

An Interview with Philip Agee:

CONFESSIONS OF AN EX-CIA MAN

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Community News Service



SUN

Volume 3, Issue 5

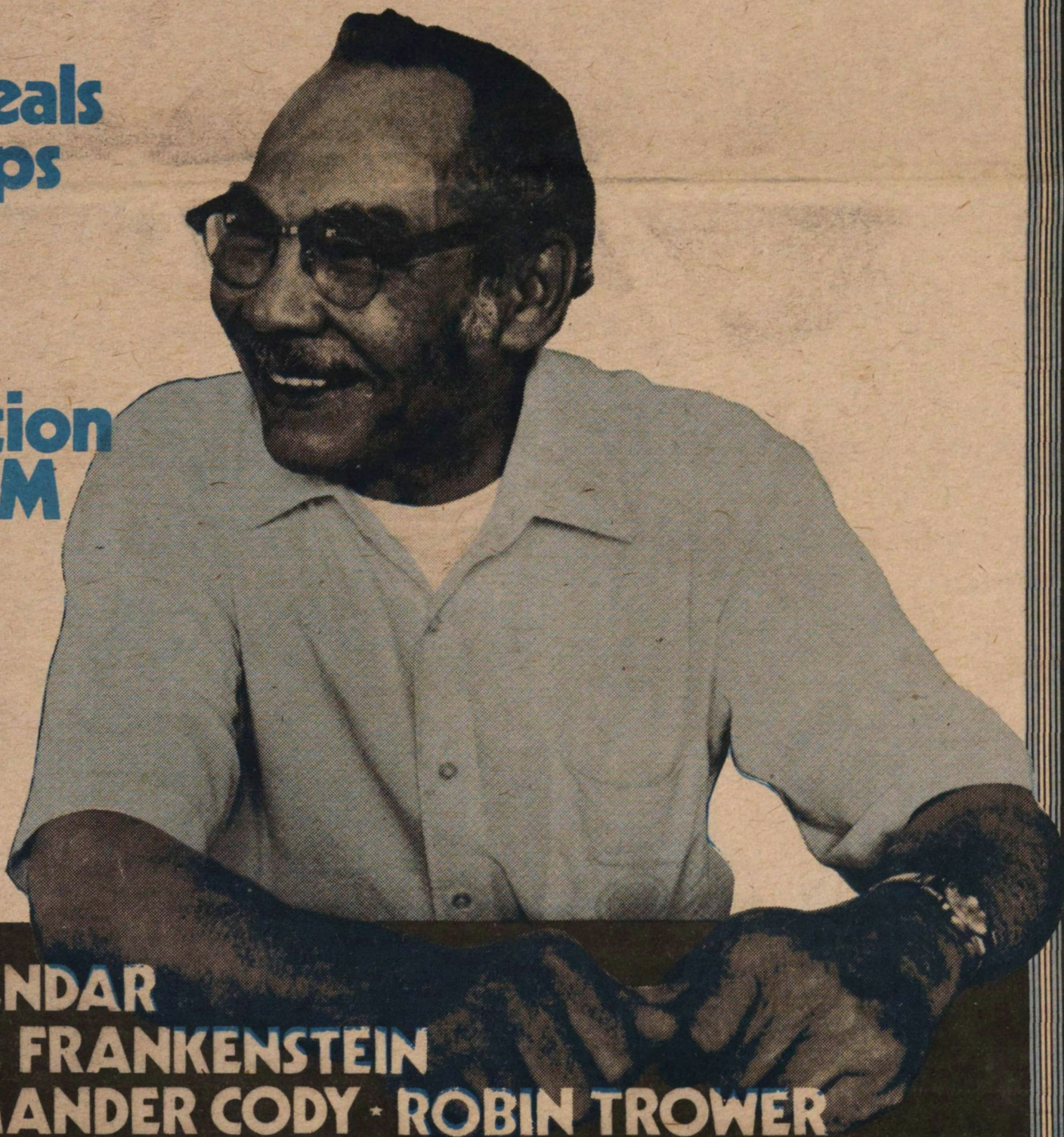
February 28-March 14, 1975

AL WHEELER: ANN ARBOR'S FIRST BLACK MAYOR?

Ex-Narc Reveals Life with Cops & Dealers

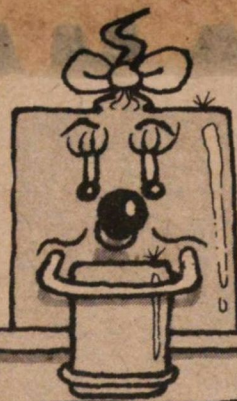
GEO, Third World Coalition Challenge UM

Michael Urbaniak: Electronic Jazz Wizard



Complete CALENDAR
Movies • YOUNG FRANKENSTEIN
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Now
YOU
can invest
in the SUN's
future . . .



. . . by
adopting
a bouncing
baby
COINBOX!!

Boxes like this one have greatly expanded the SUN's distribution network in recent months. They enable us to reach more people and increase the SUN's income flow, which means we have more money for additional pages, staff and a better newspaper.

Coinboxes pay for themselves in a few months through increased sales. Right now the SUN is out to buy 30 more of these handy machines, which cost \$90 apiece. Every box we now have was purchased with short-term loans from supporters in the community. All those who've lent us money for these items so far have been paid back in full, or are in the process of being paid back.

You can help us achieve our goal if you have a spare \$90 in the bank. Loan it to us for ten months, and get back \$100 on your investment. We can negotiate terms to include monthly payment plans for sums larger than \$90.

Most newspapers start out with a three or four year supply of capital to help weather losses and build up mass distribution. The SUN, however, was started with nothing more than several people's determination that an alternative media was needed in southeastern Michigan. The paper is doing better now than ever before, but we need investment capital to help secure and expand our operation.

If you are able or willing to support the SUN by lending us money for one or more coinboxes, contact David Fenton or Dianne Ripley at 761-7148.

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(Note: The SUN Collective is the group of people finally responsible for the paper's content, direction and economics).

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LETTERS

People like Sippie Wallace have been overlooked for too long by the musical "establishment" and I feel it's up to papers like the SUN to set things straight.

Dear SUN,

Just a word of correction concerning your last issue.

The song "You Got To Know How" which you quoted as being Bonnie Raitt's was actually written by Sippie Wallace in the '20's. I think it's important that people be aware of the roots of the music they listen to; people like Sippie Wallace have been overlooked for too long by the musical "establishment" and I feel that it's up to papers like the SUN to set things straight. Your error is especially ironic because Bonnie herself has recorded these songs to give Sippie the public exposure she deserves.

Incidentally, Sippie Wallace lives in Flint or whereabouts (I could be wrong) and sings every Sunday in a local church. Her only public appearance in many years was at the A2 Blues and Jazz Festival '72, as you may recall. She made many records in the '20's and her reissued recordings are available on albums (the easiest to get is probably a record called *Women In The Blues* on the RCA Vintage label). I think that "You Got to Know How" appears on an English album on the Storyville label, but I'm not sure.

At any rate, I encourage people to listen to these tunes and learn a little more about the great music Sippie and other blues women have made and continue to make.

Thanks,

Sarah Brown
Ann Arbor

Astrological birth control sounded great—98 percent effective—but the hang up was that I didn't even know how to calculate when my astrological fertility period was.

Dear SUN,

Sometime in 1971 I happened upon a review of a book that had an article entitled "Astrological Birth Control"; it was included in a book entitled *Psychic Discoveries Behind the Iron Curtain* by Sheila Ostrander and Lynn Schroder, Prentice-Hall, published 1970. So I acquired a copy and read that chapter immediately. It sounded great, 98% effective. The hang-up was that I didn't even know how to calculate or even what to calculate to know when my astrological fertility period was. But now there is a book available that explains how, in simple terms. It's called *The Natural Birth Control Book*, by Art Rosenblum and Leah Jackson, Published by Aquarian Research Foundation.

The book starts out by explaining why the rhythm method does not work. Then it explains why the astrological method *alone* does not work. It explains that women have the potential to have two ovulations. One is going to happen, no matter what, as part of the natural 28 day cycle and corresponds directly to the menstrual period. This is easy to

to watch if you know the symptoms. Even if the cycle is irregular (as mine is), if you watch for the symptoms it is easy to see as it is happening, when it is happening. The other ovulation *can* happen during a period which is related to the time of her birth and relative to the positions of the sun and the moon. I say "can" because they have proven that this only happens if conditions are right. I.E., if a woman has an orgasm or merely gets turned on sufficiently during this period she may ovulate.

I cannot tell you how much this book has meant to me. I have a better understanding of myself and of my body functions. The book is very dubious of artificial means of birth control and suggests abstaining during fertile periods. But if you do use a diaphragm or foam etc., you would find this method a great help because you would know when you needed it and when you didn't. The book even suggests the method for women who have a coil or take the pill because of their percentage of ineffectiveness.

The method has also proven effective for women who were having trouble conceiving. There is a whole chapter devoted to the various astrological times when a woman may conceive a boy or a girl. It also points to times when it would be possible to conceive a child with birth defects.

I have been using this method for about four months and have learned more about my physical self than I have learned in all my 22 years. I would recommend this book to anyone, even men have much to gain from this book.

This book can be purchased by sending \$3 and a written request to Aquarian Research Foundation, c/o Tao Publications, 31 Farnsworth St., Boston, Mass. - 02210

—Ann Hoover
Montgomery Mich.

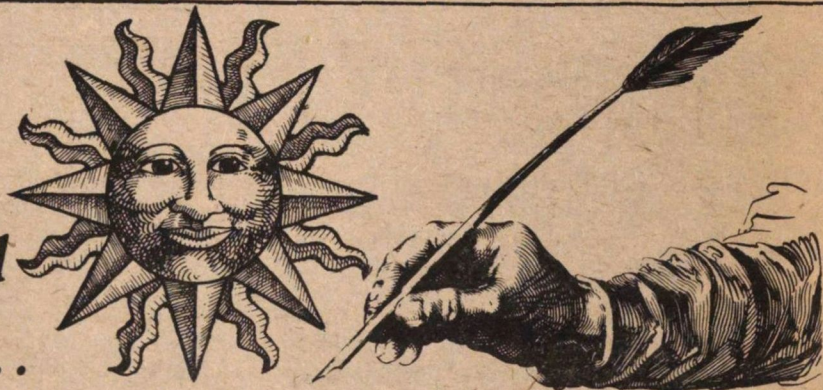
We are treated inhumanly at the Forensic Center in Ypsilanti, worse than any prison. We have no therapy and rarely see the doctors.

Dear Sir,

This letter is pertaining to the treatment of mental patients at the Forensic Center at the Ypsilanti state hospital. We are treated inhumanly, worse than any prison. We have no therapy and all we have to do all day is play ping-pong and pool. We rarely see the doctors and they never take us out to the yard which is 20 feet by 20 feet. There are people who do have charges but there are also people here who have been found not guilty by reason of insanity. We are handcuffed wherever we go and we are searched when we leave and when we come back from wherever we go. Even if we have no charges. We have only 1 ground card patient for about 150 patients which is ridiculous. We need help to make this place better to live in and that's why I am writing you. Most of the staff smokes dope but when they come to work they try and bust us for doing it. If you don't believe me come and check it out for yourselves. You can't miss it, it's the place with the 20-foot high electric fence. Thank you for taking the time for reading my letter.

—Brett Little,
Ann Arbor

The
Sun Needs
Experienced
Writers.....



Ernest Hemingway, Benjamin Franklin and Tom Hayden all got their starts in the high-pressure newspaper business.

Now, in this time of rising unemployment, the SUN has some good news for experienced writers, people who look upon words as their solemn craft. To help our over-burdened editorial staff improve the content of the paper, we are seeking reporters and feature writers who will actually be paid for their work.

The pay isn't on a scale with the New York

Times or anything, but would certainly be worthwhile to someone looking to get ahead in the field. If you have experience in reporting or editing, and need extra money in order to utilize your skills, contact Ellen Hoffman at the SUN office, weekdays, 761-7148.

Or if words aren't your art, there's plenty of room for layout artists, cartoonists, photographers, proofreaders, typists, errand runners, etc. Almost any skill can be put to use to help the SUN. Call Dianne Ripley at 761-7148.

SUNSPOTS

The forced exile of the Blues and Jazz Festival. Drastic funding cutoffs for daycare, health care, legal aid, the People's Ballroom and other community alternative institutions. The go ahead for the Packard-Platt Shopping Center and McDonalds over the objection of thousands of area residents. Refusal to recognize Gay Pride Week. Political strangulation of voter registration efforts.

This city has suffered enough with two years of majority rule by the minority Republican party and its chief goon, Mayor James Stephenson. On April 7 comes the opportunity, greatly aided by preferential voting, to give power back to a coalition of Democrats and Human Rights Party members who held it two years ago. The SUN is presenting here in an interview with Democratic candidate for mayor, Albert Wheeler, whose election we believe would mark a positive turning point in Ann Arbor history.

Turnout by progressive youth and student voters is crucial for the mayoral, ward and ballot issues. Unfortunately, the recent antics by Richard Ankli, Frank Shoichet and a handful of Democrats in the Second Ward primary race can only serve to keep the turnout extraordinarily low. Treating the election as a joke (a la Ankli), and threatening to withhold a second choice endorsement of Wheeler in "retaliation" (a la Shoichet), reinforces Watergate election alienation.

Also inside this issue, author John Gervassi interviews ex-CIA operative Phillip Agee, who reveals how the CIA acts to keep the power balance in Latin America in favor of foreign investment plunder. Agee is probably the first CIA-man to become a committed socialist. Speaking of agents, an ex-undercover narc spill the beans inside on how your local narc tema operates.

In a late flash, James Earl Ray, convicted for the slaying of Martin Luther King has been refused a new trial by the appeals court in New Orleans. Ray originally plead guilty when his lawyer told him he would fry in the electric chair if Ray didn't. The lawyer went on to sign exclusive book contracts guaranteed to make him a mint only if Ray were the convicted killer. Now with a new lawyer, Ray tried to argue that he had been the patsy for a massive conspiracy. Well, assassination buffs, it looks like the coverup goes on.

During the recent occupation by students of the U of M Administration Building, MFP staff members purloined the private phone list of president Robben Fleming. The list includes such noted citizens as Lynn Townsend, chairman of the board of Chrysler Corporation, 956-3251; chairman of General Motors, 642-0606; the Mr. J.L. Hudson, 963-2535. Then there's Edward Levi, newly appointed attorney general, at (312) 753-3001 and Governor William Milliken at 373-3410.

ANN ARBOR MUSIC: For the folk fiends there's *Ramblin' Jack Elliot* at the Ark Friday February 28... Chances Are brings us *Radio King* Monday March 3... The inspiring local jazz of *Mixed Bag* comes to the Golden Falcon Monday and Tuesday March 3 & 4, as well as the same days the following week, March 10 & 11... Detroit recording artists, the *Tribe*, visit the Blind Pig for inner city jazz on Friday and Saturday, March 7 & 8... UAC presents *Earth, Wind, and Fire* and legendary Blues artist *John Mayall* Thursday March 13 at Crisler Arena. For more details call the UAC offices in the Michigan Union.

WHAT'S HAPPENING



Internat'l Women's Day: March 8

INTERNATIONAL WOMEN'S DAY, 1975, commemorates the struggle of all women against exploitation and sexism. It comes Saturday March 8. Since 1975 has also been proclaimed **International Women's Year**, there will be an added dimension to this year's activities. On March 8, there will be music and a celebration at 7:30 at the Women's Coffeehouse at Guild House on Monroe St. Other related activities resume the next weekend, Friday March 14 when the film *Salt of the Earth* will be shown at 7:30 pm. Saturday the 15th the Felix

Green movie *Women in China* and *Viva Frelimo* will be shown, followed by a slide presentation and discussion on women in Viet Nam. Sunday afternoon is the day for a forum on women and the law, particularly the Joanne Little case; as well as a self-defense workshop. These events are wrapped up Sunday evening with a women's party. Locations for these activities are unscheduled as yet, so for further information, call 663-1111.

FOOD DAY, 1975, is in reality an observance spanning the netire week of March 10-15. The **Food Action Coalition** has brought together the talents of a variety of groups for this week of presentations, lectures, seminars and projects; the roots of which come from the concern over global famine and hunger coupled with spiraling food costs. See page 30 for more info.

A MIDWEST SPRING GAY CONFERENCE: "A Call to Action" will take place March 7, 8 & 9 at the Rackham School. The weekend conference will feature speakers, workshops, social activities, and a chance to gain further understanding of a much misrepresented lifestyle. For more details, call the Gay Academic Union at 763-4186.

DETROIT MUSIC is privileged to host the poet, songwriter and composer **Gil Scott-Heron** at the Savoy, Friday February 28 through Sunday, March 2. Many of you may remember his mind-bending "The Revolution Will Not Be Televised." His newest album "Midnight Band" contains equally effective material... Social comedian **George Carlin** will perform at the Michigan Palace, Saturday March 1... And there's a chance to see what all the brouhaha is about when **Roxy Music** makes it at Ford Auditorium, Monday March 3... **Radio King** and **His Court of Rhythm** make a regal comeback to the area Tuesday March 4 through Sunday March 9, at the Savoy... A benefit to help build **Detroit's Free Summer Blues Festival** will take place at the Golden Twenties Bar featuring **BoBo Jenkins**, **Jimmy Jones**, **Little Jr. Cannady**, and **Valerie Compton** with her 11 foot boa. That's Saturday, March 8 and the dona-



Gil-Scott-Heron: At the Savoy Feb. 28-Mar. 2

tion is \$2.00... **Joe Walsh** will be wailing away at Cobo Hall Monday March 3... "**Wear Something Silver**" is the theme of the anxiously awaited performance of **Labelle**, at Masonic Auditorium Friday March 14. Their latest album "Nightbirds" has brought some much deserved attention their way... If you're out East Lansing way check out **Oregon** at the Stables, Monday, March 10 thru Saturday March 15. The ensemble draws its personnel from the likes of Weather Report and the Paul Winter Consort; the blend is meditative, mellow and soothing.

ANN ARBOR MUSIC: For the folk fiends there's Ramblin' Jack Elliot at the Ark Friday February 28... Chances Are brings us **Radio King** Monday March 3... The inspiring local jazz of **Mixed Bag** comes to the Golden Falcon Monday and Tuesday March 3 & 4, as well as the same days the following week, March 10 & 11... Detroit recording artists, the **Tribe**, visit the Blind Pig for inner city jazz on Friday and Saturday, March 7 & 8... UAC presents **Earth, Wind, and Fire** and legendary Blues artist **John Mayall** Thursday March 13 at Crisler Arena. For more details call the UAC offices in the Michigan Union.

THE THIRTEENTH ANN ARBOR FILM FESTIVAL, a highlight in local cultural events surfaces once again beginning Tuesday March 11 and continues to infiltrate, permeate, and undermine your consciousness through Sunday March 16. 35 hours of 16mm films from around the world and guest appearances from some of the leading bonzos of our time. Shows are at 7, 9, & 11 pm, Tuesday through Friday (there's a chance of a free matinee Friday afternoon), Saturday at 1, 7, & 9 pm and the winners on Sunday at 7, 9, & 11 pm. For more pertinent information see the movies page 25.

TUBE TIDS AND TADS: there aren't many, the wasteland is becoming even more barren. But there's always some music to be had on Channel 56... Tuesday March 4 is a repeat of **Soundstage: Blues Summit in Chicago** featuring an all star line up of Muddy Waters, Johnny Winter, Willie Dixon, KoKo Taylor, Mike Bloomfield, Dr. John and Nick Gravenites, that's at 10 pm... March 14, 8:30 pm Channel 56 presents an hour with the **Pointer Sisters**, a vivacious groups of women who do their scat thing to some of the best tunes of the past and present.

Compiled by Dianne Ripley and Elaine Wright



FILM FESTIVAL Antics

INSIDE

PAPER RADIO — News editor Ellen Hoffman surveys the local scene from student struggles against the University of Michigan to the city's new preferential voting system. Also a special report on the proposed Federal Building by architect Dick Ahern... page 4.

AL WHEELER: NOT AFRAID TO TAKE ON THE STATUS QUO — In a candid interview, a long time civil rights activist likely to be Ann Arbor's next mayor shows he's "as different from James Stephenson as north is from south"... page 6.

PULLING OFF THE UNDERCOVERS — Day in the life of a state narcotics agent by an ex-cop who used to be one. Interview by David Stoll... page 9.

PERIODICAL LUNCH: VERY TASTY — Feast your eyes on this ditty about Ann Arbor's own literary magazine. Reviewed by Michael Castleman... page 10.

ROOTS AND BRANCHES — Literature is news that stays news according to poet-writer Ezra Pound. Excerpts from the "ABC of Reading" selected by John Sinclair... page 12.

INFORMED SOURCES — Justice American style with Watergaters out on bail while

Joanna Little awaits trial in jail. But if you listen closely, change is at hand and socialism may be just around the corner. National and international news by Pun Plamondon... page 13.

CONFESSIONS OF AN EX-CIA MAN — Philip Agee hit the news recently when he revealed the names of over 200 CIA agents. John Gervassi interviews the author of "Inside the Company"... page 16.

POLAND'S ELECTRONIC JAZZ WIZARD — Michael Urbaniak talks about the music biz in this interview by Brad Smith... page 18.

MORE MUSIC — Records... page 19.

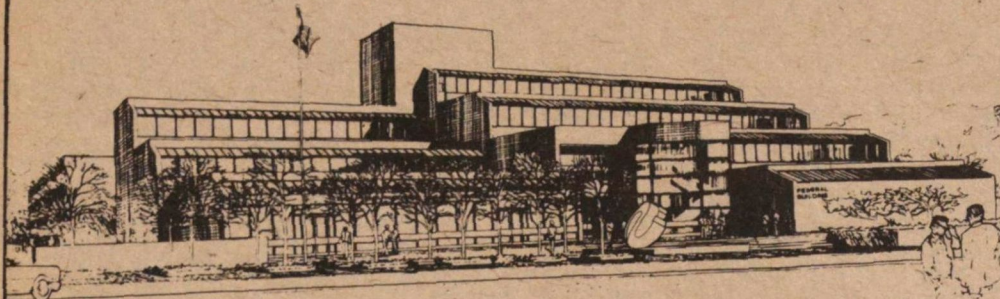
Concerts — Herbie Hancock and Lyman Woodard... page 20.

Music Notes — new column on the sound scene... page 20.

CLASSIFIEDS — page 24.

MOVIES — It's laughs galore without the gore in Mel Brook's "Young Frankenstein" according to reviewer Ellen Frank. Also a sneak preview of the 1975 A2 Film Festival... page 25.

COMMUNITY CALENDAR — A complete listing of films, music, TV, radio and events for Ann Arbor, Ypsilanti and Detroit highlights... page 27.



Plan for New Federal Building

Masonic Temple To Crumble U.S. Building A Federal Crime

by Dick Ahern

In one sense, the proposed Federal Office Building is a masterpiece of urban design, that is, if you subscribe to the proposition that great art expresses the temper of the times. Like the Government it is designed to serve, the Federal Building puts up a good front but is ugly behind the scenes.

The building is proposed to be located on Liberty Street between 4th and 5th Aves. The glittering glass step-pyramided front would face a well-designed, terraced mini-plaza. The office use would be appropriate for downtown. It would provide some construction jobs. But, the negative features of the proposed building as presently designed would far outweigh the advantages. I urge all residents of Ann Arbor who want to see downtown develop as a pedestrian refuge from the asphalt blight of Briarwood and other outlying shopping ghettos to contact their representative on City Council and ask that he or she vote against the rezoning of the land until an acceptable plan is submitted by the government.

An Acceptable plan is easy to define in this case; it would conform to the ordinances and policies of the City of Ann Arbor. In particular, many thousands of man/woman hours have gone into the discussions and preparation of a "policy plan" for the Central Business District in which the building would be located. It was citizen involvement that led to the insertion of policies to develop downtown as a good urban residential environment along with commercial and office land uses, and a place where it would be pleasant to walk. Surface parking lots would be especially discouraged to avoid that bombed-out look so typical of many downtown areas, while parking under buildings, bicycle access, and mass-transit alternatives would be encouraged. This is not only good aesthetic sense but good economics, because no downtown that has lost its business to suburban shopping centers and tried to compete with them by imitating them, immersing itself likewise in spaghetti ring-roads and parking pavements, has regained and held its economic vitality and social pre-eminence, at least not to my knowledge.

The proposed Federal Building would not have parking under the building. Instead, it would have an open parking lot for ninety vehicles at the rear and to one side. Worse yet, there would be a loading dock for Post Office trucks and an overall appearance of warehouse activity. Still worse, according to Ann Arbor Planning Commission estimates, there would be a deficiency of 119 parking spaces relative to present conditions, and this would ultimately have to be provided for "somewhere else." This would most likely not only mean a still more extensive asphalt lot to blight the area but an effective subsidy of the Federal Building by the citizens of Ann Arbor. The total effect would be far

less pleasant for the pedestrian than the assortment of buildings there now.

By curious coincidence, another "Federal" Building...the Ann Arbor Federal Savings Building at the corner of Liberty and Division Street, just two blocks closer to campus, is the best nearby example of what would happen. Compare the character of Washington Street several years ago with the bleak expanse of parking that offends the eyes now; the structures that were removed were not only more serviceable to the downtown community but also contributed to the vitality and livability of the area.

Most citizens who have not taken a careful look at the plans for the Federal Building welcome its construction as an impetus to the regeneration of downtown. Many have complained about the loss of the sturdily constructed Masonic Temple to be replaced by parking for about 40 cars, when the auditorium space in that building alone would warrant its preservation as a valuable community resource. But the parking problem is not so obvious an issue. Even so, it is the most important factor in this case. If downtown further deteriorates into piecemeal developments, each provided with its own asphalt mini-desert, we can only expect residential development of an alienating character, pigeonholing people into isolated monolithic towers protected by armed guards, rather than buildings of a truly residential scale and character integrated into a vital urban center of diverse and mutually interdependent land uses that is alive 24 hours a day. To have such a downtown, we must prohibit parking lots and multi-level parking garages from now on. Podium parking is the only solution that permits all of the land to be economically and functionally utilized.

In its relations with the City and the citizens on this matter, the General Services Administration of the Federal Government which is responsible for the development of the Federal Building has been most arrogant, deceptive and intimidating. It has asserted its authority to proceed with the project without the rezoning or site plan approval that would be required for most other developers. It has threatened the City with a three-year delay of the project or even the loss of it unless the present plan is approved. Let us not be intimidated! I believe we can get what City planning policies and goals call for if we act consistently as a community. This should not become a political issue; rather people of all political persuasions should find this a simple matter of good versus bad urban design that transcends political policies. For once, let's work together in the interests of a truly viable environment for the city center of Ann Arbor.

(Dick Ahern is an architect and community planner living in Ann Arbor.)

The city will be holding a public hearing on this plan March 3, 7:30 at City Hall.

X Doesn't Mark The Spot With Preferential

City Clerk Jerome Weiss was accused of nepotism in the appointment of his daughter as an election official this week.

Chances of the accusation leading to any serious consequences are slim, however, as Judy Weiss was officiating at a trial run of preferential voting in her sixth grade class.

Ms. Weiss, along with 45 other eleven-year-olds at Eberwhite Elementary ran a mock election with real ballots and a locked ballot box to see what problems might

arise under Ann Arbor's new voting system.

"You are the first people in the state of Michigan ever to use this system of voting," Jerome Weiss told the beaming class to get the election rolling.

The students were each given two ballots by four "election officials" who had previously been briefed by the City Clerk. The only advice given to the young voters was to read the printed ballot instructions carefully. The ballots listed three fake parties followed by fictitious candidates, and corresponded to Mayor and Council ballots to be used in April.

"Now remember, in real elections your choices are supposed to be secret," warned Ms. Owens, the 6th grade teacher.

The tricky part of the election was the instructions, which are different on the two ballots. In the Council race, one



Minority students march from U-M Administration Building at the end of their three day occupation.

GEO, Third World Challenge U of M

Now entering its fourth week, the Graduate Employees Organization (GEO) strike has become the longest labor dispute in University history. Arrests of picketers increased dramatically this week, indicating the University administration is determined to break the union and end the strike.

"They have moved backwards on virtually every issue we had moved forward," said GEO negotiator Sandy Wilkinson of the University's hardening line at the bargaining table. "What they are saying is you—GEO, have to agree to consolidation of our power."

Continuing GEO picket lines and the Third World Coalition (TWC) sit-in at the Administration Building have forced the college off the smooth track of business as usual. In addition, widespread media coverage of student militance is hurting the University's image with conservative legislators and state residents. Administrators are out to end the public demonstrations by almost any means except concession to student demands. President Robben Fleming has argued it's all a question of money, which prevents a settlement with either GEO or TWC.

