 23 the Sun moves into Scorpio, joining Mars and Uranus. Venus will move out of Scorpio and into Sagittarius on the 20th. The intensity of the times will no doubt at least get our blood circulating to provide enough warmth to face the cold winter ahead.

Another interesting move is Jupiter re-entering Taurus, directly across from Scorpio, on the 16th, for the rest of the year. We may get some easing of adverse financial conditions, but not without a lot of effort.

♈ ARIES (March 20-April 18)—Enjoy the people you are closest to, and include their ideas when you make plans. Try not to be too idealistic—communicate more to get the facts you need.

♉ TAURUS (April 19-May 19)—Your concern with finances will bring results only with new and innovative ideas. Apply yourself with determination, but don't be deluded by haphazard daydreams.

♊ GEMINI (May 20-June 20)—Personal relationships are on your mind a lot—unfortunately they can cause confusion unless you keep them in perspective with the rest of your involvements. Be practical.

♋ CANCER (June 21-July 21)—Your life is full of surprises now. Don't get caught with your sensitivities hanging out—try to take things as they come. You have a lot of energy and can accomplish much.

♌ LEO (July 22-August 21)—Finances can be a thorn in your plans, and

it's not easy to think of alternatives. Don't give up—close friends can ease some of the tension. Plan more for the future.

♍ VIRGO (August 22-September 21)—Love doesn't work out the way you want it to. Concentrate more on business and health and you can accomplish much. When help is

needed, do your part.

♎ LIBRA (September 22-October 22)—It is easier to communicate your sensitivity. This expression of feelings can ease some of the tension you've been feeling lately. Your love now goes deep and soars high at the same time, so enjoy it.

♏ SCORPIO (October 23-November 20)—Put your energy into your work and control your temper. Don't be irritated by setbacks—analyze problems and apply yourself with creative solutions and patience.

♐ SAGITTARIUS (November 21-December 20)—You tend to be warmer towards friends and lovers and more controlled in your approach to business. It is easier to weather your setbacks—don't lose sight of your goals.

♑ CAPRICORN (December 21-January 20)—This can be a prosperous time for you if you concentrate on being creative and don't let a lack of communication get you down. Think hard about the deep feelings you have.

♒ AQUARIUS (January 21-February 18)—Gather the facts that can help you reach your goals now. Communicate freely with friends and lovers to add to your knowledge, but try not to get irritated when success is not immediate.

♓ PISCES (February 19-March 19)—Your energy level is climbing fast, along with your aspirations. Don't get caught in illusions of what is possible. Apply yourself to new ideas, but only after much thought. ☉

♋ PONTIAC LIONS ☉

Only once in the ten years that Russ Thomas has been Acting General Manager have the Pontiac Lions enjoyed post-season play.

Last week the Lions made yet another bogus move to pacify the Motor City's frustrated fans. Under pressure from owner William Clay Ford, the scapegoat for Detroit's lack of talent comes in the form of coach Rick Forzano.

Forzano took control of the Lions in 1974 after the tragic death of Don McCafferty. In less than enviable circumstances, he led the Lions to a 7-7 season.

The following year, with both starting quarterbacks saddled with injuries, Forzano guided his squad to a .500 year with a third string quarterback at the helm.

In the current '76 campaign, the troubled Lions were plagued with player unrest (nothing new to any major league team) and got off to a miserable start by losing to Minnesota, Green Bay, and Chicago . . .

Consequently, Rick Forzano, who piloted a team without a single bonafide all-pro player, resigned and is succeeded by none other than the coordinator of scouting and personnel.

Tommy Hudspeth becomes the newest name on Detroit's long list of 'interim' coaches who takes public pressure off the ultimately responsible parties of Thomas and Ford.

It becomes increasingly clear that William Clay Ford's top priority is not to give Detroit fans a championship contender, but for Thomas to keep his business running in the black.

During Thomas' 10-year tenure, several expansion clubs

SPORTS WITH VINCE

By V. K. Harrington

have managed to win Super Bowls. The Lion GM somehow avoids the axe that would fall in any other NFL organization.

Detroit fans deserve better, and the biggest ray of hope lies in Ara Parsegian's availability. If the Lions brass is truly concerned over the team's plight, they will bar all costs and get the highly successful ex-Notre Dame mentor to run the show in Detroit next year.

He is a proven winner (unlike Hudspeth) who demands and gets the most from his players. At this point in time, Parsegian appears to be the only foreseeable solution to the Lions organization's continual ineffectiveness.