"This is the most severe financial crisis I've seen in my eight years at this University," Fleming told the Board of Regents. "Since almost all these demands involve significant amounts of money, I want to know first where it's all going to come from. It's certainly not going to come from the state. And judging by what I've heard from students, they don't want it to come from tuition."

"Many of the demands we haven't settled on are not going to cost the University a cent, like agency shop," pointed out GEO president David Gordon. "The University

is trying to get away with the cheapest contract possible and at the same time weaken the union."

Students from TWC were even more annoyed by the University's financial excuses. "In the past, there have been times when the University has experienced unexpected windfalls," commented one Black woman angrily. "Our needs were not met then either."

Construction Up, Salaries Down

Financing of the University was called into question this week, when state legislators grilled University officials over spending from 1969-1973. A state auditor's report revealed over \$10 million had been pulled from the general fund to finance construction not authorized by the state. With the general fund a primary source for salaries and operating expenses, the \$10 million takes on greater significance to student demands. Construction went forward at the expense of workers and the educational functions of the University.

In another state report, salary information on state officials revealed that Fleming is the highest paid public official in the state at \$67,000 a year. This is a striking contrast to studies by GEO which revealed graduate student assistants are the lowest paid in the Big Ten. (A similar study by the clerical union at the University showed clericals were also low paid, with salaries beneath all other state-supported schools.) Rather than the amount of money, the question of University financing is really one of priorities.

choice is marked with the traditional X. But for the mayoral ballot, preferential requires the use of numbers—1 for first choice, and 2 or 3 for optional second and third choices. Any mayoral ballot marked only "X" is invalidated. The mock election was run to see how many young people would have problems, so that any conflicts could be eradicated before the real election in April.

How did they do? Out of 46 ballots cast, only one person used X's instead of numbers for the mayoral race. Some students made three choices, others only a first or a first and second, so most seem to have understood their options. In the Council race, two ballots were invalidated, one with two X's, and the other for having a write-in (Archie Bunker on the Grouch Party ticket) while an X preceded a different name.

Three more trial elections are scheduled

in the next week, but the sixth grader's outstanding record suggests preferential will work well.

"It was easy," claimed one student following the election.

"That's probably a better average than certain Republicans now on Council would achieve," commented one Democratic candidate.

Council GOP members have consistently complained the preferential system is too hard. At least for the Eberwhite sixth graders, preferential is a snap.

Meanwhile, Council and the city clerk's office are working out a program to educate voters about the new balloting system. A controversy arose Monday night when Mayor James Stephenson proposed a letter from the mayor's office explaining preferential. Council Democrats immediately objected to a mailing with Stephenson's name, as his reelection bid might be aided

by the effort.

"I think it would be strange for James Stephenson to be sending out a letter 'how to mark your ballot,'" argued Democratic Councilwoman Coleen McGee. The Dems suggested such a letter should come from the clerk's office, pointing out that at least in the mayoral election, X doesn't mark the spot.

Ankli Fools HRP's Shoichet

The February primary election remained low key right up until it was over. The defeat of the Human Rights Party's favored candidate Frank Shoichet by three votes has pushed the Second Ward campaign to a prominence which could ultimately hurt an election with serious potential consequences for Ann Arbor.

Shoichet lost the primary to non-candidate Richard Ankli, when low turnout gave the HRP final totals of 44-47. Ankli, who was running as a "fool," pulled out of the race several days before the election, but city laws prohibit withdrawal. With most voters unaware Shoichet would lose the election if Ankli received more votes, the Second Ward was lulled into ignoring the primary. Failure by Shoichet to get even a minimal number of supporters to the polls February 17 proved fatal to Shoichet's chances.

"I'm willing to admit I made a mistake," said Shoichet after the election.

The problems arose when evidence pointed to a Democratic crossover vote padding Ankli's returns. Several sources within the Democratic party admitted an effort existed "to get" Frank, and combined with low turnout, the ploy succeeded.

"It's absurd to blame the Democrats," claimed Tom Weider, campaign manager for Shoichet's Democratic opponent Carol Jones, "when Frank couldn't even get 100 people out to vote for him. You just don't let that happen in a contested primary."

At a mass meeting, the HRP voted to support Shoichet over Ankli, and Ankli agreed to the move. Shoichet most likely will not appear on the official ballot, but can run as a write-in candidate. Attempts are currently underway to find some way around city regulations which seem to make it impossible for a candidate to withdraw. One suggestion is a city ordinance allowing Shoichet's name to be placed on the ballot, but chances such a move would receive Council support seem dim.

In the two other contested primaries, Democrat Elizabeth Taylor easily defeated opponent Bob Elton for the First Ward nomination, and incumbent Republican Robert Henry wiped out challenger Paul Wensel.

International Women's Day

"On the official calendar American women have two holidays: August 26th, the day we were allowed to vote, and Mother's day. Well, we got the vote, but look at who we can vote for. And while Mother's day is a good day for Hallmark cards, it is not a good day for women who can't find day care, who can't get decent medical care

for their children, and have to send them to inferior schools. Our struggle isn't only about American women or only about the vote. We are celebrating March 8th because of its internationalism and its socialist origins."—International Women's Day Coalition, March 8, 1974, New York.

In 1910, Clara Zetkin, a German socialist leader, called on the Second International Socialist Congress in Copenhagen to set aside March 8 as an International Working Woman's day. She was supported by such people as Rosa Luxembourg, V. I. Lenin, and U.S. labor leader "Big Bill" Haywood. But the day of celebration was denied the status of a national celebration in the U.S.

Since 1969, International Women's Day has been rediscovered by American women, and celebrations spread across the country each year. This year in Ann Arbor, a series of events will run March 14-16 because of spring break at the University of Michigan. Films, panels and workshops are featured. For details on events, see the calendar.



Vice President for Student Services Henry Johnson, Vice President for Finance Wilbur Pierpont and new U-M Regent Thomas Roach at the February 21 Regent meeting.

Coalition 'Business As Usual'

GEO Wins Concessions

GEO has refused to be intimidated by the University's claimed financial woes. Striking grad students have indicated current budget cuts are no reason for the continual sub-standard pay they receive.

At a mass meeting Wednesday, the striking union endorsed a proposal to continue the strike until the University comes up with a better offer.

"The University is waiting for our strike to collapse," David Gordon told the union. "We have to tell them our strike will not collapse until we have our package."

Following the energetic, highly spirited meeting, the University retaliated by arresting twenty-five picketers the next morning at the Plant Department. The strikers were accused of trespassing on private property, a curious charge for a public university.

"As long as we weren't hurting the University," commented law student Zena Zumeta, "they wouldn't arrest us even if we were doing the most illegal things. But as soon as we started really hurting the U, they arrest us even for things that are completely legal."

Over the past three weeks, strikers have shut down the incinerator, and stopped most supplies including needed gas and oil from being delivered. As the strike continues, the University bargaining team has increasingly moved toward GEO's demands from positions originally presented as "ultimate and final." Still unresolved are economic issues, agency shop, and certain non-economic positions disagreeable to GEO but standard to every other U-M labor contract. Strength of the strike over spring break is likely to determine exactly how much GEO

will finally come away with.

Unity Means Power for TWC

The Third World Coalition took advantage of the University's weakened position from the GEO strike to renew demands for 10% black enrollment made by the Black Action Movement in 1970 along with additional requests for other Third World students on campus. The three day sit-in focused attention on the discriminatory treatment these students face at the predominantly white University.

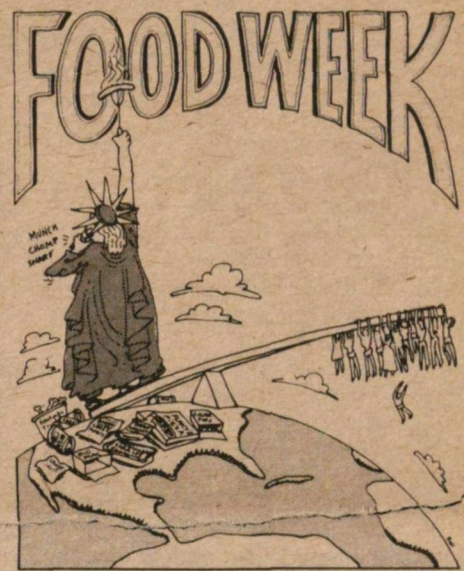
The sit-in focused on the BAM demands, which remain unmet despite promises by administrators five years ago.

"We don't have five years to wait anymore," said a Black spokeswoman for TWC. "These demands may mean taking away from some other privileged branches of the University, but these needs can no longer be ignored."

The sit-in ended when President Fleming agreed to meet with representatives of TWC. That talk led to further negotiations with various other University officials, but as yet, no promises have been forthcoming.

While negotiations for both groups are temporarily at an impasse, the threat of student militancy has shaken up a university which shifted back to its conservative roots once student demonstrations of the sixties died down. Administrators have discovered that reports of the movement's death are "greatly exaggerated."

As one Black student put it, "We unite because we are in a common environment. You have to make sure the school don't screw you again."



Food Day '75: From Workshops To A Vegete-Ball

It used to be common to tell young people to clean their plates because little children were starving in China.

The Chinese have boosted their production standards and can now get fifty units of energy back for each human energy unit of work expended. But in many other parts of the world, over 400 million children and adults suffer from malnutrition while Americans waste thousands of tons of food each day.

Food Day 1975 is planned to help educate Americans about the world food problem. A national effort sponsored by the Center for Science in the Public Interest, Food Day also brings a week of educational events and prominent speakers to Ann Arbor, under the guidance of the Food Action Coalition. Topics for discussion range from urban gardening and vegetarianism to agribusiness and world hunger.

Running from Monday March 10 through Saturday March 15, food week will feature speakers like Frances Lappe, author of *Diet for a Small Planet*, and Harvard nutritionist Jean Mayer. The week will end on a grand note with a Vegete-Ball (or maybe a Non-Meat Ball) at The Michigan Union featuring the Friends Road Show.

(For details on the week's events, see the calendar. More information can be obtained from the Food Action Coalition, 3506 School of Public Health, 764-6478.)

Kick the CREEPS Out!



Register to VOTE!!

On April 7, you can vote the Republicans out and vote rent control and day care funding in. But to do that, you have to be registered to vote. The deadline for registering to vote in this election is coming up fast—March 10. You are eligible to register if you currently live in Ann Arbor (even in University housing) and will be eighteen by the date of the election. You can register at any of the following places:

- | | |
|---|---|
| (Business hours, weekdays only) | —Slauson Middle School, 1019 W. Washington |
| —Ann Arbor Community Center, 625 N. Main | |
| —Miller Manor, 727 Miller | (Weekdays and evenings) |
| —Lutheran Retirement Center, 1200 Earhart Rd. | —Fire Station No. 5, Huron Pkwy. |
| —Michigan Union, 530 S. State (2nd floor, Student Services) | —Fire Station No. 4, Beal Ave. |
| —Community High School, 401 N. Division | —A2 Public Library, 343 S. 5th Ave. |
| —Pioneer High School, 601 W. Stadium | —Loving Branch Library, 3042 Creek Dr. |
| | (Weekdays and Saturday, March 8) |
| | —City Clerk's Office, City Hall, Huron and Fifth Ave. |

Remember, you must register by 8 PM on Monday, March 10, to vote in the April election.

Ypsi citizens can register to vote during Mud Cinema screen showings between now and March 10. Mud Cinema is in the Strong Auditorium on the EMU campus.

High Times

the magazine of high society

A lavish new magazine dedicated solely to getting high — everything from marijuana to yohimbine, peyote to alpha orgasms, High Times brings you the latest information and articles from the World of Dope.

The glossy new Third Issue of High Times is out now with:

- **Dope Superlawyers** — Profiles of ten of America's top dope defenders
- **Hash Rubbing in Kashmir** — Hashmaking in the ganja fields of India.
- **Don Peyote** — Centerfold color pictorial featuring the Macho Mescaline of La Mancha.
- **The Man Who Turned On The World** — Michael Hollingshead, the acid pioneer who first gave LSD to Leary, Baba Ram Dass and hundreds of others.
- **Wings Over Tijuana** — Rand Holmes' pot-smuggling comic adventure in full color.
- **Pot, Peasants & Pancho Villa** — The stoned strategies of La Cucaracha.
- **The Night They Raided Crosby's** — A nostalgic look at New York City's swankiest "smokeasy."
- **Microscopic Marijuana** — Electron Microscope blow-ups of pot and cocaine, published for the first time.
- **Wonder Weeds of Mexico** — A full-color pictorial of Mexico's mightiest marijuanas.
- **Trans-High Market Quotations** — Dope prices from Jamaica to Afghanistan, Nepal to Kansas City.
- **Highwitness News** — Eight pages of dope news from around the world.
- **Regular Departments** — Law, health, forum, letters, paraphernalia.
- **Plus** — Book, record, film reviews.

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"I'm not afraid to AL WHEELER:"

Interviewed by Ellen Hoffman, David Fenton, Barbara Weinberg

Two years ago this April the progressive majority of Ann Arbor was forced to swallow rabidly conservative Republican James Stephenson as Mayor. After 24 months of abuse from city hall, it appears that this April power will finally change hands again, with the excellent possibility that Democrat Al Wheeler will win a majority of first and second choice votes in the new preferential election system.

The SUN spent three hours interviewing Wheeler last week in anticipation of the upcoming election, which we feel is critical in terms of the direction this town will take in the future. After dealing with our current Mayor, talking with Wheeler is like a breath of fresh air. We found him basically open-minded and sensitive to the various constituencies which live here, which Stephenson most certainly and self-avowedly is not.

Wheeler has a 25-year history as a civil rights activist in Ann Arbor and around the state. We most certainly do not agree with all the positions he expresses in this excerpted talk, but we have to respect the man for what he's accomplished. Al Wheeler, 59 years old, is a reformist, not a revolutionary. But since there is no other acceptable candidate with a realistic chance of winning this crucial position, we think you'll agree after reading this that Wheeler's election would be a qualitative leap forward for Ann Arbor.

SUN: Why did you decide to run for Mayor this April?

Wheeler: First, I was so damn sick of the Republicans. I spent a lot of time in the last twenty-five years trying to change this town, and I have changed it—I'll tell you about that, but—we've tried to get programs and money in this community to serve a lot of people, yet it always gets tied up in that city hall, bureaucratic crap. It's worse when you have a Republican majority and Mayor, but it's tough under any circumstances. So I said, what the hell, I'm running around doing a lot of things anyway, I might as well try to get in there where you can make some real decisions. I really believe I can offer a new type of leadership in that city hall, and that's not just a piece of crap—I mean, I'm as different from Stephenson as North is from South. I've got broad experience—Stephenson's experience, as far as I know it, well he's been a lawyer, he's been on council, he's on the board of directors of one of the banks and he's been mayor—that's all just in Ann Arbor.

I have experience which goes across the state, and nationally, in really diverse kinds of areas. Hell, I've done a lot on human rights in this city and ending discrimination, and I have guts enough to do what I believe. I'm not an inflexible person, but I'm also nobody's patsy. A lot of folks think because I happen to have a doctorate in public health, I'm a university associate professor, and that sort of stuff, that I'm some sort of middle class uncle tom. I'm not a very loud guy, not very obscene or vulgar, but there are times when I get burned up and I'll tell people off, cuss 'em out, and it doesn't make any difference to me if it's a Democrat or a Republican.

You see, it may sound corny, but I believe that government should serve the people. Some people get uptight about it, but Ann Arbor is a very distinct community, it has more different kinds of people and cultures than most communities. I believe that we have to serve all those constituents. They all have a right to be heard respectfully, not in a sarcastic, denigrating way...

SUN: With people like ourselves, the Republicans are just 100% insulting...

Wheeler: A lot of other people suffer too for that same damn thing. If you happen to belong to the right civic club, or in the right business or whatnot, you can get a lot of respect down there, but if you don't "belong" then there are different degrees of denigration.

SUN: It depends on who you play golf with. Could you tell us if you have ever run for elected public office in the past?

Wheeler: Never, but I've done a lot of fiddling around in public office, worked in local and state politics, was a delegate to the '68 national Democratic convention in Chicago, and I got in trouble there. We had a guy, Channing Phillips from Washington, D.C., a black fellow, and the Washington delegation had him up for President. About seven of us from Michigan voted for him on the first ballot, and we caught hell. Another incident I remember was that we were going from the hotel to the convention hall, and there were a bunch of young people from Ann Arbor there demonstrating, so I got out and marched with 'em, and I meant it.

SUN: One of the major criticisms of the Republican majority is their lack of regard for how Ann Arbor grows, for decent, human planning. How do you feel about that issue?

Wheeler: I'm not sure we need to grow a whole lot more. In this city, there's enough that we can rehabilitate and restore what we have in the way of homes and neighborhoods. I think we should take Community Development Revenue Sharing (CDRS) money, which the Republicans just finished mis-using, and use it to rehabilitate homes, put in trees, put in parks, provide health services and legal services. Let's take the central city and restore it, make real viable living places where folks can develop a sense of neighborhood, a sense of community.

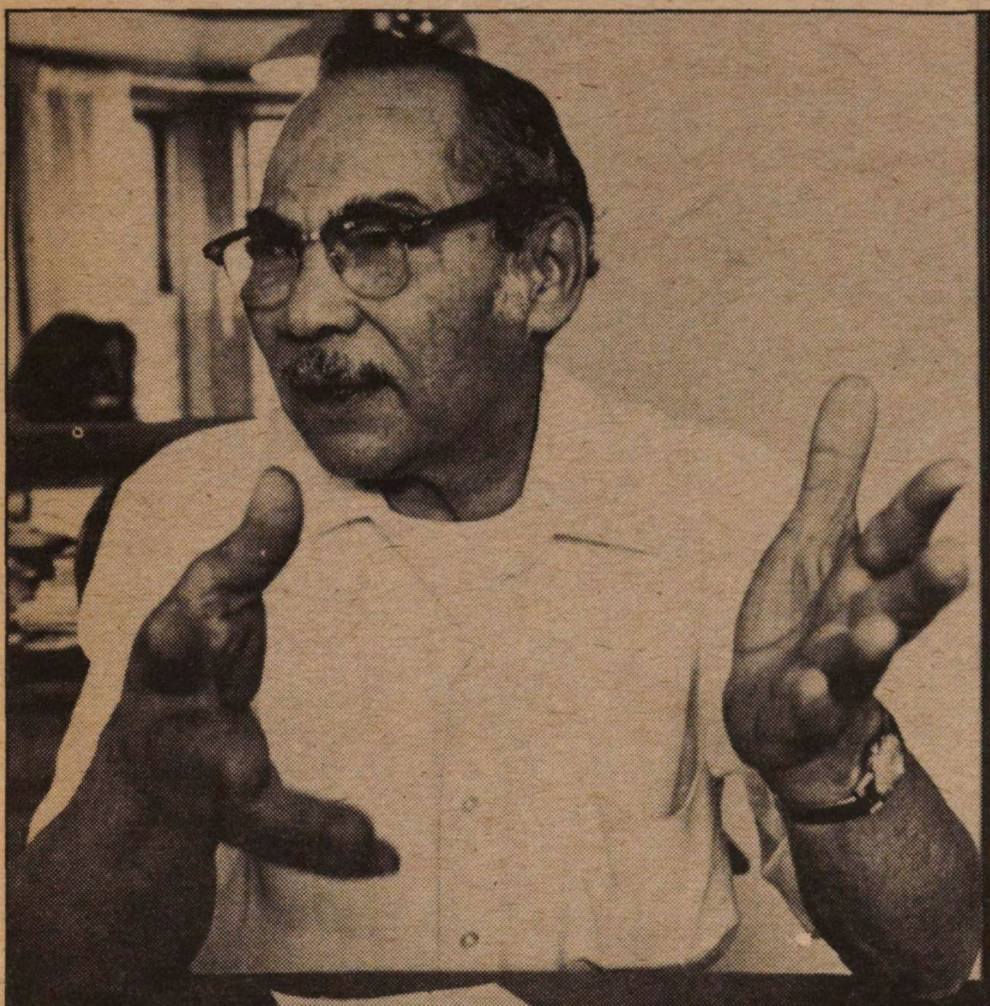
I've been involved in this community for about 25 years now, and so I've seen where Ann Arbor was really a beautiful town. I'm not opposed to this town growing, it's how it grows. I look at Stadium, and how that went from a really nice street to what it is now, an ugly strip almost from here to Ypsilanti. I'm concerned that's gonna happen to some other places.

SUN: Could you define how you use the word "strip"?

Wheeler: I'm talking about, on the corner there's a filling station, next door a burger joint, an appliance place, a car repair shop, another burger place and so forth—it's that kind of thing. Instead, I think we should develop sort of community convenience areas, so that in some neighborhoods it might be useful to have a drugstore, a food store, etc., to make it convenient for people. But

challenge the status quo."

A²'s FIRST BLACK MAYOR?



"I've worked for 25 years in this town to end racial discrimination. I was there every day and night supporting the BAM strike in 1970. As Chairman of OEO and Model Cities, I helped start daycare centers, legal and health programs. I'm as different from Jim Stephenson as North is from South."

instead Republicans push big shopping centers, and I'm opposed to that kind of growth.

SUN: They make good investments for the Republican-controlled banks, after all... While we're on the subject of planning, there was great controversy last year over the McDonald's development, and we wonder what you would have done differently on that...

Wheeler: I think we have to listen to people in the areas where they live. On the McDonalds thing, I think there were good arguments—there's already a Gino's, and soon to be a Burger King in that immediate area. Thousands of residents opposed it, but business interests and other concerns were saying let's put it in. I would have been opposed to it being there...

SUN: How can these developments be legally stopped?

Wheeler: First we have to re-examine our zoning laws on how land is used. I'm not sure that we as a council can make these things illegal, but we can certainly go to court. If 7,000 people [the number of McDonald's petition signers] are opposed to something and a new majority council takes a stand against it, I'd go into court with all the force of the city.

SUN: How do you react to the Republican Capital Improvements Plan, which calls for

spending money on golf courses, swimming pools, widening State Street, and even a re-routing of the Packard-Beakes overpass highway which the voters turned down two years ago?

Wheeler: That gets into another reason why I wanted to run. I think government should be open and accountable to people. People have to understand what the hell city hall and council are trying to do. A lot of people don't even know what the Capital Improvements Budget (CIB) is. Well, what they do is for the next year they approve a capital improvements budget, which is what is to be spent the following year; then the capital improvements plan, which is what you're gonna do over the next five years. The Republican majority approved 135 million dollars to be spent over the next few years. In there they've got all kinds of garbage. There's money for new streets. But before we do a lot with new streets, we better take care of the old ones and fix 'em up. The city golf course is supposed to be a self-supporting venture, but each year the city lends it \$5,000 which isn't paid back. The airport is the same thing, supposed to be self-supporting, but in that capital plan there must be nine million dollars set aside to enlarge the airport. Most people don't know that. Yet the Republicans talk about their "fiscal responsibility." We can't spend money

on that kind of nonsense with the crucial economic period that we're in, when we may have to find money to feed people.

SUN: What action will you take on the human service programs that the Republicans have cut off from revenue sharing funding.

Wheeler: Well, look at the CDRS proposal. As soon as possible, if I am elected, we're gonna re-orient the Republican plan. The Democrats submitted a minority report on that. While the GOP put in \$125,000 for child care services, we recommended \$400,000. They had \$25,000 for legal services and we came up with \$120,000. It's our commitment that CRDS money will be used for neighborhood development, housing rehabilitation and human services.

SUN: Could you comment on the cancellation of the revenue sharing money set aside for a People's Ballroom, and also the forced exile of last September's Blues and Jazz Festival.

Wheeler: As far as I'm concerned, the money that was left for Tribal Funding, I would not have bothered it or taken it away. As far as the concerts and festivals go, I was involved in that when it first got going. Back in '67 and '68 all kinds of noises were made about the rock concerts, people even got arrested for putting them on. But now some of those people who opposed it are going out and enjoying it. As I've said, this is a diverse community, so people have a right to that kind of expression. I would want to feel that I could work with the people who put these things on to be sure about traffic, location, and the litter problem. But I think these are things this community should allow here and the council ought to support, as long as those who put them on accept certain responsibilities.

SUN: How do you feel about the city's \$5 marijuana law.

Wheeler: Let me give you my personal thing on that. I am unequivocally opposed to hard drugs. Now marijuana, I have one concern. I have a health background, and honestly at this moment I don't know whether marijuana is harmful to people or not. You read this guy's report and it says this and that one says it isn't and so forth. I would not like personally to encourage youngsters, say 16 or 12 to use marijuana. I think an adult has a right to do what they want. I make up my mind about smoking cigarettes or drinking whiskey, both of which have problems. So I think the \$5 pot law is not bad at all. It may or may not be harmful, but if adults do that, let 'em.

SUN: How do you see the role of the Washtenaw Area Narcotics Team in relationship to the city. The accusation is documentable that the so-called narcotics team does not go after narcotics nearly as much as it goes after small time marijuana distributors.

Wheeler: We have to have police—it's unfortunate that we have a society like that, but we have to have them. It's a matter of priorities in the use of police that we need to really examine. I have a thing that police—now this is both a relationship and money problem—should increase foot patrols. That way they get to know a number of people and neighborhoods which would improve relations. As for drugs, the most important issue are the sources for large quantities of hard drugs. I would not say that we should not allow our policemen to be a part of the WANT operation. But I think we ought to look at what's being done, what WANT is about and who they

are coming down on. I would support our cooperation provided they had their goals set and aren't busting kids for a few sticks of marijuana when the other stuff is out there. I have for a long time been a strong advocate of civilian control of police.

SUN: Would you fire Chief Walter Krasny? Do you think a civilian review board could work with the current police chief.

Wheeler: Let me say this about Krasny—I've had some experiences with him for about twenty years, and there are times when he absolutely blows my mind, because he is a policeman and every red and white blood cell in his body is a policeman. But there have been occasions, when I've been able to work with Krasny to prevent certain kinds of unnecessary confrontations. So on April 8th I would not go down and get Cy Murray to fire Walt Krasny, but we will certainly be looking at the police department.

In this city the police get the largest cut out of the overall budget than any other city department. They get some 3 and a half million dollars a year, and just got a 15% increase. Personally I think that's out of proportion. Consider the possibility of foot patrols—the road patrols eat up an enormous part of that budget, which must be re-examined. You know it's going to take some guts on my part to say that, because many people are in such a fog about the police that you can't deal objectively with that—but it has to be dealt with.

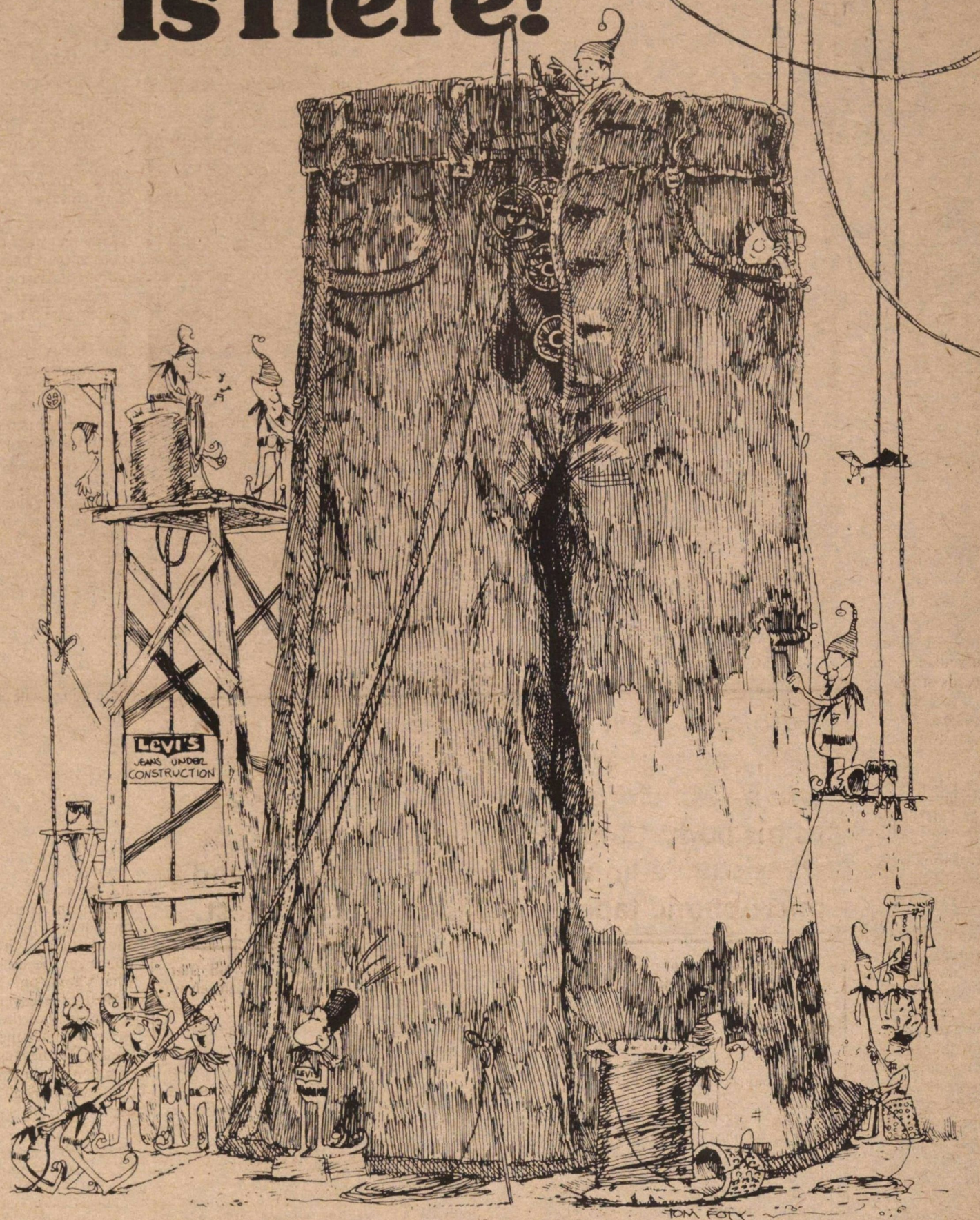
SUN: There are three ballot issues that will appear in the election. Could you give us your views on the child-care, voter registration and rent control proposals?

Wheeler: Let me take the easiest one first. I support the voter registration amendment wholeheartedly without question. Voter turnouts are too low in this city. On the second, I will say very clearly that I will not support either of the other amendments. I am in favor of rent control, I'm in favor of the city providing adequate monies for child care, which you can see in the Democratic CDRS proposal—I support both in principle, honestly. On rent control, number one it's too long, wordy and detailed. Secondly, it calls for the pay of people to work on a rent control board up to \$8500 a year. We don't pay our council people, who have the overall thing, this should not come first. But these are not my strongest concerns. Let's say for example, if you're buying a place to rent out, you can't use mortgage payments as part of a base on which to figure what the rent can be. Secondly, if you have an apartment unit complex, and you allow it to run down, as many have, and then I buy that from you, if I rehabilitate that, those costs cannot enter into the base on which the rent maximum is considered. I think that discourages rehabilitation, by punishing me for what the previous owner had failed to do. I also feel there are concerns that aren't covered by this law—like the deposits landlords continue to charge in spite of state law, and the students which are forced to sign twelve-month leases.

As an alternative, if I'm elected and there's a majority of people on council that can work together, then I would propose a fair rental practices ordinance, which would include rent control and these other concerns. You see, if we wanted to amend one sentence in this charter amendment, we would have to go back to the general electorate to change it. There are good points in this proposal which should be included in whatever is passed from council.

cont. on page 14

Button Front *(By Levi's Jeans)* Is Here!



Levi's Jeans announces the new button front jeans!
 They're fresh from production at Levi's and County Seat now has 'em in all sizes.
 100% cotton denim (coming soon in chambray). \$14.50

HOURS:
MON.-SAT. 9:30-9:30
SUNDAY 12 NOON-5PM

Briarwood Mall
(near Grand Court)
 State rd. at I-94

COUNTY SEAT
STORES

Exclusive Interview with an EX-NARC Pulling Off The Undercovers

Peter (not his real name) is a man in his mid-twenties who looks like a latter-day hippie. But underneath that familiar facade is a former member of an undercover narcotics unit, one of a number of such teams set up by the state police across Michigan. Peter met with the SUN in a local bar and offered to talk about his former job.

The SUN checked out Peter's background, and was able to corroborate his former position. The following interview, edited by David Stoll, is his story of what it's all about.

SUN: You say you were an undercover narcotics agent for the Michigan State Police?

Peter: I did road patrol for a county sheriff in the—what do you call it—Greater Detroit area for four years, then spent six months on an undercover narcotics unit like the Washtenaw Area Narcotics Team (WANT) before I quit. If I told you which one, they would probably figure out who I was because they didn't really dig my act while I was there.

SUN: Like the Downriver Area Narcotics Organization (DRANO) south of Detroit or the Narcotics Enforcement Team (NET) in Oakland County?

Peter: Yes. The team was in conjunction with the Michigan State Police.

SUN: So what did you do when you were on the undercover team?

Peter: Most of the stuff was pretty routine, but if the guys didn't feel like doing anything the crew chief would tell the lieutenant we were going out on surveillance, then we'd go to the beach, play cards or play sports all day long. If you go to Tiger Stadium, you can show your badge and say you're working on a deal, then drink beers and watch baseball all day long.

SUN: That sounds pretty nice. Did your narcotics squad—do any of them—ever get to major suppliers of drugs and affect the supply?

Peter: Practically never. Possession or delivery of marijuana comprised the majority of arrests my unit made. Even the people we were busting for heroin weren't actually criminals, just junkies trying to sell a little bit to pay for their own gig. It takes so much time, and so much effort for so little result that they'll never really affect the supply of drugs. If a person's got a big heroin operation he's going to take a lot of precautions. Why, it might take three guys a year, even two year's investigation to bust one big dude in a chain. If the local narcotics unit then prints in the paper that they've been working for two years and been highly successful, but they haven't made any arrests yet, their funds are going to get cut and given to the traffic division.

SUN: In 1973 WANT arrested 129 people for drug offenses, mostly for sale and possession of marijuana, cocaine, hallucinogens and downers. Only 15% of the arrests were heroin-related, and there's no hint that the arrests significantly affected supply. Why do narcotics teams survive, if they're not doing their job?

Peter: It's all statistics, busting little people to boost the arrest statistics so that they can get the money to keep the unit going. That's also why they'll never get to the real source of narcotics, because they're too busy with the dime-a-dozen stuff that'll look impressive in the annual report.

You see, law enforcement agencies have to divide their money between traffic control, crime prevention and a lot of other u-

nits. To survive they need statistical information to prove to the board in control that they're doing their job. The board usually consists of chiefs of police and law enforcement officials; they're the ones who allocate the money. So the narcotics units have to bust people in quantity, little people, to keep going. It's like nothing, but it provides the statistics to keep the unit going.

ride. If a bust is going to go smooth or go rough, that's the crew leader's decision. They also decide if they're going to burn an informant, or if they're gonna treat him good, if he's going to get any money and how much money. The crew chief is usually a sergeant. Then there's a lieutenant, who's in charge of the unit, mostly shuffles paper and acts as liaison to higher administration.



This man is an undercover agent for the Washtenaw Sheriff's Department. Thanks to an observant citizen, the SUN was able to photograph him in the aftermath of a raid on an Ypsilanti apartment.

You can prevent an undercover cop from ever coming into your place if you shake down suspicious persons. In his boot or taped to his body somewhere will probably be a transistor radio with a cord running up and a microphone taped to his shoulder or chest.

SUN: So what kind of people go out for undercover police work?

Peter: A lot of them are young cops who are still pretty excited about police work. So they want to do Serpico, get out of uniform and let their hair grow down, score strange mamas and do all that kind of shit.

They really don't have a conscience, in most instances, because they place themselves so far above the people they're busting. They're also terribly hypocritical people, because they don't have any insight into what they're doing and the destruction it causes. Instead, they think of themselves as the best moral fibre in the community. The people with whom they have most in common are probably genuine, hardcore criminals, because they both share the excitement of the cops and robbers game and they both like to break rules. It's the authoritarian character. They're pretty disgusted with themselves, but they feel more important because of their job.

SUN: How are the undercover teams set up?

Peter: Usually the Michigan State Police provide the administrative crew leaders and assistant crew leaders, plus a few men. Then they solicit help from the local county and city agencies, who also contribute people. Crew leaders head surveillance, assign cars, duties and tactics. They decide if the unit is going to bust a place, or let it

SUN: What should happen on a raid, that is, if the police are conducting themselves properly?

Peter: The first thing police should do is identify themselves as police officers, with an officer in charge to show them a badge, and then they should freeze people on spot in order to insure the safety of everyone concerned. Then everybody should be frisked, so there aren't any loose weapons around. People should be advised whether or not they're under arrest, and if they are have their constitutional rights read to them. Whether people are put up against walls and handcuffed all depends on the situation. If it's a student house in Ann Arbor it probably isn't necessary, but down in Detroit in the middle of a heroin operation the most security is the best.

Basically, if a situation isn't heavy the police shouldn't try to make it heavy, but sometimes they do anyway. A lot of times they won't identify themselves when they come in, that precipitates smart remarks and gets the adrenalin flowing and then there's scuffles, which police often try to get going if they're not supervised.

SUN: Have you seen undercover police rip off confiscated drugs?

Peter: Yes, but you have to keep some for your own use. Like heroin, you might not turn in all your heroin in order to give in-

formants a couple of spoons to keep going. And you might not give away all your reefer, so if you pick up a guy in your car you can smoke a joint with him and he won't think you're a cop. I had a lot of good reefer when I was a cop.

SUN: Have you seen undercover police sell drugs for profit?

Peter: No, they're too proud to do it. They wouldn't do it, and they wouldn't take the chance. They make a good salary.

SUN: How do police treat confidential informants?

Peter: Most confidential informers are laughed at by police, not to their face but behind their backs. They think they're a bunch of idiots. Police can be nice to informants, pretending to arrest them along with everybody else and keeping their cover, or they can really burn informers. Sometimes when an informant thinks he's about to be arrested, for his cover, the cops start making wisecracks to the effect that he was such a big help, so when he gets to the jail he gets the shit kicked out of him by all the other inmates.

SUN: Here in Ann Arbor, the police are required to observe the \$5 law for small amounts of marijuana, but reserve the right to enforce the stricter state law for larger amounts. The Ann Arbor police also contribute two people to WANT. How much voice do they probably have in WANT's and the state police anti-narcotics activity in the city?

Peter: If it's something related to Ann Arbor, Ann Arbor police have a lot of control. Before they do anything within the city, state police will clear it with the Ann Arbor police, and the state police will do pretty much what the Ann Arbor police want done.

SUN: How can persons protect themselves against undercover police?

Peter: You can prevent undercover cops from ever coming into your place if you shake down suspicious persons. In his boot or taped to his body somewhere will probably be a transistor radio, with a cord running up and a microphone taped to his shoulder or chest. It's battery operated and running all the time, so that out in the police car the surveillance crew can hear what's going on.

Most undercover cops wear 45's, taped to the small of their back or in their boot, and sometimes they still have a badge in their wallet because they forget to take it out. Most of them wear the same kind of boots and they all dress the same. They like cowboy boots with buckles, they're state police issue. Then there's the green Army fatigue jacket, or the checked pants, TV screen mod operator look.

If someone you know has just been busted, he's out on bond or on probation, and he suddenly brings some new guy around to cop drugs, then you shouldn't sell—that's a perfect setup.

Unless you're a real nitwit, they're not going to bother you. Not unless you're doing it out in the open, or you're running a real loose place, a wild scene, such that a lot of people are coming through your house who aren't your friends. But if you do business behind closed doors and you're into a good scene, among friends, then you'll be safe.

SUN: What do you think of the SUN's program of photographing undercover narcotics officers?

Peter: I think if you can verify that they're busting run-of-the-mill people for marijuana, then it's a good idea and they should be exposed.

The Periodical Lunch: Very Tasty

Reviewed By Michael Castleman

For a relatively small city fast wilting in to suburbia, Ann Arbor is uniquely blessed with a lush bouquet of local cultural happenings and enterprises which a large sector of the inhabitants feel deeply are "our own."

Ann Arbor has also given birth to a magazine that is so inventive, so whimsically imaginative, and so graphically magnificent that it deserves to join the constellation of other local stars, and be acclaimed as "our own." This gem of a magazine is the *Periodical Lunch*, now on sale at bookstores and magazine stands.

Produced by a gypsy's wagonload of lyric poets, fictionists, and graphical wizards from a lofty, sky-lit lair on Liberty Lane, the *Lunch* is the tastiest meal now available hereabouts for a buck.

Lunch is like good jazz: lots of things happening at once, all of them fascinating. But, enough of these laudatory generalities, let's get specific.

First, the *Periodical Lunch* is a native intelligence, poking at life, and nudging us all to giggle along. The magazine focuses on Ann Arbor, like, say, the Jefferson Airplane focuses on San Francisco, but like the band, the *Lunch* is not locally delimited — it generalizes experience like all top notch art or literature. Your friends from Tahachapi to Tonopah will delight in *Lunch* as much as you will. For instance, Peter Anderson's delicious omelette, "The Demolition Ball" opens: "When my bedsheet became the holy ghost, I downed a shot at the local and picked up Queenie who'd just got out of St. Joe's with an IUD infection but looked ready to rock. She slipped into the carrot and we headed to the Ball to cop some jams with Mixed Bag." All the writing in *Lunch* is packed thick with vivid images, crazy images, surreal slivers polished perfect. Anybody can toss off a decent phrase now and then, but the Luncheteers vacuum pack their pages with imagination, economical wit, and lots of fun. The fact that a local landmark like St. Joe's, or a local band like Mixed Bag is mentioned above adds a dimension of concrete recognition for us lucky locals, but in no way blunts the wackiness of this prose for anyone anywhere. *Lunch* uses the physical reality of Ann Arbor like a springboard, and from off these pot-holed streets, launches itself into a frenzy of inventive hallucination.

All the writing in *Lunch* is marvelous but I cannot resist turning you on to pieces specifically. For instance, Editor Warren Hecht's jungle adventure about



Illustration: Terri Hume

insulating the attic will rock your socks off.

Every *Lunch* contains a nugget of organizational commentary, a port hole into the process of publishing the mag, titled, "Are You Enjoying Your Lunch, Darling," by publisher and local janitor, Andrew Rock. The latest concerns a playwright, Kid Talent, a well perforated dart board, and great visions of meeting Bob Dylan, along with an epigram that sums up the magic approach of the *Lunch* Bunch: "Publish what will please long and please many."

Belita Cowan, of *her-self*, introduces a new and timely contraceptive device, the IPD, or intra-penal device. Of the 763 unsuspecting men into whom this gadget was implanted, only 2 died of scrotal infection, only 20 experienced swelling (though this usually subsided within a year), and only 13 were too depressed to have an erection. So, guys, get yours today! See the ad on the back cover for details . . .

The *Lunch* makes a subtle but sure

point of blurring the boundary between truth and fiction. You're always wondering: Can this be *real*? Am I crazy, or are they? Hence the intra-penal device, the coordinated back cover advertisement for the "Umbrelly," and another ad, by a group called Women Against the Pill (WAP) in favor of vasectomy. (Don't miss the tiny but brilliant WAP logo at the bottom of the ad.)

Previous *Lunches* have all been wrapped in plastic and unbound. This allowed families like mine to pass pages around the old commune, and to pin up drawings and poems. Number 5 is the first bound *Lunch* ("Bound for success!" the publisher toasts in "Are You Enjoying Your Lunch, Darling?"), and this allows the incorporation of longer pieces like the newly instituted Reader Feature, this time, "Snake" by Karen Snow. Ms. Snow is the wife of a CIA agent who writes about a woman who is the wife of a CIA agent.

The graphics that pepper each *Lunch* are far more than simply visual seasoning shaken onto the fiction or poetry. Penned by a surprising diversity of mostly female local artists, the graphics are works of art in their own right, and take off from the texts they accompany into tantalizing realms of their own.

Periodical Lunch is the creative product of both men and women, however, the current number is, in many ways, a feminist issue. A large proportion of the pieces are by and about women — in many moods, from many perspectives. Read Julie Jensen's perceptions about adolescent girls and Love Comics, or Lou Robinson's haunting "Conversations with the Cat and the Medium," or Gloria Dyc's dream landscape "Heat." And poetry by Karen Boyle and Naomi Shihab shines with a lustrous eye.

Lunch contains snappy pickles and relishes as well, little extra morsels rarely included in the run-of-the-offset literary magazine, which set *Lunch* apart, and transform it into "An Illustrated Chronicle." The Perspective Page focuses on the planned renovation of the Earl Hotel, a rare (for Ann Arbor) combination of imagination and humanism. The "Lunch Recipe" features Van Winkle's stew (serves 6).

And the catalogue of discontinued Post Offices, including such far flung hamlets as: Peepee, Ohio; Buzzard's Crotch, Arizona; Intercourse, Pa; Smut Eye, Alabama; New York City, and of course, A-square, Michigan, will keep you chortling through several rereadings.

So, pick up a *Lunch*, dig in, and munch. It's the crunchiest conglomeration of home grown talent and imagination since old Annie Arbor named herself after this place way back in the Forbidden Epoch before television. At home in our chilly hovel, we like to perch each *Lunch* in a place of honor on a table by the throne in the bathroom, where it's handy for the rereadings it richly deserves, and where the time it takes to peruse a selection is the rough equivalent of the time it ordinarily takes. I could slip in a joke here about *Lunch's* fledgling subsidiary The Silent But Deadly Press, whose books have been hailed as "a real gas" by B.F. Skinner, but good taste, not to mention my sensitive nostrils, forbids . . .

In any event, do buy a *Periodical Lunch*. It's Ann Arbor's own invention, and it is terrific. To borrow from Anselm Hollo's swirling poem titled "In the Tin Can Mirror," *Lunch* is like "this herd of cows [that] keeps mooing fiercely in my head." I guarantee you'll enjoy it, or double your asparagus back.

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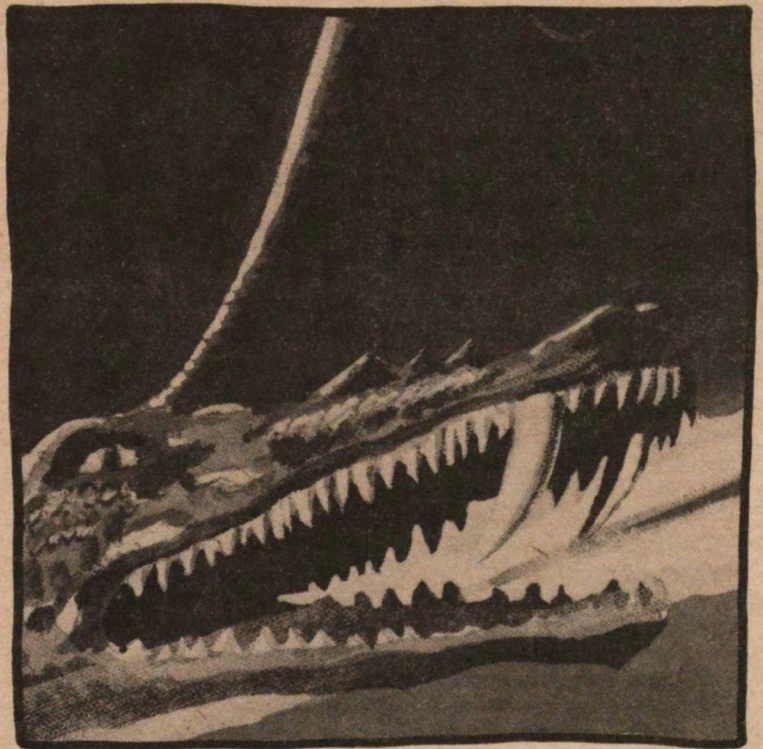
Feb. 28 - Mar. 14

•• Also, a new shipment of
Guatemalan clothing has arrived





COMMANDER CODY *and his* LOST PLANET AIRMEN



ADVENTURES IN MUSIC ON
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ROOTS & BRANCHES

Ezra Pound; The a,b,c's of Language

With this issue the SUN is reinstating its "Roots & Branches" column as a regular feature of the paper. Now edited by John Sinclair, "Roots & Branches" will feature writing from many persons, times and places of humans on earth in a modest attempt to demonstrate that there is more "news" of interest than one might otherwise think these days, given most of what one reads, hears and sees in the "news media" and other popular entertainment outlets.

The first "Roots & Branches" column in the new series is drawn from the didactic writings of the brilliant American poet Ezra Pound, who died last year in Italy, having been born in a frontier community in Idaho in 1885. Comprising most of Chapters Two and Three of Pound's ABC of Reading, first published in 1934 and presently available in a New Directions paperback edition, this week's selection will hopefully help form a context for whatever literary explorations we may undertake together as the year unfolds.

One word of warning: Pound's work, as much of what we shall read here, suffers from the once-popular premise that only men, and not women, are to be addressed or referred to when the general term for "human being" is used. We shall need to translate, then, as we go along, including women with men in the generic mode. Then the writing itself will make more precise sense, which, one would have to assume, would certainly suit the author's intentions.

Chapter Two of ABC of Reading (New Directions edition, 1960)

What is literature, what is language, etc.??

'Great literature is simply language charged with meaning to the utmost possible degree' (E.P. in *How to Read*).

But language?

Spoken or written?

Spoken language is noise divided up into a system of grunts, hisses, etc. They call it 'articulate' speech.

'Articulate' means that it is zoned, and that a number of people are agreed on the categories.

That is to say, we have a more or less approximate agreement about the different noises represented by

a, b, c, d, etc.

Written language, as I said in the opening chapter, can consist (as in Europe, etc.) of signs representing these various noises.

There is a more or less approximate agreement that groups of these noises or signs shall more or less correspond with some object, action or condition.

cat, motion, pink.

The other kind of language starts by being a picture of the cat, or of something moving, or of a group of things which occur under certain circumstances, or which participate a common quality.

APPROACH

It doesn't, in our contemporary world, so much matter where you begin the examination of a subject, so long as you keep on until you get round again to your starting-point. As it were, you start on a sphere, or a cube; you must keep on until you have seen it from all sides. Or if you think of your subject as a stool or table, you must keep on until it has three legs and will stand up, or four legs and won't tip over too easily.

WHAT is the USE OF LANGUAGE? WHY STUDY LITERATURE?

LANGUAGE was obviously created, and is, obviously, USED for communication.

'Literature is news that STAYS news.'

These things are matters of degree. Your communication can be more or less exact. The INTEREST in a statement can be more or less durable.

I cannot for example, wear out my interest in the *Ta Hio* of Confucius, or in the Homeric poems.

It is very difficult to read the same detective story twice. Or let us say, only a very good 'tec' will stand re-reading, after a very long interval, and because one has paid so little attention to it that one has almost completely forgotten it.

The above are natural phenomena, they serve as measuring-rods, or instruments. For no two people are these 'measures' identical.

The critic who doesn't make a personal statement, *in re* measurements he himself has made, is merely an unreliable critic. He is not a measurer but a repeater of other men's results.

KRINO, to pick out for oneself, to choose. That's what the word means.

No one would be foolish enough to ask me to pick out a horse or even an automobile for him.

Pisanello painted horses so that one remembers the painting, and the Duke of Milan sent him to Bologna to BUY horses.

Why a similar kind of 'horse sense' can't be applied in the study of literature is, and has always been, beyond my comprehension.

Pisanello had to LOOK at the horses.

You would think that anyone wanting to know about poetry would do one of two things or both. I.E., LOOK AT it or listen to it. He might even think about it?

And if he wanted advice he would go to someone who KNEW something about it.

If you wanted to know something about an automobile, would you go to a man who had made one and driven it, or to a man who had merely heard about it?

And of two men who had made automobiles, would you go to one who had made a good one, or one who had made a botch?

Would you look at the actual car or only at the specifications?

In the case of poetry, there is, or seems to be, a good deal to be looked at. And there seem to be very few authentic specifications available.

Dante says: 'A canzone is a composition of words set to music.'

I don't know any better point to start from.

Coleridge or De Quincey said that the quality of a 'great poet is everywhere present, and nowhere visible as a distinct excitement', or something of that sort.

This would be a more dangerous *starting-point*. It is probably true.

Dante's statement is the better place to begin because it starts the reader or hearer from what he actually sees or hears, instead of distracting his mind from that actuality to something which can only be approximately deduced or conjectured FROM the actuality, and for which the evidence can be nothing save the particular and limited extent of the actuality.

continued on page 27

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Ehrlichman, Haldeman, Mitchell, And Mardian To The Cooler

Speaking of planning, Dick Nixon's four top hench-men may have the next 2½ to 8 years planned out for them in the U.S. penal system. Ehrlichman, Haldeman, and Mitchell all received sentences of 2½ to 8 years in prison for conspiracy, obstruction of justice and multiple counts of lying under oath. Mardian was given 10 months to 3 years.

Everybody's got a sympathy gimmick. Colson got religion, Nixon got sick, Dean sang like a choir boy, John Mitchell had Martha, now Ehrlichman is getting into the act.

Ehrlichman intends to do "personal penance" by living on a remote Indian reservation in New Mexico and aiding the Indians in their efforts to win increased land and money benefits from the U.S. He could no doubt help native Americans better by working in the area of treaty rights.

Banned In Boston; Women's Right To Choose

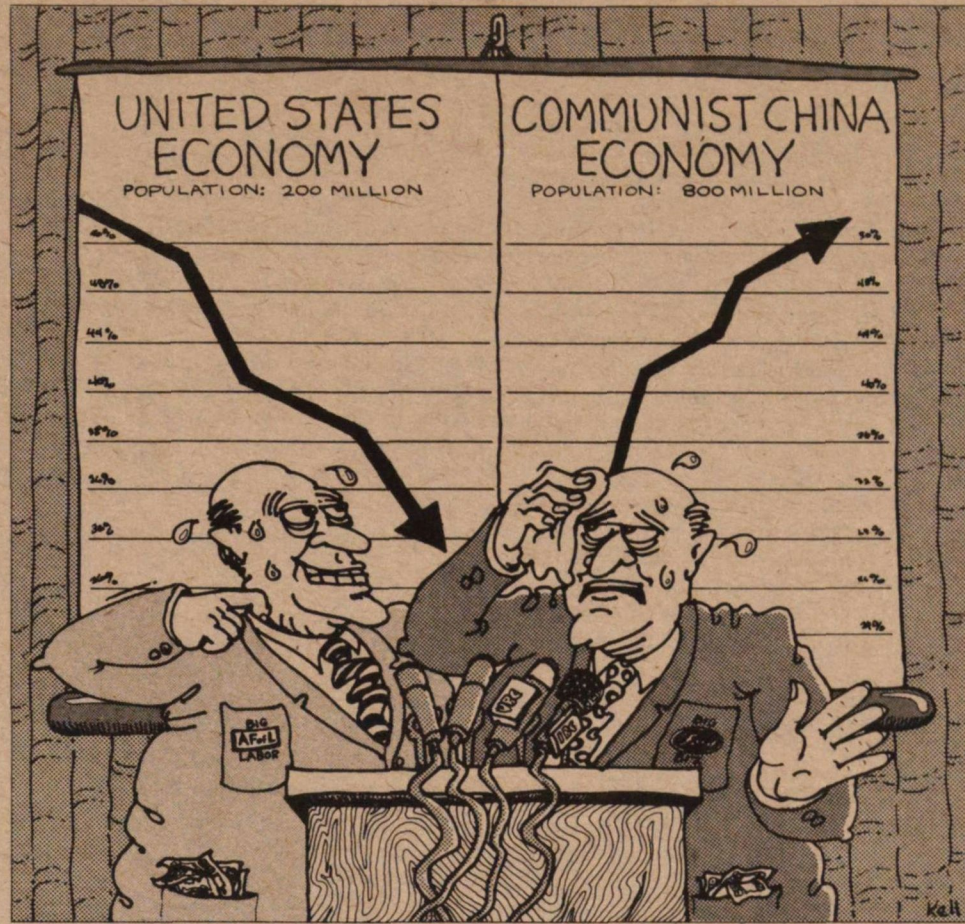
Dr. Kenneth Edelin was convicted in Boston on February 15 for manslaughter of a fetus he legally aborted. The conviction, handed down by an all-white, male-dominated and predominantly Roman Catholic ju-



ry, resulted in a sentence of one year's probation.

"I just hope that this decision today will not throw us back where women will have to continue to put their lives and their health on the line," said the 36-year-old black obstetrician upon hearing the guilty verdict.

"During illegal abortions, not only did the fetuses die, but many women died," said Edelin. "And many women suffered... And the problem is, the women who die are poor women, and mainly Black women. You cannot legislate abortion out of the picture. They tried that for years. If it's going to exist, they ought to at least make it safe...I believe very strongly in a woman's right to determine what happens to her own body."



"Of course, national planning could lead to the dreaded socialism—but we feel it's worth the risk...."