♋ RED WINGS ☉

After their disappointing debut against the lowly Washington Capitals (a 3-3 tie), the Red Wings took it to the Buffalo Sabres Saturday evening. With the proven Ed Giacomin



Next door to Lelli's at Arminio's Villa Venice, service is more erratic. On occasion, the cook himself comes out of his kitchen and seats himself at the grand piano on the main floor to play classical music by Verdi, Puccini and other popular Italian composers. Arminio's set-up consists of an interesting series of balconies, all looking down at that monster grand piano.

min in goal, the 'new look' Wings completely dominated play and shut out Buffalo 4-0 before 10,000 shouting fans at Olympia.

Giacomin, en route to his 52nd career shutout, was superb in net and received the necessary scoring support from teammates Harvey, Polonich, McKechnie and Cameron.

♋ THE PISTONS ☉

Their 1-2 pre-season record isn't indicative of what we'll see come the regular season. Newcomers M. L. Carr, Phil 'the Thrill' Sellers, and Marvin Barnes are adjusting well to the proven Piston troupe.

While defeating Chicago and losing to Buffalo and Cleveland, the Piston 'stars' are simply priming themselves in anticipation of the real thing.

♋ FREE AGENTS ☉

Some 25 baseball players become available to the highest bidder soon.

Among the "to be had" are a host of veteran pitchers and several All-Star second basemen. Hopefully, Fetzer and the Tigers will shore up the club's deficiencies by acquiring the services of some badly needed 'name' players for the right price.

♋ THE BIG MOVE? ☉

Plenty of scuttlebutt has been in the wind about the Red Wings and Pistons moving to Pontiac.

Professional sporting events bring people from every walk of life together. The City of Detroit can ill afford losing those two professional clubs. All avenues should be investigated by the Young administration to keep these teams downtown. ☉

By Sheri Terebelo

Many people think that Italian cuisine isn't much more than spaghetti and pizza. Apparently they haven't tried Detroit, where some of the best in traditional Italian cooking is located, providing food for salivating tastebuds at costs ranging from expensive to cheap.

Those of us at The Sun have our favorites and we're sure you, our dear readers, do too. If we've missed any, it's only due to space allocations or our own ignorance.

One of the best in the expensive line of restaurants is Aldo's, located in an unassuming building at 19143 Kelly, one block north of E. Seven Mile, an Italian ethnic area of Detroit. Everything from spinach noodles, veal sauteed in wines and brandies, and home-grown vegetables are made by Mr. Aldo's spicy hands in his kitchen out back. Try anything with Aldo's name on it, but be sure to taste what he does with eggplant, zucchini and mushrooms.

Detroit's oldest Italian restaurant, The Roma Cafe, is located on the border of Eastern Market at Riopelle and Via Roma. A real old world restaurant, the Roma features strolling violinists and accordionists, lots of small eating rooms and excellent food. The Roma Cafe is one of the only Metro Detroit outlets for abalone, a sweet-tasting Pacific Ocean shellfish. The Roma also

has a house salad dressing and a way of tossing a salad that can't be beat.

Lelli's, located at 7618 Woodward in the New Center area, is one of Detroit's finest and best-known restaurants. Lelli's cuisine features some of the best minestrone soup on the east side of Woodward. It's expensive and easy to drop \$20 for a dinner, if you've got the bucks.

Taking a quick survey of Sun staffers, Tom Kovar in advertising sales and our Editor-in-Chief both prefer Dominic's Bel Casino on Detroit's east side, at Alter and Mack. Tom swears by their ravioli and french-fried eggplant and calls it his number-two delight for Italian food, second only to his mother's cooking. (Although his mother's maiden name is Giovanni, she

does not run an Italian restaurant.) Sinclair is equally emphatic about Dom's veal parmesan, a sumptuous treat at a mere \$3.50. Dominic's also has some of the most beautiful stained glass windows on the east side, providing an intimate, quiet atmosphere.

Staff writer Buzz Reske likes to go to the famous Mario's on Second just south of Canfield. The veal is tasty and the shrimp scampi melts in your mouth. Buzz prefers the blander foods like spaghetti but loosens up with cheese fettuccine made right at your table, with all the usual pomp of Mario's cooks.

Bobbie Bowden, The Sun's assistant production manager, recommends a moderately-priced little restaurant called Cardinali's, west of Gratiot at 3485 Mitchell. It's a family-owned restaurant in a glass store-front, but don't let appearances fool you—its veal, meat balls and Italian delights are among the best. Bobbie recommends the surprises in the coffee cups.

Randy McIntosh, who usually holes up in The Sun's darkroom, comes out occasionally to lunch at Francesco's at 22302 Michigan in Dearborn. Once a warehouse, Francesco's menu is plentiful but there is usually a short wait. Randy recommends the Italian sausage sandwich and the home-made pasta.