The Adventures Of Creeping Socialism

National planning for the American economy has prompted serious discussions from very unlikely sources lately. Testifying before the Joint Economic Committee, Henry Ford II, chairman of the Ford Motor Co. said, "in my 30 years as a businessman, I have never before felt so uncertain and so troubled about the future of both my country and my company."

As a possible solution Ford suggested high level, long-term government planning to avoid shortages and deal with national economic needs. When warned that national planning could lead to the dreaded socialism, Ford acknowledged, but said planning was "worth the risk."

United Auto Workers President Leonard Woodcock followed Ford before the Joint Committee. He said, "We permit the planning for our national economy to be uncoordinated and essentially short-range. We need mechanisms by which to guide our economy in the direction prescribed by national policy."

That was pretty heavy language coming from a UAW president. Woodcock has been working for months with a group in New York called the Initiative Committee

for National Economic Planning which will soon unveil the first formal proposal for planning. The Initiative Committee is comprised of such luminaries as avowed-socialist John Kenneth Galbraith of Harvard, Robert Heilbroner of the New School for Social Research, Anne Carter of Brandeis University, and conservative Robert V. Rossa, former undersecretary of the Treasury and now a partner in the banking firm of Brown Bros., Harriman & Co. Hubert Humphrey, chairman of the Joint Committee, and other congressional liberals are all a-tizzy over this support from business and labor. Among liberals and some moderates, planning is considered necessary to do away with production of unnecessary things and the waste of valuable energy and resources, and to force private enterprise to become more responsive to national needs. Free Enterprise freaks and hard core capitalists have no fear. The ruling class is not about to sponsor a revolution. The critical question is, and will be, who will plan the planned economy? And for whose benefit will it be planned?

Already physicians at the Nassau County Medical Center in New York and Harper's Hospital in Detroit say they will not perform abortions after the third month of pregnancy until "their legal status is cleared up." The superintendent of the Nassau Center said the MD's took their position after administrators said the hospital could not guarantee they would be immune from criminal charges. Women awaiting, or seeking abortions beyond the third month of pregnancy are being sent to other hospitals. This is expected to be the first of an avalanche of hospitals whose abortion programs may be effected.

During the trial the prosecution maintained that the fetus, estimated at anywhere from 20 to 28 weeks, was viable (able to live outside the mother's womb) and that it was "an independent human being that the commonwealth must protect."

But Dr. Edelin testified that he determined the young woman to be 22 weeks

pregnant. Her performed a hysterotomy removal of the fetus through an incision in the abdomen, similar to a cesarian section in the case of a live birth—only after three unsuccessful attempts at saline abortion, involving the injection of a salt solution into the uterus.

Dr. Edelin has resumed his post at Boston City Hospital pending appeal. His conviction is expected to severely inhibit abortions done in the second trimester (fourth to sixth month) of pregnancy. Since Edelin was indicted in April 1974, almost no abortions have been performed at City Hospital.

Oil, Oil Everywhere

An oil tanker rammed a breakwater at Milwaukee last week and produced the second largest oil spill ever on the Great Lakes. A spill some three miles wide and 20 miles

long, and still growing has been reported by the Coast Guard. Due to the cold weather the oil thickens to heavy sludge on top of the water.

Oil spills, oil spills. What may prove to be history's second largest, surpassed only by the 1967 Torrey Canyon disaster, has already gummed up the works along 40 miles of Portugal's coastline, and by all indications will probably spread further.

The Center for Short-Lived Phenomena at the Smithsonian Institute reports that the Danish supertanker Jakob Maersk, 88,000 metric tons dead-weight, struck a sandbar off Portugal and exploded. Straw is being put on the sludge leaking from the ship, but it is not expected to help much.

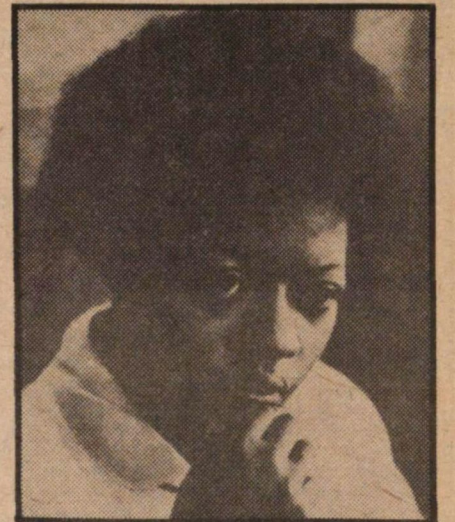
How much more of this can we take? The Federal Ministry of Transport of Canada is groping for a "secret plan" to find four sunken rail cars filled with deadly liquid chlorine which may be concealed by the shifting sands on the floor of the Strait of Georgia off the coast of Vancouver, Canada.

A transport department official said the search, up to this point, for the tank cars containing 340 tons of chlorine has been unsuccessful. The railcars went down in 600 feet of water north of Vancouver when the barge carrying them overturned.

The pressurized liquid chlorine is potentially lethal if the tanks rupture. The liquid would then turn into gas, rise to the surface and form a huge, deadly cloud similar to that used in the trench warfare during Word War I.

Support Joanne Little

Joanne Little is a 20-year-old black woman, NEWSWEEK says, "small, shy and black." She sits in a cell at the North Carolina women's prison in Raleigh, charged with the first degree murder of Clarence Al



Joanne Little was released on bond last week after \$115,000 was raised through a nationwide effort by groups supporting her defense. Bond was posted by the Southern Poverty Law Center headed by Georgia's Julian Bond.

ligood, a white jailer who tried to rape her. Joanne's defense has developed into a national effort, lead by women's and civil-rights organizations. Last Week, in Washington D.C., singer Gil Scott-Heron headlined a Joanne Little benefit concert, a group of citizens in the University of North Carolina community at Chapel Hill have pledged their property to free her on bond. The Southern Poverty Law Center, headed by State Senator Julian Bond has begun a big direct-mail campaign seeking money needed to hire defense criminologist and jury-selection experts.

Joanne admits to fatally stabbing the jailer, but only after he threatened her with an ice pick and tried to rape her. The dead jailer continued on page 14

Wheeler

cont. from page 7

But this as is would be an unwieldy instrument of government. We need an ordinance to deal with people who don't even live in the city and own hundreds of rental units in the city. They're the guys in the outfits who are really gouging and taking advantage. This proposal is just not the right way to do it.

SUN: What about the child-care proposal?

Wheeler: This was a harder one for me because I have a very deep personal concern for children, particularly those from poor and low to moderate income families. I think our commitment to child care is evident in the Democrat's CDRS proposal for \$400,000. But this ballot proposal says you have to take at least 1.7% of all city revenues and set it aside for child care. If you interpret that to be just the general fund, that would provide \$300,000 as a minimum for child care. But if you added all the other budgets and bond issues, then you're talking of some \$700,000, and the wording allows this. My concern is that there would be a year in which our health service perhaps needs more money—but this proposal gives a priority that binds you in a position where you don't have much operating room to meet different kinds of needs. Now I feel that if you keep the present Republicans in control, it might be a good idea to have an amendment that forces you to put some money in there. But I would prefer one that would set aside let's say 7 or 10 percent for health and child care, legal and handicapped and so forth—then it gives us a flexibility to deal with real situations.

I have no reservations on these proposals

"In this city the police get the largest cut out of the overall budget than any other city department, 3½ million dollars a year. Personally, I think that's out of proportion."

in terms of principles. You see this goes back to the whole question of local charter revision which we need so ballot issues can be passed without remaining inflexible day to day. Let me say that on fundamental grounds, there are greater agreements between HRPers and Democrats than there are between Republicans and anybody. We're going to agree a lot on fundamentals, but disagree on how the heck you do it.

SUN: One issue that's bound to come up is your relationship to the Catholic Church and your stand on abortion.

Wheeler: I've worked with the Catholic Archdiocese of Detroit since 1970, when I was asked to come in and work with the department of Christian service, which with my help became a social service program which covered six counties and a million and a half folks. We also implemented an affirmative action program which says that except in particular areas where the training of a priest or nun is required, there will be no discrimination on the basis of color, race, sex, age, or religion.

On the issue of abortion, let me say that I have a very personal opposition to it, formed long before I became a member of the church, which comes from my own culture and background. A few years ago, an opinion research firm found that in the black communities of Michigan, 65-70% of the people were opposed to abortion. See, if there'd been abortion in the black com-

munity fifty years ago, there probably wouldn't be many of us around. I also have a deep concern on the misuse of abortion. I don't believe that physicians should coerce people into it on a non-informed basis, which happens right here still. Just a couple of weeks ago Nader accused University Hospital of a non-informed consent type of sterilization. This goes on a lot with poor people, because somebody, generally very conservative people, decide who should and shouldn't have children. I believe city funded programs should not only counsel on abortion but on real alternatives.

SUN: Where do your personal views on this fit in with your city duties should you win?

Wheeler: It's not my job as Mayor to try and change people's religious beliefs. There is a law in the state, and through the Supreme Court decision, on what is legal and what's not in the abortion issue. As an elected official, I would uphold the law, and would not use the office of Mayor as an active anti- or pro-abortionist.

SUN: Could you generally sum up for us your experience in Ann Arbor?

Wheeler: I came to Ann Arbor in 1937, and when I got here it was impossible to find a place to live. There were a couple of areas where blacks were expected to live—that was due to tradition, attitude, real estate people and banks. There were no

black schoolteachers in this community, in fact there were no Jewish school teachers. Blacks couldn't borrow money, and the job situation was that there were no blacks, not even a custodian in city hall. In the University, there was no black faculty—I was the first one on a permanent basis. I think there were three blacks at U Hospital, and they were maids. It's very difficult for people to believe that, but that's what this city was, and I happened to get involved after deciding to start here and do something about these situations. Also at that time, there were less than a hundred blacks registered to vote, and the Democratic Party was a shambles—the councilpeople were almost all Republicans. In 1950 we reorganized the Democrat as a civil rights party.

I've worked to get blacks hired in the public schools, to set up the human relations commission, and end racial discrimination wherever I found it. I was there every day and night during the BAM strike in 1970—I was the oldest cat there supporting those demands as part of that group. As Chairman of the board of OEO and then Model Cities I've helped start daycare centers, legal and health care programs some of which are still thriving, like the Model Cities' dental clinic which serves 5,000 people a year.

I don't apologize for anything I've done in this community in terms of trying to promote changes. I'm not responsible for all those changes, but I was a catalyst in this town, a mover, and a shaper—and I paid for it. But you have to make that decision, if you're going to try and change the status quo, you're gonna pay for it.

Ed. Note: Next issue features an interview with Carol Ernst, HRP Mayoral candidate.

INFORMED SOURCES

continued from page 13

ler Alligood was found in Joanne's cell, naked from the waste down. The autopsy report showed signs of sexual activity just before the jailer's death. It also determined that a wound on his thigh indicated that he was not wearing his trousers during the struggle. Strangely, the autopsy report was not made known to the grand jury that indicted Joanne.

Locally, a Joanne Little Defense Committee is being organized. You can get further information by writing 1409 Beechwood, Ann Arbor, Mich. - 48103.

CAMBODIA THE DOMINOS FALL

Defense Secretary James Schlesinger admits that Cambodia will definitely fall to the Khmer Rouge if Congress fails to provide an additional \$222 million to support the Phnom Penh government. Phnom Penh has been surrounded for months. Its sup-

plies have been completely cut off except for a U.S. airlift providing ammo.

WALK QUIETLY AND CARRY A BIG "TASER"?

Police Departments around the U.S. will soon be able to purchase the latest in crowd control weaponry—a bizarre new device called "The Taser."

The Christian Science Monitor reports that the Taser is a nine-inch long flashlight which fires twin one-inch harpoon-like darts, each trailing a fine wire. The darts hook themselves in the intended victim's clothing. Once in place the police then administer very brief but shocking 50,000 volt pulses through the wires to quickly incapacitate or knock unconscious an "outside agitator" or leader of a demonstration.

Connecticut Senator Lowell Weicker reports that a private manufacturer of wire-tapping equipment has offered to sell electronic assassination devices to the Federal Drug Enforcement Administration.

The equipment, according to Weicker, was offered to Drug Agency official Lieutenant Colonel Lucien Conein. It included such such devices as telephones which explode when you answer them, exploding cigarette

packs and modified flashlights which are actually disguised bombs.

Weicker reports the Agency did not buy any of the death dealing devices, but did purchase various electronic bugging paraphernalia.

TWO NEW STARS DISCOVERED

Astronomers announced recently the discovery of two stars which are traveling around each other faster than any other objects in the known universe.

The objects, observed through telescopes, are travelling at the astronomical speed of 670,000 miles an hour. One of the stars has been identified as a pulsar, a highly dense small star which sends out pulses of energy. Scientists estimate that the pulsar is so dense that a mere teaspoon of it could weigh at least 100 million tons of earth.

The other object of the pair appears to be invisible. Astronomers know it is there because they can see the pulsar orbiting around it. Some believe the invisible star to be one of the mysterious black holes. Black holes are masses in space which are reportedly so dense that the light they give off cannot be detected by any optical telescope.

NATIVE AMERICANS TO THE UNITED NATIONS

Representatives of 103 American Indian tribes have set up a special office in New York in an effort to gain recognition from the United Nations.

The organization, with its new offices at 777 United Nations Plaza, hopes to convince the U.N. to recognize the independent sovereignty of the one million Indians it represents who are living in the U.S., Canada and South America.

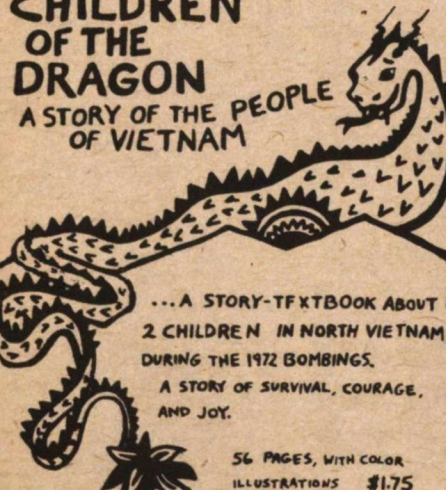
The U.N. delegation, which is requesting speaking time before the General Assembly, was set up by the International Indian Treaty Council that met in Mobridge, South Dakota last summer.

MADRIA-MADRIA IS A SCAB

The United Farm Workers reports that the Gallo Winery has taken a new tack in an effort to maneuver around the UFW boycott. Gallo has placed two new wines on the market without mentioning that they are Gallo wines.

The wines in question, the UFW reports, are MADRIA-MADRIA and JOSEF STEUBEN.

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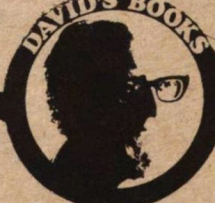
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An Interview With Philip Agee: CONFESSIONS OF AN EX-CIA MAN

BY JOHN GERASSI

Philip Agee, 40 this January, joined the CIA in 1956 primarily to escape the draft. Twelve years later, after serving in Ecuador, Uruguay and Mexico, he quit in disgust, convinced that the CIA serves only the interest of the US rich who profit from the underdevelopment of Latin America. The details of his experiences -- and his own transformation -- he put down in "Inside the Company: CIA Diary," published January 2nd in England and soon to be released in most countries of the world.

Risking charges in the US for betrayal of security (he names more than 400 covert agents in his book) or even for treason (he has journeyed four times to Cuba since his resignation), Agee today lives quietly and simply in Cornwall, England, with his two sons and his companion, Angela Camargo Seixas, 24, who at 19 was arrested in her native Brazil, tortured on and off for six months and jailed for three years by "security experts I myself might have once trained." Together, Philip and Angela are now waging a scholarly but incessant war to expose the "vicious covert activities" of his former employer.

Agee was interviewed in Cornwall by John Gerassi, a Latin American expert, author of "The Great Fear in Latin America" (Collier), "Fidel Castro: A Biography" (Doubleday), and "The Coming of the New International" (World). This article first appeared in the Boston Real Paper, February 19, 1975.

JG: How come you're still alive? Since you quit the CIA in 1969, you've been followed, bugged, threatened and blackmailed. But you haven't been killed. Why not?

Agee: I don't know. Many times I've wondered whether I would ever be able to finish my book. In November 1971, while I was in Cuba, I wrote a letter to a Uruguayan leftist editor, explaining how the CIA intervenes in local elections. The Left in Uruguay had just created a unified front for the upcoming elections: a front similar to the one headed by Salvador Allende in Chile, and I wanted to warn that Uruguayan coalition of what tactics to expect from the CIA to torpedo its chances of winning. What I didn't know was that my letter was published in the editor's weekly, Marcha. I returned to Paris that month and in late December, a former CIA colleague of mine knocked at my door. He told me he had been sent over by Richard Helms, then CIA director, and he showed me a copy of the Marcha letter. "Helms wants to know what the hell this is all about," he said. I told him I had already written 900 pages, which were with various publishers, and that I was not cutting them down to book size. The truth, of course, was that I hadn't actually started, I was still doing research. I guess my bluff worked.

JG: That was after your November 1971 trip to Cuba. But you had been in Cuba before and as you explain yourself in your book, the CIA totally controls Mexico's immigration department, in fact it controls the Ministry of Gobernacion (equivalent to the Interior) altogether, the CIA knows every person who journeys to Havana from Mexico, as you did. Wouldn't the CIA have automatically assumed then that you were turning to the other side? Why didn't they pick you up on your return?

Agee: I was worried that they might. I was in Cuba in May and again in July 1971, and returned to the US afterward, but no one contacted me. In fact, I got worried about what the Cubans would think.

JG: You mean that the Cubans might think you were a double agent?

Agee: Right. But nothing came of it either way until my Marcha letter.

JG: Yet, you yourself describe how, during your training period, an instructor explained the various ways agents are "terminated." He talked about financial pay-offs, scares and then "the final solution." And, of course, we all know of CIA assassination teams. Why didn't you think the final solution could apply to you?

Agee: You must first understand the distinction between an agent and an officer of the company. "Company" is what the CIA calls itself. An officer is a full-time US citizen employed by the company. An agent is a local citizen abroad working for the company either on contract or as a result of some subterfuge (like blackmail). I was a company officer for twelve years. I was not an agent. Final solutions or what is known as "termination with prejudice," that is the elimination of an agent, applies only to locals.

JG: Do you personally know of any agent that was terminated with prejudice, i.e., executed?

Agee: No. All terminations I knew about were eventually solved with money. The agents' silence was paid for.

JG: So it didn't occur to you that you could get killed?

Agee: Oh, I thought of it, sure. But my main worry was to finish my book, that the CIA could try to intercept it or something. That's why, every time I had about 30 pages, I made various copies and distributed them around to safe friends.

JG: Did you leave France because the surveillance got too hot?

Agee: No. I left because I couldn't find the research material I needed. Remember I asked you where I could find local Latin American newspapers from which I could match what

was being officially reported to what I knew was happening. You told me to go the newspaper section of the British Museum. So I came to England.

JG: You came as a tourist? With no problems?

Agee: My name was on the list, you know, in the book, but they let me in. Obviously, they decided not to keep me out. Then I got my status changed from tourist to professional researcher.

JG: Did Penguin, your British publisher, arrange this?

Agee: Once I got a contract, Penguin gave me a letter saying so, and that was apparently enough.

JG: But if the CIA is as powerful as you describe it to be in your book, surely it could have made life impossible for you. Or it could have asked the British equivalent, M16, to stop you. Why didn't it?

Agee: First of all, let's not make the Agency more powerful than it is. It has so many operations going that if only 50 percent work it does appear to be omnipresent. But lots of operations fail dismally, as I document in my book. Secondly, you must understand that the relationship between the CIA and the British services is very delicate. In my time, for example, there was an agreement that neither side would take unilateral action inside the other's territory without the other's prior approval.

JG: Are you saying that there are no CIA penetration agents inside M16, and if there are, couldn't they do the job?

Agee: The British could not and would not deny me access to scholarly research material, especially once I was contracted by Penguin. And if the CIA did -- whether on its own or through penetration agents, the result would have been the same -- the delicate relationship between the two countries' services would have been seriously jeopardized.

JG: Yet you have been an extremely easy target. In London, you lived in a dark tree-lined street off Swiss College in a two-room apartment with its separate entrance. Here in Cornwall you are even more isolated. You liked to go for walks, alone, often at night, and here you like to climb atop that hill overlooking the bay and stare at the sunset. We did it last night and we saw no other human being for a good hour. How easy it would be to arrange your disappearance or an accident. Yet it didn't happen. I wonder, does the CIA have a policy not to "terminate" officers, that is not to demoralize its employees by never letting them think that quitting the Agency is impossible?

Agee: It's hard to say. I've never heard of the elimination of a disaffected officer, but then I've never heard of an officer being as disaffected as I. Oh, they exist. But you don't hear of them. Besides, my case was odd, I wasn't living in the US, so that, unlike Marchetti (Victor Marchetti, ex-CIA officer, co-author of "The CIA and the Cult of Intelligence"), I was not vulnerable to

injunctive actions in the courts. Besides, no one would have believed my death to be accidental. Anyway, my feeling is that they weren't sure of my intentions. In my darkest moments in Paris, for example, CIA agents in Paris who had befriended me actually lent me money to keep going. They wanted to know what I was writing and, of course, I let them think I was going to use pseudonyms for the covert agents and officers. Yet they also tried to get me to Spain where the Spanish services could easily have jailed me for ten years on a phony drug rap with no or little publicity. But they keep bungling. Like when they denied I had been an Agency officer, then admitted that I was.

JG: You mentioned Marchetti, that other CIA officer who quit the Agency and wrote a book about it. But yours is very different. You not only describe the Agency's indoctrination process, its day-in day-out operations, and all the covert illegal activities you undertook or knew about, you also name names -- some 400 of them! You show how callously amoral they are, how unquestioningly automatic is their response to an order which will ruin the lives of innocent people. In sum, your book reveals that the average CIA operative is no better than any petty Eichmann: he questions neither motive nor goal, and believes only in efficiency. In other words, your book attacks the system of the US government as a whole. Add to that your trips to Cuba as a guest of the Castro government. Could not the consequence be that the US government considers you a traitor?

Agee: I have learned over the years that the CIA and the government as a whole does not represent the interest of the people of the US. Its main function -- and this is clear in our policies in Latin America, in those policies that I helped carry out for 12 years -- is to help, to represent that class of Americans who

profit in Latin America. The CIA's main task in Latin America during my tenure (and nothing has changed since) was to frame, jail, discredit or render powerless by any means available anyone, anyone at all -- whether nationalist, Communist or Liberal -- who questioned America's right to own the natural resources of Latin America. And those who owned these natural resources -- the Rockefellers, Guggenheims, Hannahs, etc. -- were not you and me, the people, but the rich. I'm happy to be called a traitor to that class, and I will be very proud if my book helps raise the consciousness of the American people that the US government and its secret political police only serve the interests of a tiny, superwealthy minority.

JG: Are you planning to go back to the US?

Agee: Yes, but when I don't know. I'll have to see whether I can make a better contribution by going and risking prison or by staying out.

JG: How does it feel to be an exile?

Agee: Right now, it's okay. I'm excited about my book coming out all over the world. I plan to continue the kind of work I've been doing identifying CIA people in various countries so that progressive organizations in those countries can drive them out or neutralize them in one way or another. You noticed, for example, that last October, I held a press conference at which I gave the names and addresses of 37 top CIA officers and agents operating in Mexico.

JG: Yes, but it got almost no coverage in the Press.

Agee: Here in England or the US. But all the names were listed by the Mexican papers and Mexican journalists checked out my information. Here, look at the results (Agee handed me a whole batch of clips from Mexico which showed not only that his press conference made headlines, but that his information was found to be correct after investigation).

JG: Don't you find it strange that the CIA isn't trying to stop all this, say by trying to get you back to the US. I notice that you are very fond of your two sons -- and a very good father I might add -- why didn't the Agency stop them from coming over.

Agee: It did, for a while, before I finished my book.

JG: How?

Agee: By influencing the kids' mother to call me, to beg me to return for their sake, to not let them come to me. But they wanted to be with me. They finally said so to the judge, and they came.

JG: Well, but Phil is 13 and Chris is 10. The court could have ignored their plea and, under CIA influence, refused.

Agee: Not legally, I don't think so.

"That was my job - to bug people we considered enemies, to frame them, to trap them, to discredit them to work for us, either by buying them or through blackmail."

JG: In your book you describe scores of what the press now calls "dirty tricks" perpetrated by the Agency against innocent victims. Can you tell me some of the worst that you were personally involved in?

Agee: Well, that's all I did. I mean, that was my job -- to bug people we considered enemies, to frame them, to trap them, to discredit them, or if possible, to get them to work for us, either by buying them or through blackmail.

JG: Would you describe some of these.

Agee: Well, in Ecuador in 1961, we created some phony documents which were meant to prove that a whole battery of left wing and nationalist leaders were actually being paid by the Cubans to foment a border war between Ecuador and Peru. The first name on the list was that of the foreign minister who was eventually forced to resign, although, of course, he was completely innocent. The next year, to stimulate unrest in order to push the army to overthrow president Arosemena, we helped finance a bomb squad operated by the Social Christian Movement. This squad put bombs in all sorts of anti-Communist centers -- even in the home of the cardinal -- in order to blame the Left.

In 1963 we carefully prepared five pages of documents, stuffed them into an empty tube of toothpaste, then ordered a customs officer to "find" the tube in the suitcase of an Ecuadorian Communist who was returning from visiting Cuba. The documents, naturally, "proved" that the Left was about to launch revolutionary guerilla warfare, and led to massive repressions.

Both in Ecuador and in 1965 in Uruguay I helped organize wild, provocative "left wing" riots in order to discredit the Left. In both countries I helped frame diplomats from communist block countries so that they would get deported. I also gave information to local dissident Community Party leaders so they could win their internal party struggles then blackmail them into working for the Agency.



"The Left was bad -- that had been thoroughly drilled into me. But the liberals are weak so our job, I said, was to buy time, keep the Left out while propping up the liberals. Then gradually I saw that we were supporting unjust minority governments and crushing popular majority ones."

In Mexico I used my official cover as an Olympic games officer to recruit agents and sabotage the camaraderie that existed among the players. In Uruguay we framed various Communist leaders, who were in fact totally committed to peaceful elections, so that the party would be outlawed. Some of the Communists were then tortured, though they knew nothing of the charges, by experts trained by the Agency. And so on.

But these activities were sort of extra for me. My main job was electronic surveillance -- bugging. I was very good at that. In both Ecuador and Uruguay, where I spent most of my field years, I successfully bugged Communist embassies, the headquarters of various leftist organizations, and the private homes of all sorts of people, from cabinet ministers to student leaders. And I don't mean just bugging the phones. I mean the whole house. In one case I even set up cameras to record everything that was going on. Obviously, we could never have done all this without the cooperation of the local police. But we had that cooperation, since we had almost unlimited funds, thanks to the AID grant program.

JG: In your book you also describe your disaffection with the CIA as developing slowly. First, you seem unhappy with minor bureaucratic bunglings. Then, you begin to question the whole so-called anti-subversion operations when a list of 58 "known Communists" among the Constitutional forces of 4000 is given as the excuse for the 1965 US Marine intervention in the Dominican Republic -- especially since you yourself have prepared such phony lists in other Latin American countries. Finally, you decide you want out when a harmless Uruguayan Communist that you named is tortured, and you hear his screams. Fine. But why you and not the others? You, a Notre Dame graduate, a career-oriented, money-motivated product of a Florida middle-class home where the flag was sacred.

Agee: Well, yes, I was money-motivated and career-oriented, but I also didn't want to get drafted and the Agency offered you a way out of the draft. Besides, I was always interested in foreign affairs and that interest grew as I got my assignments in the field. I noticed, of course, the terrible conditions people lived in, right away. So I rationalized. The Left was bad -- that had been thoroughly drilled into me. But the liberals are weak. So our job, I said, was to buy time, keep the Left out while propping up the liberals. Eventually, I thought, the liberals would be strong enough to carry out the reforms Latin America needed. Then gradually I saw that we didn't want the reforms. We were supporting unjust minority governments and crushing popular majority ones. That's when I started thinking about the US. It was the period of build-up in Vietnam, the civil rights movement, the urban riots. I had to make connections between our liberal rhetoric on one hand and our official hard support for those who wanted no change on the other.

JG: Just a minute! In 1961-62 you are in Ecuador and Velasco Ibarra, a rabid anti-Communist, is president. He wants reforms, he's popular and he's been elected by a vast majority. But, out of nationalist feeling, he won't break relations with Cuba. So you yourself work for his overthrow and you do it not only by framing his aides, by fabricating fake documents, but by helping the far-Right; not other liberals, but fascists. And after your coup works and his successor, Arosemena, also refuses to break with Cuba, you do it again. Now that wasn't helping the liberals buy time, was it?

Agee: I guess at that time I was still so brainwashed that I actually identified "liberal" with repressing the Left. I really thought that unless you eliminate the far-Left you can't have genuine reforms, so Velasco and Arosemena, since they refused to jail the Left, even when we gave them "documents" and when they refused to break relations with Cuba, proved to me that they were not real reformers. Of course, I learned fast.

JG: How?

Agee: Well, I saw what happened after our coups were successful.

Michael Urbaniak: Poland's Electronic Jazz Wizard

Interview by Brad Smith

Michael who? Columbia Records is currently devoting a great deal of time and money to make sure you'll never have to ask this question again. If they get their way, 'Urbaniak' will soon roll off the tongues of America's record-buying public with the same ease as 'Hancock,' 'Mahavishnu,' or 'Weather Report.' The going, however, is bound to be rough, for Urbaniak unlike the aforementioned has arrived on the new-American jazz scene as a full-blown talent, not as the product of Miles Davis' modern music machine.

Michael Urbaniak was born some 31 years ago in Soviet satellite, Poland. He studied classical violin at the Academy of Music in Warsaw for 12 years and seemed headed for a career in 'serious' music until subverted by Willis Conover's "Jazz Hour for Europe" show over the Voice of America. In what has to be one of the happier effects of American propaganda, this radio program gave birth to an entire generation of East European jazz musicians.

Michael started out by emulating American be-bop masters on tenor sax, his first jazz instrument, and toured Europe with a group called "The Wreckers." Switching first to soprano sax, then violin, he became more and more fascinated with electronic sounds and tried to integrate them into his playing. The exploration of such sounds as well as those of big band and symphony orchestra earned Michael enormous critical acclaim culminating in Jazz Forum's "Best European Jazz Musician" award for 1972-73. In addition Michael's wife and lead singer, Urszula Dudziak was awarded "Best European Female Jazz Vocalist" for the same period.

The present quintet, "Fusion," utilizes nearly every electronic device available to musicians today — synthesizers, ring modulators, phasers, wah-wah pedals, electronic bongos, tape delay, et al. Urszula's voice is channeled through an echoplex which she manipulates to produce a staggering variety of effects. The cerebral discourse of Urbaniak, Dudziak, and keyboard man Wlodek Gulgowski, grounded in the rock-solid rhythm work of Americans Anthony Jackson (bass) and Gerald Brown (drums), make "Fusion" the freshest wind to blow across our jazz scene in quite some time.

The following interview was conducted between sets at Baker's Keyboard Lounge in Detroit January 17.

SUN: In America there's a strange feeling that the jazz musician's ability is 'God-given', not the product of long training and practice. Is there a similar feeling in Europe?

Urbaniak: No, I think most jazz musicians have either been to school or have a lot of devotion and spend time by themselves which amounts to the same thing. I don't think anyone can become a jazz musician just 'God-given'. Music is developed through hard work.

SUN: Is the European jazz scene more experimental than the American?

Urbaniak: It is and for one reason — the music business is not as strong as in the States. People can more easily make a living by doing what they want to with music. There's more room to experiment in Europe but actually the majority of good, syncopated music is coming from the States. It's the only original American art form which I wish the government or someone here would realize and support.

SUN: I suppose the lack of a strong native tradition like Dixieland or Swing has something to do with the freedom to experiment.

Urbaniak: It might, but there are several other factors. Most of the good musicians in Europe went through Dixieland, Swing, and everything else like myself, but only briefly. The only chance European musicians have outside of Europe is to bring something original to the States. How do you get something original without experimenting?

SUN: Why did you decide to come to America?

Urbaniak: It's complex . . . it's simple actually. I was here in '62 and became a U.S.-freak especially for music. I wanted to be in this garbage which is New York. I dreamed and worked musically for ten years to be able to come to New York, stay and play.

SUN: How does the Euro record industry differ from the American?

Urbaniak: It's much more relaxed. I had a contract with CBS in Germany before signing with Columbia in the States. Euro contracts are not necessarily so explicit, I could do 4 or 5 records a year and wouldn't have to worry as much about sales. As a jazz musician you don't have to sell a large amount of records to make it in Europe — 10,000 as opposed to 100,000 in the States.

SUN: Was there any pressure to make your product more commercial for the masses?

Urbaniak: No pressure, just discussion. But even in this respect, and I must say I was surprised, they were very general, asking for about five tunes and explaining what the market here was like. Actually I had much more of a free hand than expected. It amounts to producing by myself with a little bit of tuning into the States, which is not bad.

SUN: Let's turn to your music. The human voice has been used very conservatively in American jazz. Where did Urszula get the idea of using her voice as an instrument?

Urbaniak: We've been playing together for more than ten years on the road. We started playing hard bop in a quartet where she would sing standard. It started actually with Bossa Nova, she would stretch out on endings or one chord things. Then we realized that if we went to the States with our accents, we'd never have a chance to sing lyrics. Urszula found a very beautiful way of expressing herself.

SUN: One can hear traditional Polish folk forms, classical, and avant-garde in your music. What have been the major influences on your style?

Urbaniak: Listen, I keep my eyes and ears open on everything without any special direction — I'm open. That's why I call it (the band) "Fusion".

SUN: Ray Townley of *Downbeat* said that native Slavic music hardly influenced you at all. Where did he get that idea?

Urbaniak: I can tell you. Believe it or not I have never been too fond of old folk music. There are a few things which have influenced me like scales, modes . . .

SUN: Dance forms too, like the tune you call "Mazurka."

Urbaniak: O.K. one dance — "Mazurka"! As a matter of fact folk music didn't do anything to me for the first six or seven years. I was very much into hard bop and street jazz. I got very curious and opened up a little later, about 1966.

SUN: What musicians have affected your instrumental style?

Urbaniak: John Coltrane mostly, and for music in general — Miles Davis, I love all his records since the very first with Charlie Parker.

SUN: How about on violin?

Urbaniak: Actually John Coltrane, by picking up soprano he gave me the idea of picking up violin again. It's funny but I used to play tenor sax and wasn't too fond of high piercing sounds, even soprano, violin, or whatever. But after this happened I started playing soprano then figured, "If soprano, why not violin?" I was encouraged at the same time by Jean Luc-Ponty and his good be-bop playing on violin. I liked all the swing masters but didn't look upon their music as something to play.

SUN: What's this I hear about a new violin-synthesizer you'll be using soon?

Urbaniak: Dr. Max Matthews, a scientist and composer of computer music from Bell Laboratories, has developed some fantastic things making it possible to filter the sound of a violin so that it can control the synthesizer. I have part of it now which produces a very brassy sound and a kind of "waa" on each note. I will have controls in my mouth so that as he puts it, it will be closer to the brain and more musical.

SUN: A lot of people have been using synthesizers to play funky r&b riffs and . . .

Urbaniak: I think that's great because it's a new sound. It makes for a lot of funk, swing, or whatever you call it. In Europe a lot of people are experimenting with synthesizers but what they come up with sounds like what classical or electronic composers did 40 years

continued on page 21



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John Coltrane & Sam Rivers

John Coltrane, *Alternate Takes*, Atlantic SD 1688; Sam Rivers, *Hues*, Impulse ASD-9302

At times a jazz musician's world must seem like one enormous Oval Office. Every time he opens his instrument case technicians scramble for their tape machines endeavoring to capture every stray sound with the hope that someday these sounds will prove valuable. Apparently jazz's someday has arrived as evidenced by the flood of previously un-released recordings like the latest in a long line of posthumous Coltrane albums, *Alternate Takes* and a series of live, as Impulse puts it "amazing" trio performances led by Sam Rivers, *Hues*.

Alternate Takes consists primarily of just that, alternate versions of early (1959-60) Coltrane tunes that for some reason or other never made it from the can onto vinyl. These are the takes where Coltrane tried out ideas that we have up until now known only in their solidified form—the recordings of "Body and Soul," "Syedea's Song Flute," and "Cousin Mary" among others. In many ways these alternate versions are more exciting than the originals for instance, "Countdown" which here receives a wildly exploratory 4:33 treatment, nearly twice as long as the more streamlined original. The first three tracks—"Giant Steps," "Naima," and "Like Sonny" are more than alternate takes. They constitute an entire unreleased session with some different sidemen—Cedar Walton, and Lex Humphries—than the released versions of these classics. "Like Sonny" gets an especially good treatment, showing the kind of modal improvisation that made Coltrane infamous in 1959 and famous today.

The most overwhelming feature of this album, like all Coltrane albums, is the sound of his tenor saxophone. That solid sound—from hard blast to quivering vibrato—coupled with rare improvisational genius has endeared John Coltrane to more than fifteen years of jazz lovers. *Alternate Takes* however, is much more than a museum relic and should be heard by both veterans and "greenhorns" alike.

Don't make the mistake of putting on Sam Rivers' *Hues* immediately after *Alternate Takes* or you're likely to find yourself blown out onto the pavement. Rivers starts his solos at the point where most players climax. The trio format of this album finds him soloing almost continually, throwing out old ideas and inventing new ones with lightning speed. The assistance of first rate sidemen—Cecil McBee, Richard Davis, bassists; Norman Connors, and Barry Altschul, drums—keep the texture from thinning out into fragmentation. All of the tunes contain at least one readily accessible element, a Latin rhythm or swing riff, over which the musicians can solo freely without endangering overall coherence.

These 10 recordings made between 1971-73 feature Rivers on a variety of instruments—tenor and soprano sax, flute, and piano. In "Mauve" (recorded at Oakland U.) Rivers' rippling tenor lines mingle with Davis' bowed bass lending an eerie quality to the most free form track on the album. Rivers' soprano work shows the same agility but is carried by a very cold, nasal tone.



Commander Cody & His Lost Planet Airmen

Commander Cody and His Lost Planet Airmen, "Commander Cody and His Lost Planet Airmen," Warner Bros. BS2487

This new album is just perfect, and is probably great news for the local recording scene here in southeastern Michigan. Commander Cody, or George Frayne if you want to be technical, is really part of a conglomerate band that includes members of vintage Ann Arbor/Detroit groups like Billy C and the Sunshine and the Seventh Seal. So it really is some local boys made good, since the release of the album on their new label, Warner Bros., already guarantees it's a hot item.

There's a single out already doing well, entitled "Don't Let Go," and it's just right for these trying times. It's nice to know that just about the entire album is as good as that, and some parts are even better. No clunkers, just a lot of good American rockabilly.

And the LP is a great deal, too. It contains eleven songs instead of ten, very little jive and lots of boogie in various basements around the country, including Hawaii, Calafolkie, US 23, and Telegraph on the corner of I-94. So stay awake at the wheel, lay down your devils and dance to rockers like *Boogie Man Boogie*, the album's definitive big production number, backed by Tower of Power horns and miles and miles of keyboard experience.

The Airmen now include drummer Lance Dickerson, bassist Buffalo Bruce Barlow, and, of course, Commander Frayne on the eighty-eights. This steady state rhythm section never sounded better than now, and it is still swinging behind the likes of fiddler/saxophonist Andy Stein. He and guitarist

The piano numbers like "Ivory Black," because of the harmonic nature of the instrument, demonstrates the compositional genius that produced *Crystals* (Impulse ASD-9286). Unfortunately several of these cuts seem to be excerpts of larger performances

John Tichy flit capriciously from West Coast, solid soul to Jamaican boogie, then over to Hawaii and back again for a jump and boogie arrangement of the aforementioned "Don't Let Go," a semi-observed hit from the fifties. The style these guys are still hammering out is as fresh as anything on the new country market and beyond. That market, thankfully, is a whole lot of people, and the band is a mature one.

There are great tunes, both new and old, just a few gimmicks, and it all works beautifully. Especially the *sound*... probably Nashville's most important criterion for releasing so-called "new product." A special hats off to Mike Richards for his continued song-writing... we really are all black holes in space, Mike... don't stop now and don't let go.

So buy a record player, already; or at least this record; and try TV once in awhile too. It will use up a little more energy and help keep prices somewhere. Hooray for big production numbers, East Bay Grease, Jamaican Jamaicans, Flash Gordon, and the Lost Planet Airmen. I just want to know when you're all gonna fly over Huron High School and land next door again. They got a good bar downstairs, I hear. And don't forget to keep the dirt off your laser lenses, man. Those dragons on the cover look pissed off. Do you think we can cut it down to stun power now? All I can say is, keep rollin' with it. We all still love you.

—Jim Dulzo

NOTE: For a great deal on a subscription to the SUN and a free Commander Cody and His Lost Planet Airmen album see the back page!

which fade out in somewhat unnatural, often annoying places.

Both *Hues* and *Alternate Takes* are valuable releases, for in a market inundated by glossy finished products they give us a behind-the-scenes look at jazz in its explor-

atory stages—the liver performance and alternate take. Moreover, Rivers and Coltrane are two of a handful whose every musical utterance is worth preserving.

—Brad Smith

Robin Trower

Robin Trower, "For Earth Below," Chrysalis CHR 1073

Lenny Bruce found them too confining, and once he stopped doing them he attained legend status. Sammy Davis still does them, but he has other talents that overshadow that ability. Anyone you meet probably has one they're good at.

I'm talking about impressions. Cagney, Bogart, LBJ and Brando. Bette Midler doing all three Andrews Sisters at once. Peter Boyle doing Brando in "Steelyard Blues." They're fun, but only in small doses. Robin Trower has staked his entire solo career on one that may be a dead end street. He is determined to be Hendrix, and in the process has lost Trower completely.

One has only to listen to Procol Harum's first four albums to comprehend what a loss that is. Procol Harum based itself on the formula made popular by Dylan on *Highway 61 Revisited*: Al Kooper/Matthew Fisher on organ, Paul Griffin/Gary Brooker on piano, and Mike Bloomfield/Robin Trower on guitar. An awe-inspiring tripartite form that provided maximum musical range, filled in all the naked spots and still left room for virtuosos to breathe. The Band still has it. It's a good musical fabric, and Procol Harum's accomplishments were woven into the warp and woof of it. It's come unraveled. Matthew Fisher left first, taking away the organ's power, but bringing Robin more into the forefront. *A Salty Dog* is still one of the great pop albums of the sixties, and shows great precision and balance, as well as energy. Fisher by himself is too lyrical, a touch too Bee Gees-ish; Procol Harum without him became less fluid, more top-heavy, but more funky as well thanks to Trower.

Then, on *Broken Barricades*, came Robin Trower's first Hendrix impression, entitled "Song for a Dreamer." It was definitely Hendrixian, but it was a godawful bore. After *Barricades*, Trower broke free, leaving Procol Harum to flounder under Brooker's unopposed control.

Most musicians go solo to gain freedom of expression, but Trower has chosen to enslave himself to Jimi's ghost. The Trower group is the old Experience set-up: guitar, bass and drums. And Robin has the Hendrix style down to a fine science. And it's a bore, too. He latches on to a Hendrixian riff, chokes up, overdubs a free-form solo, and the result is "Gonna Be More Suspicious" or "Confessin' Midnight". Wet noodles on a hot griddle.

This is a tremendous disappointment to me. I know that Frank Marino of Mahogany Rush can't do anything else but Hendrix imitations, and if that's his bag—fine. But Trower is a versatile guitarist of the first water, who can blues it any way you choose it, go limp and smooth, and sting like a cobra. His three solo albums have shown all the promise of an ex-hummed corpse.

There is good in imitation, but most performers know when to grow out of it. Trower has grown into it, and I don't think he can get out.

—Paul J. Grant



Photo: Mike Malloy

Norma Bell of the Lyman Woodard Organization

Herbie Hancock & Lyman Woodard

at Hill Auditorium

The last time Herbie Hancock played at Hill Auditorium, his jazz was also electronic but far less funky. The concert was also far less attended than this one. In the two years since, keyboardist Hancock has helped synthesize a whole new music, becoming in the process the first "jazz" musician to reach tens of millions through record sales and even AM radio.

Funky jazz, jazz with a rhythm and blues, rock and roll underpinning and space keyboard/saxophone on top, can only somewhat describe Herbie's music. Actually, the term jazz itself is becoming somewhat obsolete, as increasingly R&B/soul players blend in easily with jazz/rock artists like Hancock and Chick Corea. Some call the new blend a commercial sell-out on the part of the jazz artists, but really what's being accomplished is the transition of the mass audience into the age of jazz through the bridge of a 4/4 beat. I mean, here were all these college students at Hill cheering Benny Maupin's incredible sonaric soprano sax riffs. Five years ago he might have been booed off the stage.

At any rate, Herbie's performance was masterful, if a bit too short. While picking at a Fender-Rhodes piano, Mellotron, Yamaha organ, and Moog/ARP synthesizers, Hancock oscillated sounds and rhythms to raise the roof of your mind. This music *cooks*, as the beats would say, bringing the soul to a boiling point. Too bad everyone had to sit down...

Herbie and the band, (aptly entitled) *Headhunters*, brought down the house on several occasions with improvised renditions of the group's current selections, most especially the ovation which greeted the hit "Chameleon." In addition to the fine instrumental work, the synthesized

technology called forth the sounds of bird-calls and what seemed like a slew of violins on stage. *Headhunters* consists of Mike Clark on drums, Phil Summers on multi-percussion, Blackbird on guitar, Paul Jackson on bass and the aforementioned Maupin on tenor and soprano sax, formerly of the McCoy Tyner group and Sun Ra's Arkestra. Some of the music did seem a bit over-formalized, but within the obviously rehearsed transitions there was plenty of room to improvise. The next issue of the SUN will feature a full-length interview with Hancock, so enough said here...

Also appearing to open the bill Saturday night was the Lyman Woodard Organization, who hail from the Motor City. Lyman uses a traditional jazz organ instead of electronics, but he gets plenty of sound out of his chosen keyboard. The Organization is definitely highlighted by the outstanding sax work of Norma Bell, formerly with Stevie Wonder, and also includes Lorenzo Brown on percussion, Ron English on guitar and Leonard King on drums. But really, you have to hear Norma to believe her. The group also basically blends soul, R&B, rock and roll and jazz to make a new music. You should be hearing more from Lyman in the near future, including an upcoming release on the artist-controlled Strata label, "The Saturday Night Special."

It was a welcome evening at Hill Auditorium all in all, satisfying in particular because this was the first jazz concert, or really the first concert of black-inspired music of any kind, to be presented by UAC since September. In a town where R&B and jazz sells more records than in most places, and given the turn-out for Herbie, let's hope for more concerts of this genre in the months to come.

—David Fenton

Urbaniak

continued from page 18

ago, which is bullshit! I prefer funky music to semi-avant garde bullshit.

SUN: Some of those people begin to think they're Gods.

Urbaniak: Yes, I don't know what you think but I'm not too tuned into Emerson, Lake, and Palmer. No matter what anybody tells me it's bullshit, a few classical chords, very pretentious. Okay, let them do it. I don't think they're too far out for me, just the opposite—they're too naive.

SUN: When is your next album due?

Urbaniak: It will be out by the end of April with guest guitar players—Larry Coryell and John Abercrombie. I've been trying to use a guitarist for four years but it never worked fully. In a few months we might add one.

Postscript: "Fusion's" performance at Baker's, while obviously not one of their most inspired, was nonetheless overwhelming. It is remarkable to hear how much energy and

rhythmic drive has been tightly packed into their musical package without it bursting at the seams. It will be interesting to see if "Fusion" succeeds according to Columbia's plan. Inevitably they will be compared to "Weather Report" and "Mahavishnu Orchestra" because of their use of electronic instruments, but this is as far as the comparison should be taken.

"Fusion's" music presents a whole new challenge to American ears which have been brought up to the tune of virtuosic melodic/harmonic improvisers. Judged in this light the playing of Urbaniak, Dudziak, or Gulgowski is little to get excited about. Their music is based on textural contrast—a voice that changes from birdlike screeches to a baby's babbling in the bat of an eyelash, a violin tone that fades from paper thinness into the airy thickness of cotton. One must concentrate not on *what* notes are being played but *how* the musician is playing them. Once this adjustment has been made the virtuosity of Urbaniak and his group can fully be appreciated. Don't get the wrong impression. "Fusion's" music is surrounded by an envelope of extremely accessible sound, but the listener who is willing to penetrate beyond the catchy melodies and foot-tapping rhythms will be well rewarded for his or her efforts.

Music Notes

The big news this week is the initiation of a new local radio station, **WIOB-FM**, formerly known in these parts as **WNRZ**, due on the air March 1st. It's too early to tell exactly what kind of station "W-103 Quadrock," as it is being hyped, will be. On the one hand the station is promising community news and involvement, on the other, the actual on-air presentation will probably be severely restricted and over-formatted musically. But its own admission, W-103 is out to create a commercial fm "progressive rock" station that lies somewhere "in between WRIF and WWWW-FM." Certainly the station needs to be "commercial" in the sense that the owners should earn back their investment or the station will not survive. But Ann Arbor does not need another Top 40 or Top 100 radio station, and is capable of supporting a more creative approach. There's already enough RIF's and W4's to go around on the dial.

The station has announced its on-air staff, who it turns out have primarily Top 100 "play the hits" backgrounds. They are Mark Allen, formerly of WHNN-Flint and WLAV in Grand Rapids, John Goodloe, Sim Shepherd (the only woman with just one show a week) from WRIF, Jim Seitz from WCBN, Don Burns from WS, and Bill Champoin from WAAM. Additionally, and happily, WNRZ veteran Jim Dulzo has been hired to do the all-night show, which will probably be more varied and original than the regular program-

ming. Two other WNRZ people turned down offers to work at the station because they felt the restrictive format would not be able to make it in this town. As always, stay tuned to the SUN for further developments...

Also in radio news, **WCBN-FM** is moving back to its very own 89.5 on the FM dial on March 10. It's been operating temporarily at 88.3 megahertz...**WABX** has been going through some intense personnel changes lately, some good and some disappointing. For more on the radio situation, see the next SUN, which will be a special Music/Recording issue with interviews with **Herbie Hancock** and **Gil Scott-Heron**, 4 pages of record reviews, a look at local bands, and a review of two new books on the music business. On the streets March 14...

Sky King, Ann Arbor's own, has just released their first album on Columbia, *Secret Sauce*...**Gladys Knight** is suing Motown records...The new Arista jazz release is out with lps by **Gato Barbieri**, **Albert Ayler**, **Cecil Taylor**, **Marion Brown** and other greats...**Earth, Wind and Fire** have a new lp out; they play Crisler Arena on March 13th with **John Mayall**...**John Lennon's** latest record is straight old rock and roll...Warner Bros. will issue a previously unreleased Jimi Hendrix session shortly. But Allan Douglas remixed it with current studio musicians under Jimi's original tracks.

Country music stations are banning "The Pill" as too hard to swallow. "The Pill" is Loretta Lynn's latest hit—a song about a woman saddled with an unfaithful spouse and a growing brood of children. In the lyrics she discovers that birth control pills mean that two can play the same runaround game.



Photo: Don Slocum

The Kris Kristofferson/Rita Coolidge show in Ypsi was somewhat of a disappointment. Kris apparently was not feeling too well and his voice just wasn't making it. They played decently, but without much excitement. Things started to cook when Jerry Maggee did one of his own tunes on lead guitar, but slowed down too much again when Rita came back on. She didn't seem to be putting much into it.

New From Columbia Records



Earth, Wind & Fire—That's the Way of the World

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Price
\$4.75

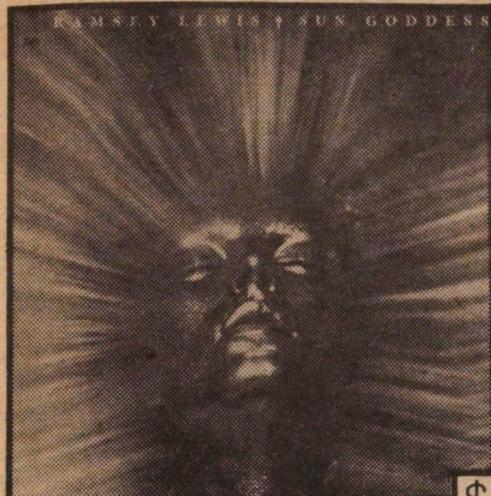
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Mahavishnu Orchestra—Visions of the Emerald Beyond



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Michael Urbaniak—Fusion

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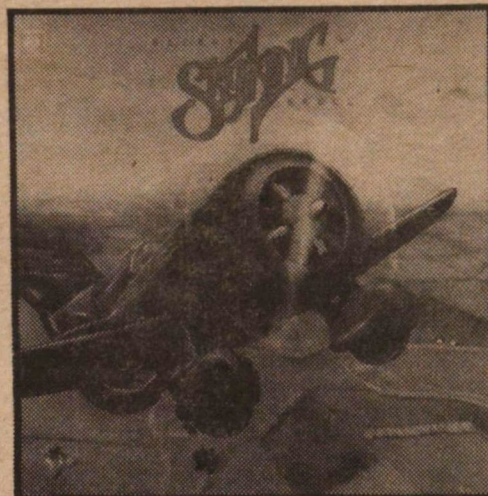
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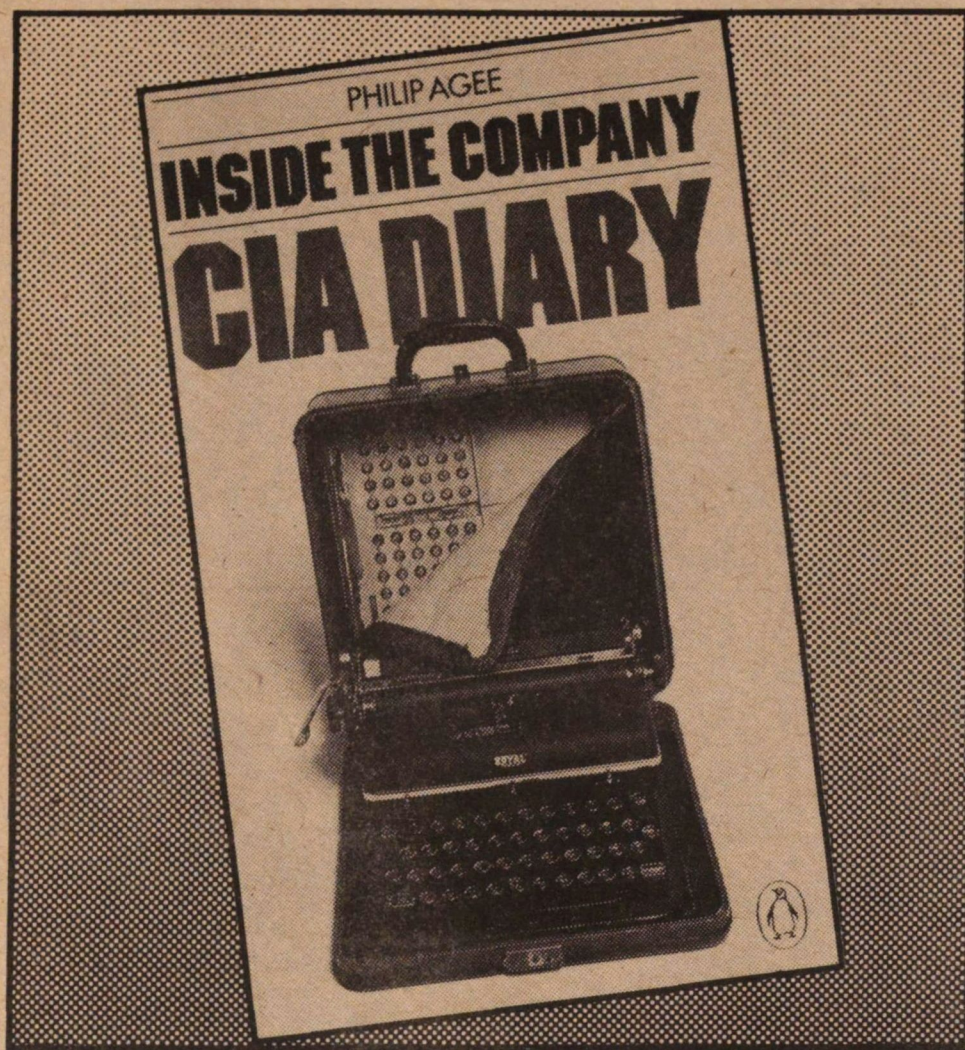
Sky King—Secret Sauce

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"Well yes, I was money-motivated and career-oriented, but I also didn't want to get drafted and the Agency offered you a way out of the draft."

JG: Did you discuss the issues with your colleagues?

Agee: No.

JG: What did you talk about?

Agee: Golf.

JG: Always?

Agee: Golf and the weather. That was in Ecuador. Later, in Uruguay, we did talk about the terrible corruption. Sometimes, we joked that the best thing would be for Uruguay to go Commie for a while so the country could get cleaned up.