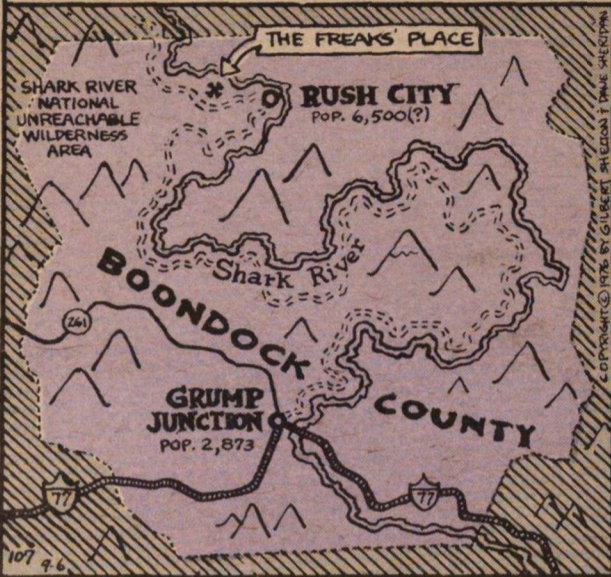
These are our choices—if you have favorites we should know about, drop us a line in care of this writer. We'd sure be glad to pass it on. ☉

EATIN' OUT

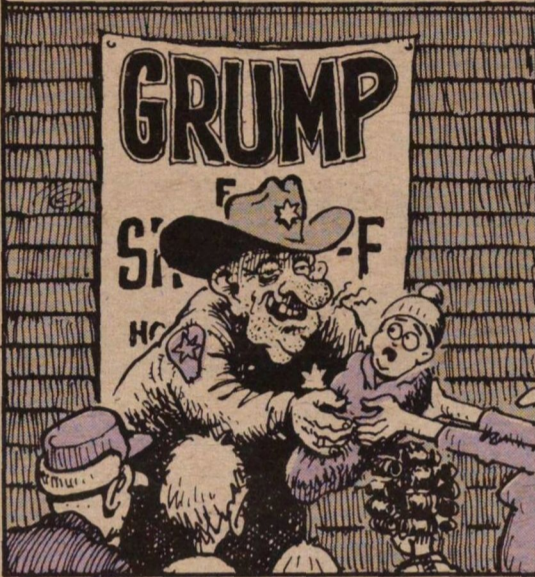


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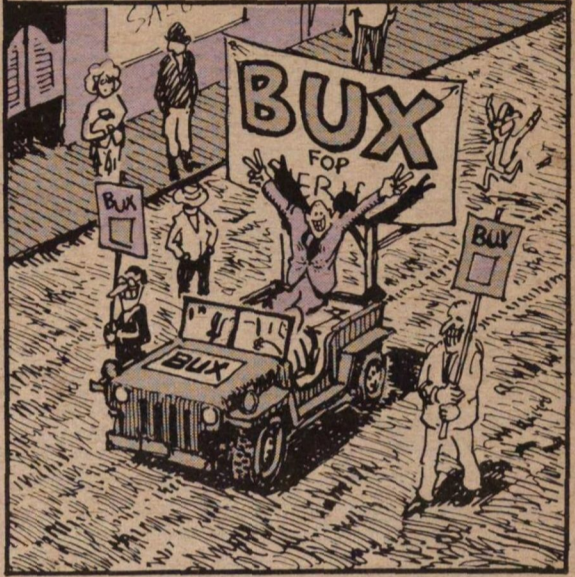
A MAP OF BOONDOCK COUNTY SHOWS THE ONLY TWO TOWNS, GRUMP JUNCTION AND RUSH CITY, AND THEIR RELATIVE POLITICAL POWER:



GRUMP JUNCTION, THE COUNTY SEAT, IS THOUGHT TO BE SOLIDLY BEHIND THE 'DEMOCRATIC' INCUMBENT, SHERIFF GRUMP.



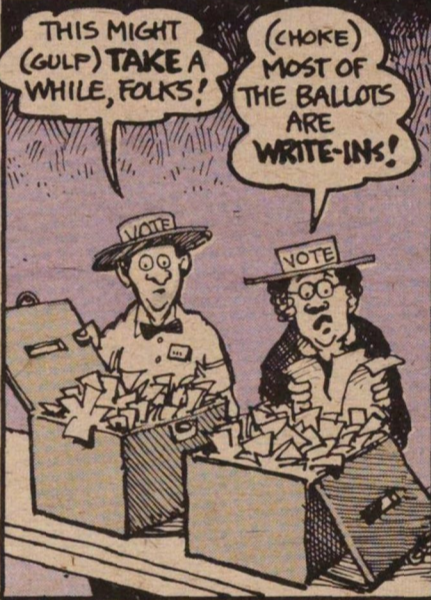
RUSH CITY, DEVELOPED ALMOST OVERNIGHT BY REAL ESTATE HUSTLERS, IS THOUGHT TO LEAN TOWARD 'REPUBLICAN' BUFORD BUX.



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