JG: Did you ever find a CIA officer who was genuinely concerned, an idealist?

Agee: No. But I wouldn't say all officers are cynical either. It's a complex thing. There is no way that an officer in the field can avoid seeing the injustices. But as he gains experience, he also undergoes a process of desensitizing. He becomes a technician who never asks why. And then he's half-way up in his career. He's sending his kids to college. He's got house payments, car payments. Soon he thinks it's too late. He merely hangs on for his retirement benefits.

JG: Do you think there is a qualitative difference between the CIA officer who prints false documents and leaflets in order to create a riot at which 50 innocent dissenters are killed and an SS officer who orders the execution of 50 Jews?

Agee: Yes, there's a difference in the cruelty. Besides, CIA officers are not trigger men.

JG: Neither were SS leaders. And what about, speaking of cruelty, the ordering of torture?

Agee: Well, things have changed since the Sixties. Now Latin America is full of

fascist dictatorships — Bolivia, Chile, Uruguay, Brazil — so it's impossible for a CIA officer to avoid direct responsibility. He may not be turning the crank of the electroshocks, but he ordered the equipment, trained the local torturer, pays him, often even watches and certainly maintains the liaison. But, he views himself as a technician. He hasn't made the connections.

JG: In other words, you think that the average CIA officer would refuse to shoot an "enemy," but might order his "elimination."

Agee: Yes, and I think the difference is important. Like the B-52 pilot who could mass bomb Vietnamese children but couldn't shoot one face to face. In other words, there's still a spark of humanism in him — which we should feed.

JG: You're saying that most CIA officers, even if they've ordered the elimination or torture of innocents, are still not unsalvageable.

Agee: Exactly! For all I know there might be two or three or fifty officers right now who are reconsidering what they're doing, who might be on the verge of quitting, of writing a book like mine about their experiences. I sure hope so. I hope my book will encourage these officers to do the same. If we could only create an organization, something like Alcoholics Anonymous, to help CIA people shake the habit! Imagine what humanitarian progress we could achieve, at least in people's consciousness, if there were a CIA book on Indonesia, on Thailand, the Philippines, South Korea, Brazil, Chile, Guatemala, on the Shah of Iran's repressions, on the Congo, Ghana, Guyana . . . Now that Americans have understood a little about the sort of tactics our government uses,

through the exposures of Watergate, imagine what lessons could be derived from equal (and much more vicious exposures) of the same government's tactics in all the poor countries of the world. That's my hope: that other CIA officers will now talk out.

JG: You don't think such officers will be turned off by your trips to Cuba?

Agee: Not at all.

JG: How did you get to Cuba in the first place?

Agee: My French publisher arranged it so I could do some research there.

JG: Why did they accept you?

Agee: They thought my book would be useful.

JG: Sure, but you could have been a plant.

Agee: I'm sure they considered that.

JG: Did you offer any bona fide? Were you debriefed by their intelligence service?

Agee: No.

JG: Were you approached by the KGB?

Agee: No. Besides by then my information was fairly dated.

JG: What, all those you name would have disappeared?

Agee: I don't know, but their effectiveness would have been limited.

JG: Can't you change an agent's name, dossier, etc., and transfer him?

Agee: That's not so easy. There are wives, children, friends to contend with.

JG: So it is useful for the KGB to know what's in your book?

Agee: Well, the reason I name them — and listed those 37 agents in Mexico — and we're going to do more of that — is to render the CIA as useless as possible. The CIA has to be fought for the anti-American, in the true sense of the word, institution it is.

JG: Then your work does help the KGB.

Agee: Perhaps, but that's not my motive.

JG: You tell in your book how at various times your job was to befriend KGB agents . . .

Agee: Yes, in both Uruguay and Mexico, one of my jobs was contact operations, that is, open direct friendly relations with the enemy. In Montevideo I had going relationships with several KGB officers, with a Czech intelligence man and with a Romanian. In Mexico, I cultivated a relationship with both a KGB and a GRU (Soviet Military Intelligence) officer.

JG: Did these contacts change your political view of things?

Agee: No. We rarely discussed politics, except the politics of the local governments.

JG: Did you like them?

Agee: In Mexico, yes. I liked them as people. In Montevideo, I was too defensive because it was new to me.

JG: But didn't such relationships, whether really friendly or formal, lead you into thinking that you are both the same kinds of people, one doing his job for communism, the other for capitalism?

Agee: No. In Uruguay, I already knew we were supporting the wrong side, but I hadn't gotten to the point of seeing that the Soviets, by supporting leftist reformers, were supporting the right side. In Mexico, I already knew I was going to quit, so I was more relaxed and could joke with them.

JG: So now, you think the Soviets are supporting the right side?

Agee: You have to differentiate the internal KGB from the external. Inside Russia, though I only know this from what I read, the KGB is a repressive institution. But in its foreign affairs, it helps genuine reformers, filters funds to the press that

usually says the truth, provides technical equipment such as printing presses to that press, etc. In any case, they never support the side that keeps the people in misery and itself rich, as the CIA does.

JG: Couldn't the argument be made that the CIA simply supports the side that supports the US?

Agee: If you want, but the side that supports the US is the one that makes deals with US corporations to exploit local countries.

JG: Is it that clear in Mexico?

Agee: Well, in Mexico, the government has long been stable, so the CIA has simply had no choice but to accept it and try best to work with and within it.

JG: In your book, you imply that it has done this quite successfully.

Agee: I was amazed at how closely the Mexican government worked with us. Presidents Lopez Mateos and Diaz Ordaz were so close to the Agency that when the CIA Station Chief, Winston Scott, who served in that capacity from 1956 to 1969, got remarried, Lopez Mateos (then-President) and Diaz Ordaz (then-Minister of the Interior) were his two witnesses.

JG: Why should the Mexican government maintain such close ties to the CIA? It certainly doesn't need it to survive, does it?

Agee: Oh yes it does! There are so many flagrant injustices in Mexico that rebellions are rampant, especially in the countryside. This isn't reported in the press, but we knew about them. Without the CIA, Mexico's secret police and repressive forces could not put them down. I'm not saying that without the CIA Lopez Mateos would have been overthrown necessarily, but he would have had a very hard time.

JG: What did the CIA get in return for its help?

Agee: Both Lopez Mateos and Diaz Ordaz (I don't know about Echevarria, the current president) ordered phones tapped for us, mail intercepted and the whole Cuban travel control apparatus. Everyone flying to Havana was photographed, fingerprinted and checked with the CIA before departure. When we didn't want someone to go — as happened in one specific case I remember with five US New Leftists — they were put into waiting cars and driven, illegally of course, to the US border where they were handed to the FBI. But it happened many times. I remember I used to phone Gubernacion and say "I don't want so-and-so to go," and he didn't go.

JG: And by exposing all this, naming names, you hope it will stop?

Agee: That's right.

JG: But what happens to your agents?

Agee: Well, they'll be neutralized.

JG: And, perhaps, eliminated?

Agee: I hope they won't be in any physical danger. But that brings us back to the purpose of the book. If I want to show how the CIA works, its methodology, I can't convince anyone by fictionalizing or hypothesizing. I've got to be concrete. I've got to name the agents, the officers, the victims, and place the incidents in precise time and spot so any doubters can check and verify what I'm saying.

JG: Let us hypothesize just the same for a moment. As a CIA officer in Ecuador you bugged the phones of all leading Communists. That's how you found out there was a rivalry between two men on the Central Committee. You contacted one, bought him a few drinks, convinced him that if he could furnish you with a little bit of extra information on the other, you could frame this other. Convinced that this other was a bad Communist, this one, a naive but idealistic Communist, gave you the information you wanted and

U.S. citizens believe that some of their tax dollars go to finance AID Public Safety Programs, to help Third World Countries live better and safer. This program is a front for CIA covert operations, including detentions and torture.

you did frame the other. You then blackmailed the one into remaining a CIA agent inside the Communist Party Central Committee. Now your book appears and tells the story. So far we're really on facts, not hypothesis: the one's comrades read your book, seize him and execute him. A very likely possibility. How do you feel about that? Did telling this story present you with a moral dilemma?

Agee: No. My answer is look at the thousands killed and tortured as a consequence of the CIA in Chile, the hundreds of thousands murdered in Indonesia in 1965, the thousands killed in Mexico in 1968, the . . .

JG: *But this one is your doing. You hooked him, now you name him, in a real way you kill him.*

Agee: If he continues to operate as an agent, he's helping to prepare the kind of list that the CIA gave the Chilean Junta. He's now preparing for a massacre. If I can stop him . . .

JG: *You would. And you plan to continue?"*

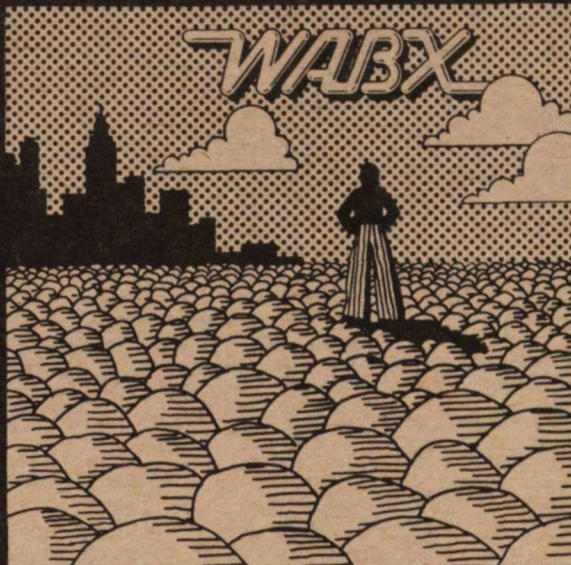
Agee: Absolutely!

JG: *So you are still a danger to the CIA.*

Agee: Perhaps, but it's important to realize that in fighting the CIA, we're not wildly tossing bombs. We're coldly analyzing who is doing what, where. It is then up to local governments, progressive organizations and the people to decide how to neutralize the agents and officers. There are already some groups who can help those officers who want to undo the

harm they've done. In Washington, for example, CIA officers who have doubts should approach the Center for National Security Studies. The more is exposed, the more officers will want to expose. The more they expose, the more there is a chance of stimulating a serious congressional investigation of the CIA. Should such an investigation take place, the world and especially the American people will learn to what extent they are being conned and defrauded by the CIA.

American citizens believe, for example, that some of their tax dollars go to finance AID Public Safety Programs. They believe that these Public Safety Programs are to help the people of the Third World countries live better and safer. The investigation would prove to them what every Agency officer knows: that the whole AID Public Safety Program is a front for CIA covert operations, including illegal detentions and torture. Hard earned dues paid by America's working folk go to support AIFLD, the American Institute for Free Labor Development, which, workers believe, is to help poor countries get unions to defend their rights. If the CIA were seriously investigated, it would be revealed that AIFLD is a CIA front, through which money is sent to assassins, provocateurs and coup-makers. It was AIFLD, for example, which was used to finance the Chilean coup. If the American people could learn this and all the other frauds perpetrated on it by the CIA . . . I am convinced that the clamor would be so great that Congress would destroy the CIA.



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Join the WHISTLE STOP Anti-Rape effort, and help the Women's Crisis Center—buy a whistle for \$1. Get whistles and more information at the Center—994-9100 [3/14]

Comfortable Closet recycled and different clothing 209 S State in the basement. [2/28]

MOMMA—Starting a group in A2. We would like someone to print literature on the group, and we need publicity and advertising to get the group organized. MOMMA's—a group for single mothers would like to get together a baby-sitting co-op—have discussion groups—give support to each other and get our children together. Call Julie, 482-8598 [2/28]

ANYONE INTERESTED in adopting a Vietnamese orphan call 481-0070 after 6:30pm, or write Lillian, 7 W Ainsworth, Ypsilanti.

Natural Healing Study Group now forming. Please call 662-8858 [2/28]

Original Alexander Calder Amnesty Poster. Large, Four colors. Suitable for framing. \$6. Also Amnesty Bracelet with resister's name. \$3.50. Safe Return, 175 5th Ave.; New York, NY 10010. Proceeds to aid amnesty work. [2/28]

TO BRING you high quality foods at low costs, the NEW PEOPLE'S FOOD CO-OP Branch has opened at 212 N. Fourth Avenue. 994-9174. People helping each other. [2/28]

FREEBIES & SWAPS

SUN READERS: If you have something to give away, or something you want to swap for something else, you can put it here, free!

Free Puppies: part old English Sheepdog & Poodle. Call after 5, 485-8113 [2/28]

Free puppies. Call 483-8656. [2/28]

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FOR SALE

The Nazz, first LP, mint condition, \$25. Other obscure LP's also available. Call 994-6332 persistently. [2/28]

I pair Rossignol GT SKIS with Marker Bindings, and with Lange Hi-back boots. Call 764-0985 [2/28]

SONY 252D reel-to-reel tape deck—complete with 2 mikes, 2 speakers, dust cover, headphones. \$125 firm; call Matt at 994-5716 [2/28]

"Star Trek Lives" T-Shirts, white, 100% cotton, white Enterprise against blue background. Children's sizes 10-12, 14-16. Adults S, M, L, XL. \$3 + 50¢ postage. Check or money order to Dunn Graphic, Box 19279, Detroit MI 48219 [3/15]

Forgotten Works unique, antique, recycled and generally bizarre clothing and accessories from the past. Behind Kerrytown and Farmer's Market in Antique Village, 410 N. Fourth Ave., 313-994-9816. Friday and Sunday 12 to 6, Saturday 10 to 6. [2/28]

Comfortable Closet recycled and different clothing 209 S. State in the basement. Wool Navy pants \$2. Flannel and Corduroy shirts, corduroy jackets. [2/28]

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Univ. of Michigan smoking team T-shirts. 100% cotton, red, blue, green, orange, white, sizes S, M, L, X-L \$3 + 50¢ postage. Check or money order to Dunn Graphics, Box 19279, Detroit MI 48219 [3/15]

WOMEN'S AND OTHER POLITICAL RECORDS: Meg Christian, Willie Tyson, New Haven and Chicago Women's Liberation Rock and Roll Band, Red Star Singers and others. [SASE] for list. We're an anti-capitalist, collectively run store. Bread and Roses, 1724 20th St NW, Dupont Circle, Columbia (DC) 20009. [2/28]

25% off tagged items—Forgotten Works—Weekends. 410 N. 4th Ave. Open Sat. & Sun. Afternoon

Homemade pipes, roach clips, reefer recipes and hints...Plans, instructions and information, \$1. Pine's Plans, PO Box 395; Saline MI 48176 [3/28]

3-speed Bicycle for sale. New handlebars—new seat and touring bag—includes Heavy duty chain lock and key. \$40. Call Bill at 668-6975 [2/28]

WANTED TO BUY

We buy new and used Oriental rugs—Persian House of Imports, 769-8555, 320 E. Liberty, A2 [2/28]

WANTED: WATERBED HEATER, can pay around \$20. Call Butch, 663-3245 [2/28]

SERVICES

Carpentry, masonry, painting, all types of home repairs. Rock bottom rates, free estimates. Call Larry, 483-3459 [2/28]

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Stereo & TV repair work by experienced repairman, reasonable prices. Call Ken at 668-6975 [2/28]

Tarot Readings & private instructions—Call 662-5338 [2/28]

Regular Friday & Saturday baby-sitting available at Children's Community Center. 75¢ per hour. 50¢ per hour for second child. For reservations call 663-4392 [2/28]

FOR RENT

Two rooms available in big house \$75/month for one and \$60/month for other plus damage deposit. Call 994-0210 [2/28]

For Rent—3 year-old home, 6 bedrooms, 4½ baths, large double garage with door opener, pool, large yard, full basement, beautiful! 25 miles from A2, just off Tecumseh-Clinton Road. Rental value would outprice the market. Phone 423-7535 for appointment and make offer. 4140 Billingham Drive [3/28]

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Sublet April 1 large furnished efficiency on Third \$160/month including utilities, parking, laundry. Fall option. Call persistently 665-2720 [2/28]

JOBS

Experienced Typesetter to work on IBM Composer. Some flexibility of hours desired. Mon.-Thurs. schedule. Call Kathy Kelley, 761-7148 [3/14]

Professional Photographer seeks female model for glamour-figure work. Please send reply with recent photograph to 2140 Margery in Ypsilanti, 48197. Payment is negotiable. [2/28]

BUSINESS OPPORTUNITIES

WANTED: Investors to buy stock in small-budget feature production. \$100 per share. Inquire: Bill Sandusky Productions, 2200 Fuller Road, Suite 415A, Ann Arbor MI 48104. Attention: Michael Martin. (Phone 313-663-5310.) [3/14]

NEED an extra \$100/week? Join SHAKLEE—fighting inflation with quality food supplements and home & industrial care products. 662-5037 after 6 [2/28]

I am looking for a business partner with the knowledge and/or experience to open up a local low-profit, community-oriented, storefront business. I have the necessary capital and am eager to learn and acquire equal managerial status. Call collect 1-881-9124. Chip. [3/14]

MUSICAL STUFF

Drum set, good condition, \$250. Call 663-5539 ask for Chuck.

Wurlitzer Semi-Solid Electric Guitar. Two Pick-ups, Fast Neck Vibrato. Beautiful Workmanship. Accessories and luggage case. Mint condition. \$350. 434-5336 [2/28]

SUNN Coliseum 8-channel mixer W/ graphic equalizer. Lifetime warranty. Only 3 months old (band broke up). 485-0886 [2/28]

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For Sale: SHURE MIXER, for P.A. or recording. V-U Meter, low impedance, four inputs, two outputs, bridging and headphone jack—\$75. 662-7329 [2/28]

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Lightnin' Red needs good blues musicians. Especially bass and drums. Contact Red or Ron 994-0126 or 663-7622. Have recording session coming up.

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Young Frankenstein

Laughs Galore Without The Gore

By Ellen Frank

Gene Wilder as Freddy Frankenstein; Peter Boyle as The Monster; Marty Feldman as Igor; Madeline Kahn as Elizabeth; Cloris Leachman as Frau Blucher; Teri Garr as Inga. Screenplay and story by Mel Brooks and Gene Wilder. Based on Mary Wollstonecraft's novel, "Frankenstein." Directed by Mel Brooks. A Twentieth Century-Fox release.

Have no fear. Absolutely no need to gird yourself for terrifying blood and gore, nor wonder "Why am I doing this to myself?" **Young Frankenstein** is a laff riot.

The extremist nature of horror movies leaves the genre wide open for parody. Recall the classic Frankenstein characters—the giant oaf of a monster, the frantic and possessed Doctor Frankenstein, and don't forget Elsa Lancaster as the Bride of Frankenstein, with those two streaks of white running through an electrified afro. Mary Wollstonecraft's original novel is perceptive and a fine piece of philosophy, but the movies have now become rather familiar jokes of our Saturday night **Shock Theatre** TV childhoods.

Mel Brooks and Gene Wilder's screenplay can perhaps be faulted for its predictability, but must be praised for its consistent plucking of the right strings of parody. The story is simply a re-play of the Doctor's adventures through his grandson, a young and famous American brain surgeon and teacher. The story is by no means inventive, in fact it is quite obvious. It is easy to imagine Wilder and Brooks spending a few months or perhaps nights on transposing the Transylvanian caper to modern comedy. You might even think they were pretty drunk when they did it.

Everything in the comedy is a correctly



The Young Frankenstein with some growing pains.

aimed spoof, from the characters to the costumes, settings and music. For example, the classic castle on the mountain shot is done in cartoon form, with lightning flung across the screen and overtly familiar horror theme music blasting away. The monster himself is even taller than the traditional Karloff Frankenstein, and in addition to scars he has a zipper running up his neck. The handicapped servant Igor is a hunchback whose hump switches from the

right to the left back and even disappears at various points through the film. All of the sets are so obviously faked that they are visually funny. Where classic horror movies tended to be coy, and hide their hints, **Young Frankenstein** takes every possible opportunity to out-do the obvious. The secret-passageway-with-revolving-bookcase idea is absolutely loaded with added touches, including a rather complicated open-sesame device of the candle.

Wilder and Brooks' last effort **Blazing Saddles** was handicapped by a lack of direction and the tendency to roam far afield from Western parody in its search for gags. **Young Frankenstein's** greatest plus is that it is such a consistent, unrelenting parody of horror movies. The film has a fairly well-timed division into specific scenes, some of which are fantastic, others not so good, but all are characterized by a self-contained and disciplined sense of parody. Absolutely outstanding is the monster demonstration at the Bucharest Academy of Science. Doctor Frankenstein presents a white robed monster to a packed house of formally attired scientists, and Frankenstein announces, "From what was once an inarticulate mass of lifeless tissue, may I now present a civilized, cultured, man about town!" The monster and Frankenstein enter one of the movie's greatest moments of self-parody—a full blown Astaire-ish tap dancing duet of "Puttin' on the Ritz."

Young Frankenstein will be at the State Theatre for several more weeks. Its major flaw is also its greatest virtue—it is so non-stop funny, and heavily obvious, that one gets worn out. A brilliant addition to Brooks' parody is the 1932 Disney cartoon, **Touchdown Mickey**. The early Disney cartoons (six of which have recently been re-released) have that flowing image style of bizarre craziness that is so rarely present in later commercial cartoons. Also on the bill is the mid-sixties cartoon collaboration of Ernest Pintoff and Mel Brooks—**The Critic**. The Jewish dialect humor is reminiscent of Brooks' hilarious re-doing of the **Two Thousand Year Old Man**.

The Thirteenth Ann Arbor Film Festival

Coming soon is the **Thirteenth Ann Arbor Film Festival**, a colossal event which gathers together hundreds of recent experimental films. Over six days, March 11-16, approximately thirty five hours of avant-garde 16 millimeter films will be screened.

The Festival is a successful institution of radical economics and art, an event which makes non-commercial film available to the public and re-channels money directly back to the film makers. The Festival was started thirteen years ago by a group of local artists and their allies, in particular film maker George Manupelli. Sponsoring organizations are the Dramatic Arts Council and Cinema Guild, and the Festival is made possible by locally contributed prize money and the aid of many diverse people who support the concept.

Each January three thousand Festival brochures are mailed out, and films begin arriving by mail in mid-February. This year a local screening committee of eight film makers and artists are viewing the entries, and selecting thirty five hours of viewing time from the hundred or so hours entered. These films are then shown in screenings held Tuesday through Friday at 7, 9, and 11 PM. A free showing is held on Friday afternoon at 2:00 PM. Saturday screenings are at 1, 7, and 9.

These films are not only viewed by a generally vocal public, but also by a panel of five judges, all either film makers, critics, or artists. Three of the five are non-local, two from Ann Arbor. This Awards Jury distributes approximately \$3000 in prize money, and selects nine hours of film which are

then sent on a national tour. In addition, Mike Getz of Cinema 16 selects a number of films for his national theatre distribution chain. Various other film distributors come into town to select films for their circuits or institutions.

Various special events of the non-film arts also come presented along with the Festival. Infamous ex-Ann Arbor costume artist Pat Oleszko will do her annual spectacular costume/film/theatre performances nightly. California video artist Mary Ashley will present her three hour piece **Eat Your Tokens** several times throughout the Festival. The Friends Road Show will do a special Festival creation at 1:30 Friday in the auditorium. Lobby showcases will feature a display **Calling All Portraits**, which will be a multi-faceted display of portraits

collected from 120 Ann Arborites.

The Festival is held at the home of Cinema Guild, the Architecture Auditorium in the old Art School at Tappan and Monroe. Tickets are \$1.25 for individual shows, and \$15.00 for the Series Ticket. The auditorium is generally sold out nightly, so line up early for the tickets that go on sale nightly at 6:00 PM. Winners will be shown on Sunday at 7, 9, and 11 in both the Architecture Auditorium and at Cinema II, Auditorium A, Angell Hall. Series tickets go on sale Tuesday at 5:30 PM. These sell out immediately so line up early.

These facts are true but you might care to discount any opinions contained above, because I am the Associate Director of the Ann Arbor Film Festival, and naturally think it is terrific. —Ellen Frank



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CALENDAR

FRIDAY 28

Moon in Libra

MOVIES

ANN ARBOR

A2 Film Coop: "Five Easy Pieces" [Bob Rafelson] MLB3; 7:45&10:30, \$1.25; "The Hustler" [Robert Rossen] 7:15&9:15, \$1.25
Cinema Guild: "Sergeant York" [Howard Hawks] 7, \$1; "General Della Rovere" [Roberto Rossellini] 9:30, \$1
Cinema II: "Dishonored" [Josey von Sternberg] 7&9, \$1

YPSILANTI

Mud Cinema: "A Man For All Seasons" (story of Thomas Moore) 7&9:15, \$1

DETROIT

Cass City Cinema: "The Roaring Twenties" [Raoul Walsh] w/ James Cagney, Humphrey Bogart; 7&9:30, \$1.50
Detroit Film Theatre III: "And Now For Something Completely Different" [Ian MacNaughton] 7&9, \$2 (students-\$1.50)

MUSIC

ANN ARBOR

The Ark Coffee House-Ramblin' Jack Elliot, 9, \$2.50, folk
Bimbo's-A2-Gaslighters, 9:30, ragtime
Bimbo's on the Hill-Trust, 9, no cover, r&r
Blind Pig-Old Buck, 9:30, \$1, blues-country
Chances Are-Ten High, 9:30, r&r
The Hill Lounge-Bullwinkles, 9, no cover
Golden Falcon-Mojo Boogie Band, 9:30, r&r
Mr. Flood's Party-Grievous Angels, 9:30, \$1, c&w
Pretzel Bell-RFD Boys, 9, \$1.50, bluegrass
Rubaiyat-We The People, 9:30, no cover
YPSILANTI
Bimbo's-Little Ruben & the Jets, 9:30, r&r
Huron Hotel & Lounge-Iris Bell, 9, \$1
The Suds Factory-Hot Lucy, 9:30, \$1, r&r
The Underground-Red Eye Express, 9:30, r&r
DETROIT
Baker's Keyboard Lounge-Rhasaan Roland Kirk, 9:30, \$3.50, jazz
Poor Women's Paradise-Coffehouse-Eileen Orr, 9pm-12M, \$1.50, piano & vocals
Raven Gallery-The Country Store, 9:30&11:30, \$3, bluegrass
Red Carpet Lounge-Holy Smoke, 9:30, \$1.50, r&r
The Savoy-Shelby Hotel-Gil Scott-Heron, 10&12, black poet; 963-7100 for info.
The Underground Express-Other Brothers-Pamela Valencia, Soulful Sonics, 10:45&12:45, \$2, soul
Watts Club Mozambique-Marlena Shaw, 10:30, \$3.50, jazz singer
Cobo Arena-Johnny Winter, Peter Frampton & Camel, James Cotton Blues Band, 7:30; Tickets: \$6.50, 5.50 at Box Office, Hudson's, Grinnell's

EAST LANSING

Lizards-Friends Road Show, 9:30, mime, magic, r&r
The Stables-Grover Washington Jr., 10&12, jazz

EVENTS

ANN ARBOR

University Theatre Showcase production of "Love a la Mode"; 8pm, Trueblood Auditorium (Frieze Bldg) U of M campus
Tangerine Company's production of "The Wizard of Oz"; 8pm at Community High School, 401 N. Division

YPSILANTI

"Our Town" by Thornton Wilder will be presented by the EMU players, directed by James Grousseff; 8pm in Quirk Auditorium, Season coupon or \$2.50

SATURDAY 1

Moon in Libra, then in Scorpio 9:35am

On this day in 1835: "SHAWNEE SUN," a semi-monthly newspaper in the Shawnee language published its first issue.

MOVIES

ANN ARBOR

Cinema II: "Purple Noon" [Rene Clement] French, subtitled; 7&9, \$1

YPSILANTI

Mud Cinema: "Superman" 4 action-packed episodes; 7&9, \$1

DETROIT

Cass City Cinema: "Thunder Road" [Arthur Ripley] 7&9:30, \$1.50
Detroit Film Theatre III: "The Discreet Charm of the Bourgeoisie" [Luis Bunuel] 7&9, \$2 (students-\$1.50)

MUSIC

ANN ARBOR

Bimbo's-A2-Gaslighters, see Fri. 2/28
Bimbo's on the Hill-Trust, see Fri. 2/28
Blind Pig-Old Buck, see Fri. 2/28
Chances Are-Ten High, see Fri. 2/28
Clinic Restaurant-The Pickles, 9, \$5.50
The Hill Lounge-Bullwinkles, see Fri. 2/28
Golden Falcon-Mojo Boogie Band, see Fri. 2/28
Mr. Flood's Party-Grievous Angels, see Fri. 2/28
Pretzel Bell-RFD Boys, see Fri. 2/28
Rubaiyat-We the People, see Fri. 2/28

YPSILANTI

Bimbo's-Little Ruben & the Jets, see Fri. 2/28
Huron Hotel & Lounge-Iris Bell, see Fri. 2/28
The Suds Factory-Hot Lucy, see Fri. 2/28
The Underground-Red Eye Express, see Fri. 2/28

DETROIT

Baker's Keyboard Lounge-Roland Kirk, see Fri. 2/28
Michigan Concert Palace-George Carlin, doors open 7, show starts 8:30; Tickets: \$4.50 in advance, \$5 at the door
Poor Women's Paradise-Coffehouse-Marian Devore, 9-12, \$1.50, jazz piano
Raven Gallery-The Country Store, see Fri. 2/28
Red Carpet Lounge-Holy Smoke, see Fri. 2/28
The Savoy-Shelby Hotel-Gil Scott-Heron, see Fri. 2/28
The Underground Express-Other Brothers, Pamela Valencia, Soulful Sonics, see Fri. 2/28
Watts Club Mozambique-Marlena Shaw, see Fri. 2/28

EAST LANSING

Lizards-Friends Road Show, see Fri. 2/28
The Stables-Grover Washington Jr., see Fri. 2/28

TV

2pm-Soul Train-2

EVENTS

ANN ARBOR

University Theatre Showcase production of "Love a la Mode"; see Fri. 2/28
Tangerine Company's production of "The Wizard of Oz"; see Fri. 2/28

YPSILANTI

"Our Town" performed by EMU Players, see Fri. 2/28

DETROIT

OPEN PATH WEEKEND presented by Arica Institute of school for higher consciousness. 10am-5pm (Sat.&Sun.), \$25 pre-registration at Arica Institute, 2930 N. Adams Rd., Troy, Mich.

SUNDAY 2

Moon in Scorpio

On this day in 1969: Angolan Woman's Day was founded, in memory of five murdered OMA (Organization of Angolan Women) comrades.

MOVIES

ANN ARBOR

Cinema II: "Meet Me In St. Louis" [Vincenzo Minelli] 7&9, \$1

YPSILANTI

Mud Cinema: "Superman"; see Sat. 3/1

MUSIC

ANN ARBOR

Bimbo's-A2-The New McKinney Cotton Pickers, 2pm, \$3 advance, \$3.50 at door, jazz
Blind Pig-Silk Purse, 9:30, \$1
Chances Are-Ten High, see Fri. 2/28
Del Rio-Live jazz, no cover
Dooley's-Autumn, 7, no cover
Golden Falcon-Mojo Boogie Band, 9:30, r&r
Mr. Flood's Party-Daddy "G" & the Night Train, 9:30, \$7.75, r&b, jazz



Daddy "G" (Gary Churchill) & the Night Train will make you feel real good at Flood's, Sun. night 3/2.

YPSILANTI

Bimbo's-Little Ruben & the Jets, see Fri. 2/28
The Huron Hotel & Lounge-Iris Bell, 9:30, no cover
The Underground-Red Eye Express, see Fri. 2/28

DETROIT

Baker's Keyboard Lounge-Roland Kirk, see Fri. 2/28
Poor Women's Paradise-Coffehouse-Live jazz, 2-5pm, \$1.50
Raven Gallery-Country Store, see Fri. 2/28
Red Carpet Lounge-Holy Smoke, see Fri. 2/28
The Savoy-Shelby Hotel-Gil Scott-Heron, see Fri. 2/28
The Underground Express-Other Brothers, Pamela Valencia, Soulful Sonics, see Fri. 2/28
Watts Club Mozambique-Marlena Shaw, see Fri. 2/28
Masonic Auditorium-John Entwistle of the Who, special guest stars Joe Vitale's Madmen, 7:30; Tickets: \$6.50, 5.50, 4.50. Mail order to Masonic BO, 500 Temple, Det. 48202; Hudson's and Grinnell's

EAST LANSING

Lizards-Friends Road Show, see Fri. 2/28

TV

8:30pm-The Hospital; George C. Scott starts in this picture of hospital inefficiency and madness-7

EVENTS

DETROIT
OPEN PATH WEEKEND, see Sat. 3/1

MONDAY 3

MUSIC in Scorpio, then in Sagittarius 2:08pm

ANN ARBOR

Blind Pig-Blue Monday w/ Boogie Woogie Red, 9:30, \$1, blues
Chances Are-Radio King & His Court of Rhythm, 9:30, r&r
Golden Falcon-Mixed Bag, 9:30, jazz
Mr. Flood's Party-Live entertainment, 9:30, no cover

YPSILANTI

Bimbo's-Little Ruben & the Jets, see Fri. 2/28
The Suds Factory-Ginger, 9:30, \$1.50, r&r

DETROIT

Watts Club Mozambique-Marlena Shaw, see Fri. 2/28
Ford Auditorium-Roxy Music, special guest stars Babe Ruth, 8; Tickets: \$6.50, 5.50, 4.50 at Ford BO, 20 Auditorium Dr., Det. 48226

EAST LANSING

Lizards-Friends Road Show, see Fri. 2/28

TUESDAY 4

Moon in Sagittarius

On this day in 1973: U.S. offers Oglalas & AIM temporary amnesty if they will leave Wounded Knee. The offer is burned.

MOVIES

ANN ARBOR

Indochina Peace Campaign Film Series: "A Very Curious Girl" [Nelly Kaplan]

YPSILANTI

Classic Film Series presented by EMU office of student life: "Baby Face"-the story of a socially climbing woman and her eventual involvement in murder, 1933; 8, Strong Auditorium, \$2.50
Art History Film Series: Five films on "Light and the Computer" Noon & 7pm, Alumini Lounge, McKenny Union, Free

MUSIC

ANN ARBOR

Bimbo's on the Hill-Trust, 9, no cover, r&r
Blind Pig-Rabbits, 9:30, \$1, r&r
Chances Are-Space Coast Kids, 9:30, r&r
Golden Falcon-Mixed Bag, 9:30, jazz
Mr. Flood's Party-Live entertainment, 9:30, no cover

YPSILANTI

The Suds Factory-Ginger, see Mon. 3/3

DETROIT

Baker's Keyboard Lounge-Ahmad Jamal, 9:30, \$3.50, jazz
Raven Gallery-Josh White Jr., 9:30&10:30, \$3
Red Carpet Lounge-Deluxe, 9:30, \$1.50, r&r
The Savoy-Shelby Hotel-Radio King & his Court of Rhythm, 10&12; 963-7100 for info.
Watts Club Mozambique-Marlene Shaw, see Fri. 2/28

EAST LANSING

Lizards-Country Fried w/ Allen Lee
Jennison Field House-Gordon Lightfoot; call MSU for further details

TV

10pm-Soundstage: Blues Summit in Chicago-Muddy Waters, Johnny Winter, Dr. John, Mike Bloomfield, Buddy Miles, Jr. Wells, Willie Dixon, Nick Gravenites, and Koko Taylor-Ch. 56

EVENTS

YPSILANTI
Paul McGlynn will speak on "The Gothic Novel" as the fourth in a series of lectures presented by the EMU Center of Educ. Resources. 7:30pm in the Faculty Lounge of the Univ. Library, free

CLUB LOCATIONS

ANN ARBOR

The Ark Coffee House-1421 Hill, 761-1451
Bimbo's-114 Washtenaw, 663-3231
Blind Pig-208 S. First, 668-9449
Chances Are-516 E. Liberty, 994-5350
Del Rio-122 W. Washington, 761-2530
Dooley's-310 Maynard, 994-6500
Golden Falcon-314 S. Fourth, 761-3548
Mr. Flood's Party-120 W. Liberty
Pretzel Bell-120 E. Liberty, 761-1470
Rubaiyat-102 S. First, 663-2401
Trotter House-1443 Washtenaw, 763-4692

YPSILANTI

Bimbo's-327 E. Michigan, 482-7130
Huron Hotel & Lounge-124 Pearl St., 483-1771
Suds Factory-737 N. Huron Dr., 485-0240
The Underground-2655 Washtenaw

DETROIT & SUBURBS

Baker's Keyboard Lounge-Livernois at W 8 Mile, 864-1200
Earth Center-11464 Mitchell (Hamtramack), 891-9746
Michigan Concert Palace-220 Bagley, 963-4624
Poor Women's Paradise Coffehouse-926 7 Mile, 368-8020
Raven Gallery-29101 Greenfield (Southfield), 557-2622
Red Carpet Lounge-16427 W. Warren, 885-0570
Rock & Roll Farm-34828 Michigan Ave. (Wayne), 721-9864
The Savoy-Shelby Hotel-1st & Lafayette, 963-7100
Underground Express-13115 W. Jefferson, 331-9543
Watts Mozambique Lounge-8406 Fenkel, 864-0240

COMMERCIAL THEATRES

Briarwood Movies (Briarwood Mall, 769-8780)
-NOW SHOWING: I - "Murder on the Orient Express"; II - "Freebie & the Bean"; III - "Report to the Commissioner"; IV - "Clockwork Orange"
Campus (1214 S. University, 668-6416)-NOW SHOWING: "Flesh Gordon"
Fifth Forum (210 S. Fifth Ave., 761-9700)-NOW SHOWING: "Lenny" w/ Dustin Hoffman
Fox Village (Westgate Shopping Center, 769-9700)-NOW SHOWING: "Impulse"
Michigan (603 E. Liberty, 665-6290)-NOW SHOWING: "The Night Porter"
State (213 S. State, 662-6264)-NOW SHOWING: "Young Frankenstein"

FILM GROUPS

ANN ARBOR
A2 Film Coop-Angell Hall Aud. A 769-7787
Cinema Guild-Architecture Aud. 662-8871
Cinema II-Angell Hall Aud. A 764-1817
IPC Film Series-NatSci Aud., MLB 994-9041
International Film Series-MLB3,4 761-7148
Mediatrics-NatSci Aud.
New World Film Coop-MLB3,4 994-0770
Women's Studies Film Series-MLB1 763-2047

YPSILANTI

Mud Cinema-Strong Auditorium 487-2460
Classic Film Series-Strong Aud. 487-2460

DETROIT

Cass City Cinema-1st Unitarian Universalist Church (SW corner of Cass & Forest)
Detroit Film Theatre-Det. Institute of Arts (5200 Woodward)



Radio King & His Court of Rhythm is back for a 4 day gig at the Savoy in Detroit Mar. 4-7.

On this day in 1864: Navajo Long Walk begins. 8,000 Navajo's were taken as military prisoners to Fort Sumter, New Mexico and held as prisoners of War under unbearable conditions for 3 years before they were allowed to leave.

MOVIES

ANN ARBOR
Women's Studies Film Series: "This Is The Home of Mrs. Levant Graham"—black family life in Washington D.C., "Women's Place"; 8, MLB1, free

YPSILANTI
Mud Cinema: "A Touch of Class"; see Wed. 3/5

DETROIT
Poor Women's Paradise-Coffeehouse—FILM NIGHT, female slapstick, \$1

MUSIC

ANN ARBOR
Bimbo's-A2—Gaslighters, 9, no cover, ragtime
Bimbo's on the Hill—Tryst, see Tue. 3/4
Blind Pig—Silvertones, 9:30, \$1, r&b, c&w
Chances Are—Space Coast Kids, see Tue. 3/4
Mr. Flood's Party—Mike Smith & his Country Volunteers, 9:30, \$.75, c&w
Pretzel Bell—RFD Boys, 9:30, \$1, bluegrass
Rubaiyat—Dino & the Continentals, 9:30, no cover, greek music

YPSILANTI
Bimbo's—Flamingo Motel, see Wed. 3/5
Huron Hotel & Lounge—Iris Bell, 9, \$1
The Suds Factory—Ginger, see Mon. 3/3
The Underground—Fantasy Hill, see Wed. 3/5

DETROIT
Baker's Keyboard Lounge—Ahmad Jamal, see Tue. 3/4

Raven Gallery—Josh White Jr., see Tue. 3/4
Red Carpet Lounge—Deluxe, see Tue. 3/4
The Savoy-Shelby Hotel—Radio King & his Court of Rhythm, see Tue. 3/4
Watts Club Mozambique—Walter Jackson, see Wed. 3/5

EAST LANSING
Lizards—Night Owl Band w/ Andy Linderman, 9:30, c&w

SAGINAW
Rudolf's Roaring Twenties—Boogie Woogie Red, see Tue. 3/5

TV

11:30pm—"Geraldo Rivera: Goodnight America"—7

EVENTS

ANN ARBOR
Peachy Cream Productions presents The Rhinestoned Review, see Wed. 3/5

FRIDAY 7

Moon in Capricorn

MOVIES

ANN ARBOR
Cinema II: "Juarez" [William Dieterle]—the fight of the Mexican people (led by Benito Juarez) against Napoleon III's attempt to install a puppet dictator, Maximilian (1860's); 7&9:15, \$1

YPSILANTI
Mud Cinema: "A Touch of Class"; see Wed. 3/5

DETROIT
Cass City Cinema: "The Third Man" [Carol Reed]—a suspense thriller; 7&9:30, \$1.50

continued on page 28

WEDNESDAY 5

Moon in Sagittarius, then in Capricorn

10:42pm

MOVIES

YPSILANTI
Mud Cinema: "A Touch of Class" w/ George Segal & Glenda Jackson; 7&9, \$1

MUSIC

ANN ARBOR
Bimbo's on the Hill—Tryst, see Tue. 3/4
Blind Pig—Otherside, 9:30, \$1, jazz
Chances Are—Space Coast Kids, see Tue. 3/4
Mr. Flood's Party—Grievous Angels, 9:30, \$.75 c&w
Pretzel Bell—Starlight on the Rails, 9pm, \$1.

YPSILANTI
Bimbo's—Flamingo Hotel, 9:30, r&r
The Suds Factory—Ginger, see Mon. 3/3
The Underground—Fantasy Hill, 9:30, r&r

DETROIT
Baker's Keyboard Lounge—Ahmad Jamal, see Tue. 3/4

Poor Women's Paradise-Coffeehouse—Open Mikes for Women, peasant lunch available, 8-11pm, \$1.50

Raven Gallery—Josh White Jr., see Tue. 3/4
Red Carpet Lounge—Deluxe, see Tue. 3/4
The Savoy-Shelby Hotel—Radio King & his Court of Rhythm, see Tue. 3/4
Watts Club Mozambique—Walter Jackson, 10:30, \$3.50, jazz singer

EAST LANSING
Lizards—Pitcher night

SAGINAW
Rudolf's Roaring Twenties—Boogie Woogie Red, boogie-blues piano

EVENTS

ANN ARBOR
Peachy Cream Productions presents The Rhinestoned Review, "The Last of the Big Time Splendors"; Dinner Theatre at 8pm, Campus Inn, \$12.50

THURSDAY 6

Moon in Capricorn

ART

ANN ARBOR
Art Worlds—A photographic exhibit "The Obverse Eye" by Greg Reeder thru Mar. 15. Studio B Gallery; Sundays 1-4:30pm, Mon.-Thur. 1:30-6pm; 213 1/2 S. Main.
Forsythe Galleries—Watercolor & oil paintings by Mignonette Cheng, associate professor of art at U of M, through Mar. 15, 9am-5pm, Mon.-Sat. 201 Nickels Arcade.
Gallerie Jacques—Original graphics and watercolors, 9-7 every day. 529 E. Liberty.
Kelsey Museum of Archeology—New exhibit of a typical Roman theatre, 9am-4pm, Mon.-Fri., 1-4 Sat. & Sun. 434 S. State.
North Campus Commons Gallery—Ann Arbor Handweavers' Guild annual exhibit through Feb. 28. 8:30am-5pm Mon.-Fri.
Rackham Galleries—Annual Invitational exhibit of A2 Art Assoc. thru Mar. 1.
Repatee Gallery—Paintings by Gary Branam. His art expresses an archtypal vision of the female spirit. Through Mar. 14. 10-6 daily; 218 E. Washington.
Union Gallery—Invitational Exhibit to Reopen the Rosenberg Case—last day Feb. 28. 1st floor Mich. Union.

YPSILANTI
EMU Library—Watercolors & acrylics by Ralph Davis will be on view from Mar. 3 to Mar. 24 in the lobby.



Photographic Exhibit titled "Silver Tattoos" by James Sandall. At Sill Gallery March 3-15.

Sill Gallery—Photographs by James Sandall (lecturer in EMU Art Dept.) from Mar. 3 to Mar. 15. 8-5 weekdays.



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with Sun Staffer David Fenton

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Ezra Pound

continued from page 12

Chapter Three

Literature does not exist in a vacuum. Writers as such have a definite social function exactly proportioned to their ability AS WRITERS. This is their main use. All other uses are relative, and temporary, and can be estimated only in relation to the views of a particular estimator.

It is very difficult to make people understand the *impersonal* indignation that a decay of writing can cause men who understand what it implies, and the end where to it leads. It is almost impossible to express any degree of such indignation without being called 'embittered,' or something of that sort.

Nevertheless the 'statesman cannot govern, the scientist cannot participate his discoveries, men cannot agree on wise action without language,' and all their deeds and conditions are affected by the defects or virtues of idiom.

A people that grows accustomed to sloppy writing is a people in process of losing grip on its empire and on itself. And this looseness and blowsiness is not anything as simple and scandalous as abrupt and disordered syntax.

It concerns the relation of expression to meaning. Abrupt and disordered syntax can be at times very honest, and an elaborately constructed sentence can be at times merely an elaborate camouflage.

Partisans of particular ideas may value writers who agree with them more than writers who do not, they may, and often do, value bad writers of their own party or religion more than good writers of another party or church.

But there is one basis susceptible of estimation and independent of all questions of viewpoint.

Good writers are those who keep the language efficient. That is to say, keep it accurate, keep it clear. It doesn't matter

whether the good writer wants to be useful, or whether the bad writer wants to do harm.

Language is the main means of human communication. If an animal's nervous system does not transmit sensations and stimuli, the animal atrophies.

If a nation's literature declines, the nation atrophies and decays.

Your legislator can't legislate for the public good, your commander can't command, your populace (if you be a democratic country) can't instruct its 'representatives,' save by language.

The fogged language of swindling classes serves only a temporary purpose.

A limited amount of communication *in re* special subjects, passes via mathematical formulae, via the plastic arts, via diagrams, via purely musical forms, but no one proposes substituting these for the common speech, nor does anyone suggest that it would be either possible or advisable.

UBICUNQUE LINGUA ROMANA, IBI ROMA

GREECE and Rome civilized BY LANGUAGE. Your language is in the care of your writers.

['Insults o'er dull and speechless tribes']

but this language is not merely for records of great things done. Horace and Shakespeare can proclaim its monumental and mnemonic value, but that doesn't exhaust the matter.

Rome rose with the idiom of Caesar, Ovid, and Tacitus, she declined in a welter of rhetoric, the diplomat's 'language to conceal thought,' and so forth.

The man of understanding can no more sit quiet and resigned while his country of lets its literature decay, and lets good writing meet with contempt, than a good doctor could sit quiet and contented while some ignorant child was infecting itself with tuberculosis under the impression that it was merely eating jam tarts.

CALENDAR

continued from page 27

MUSIC

ANN ARBOR

Bimbo's-A2-Gaslighters, see Thr. 3/6
 Bimbo's-Tryst, see Tue. 3/4
 Blind Pig-Tribe, 9:30, \$1.50, jazz



The TRIBE, great Detroit jazz will be at the Blind Pig Fri & Sat, 3/7&8.

Chances Are-Space Coast Kids, see Tue. 3/4
 Golden Falcon-Live entertainment
 Hill Lounge-Tate Blues Band, 9:30, blues
 Mr. Flood's Party-Jawbone, 9:30, \$1, c&w
 Pretzel Bell-RFD Boys, 9:30, \$1.50, bluegrass
 Rubaiyat-We the People, 9:30, no cover

YPSILANTI

Bimbo's-Little Ruben & the Jets, 9:30, r&r
 Huron Hotel & Lounge-Iris Bell, see Thr. 3/6
 The Suds Factory-Ginger, 9:30, \$1, r&r
 The Underground-Fantasy Hill, see Wed. 3/5

DETROIT

Baker's Keyboard Lounge-Ahmad Jamal, see Tue. 3/4
 Poor Women's Paradise-Coffeehouse-Rowena, 9-12M, \$1.50, traditional folk
 Raven Gallery-Josh White Jr., 9:30&11:30, see Tue. 3/4
 Red Carpet Lounge-Deluxe, see Tue. 3/4
 The Savoy-Shelby Hotel-Radio King & his Court of Rhythm, see Tue. 3/4

The Underground Express-The Other Brothers Review, 10:45&12:45, \$2, soul

Watts Club Mozambique-Walter Jackson, see Wed. 3/5

Ford Auditorium-The Irish Rovers, 8pm; Tickets: \$6.50, 5.50, 4.50 at Hudson's, Grinnell's & Ford BO

EAST LANSING

Lizards-Night Owl Band w/ Andy Linderman, see Thr. 3/6

SAGINAW

Rudolf's Roaring Twenties-Celebration Road Show, dixieland
 Sullivan's North-Gilmour Bros., Irish & Scottish music

EVENTS

ANN ARBOR

Peachy Cream Productions presents The Rhinestoned Review, Dinner Theatre at 8pm (\$12.50) and Cocktail Show at 11pm (\$2.50) in the Campus Inn

The Gay Academic Union presents the Midwest Spring Conference: A Call to Action, Fri.-Sun. Mar. 7-9 at Rackham School of Graduate Studies, U of M. Friday's activities include: Registration, 6pm in main lobby-Rackham; keynote speakers addresses, 9pm; concert by Rosetta Stone & the Hyroglyphics, 10pm. For more info. call 763-4186

DETROIT

Merce Cunningham and Dance Company, 8:30 pm in the Music Hall (350 Madison); Tickets: Eves, \$8.50, 7.50, 5.50, 3.50 at Hudson's, Grinnell's, Sears, Music Hall BO. 963-7680

SATURDAY S

Moon in Capricorn, then in Aquarius
 10:11am

INTERNATIONAL WOMEN'S DAY. To commemorate the struggle of all women against exploitation, racism and imperialism.

MOVIES

ANN ARBOR

Cinema II: "Lily" [Robert Rossen] 7&9, \$1
 New World Film Coop: "Play It Again Sam" [Woody Allen] MLB3; 7,8:30&10, \$1.25 / "Take The Money & Run" [Woody Allen] MLB4; 7,8:30&10, \$1.25

YPSILANTI

Mud Cinema: "Day of the Dolphin" w/ George C. Scott; 7&9, \$1

DETROIT

Cass City Cinema: "Lady From Shanghai" [Orson Welles] 7&9:30, \$1.50
 Detroit Film Theatre III: "Gumshoe" [Stephen Frears] 7&9, \$2 (students-\$1.50)

MUSIC

ANN ARBOR

Bimbo's-A2-Gaslighters, 9:30, no cover, rag-time

Bimbo's on the Hill-Tryst, see Tue. 3/4

Blind Pig-Tribe, see Fri. 3/7

Chances Are-Space Coast Kids, see Tue. 3/4

The Clinic Restaurant-Gemini, 9, \$.50

Golden Falcon-Live entertainment

Hill Lounge-Tate Blues Band, see Fri. 3/7

Mr. Flood's Party-Jawbone, see Fri. 3/7

Pretzel Bell-RFD Boys, see Fri. 3/7

Rubaiyat-We the People, see Fri. 3/7

YPSILANTI

Bimbo's-Little Ruben & the Jets, see Fri. 3/7

Huron Hotel & Lounge-Iris Bell, see Thr. 3/6

The Underground-Fantasy Hill, see Wed. 3/5

DETROIT

Baker's Keyboard Lounge-Ahmad Jamal, see Tue. 3/4

Michigan Concert Palace-JoJo Gunne, Argent

Poor Women's Paradise-Coffeehouse-International Women's Day Celebration, Noon-Midnight; Twelve hours of music, art, health info. and astrological info.

Raven Gallery-Josh White Jr., see Tue. 3/4

Red Carpet Lounge-Deluxe, see Tue. 3/4

The Savoy-Shelby Hotel-Papa John Creach, 10 & 12, 963-7100 for ticket info.

The Underground Express-The Other Brothers Review, see Fri. 3/7

Watts Club Mozambique-Walter Jackson, see Wed. 3/5

A Benefit to help build Detroit's Free Summer Blues Festival, Featuring: Bo Bo Jenkins w/ Jimmy Jones & Little Jr. Cannaday, Valerie Compton & her 11 foot Boa. 9pm-2am at Golden Twenties Bar, 16875 Livernois Ave.,

1/2 blk. S of 6 Mi. \$2 cover; reservations:342-9737. A Depression Blues Special!

EAST LANSING

Lizards-The Night Owl Band w/ Andy Linderman, see Thr. 3/6

SAGINAW

Rudolf's Roaring Twenties-Celebration Road Show, see Fri. 3/7

Sullivan's North-Gilmour Bros., see Fri. 3/7

Colonial Inn-John Kohut & Fred Reif, country & Ukranian fold music

EVENTS

ANN ARBOR

Peachy Cream Productions presents The Rhinestoned Review, see Fri. 3/7

Women's Coffeehouse, 7:30pm, Guild House, 802 Monroe, music and short statemtn on women's day.

The Midwest Spring Conference activities today include: 9am-6pm, workshops on-Counseling Gays, Gay Organization Dynamics, Legal Rights (led by practicing attorneys), Is Gayness Biologically Determined?, Gay Studies



The Gay Academic Union presents the Midwest Spring Conference-3 days of activities, Mar 7-9. See calendar for activities listings.

NEW WORLD FILM CO-OP PRESENTS

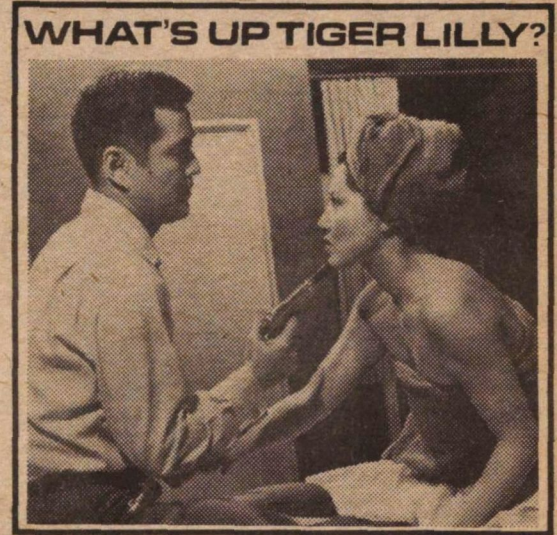
3 WOODY ALLEN FAVORITES



SAT- MARCH 8
 MLB-3 7, 8:30, & 10



SAT- MARCH 8
 MLB-4 7, 8:30, & 10



SUN- MARCH 9
 MLB-4 7 & 9

COMING ATTRACTIONS:

'KAPO', Sun. 3/9, Nat. Sci., 7 & 9:15; 'DON'T LOOK NOW', Wed. 3/12, MLB-3, 7 & 9; 'SUMMER OF '42', Wed. 3/12, Nat. Sci., 7 & 9; 'THE DAMNED (X)', Sat. 3/15, MLB-4, & 9:45.

*In cooperation with Friends of the Ann Arbor Sun

FILM INFO: 994-0770 (after five)

Panel, Approaching the Media, & Gay Bill of Rights. 9pm-Dance. For more info call 763-4186.

DETROIT
Merce Cunningham and Dance Company, see Fri. 3/7
SOMATONIC MASSAGE: a one day workshop in self-massage from Noon to 5pm at Arica Institute, 2930 N. Adams, Troy. \$10

SUNDAY 9

Moon in Aquarius
MOVIES

ANN ARBOR
Cinema II: "It Happened Tomorrow" [Rene Clair] & 7, \$1
New World Film Coop: "What's Up Tiger Lily?" [Woody Allen] MLB4: 7&9, \$1.25
"Kapoo" [Pontecorvo] Nat.Sci.; 7&9:15, \$1.25

YPSILANTI
Mud Cinema: "Day of the Dolphin"; see Sat. 3/8

MUSIC

ANN ARBOR
Bimbo's-A2-Mothers Boys & Carey Price, 2pm, \$2.50 advance, \$3 at door
Blind Pig-Golliard Brass Ensemble, 9:30, \$1, classical
Chances Are-Space Coast Kids, see Tue. 3/4
Del Rio-Live jazz in the afternoon
Dooley's-Live entertainment at 7pm
Mr. Flood's Party-Starlight on the Rails, 9:30 pm, 50¢. C&W.

YPSILANTI
Bimbo's-Little Ruben & the Jets, see Fri. 3/7
Huron Hotel & Lounge-Iris Bell, 9:30, no cover
The Underground-Fantasy Hill, see Wed. 3/5

DETROIT
Baker's Keyboard Lounge-Ahmad Jamal, see Tue. 3/4
Poor Women's Paradise-Coffehouse-Live jazz, 2-5pm, \$1.50

Raven Gallery-Josh White Jr., see Tue. 3/4
Red Carpet Lounge-Deluxe, see Tue. 3/4
The Savoy-Shelby Hotel-Papa John Creech, see Sat. 3/8
The Underground Express-The Other Brothers Review, see Fri. 3/7
Watts Club Mozambique-Walter Jackson, see Wed. 3/5

EAST LANSING
Lizards-Planet 7, funky jazz

SAGINAW
Rudolf's Roaring Twenties-Celebration Road Show, see Fri. 3/7

EVENTS

ANN ARBOR
The Midwest Spring Conference-Closing Session & Brunch at 11am.

DETROIT
Merce Cunningham and Dance Co.-matinee 2pm at Music Hall, Tickets: \$7.50, 6.50, 4.50, 3.00

MONDAY 10

Moon in Aquarius, then in Pisces 10:50pm

MOVIES

ANN ARBOR
A2 Film Coop: "Persons" 8:45, \$1.25
FOOD WEEK 1975: continuous films, 1-3 & 7-10:30 in East Quad, Rm. 126

MUSIC

ANN ARBOR
Blind Pig-Boogie Woogie Red, 9:30, \$1, blues
Chances Are-Lightnin', 9:30pm, r&r
Golden Falcon-Mixed Bag, 9:30, jazz
Mr. Flood's Party-Live entertainment, 9:30, no cover

YPSILANTI
Bimbo's-Little Ruben & the Jets, see Fri. 3/7

DETROIT
Watts Club Mozambique-Walter Jackson, see Wed. 3/5
Cobo Arena-Joe Walsh, 8; Tickets: \$6.50, 5.50 at Cobo BO, 901 E. Jefferson-48226

EAST LANSING
Lizards-Friends Road Show, 9:30, mime, magic, rock and roll
The Stables-Oregon, 8:30&10:30, jazz

EVENTS

ANN ARBOR
FOOD WEEK 1975 Begins. Lectures, presentations, seminars & action-oriented projects are being planned which will focus on global, national, local and personal food issues, such as: controversies in food production & distribution, alternative solutions to the world food shortage, long range future-oriented food system planning, alternate protein sources

and other related issues. Planned & coordinated by the Food Action Coalition. A variety of groups will be participating; School of Public Health, URP, Residential College, Science for the People, ZPG, Farm Bureau, & Future Worlds.
Future Worlds presents "Global Food Issues: Perspectives for the Future"; 8pm in Hill Auditorium

TUESDAY 11

Moon in Pisces

MOVIES

ANN ARBOR
A2 Film Coop: "M*A*S*H" 7,9&11, \$1.25
Cinema Guild: Ann Arbor Film Festival; 7,9&11; winners and highlights will be shown on Sunday.

YPSILANTI
Classic Film Series presented by EMU's OSL: "Movie Orgy", 2nd edition of the Schlitz Movie Orgy. 8pm in Strong Auditorium, Free

MUSIC

ANN ARBOR
Bimbo's on the Hill-Tryst, 9, no cover, r&r
Blind Pig-A2 Experimental Jazz, 9:30, \$1, jazz
Chances Are-Star Castle, 9:30, r&r
Golden Falcon-Mixed Bag, 9:30, jazz
Mr. Flood's Party-Live entertainment, 9:30, no cover

DETROIT
Baker's Keyboard Lounge-Ahmad Jamal, see Tue. 3/4

Raven Gallery-Josh White Jr., (3:30&10:30, \$3
Watts Club Mozambique-Walter Jackson, see Wed. 3/5

EAST LANSING
Lizards-Country Fried w/ Allen Lee, 9:30, c&w
The Stables-Oregon, see Mon. 3/11

EVENTS

ANN ARBOR
FOOD WEEK 1975 presents: "Urban Gardening-How to Grow Your Own Food", Steward Liderman, 12N at the A2 Public Library, 343 5th Ave.; Panel Discussion, "International Population, Prospects & Food", 12N at the International Center; "Poverty & Hunger in the USA: Failure of Feeding Programs", panel discussion 3-5pm in TF Aud., School of Public Health, 109 S. Observatory

continued on page 30

★ THIRTEENTH ★ ANN ARBOR FILM FESTIVAL MARCH 11-16

The Festival is co-sponsored by Cinema Guild and the Dramatic Arts Council.

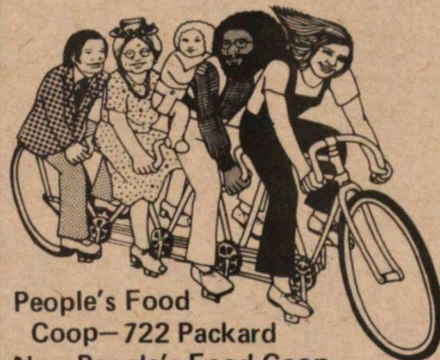
SCREENINGS HELD
TUESDAY THROUGH
FRIDAY AT 7, 9
AND 11 PM.
FREE SCREENING
FRIDAY AT 2:00
PM. WINNERS
AND HIGHLIGHTS,
SUNDAY MARCH 16
AT 7, 9 AND 11
PM AT BOTH ARCHITECTURE AUDITORIUM AND AUDITORIUM A, ANGELL HALL. SINGLE TICKETS \$1.25
SERIES TICKETS \$15.00.
TICKETS ON SALE NIGHTLY AT ARCHITECTURE AUDITORIUM AT 6:00 PM. NO ADVANCE SALES-TICKETS SOLD FOR THAT NIGHT'S SCREENINGS ONLY. SERIES TICKETS ON SALE TUESDAY, MARCH 11 AT 5:30 PM.



Architecture Auditorium

Tappan and Monroe Streets.
Program Information-662-8871
or see SUN Calendar.

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Pizza Bob's-814 S State
Eden-330 Maynard
Indian Summer-315 S State
Sun Structures-225 E Liberty
Kalso Earth Shoes-406 E Liberty
Seva-314 E. Liberty
Middle Earth-1209 S University
Applerose-300 W Liberty
Mountain High-117 W Washington
Elton's Double Chevron-
2368 Abbot
Itemized Fruit & Vegetable Coop
663-1111
David's Books-529 E Liberty

And while you're there don't forget to contribute 2%, which goes to support human services in the Ann Arbor area.

FOOD ACTION COALITION PRESENTS FOOD WEEK

MONDAY MARCH 10

PM: 1-3&7-10:30-Continuous Films, E. Quad. Rm. 126

8:00 Future Worlds-Hill Aud. "Global Food Issues: Perspectives for the Future"; George Silver, Yale U. Epidemiologist, recent Sahel visitor; Rep. from UN World Food Council; Carter Schelling-Ecology Action Personal agri.-self-sufficiency

TUESDAY MARCH 11

12 noon-AA Public Library, 343 5th Ave., Stewart Liderman, Environmental Response, "Urban Gardening-How to Grow Your Own Food"; International Center, Panel Disc. "International Populat. Prospects and Food"

3PM-5 "Poverty and Hunger in the USA: Failure of Feeding Programs"; Panel: Moderator-Dave Chambers, Jeff Kirsch-Food Research Action, David Kallen-MSU Human Developmnt., Eleanor Josaitis-Chair. Mayor's Task Force on Hunger & Malnutr., USDA Rep; Place: TF Aud. School of Pub. Health, 109 S. Observatory

8:00 "Religious and Ethical Issues Concerning the Food Crisis" Sponsored by the AA Religious Comm.

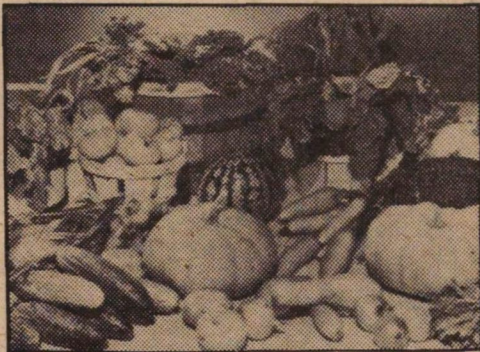
WEDNESDAY MARCH 12

10am-7:30pm, Nutrition Fair-Saint Mary's Church

NEWMAN CENTER 1-3, "Rethinking Your Diet-A Rational Approach to Vegetarianism"; 3-5, Nutrition and Dental Health, D. Rowe; 8, "Urban Gardening"-Panel-P&A 170; "Gil Friend"-Inst. for Self-Reliance; Stewart Liderman "Environmental Response"; Theresa Crayton-aid to Councilwoman Henderson, Detroit Phys. & Astron. Bldg., 500 Church

THURSDAY MARCH 13

10am-4pm-School of Public Health: "Symposium: WIC Program"-women, infant & children



supplem. feeding program cut from FEDS budget; topics: funding, lobbying, med. evaluation, administration, starting up a program (special program printed)

1pm "Philosophical Aspects of Vegetarianism" place to be announced; Coop Workshop-time and place to be announced

8:00 PM Hill Auditorium-"Perspectives on the Global and National Food Situation: What do we do now!"; Michael Jacobson-National Food Day Coordinator, co-director of Center for Science in the Public Interest, Washington, DC, "Overview of the American Way"; Hamid Taqi-Prof. Poli. Sci., Morehouse College, Atlanta; "African Perspective of the World Food Crisis"; Jean Mayer-Prof. Nutrition Harvard U, delegate to Rome Food Conference "America's Role in the World Food Problem"

FRIDAY MARCH 14

10 AM Physics and Astron. Rm. 170 "Food, Population and Overconsumption" Science for the People

12:30 PM "Energy and the Food System" Wilson Clark, author "Energy for Survival";

Jerry Goldstein, editor, Environmental Action Bill, Rodale Pr.

Phys. & Astron. 182, 3:00 PM "Political and Economic Determinants in the Allocation of Food Resources" Panel: David Gordon-New School of Social Research, Multinationals; Jack Healey, former Exec. American Freedom from Hunger Foundation; Bart Burkehalter, Consulting for AID, Community Systems Foundation
8:00 PM Hill Auditorium-Maryanne Mahafey, Detroit Councilwoman, Chair. City Council Food Stamp Commission "Politics, Poverty and Urban Hunger"; Jim Hightower, formerly of the Agri-business Accountability Project "Food For Profit, Not For People" Ralph Nader???

SATURDAY MARCH 15

10 AM Modern Lang. Bldg. Aud. 4 "Old Habits; New Changes in the American Diet; Who's in Control??" Panel: Frances Lappe, author of "Diet for a Small Planet"; Danny Zwerdling, Washington journalist (food monopolies); Robert Seymoure, Project Apache Nutritionist
VEGETARIAN LUNCH-VEGETABLE UNION

1 PM "Changing Structure of American Agriculture" Panel: Dan McCurry, Food Coop Project of Loop College, Chicago; Herman Koenig, MSU Dept. Elect. Eng. & Systems Science

3 PM "Consumerism and Advertising: Impact of Food Choice & Avail." Panel: Nancy Codispoti, Action for Children's Television (ACT); Esther Shapiro, Pres. Consumer Federation of America; Joan Gussow, Nutritionist, Columbia U; Gary Costeley, Kellogg Co.

6:00 PM "African Dinner" Memorial Christian Church, Hill & Tappan
9:00 PM VEGETA-BALL or a NON-MEAT-BALL-Union Ball Room, FRIENDS ROAD SHOW: come in costume, costume party and benefit

SUN Classifieds WORK!

EVERY WEEK

SUNDAY

HRP City Committee meeting—7pm in HRP office, 516 E. William, All Welcome
 Planetarium Show—Museum of Natural History; 2,3pm, 25¢, corner of Washtenaw & N. University, 764-0478.
 International Worker's Party—Public Meeting—International World Briefing, 2:30pm at Trinity Methodist Church, 13100 Woodward Ave., Detroit. 961-8373
 Gay Academic Union Meeting—7:30pm in 3rd floor conf. room, South Wing Mich. Union.

MONDAY

Ann Arbor City Council meeting—7:30pm in City Hall (huron & Fifth)
 HRP Steering Committee meeting—5pm in HRP office, 516 E. William
 Revolutionary Student Brigade meeting—7:30pm in 2207 Michigan Union
 Indochina Peace Campaign meeting—7:30pm, 332 S. State
 HERSELF-Women's community newspaper open meeting—7:30pm, at 225 E. Liberty.
 Free Legal Aid—7-10pm at the Free People's Clinic, 761-8957

TUESDAY

HRP University Committee meeting—7pm in HRP office, 516 E. William. All Students welcome.
 Lesbians Opening—rap group at Feminist Federal Credit Union, 8pm, 225 E. Liberty.
 Gay Liberation Front Meeting—8pm in 3rd floor Conf. room south wing, Michigan Union, 761-2044
 Free Pap Tests—in the morning at St. Joe's, call 668-8857 for more information.
 Cable 3—Ann Arbor City Council meeting, 8:30 pm. Replay of Monday's meeting.
 Wine & Madness Poetry Workshop & Open Read Reading—9:30pm in Greene Lounge, East Quad. Info—Jim 663-3824
 International Worker's Party (IWP) Class—Marxist economics, 7pm at 2011 Park Ave., Rm 1006, Detroit.

WEDNESDAY

Packard People's Food Co-op meeting—7:30pm at the coop, 722 Packard.
 Women's Community Center Organizing meeting—8pm in 3rd floor conf. room, Mich. Union.

THURSDAY

Men's Raps—7:30pm, Rm. 26 Tyler, East Quad
 Fourth St. People's Food Coop meeting—7:30pm at the coop, 212 N. Fourth, 994-9174

SATURDAY

Planetarium Show—Museum of Natural History, 2,3pm, 25¢, corner of Washtenaw & N. University, 764-0478.

MONDAY-SUNDAY

Clements Library—Exhibits of rare books and historical documents of early America (1942-1850) 9am-noon & 1-5 weekdays. S. University, 764-2347
 Farmer's Market—Open Wed. & Sat. 7am-3pm, 315 Detroit St. at corner of N. 4th Ave.
 Kelsey Museum of Archeology—Exhibits from ancient Egypt & Greco-Roman antiquities. Mon.-Fri. 9-4, Sat. & Sun. 1-4, 434 S. State, 764-9304.
 Matthai Botanical Gardens—Open to the public daily 9am-4:30pm. 1800 Dixboro Rd., 764-1168.
 U of M Natural History Museum—Open to the public Mon.-Sat. 9-5pm and Sun. 1:30-5:30pm, 764-0478

CO-OPS

Co-op Auto—(car repair)—2232 S. Industrial, open: 7:30am-5:30pm weekdays. Call 769-0220
 Fourth St. People's Food Coop—212 N. Fourth Open: Tues 10-6, Wed. 10-9, Fri. 12-8, Sat. 10-6, & Sun 1-5. Meetings Thurs. night 7:30 pm at the coop. Call 994-9174 for more info.
 Itemized Food Co-op (food)—Call 663-1111 for distribution region, order & house
 Naked Wrench bicycle repair— all the workshop 764-6177, Ray 761-1733, or Chris 665-0608.
 Neighborhood Action Center Food Coop (serving low income people)—Call 769-3771 or visit the Center at 543 N. Main-ask for Greg.
 Packard People's Food Coop—722 Packard. O Open: Mon., Tues., Thur., 10am-9pm; Fri. 10am-8pm; Sat. 10am-6pm. Clean-up starts at 10 am on Wednesday's; Meetings—Wed. night 7:30pm. Call 761-8173 for more info.
 People's Produce Coop (fruits & vegetables) \$4.25 per week, order a week in advance at 1035 Martin Place, 10am-1pm. For more info call Comm. Switchboard 663-1111.
 Ypsilanti Food Coop—\$1.00 Membership fee. Pick up order forms at Patna Pizza or Ned's Bookstore—turn in by noon on Friday. Pick up food Sat. morning 10-12. For more info. call 483-7287 or 483-6363.

CALENDAR

continued from page 29

WEDNESDAY 12

New Moon in Pisces 6:47pm

MOVIES

ANN ARBOR
 A2 Film Coop: "The Long Goodbye" w/ Elliot Gould; 7&9, \$1.25
 Cinema Guild: Ann Arbor Film Festival; 7,9&11
 New World Film Coop: "Don't Look Now" (in cooperation w/ Friends of the Sun) MLB3; 7&9, \$1.25; "Summer of '42" NatSci; 7&9, \$1.25



"Don't Look Now" with Julie Christie & Donald Sutherland will be showing on Wed 3/12 at 7&9 MLB 3.

YPSILANTI
 Mud Cinema: "Last Tango in Paris" w/ Marlon Brando; 7&9:15, \$1

MUSIC

ANN ARBOR
 The Ark Coffee House—Hoot, 9, \$.50, folk
 Bimbo's on the Hill—Tryst, see Tue. 3/11
 Blind Pig—Otherside, 9:30, \$1, jazz
 Chances Are—Star Castle, see Tue. 3/11
 Mr. Flood's Party—Grievous Angels, 9:30, \$.75, c&w

YPSILANTI
 Bimbo's—Hot Lips, 9:30, r&r
 Huron Hotel & Lounge—Iris Bell, 9, no cover
 The Underground—Swiss Kick, 9:30, r&r

DETROIT
 Baker's Keyboard Lounge—Ahmad Jamal, see Tue. 3/4
 Raven Gallery—Josh White Jr., see Tue. 3/11

Poor Women's Paradise-Coffeehouse—Open Mikes for Women, peasant lunch available, 8-11pm, \$1.50
 Watts Club Mozambique—Walter Jackson, see Wed. 3/5

EAST LANSING
 The Stables—Oregon, see Tue. 3/11

SAGINAW
 Rudolf's Roaring Twenties—Boogie Woogie Red, boogie-blues piano

EVENTS
 ANN ARBOR
 FOOD WEEK 1975 presents a Nutrition Fair: "Rethinking Your Diet—A Rational Approach to Vegetarianism", 1-3pm; "Nutrition & Dental Health", D. Rowe, 3-5pm at the Newman Center, St. Mary's Church; "Urban Gardening", panel, 8pm in Phys. & Astron. Bldg., 500 Church, Rm. 170

YPSILANTI
 "The Cage of Form: A Comparison of Religious Imagery in the Western and Eastern Worlds", slides and musical examples by Walter Spink, professor of art, U of M, assisted by

Arthur Parris, professor of music, EMU. 7pm, Sill Lecture Hall 1, EMU campus, Free
 Reginald Wilson, president of Wayne County Community College, will speak on "Anti-Racism In Education", 3-5pm in Rm 201 Pray-Harold, EMU Campus, Free

DETROIT
 FREE INTRODUCTION TO ARICA: a school for higher consciousness. 8pm at University of Detroit

THURSDAY 13

Moon in Pisces, then in Aries 11:19am

MOVIES

ANN ARBOR
 A2 Film Coop: "Images" 7&9, \$1.25
 Cinema Guild: Ann Arbor Film Festival; 7,9 & 11
 Women's Studies Film Series: "From 3am to 10pm"—a Yugoslavian working housewife proceeds through her day; "Rose Argoff"—a 75-yr-old Russian immigrant's life in NY's lower east side; "Janie's Janie"—white welfare mother struggles to overcome years of submission; 8pm, MLB1, Free

YPSILANTI
 Mud Cinema: "Last Tango in Paris"; see Wed. 3/12

DETROIT
 Poor Women's Paradise-Coffeehouse—FILM NIGHT, femal comedies, \$1

MUSIC

ANN ARBOR
 Bimbo's-A2—Gaslighters, 9, no cover, ragtime
 Bimbo's on the Hill—Tryst, see Tue. 3/11
 Chances Are—Star Castle, see Tue. 3/11
 Mr. Flood's Party—Mike Smith & His Country Volunteers, 9:30, \$.75, c&w
 Pretzel Bell—RFD Boys, 9:30, \$1, bluegrass
 Rubaiyat—Dino & the Continentals, 9:30, no cover, Greek music
 Crisler Arena—EARTH, WIND & FIRE and John Mayall; 8pm. Reserved seats \$6 & \$5. Ticket information—763-4553

YPSILANTI
 Bimbo's—Hot Lips, see Wed. 3/12
 Huron Hotel & Lounge—Iris Bell, 9:30, \$1
 The Underground—Swiss Kick, see Wed. 3/12

DETROIT
 Baker's Keyboard Lounge—Ahmad Jamal, see Tue. 3/4
 Raven Gallery—Josh White Jr., see Tue. 3/11

Watts Club Mozambique—Walter Jackson, see Wed. 3/5

EAST LANSING
 The Stables—Oregon, see Mon. 3/11

SAGINAW
 Rudolf's Roaring Twenties—Boogie Woogie Red, see Wed. 3/12

EVENTS

ANN ARBOR
 FOOD WEEK 1975 presents: "Symposium: WIC Program" (women, infant & children supplm. feeding program cut from FEDS budget.) 10am-4pm at Sch. of Public Health. "Perspectives on the Global and National Food Situation: What do We do Now!", 8pm at Hill Auditorium.

FRIDAY 14

Moon in Aries

On this day in 1973: The trial of the "Pretoria Six" opens in South Africa. Four African and two white supporters of the ANC (African Na-

tional Congress) were later sentenced to long prison terms for attempting to overthrow the racist South African regime by force.

MOVIES

ANN ARBOR
 A2 Film Coop: Woody Allen Double Bill—"Sleeper" 7,8:45&10:30, \$1.25 (MLB3); "Everything You Always Wanted to Know About Sex" but were afraid to ask" 6:45, 8:30&10:15, \$1.25 (MLB4)
 Cinema Guild: Ann Arbor Film Festival; 7,9 & 11
 Cinema II: "Reed: Insurgent Mexico" [Paul Leduc] 7&9, \$1
 Mediatrics: "Monkey Business" & "Duck Soup" w/ the Marx Bros.; complete shows at 7:30&9:45, \$1

YPSILANTI
 Mud Cinema: "Last Tango in Paris"; see Wed. 3/12

DETROIT
 Cass City Cinema: "One Day in the Life of Ivan Denisovich" [Casper Wrede] 7&9:30, \$1.50

Detroit Film Theatre III: "Boy" [Nagisa Oshima] 7&9, \$2 (students—\$1.50)

MUSIC

ANN ARBOR
 The Ark Coffee House—Glen Orlin, 9, \$2.50, folk
 Bimbo's A2—Gaslighters, see Thr. 3/13
 Bimbo's on the Hill—Tryst, see Tue. 3/11
 Blind Pig—John Nicholas, 9:30, \$1, blues
 Chances Are—Star Castle, see Tue. 3/11
 Golden Falcon—Live entertainment, 9:30
 Hill Lounge—Tate Blues Band, 9:30, no cover
 Mr. Flood's Party—Old Buck, 9:30, \$1, c&w
 Pretzel Bell—RFD Boys, 9:30, \$1.50, bluegrass
 Rubaiyat—We the People, 9:30, no cover

YPSILANTI
 Huron Hotel Lounge—Iris Bell, see Thr. 3/12
 The Underground—Swiss Kick, see Wed. 3/12
 EMU Roosevelt Aud.—Monte Alexander, jazz musician, concert sponsored by the O.S.L., Black Solidarity Days event, 8pm, \$2

DETROIT
 Baker's Keyboard Lounge—Ahmad Jamal, see Tue. 3/4

Poor Women's Paradise-Coffeehouse—Harmony Grits, 9-12M, \$1.50, bluegrass

Raven Gallery—Josh White Jr., see Tue. 3/11
 The Savoy-Shelby Hotel—Larry Coryell & Steve Khan, 10&12, 963-7100 for info.
 The Underground Express—The Soulful Sonics, 10:45&12:45, \$2, soul
 Watts Club Mozambique—Walter Jackson, see Wed. 3/5

Music Hall—Gerry Mulligan & his sextet "The Age of Steam" 1 Night Only, 8:30; Tickets: \$8.50, 7.50, 5.50, 3.50 at Hudson's, Grinnell's, Sears, & Music Hall B, 963-7680. The greatest baritone saxophonist in contemp. jazz
 Masonic Auditorium—Labelle, 8:30; Tickets: \$6.50, 5.50, 4.50 at Masonic BO, 500 Temple 48202; Hudson's & Grinnell's

EAST LANSING
 The Stables—Oregon, 10&12, jazz

SAGINAW
 Sullivan's North—Gilmour Bors., Irish & Scottish music

TV
 8:30pm—The Pointer Sisters, one hour special—56
 9:30pm—An Hour w/ Joan Baez—56

EVENTS
 ANN ARBOR
 FOOD WEEK 1975 presents: "Food, Population and Overconsumption", science for the people, 10am in RM 170, P&A Bldg; "Energy and the Food System", 12:30pm in RM 182, P&A Bldg.; "Political and Economic De-

U.A.C. CONCERT CO-OP PRESENTS

EARTH WIND & FIRE

AND JOHN MAYALL

THURS-MAR. 13-CRISLER ARENA-8PM

RESERVED SEATS 6.00 and 5.00

BY MAIL; SEND CERTIFIED CHECK OR MONEY ORDER TO UAC CONCERTS—MICHIGAN UNION—ANN ARBOR, 48104. ENCLOSE SELF-ADDRESSED, STAMPED ENVELOPE OR TICKETS WILL BE HELD FOR PICKUP AT UM UNION BOX OFFICE, MON. MARCH 10—10:30-5:30.

ALSO AVAILABLE; UM UNION BOX OFFICE, OPENS TUES. MARCH 11—10:30-5:30 DAILY (763-4553) AND NOW AT HUCKLEBERRY PARTY STORE, YPSILANTI. SORRY, NO PERSONAL CHECKS

CALENDAR

terminants in the Allocation of Food Resources", panel discussion, 3pm, RM 182, P&A Bldg.; "Politics, Poverty & Urban Hunger", Maryanne Mahaffey (Det. Council woman); "Food for Profit, Not for People", Jim Hightower (formerly of the Agri-Business Accountability Project), 8pm in Hill Auditorium

Help Celebrate Women's International Day: movie "Salt of the Earth" 7:30pm; Discussion of women and labor, entertainment, 9pm Location to be announced.



Help Celebrate Women's International Day—see events listed under Mar 8th, 14&15.

YPSILANTI

Native American Heritage Week will be celebrated at EMU with many special American Indian performers of the Great Lakes area. Highlight of the week features Indian dancers, singers, storytellers, craftsmen & speakers. 2 programs, 3pm & 8pm in Lecture Hall 201 in Pray-Harold Bldg., EMU campus

SUNDAY 15

Moon in Aries, then in Taurus 10:53pm

MOVIES

ANN ARBOR

Cinema Guild: Ann Arbor Film Festival; 7, 9 & 11

Cinema II: "The Green Wall" [Armando Robes Goday]—the most honored Latin American film ever made; Spanish, subtitled; 7&9, \$1

Mediatrics: "Monkey Business" & "Duck Soup"; see Fri. 3/14

New World Film Coop: "The Damned" (X) [Visconti] 7&9:45, \$1.25

YPSILANTI

Mud Cinema: "Magical Mystery Tour" starring the Beatles and "The Magic Christian" starring Ringo Starr & Peter Sellers; 7&9:30, \$1

DETROIT

Cass City Cinema: "8½" [Federico Fellini] 7&9:30, \$1.50

Detroit Film Theatre III: "The Baker's Wife" [Marcel Pagnol] 7&9, \$2 (students—\$1.50)

MUSIC

ANN ARBOR

The Ark Coffee House—Glen Orlin, 9, \$2.50, folk

Bimbo's-A2—Gaslighters, see Thr. 3/13

Bimbo's on the Hill—Tryst, see Tue. 3/11

Blind Pig—John Nicholas, see Fri. 3/14

Chances Are—Star Castle, see Tue. 3/11

Clinic Restaurant—Di Di Palazola, 9, \$.50

Golden Falcon—Live entertainment

Hill Lounge—Tate Blues Band, see Fri. 3/14

Pretzel Bell—RFD Boys, see Fri. 3/14

Rubaiyat—We the People, see Fri. 3/14

YPSILANTI

Huron Hotel & Lounge—Iris Bell, see Thr. 3/13
The Underground—Swiss Kick, see Wed. 3/12

DETROIT

Poor Women's Paradise—Coffeehouse—Marian Devore, 9-12M, \$1.50, jazz piano

Raven Gallery—Josh White Jr., see Tue. 3/11

The Savoy-Shelby Hotel—Larry Coryell & Steve Khan, see Fri. 3/14

The Underground Express—The Soulful Sonics, see Fri. 3/14

Watts Club Mozambique—Walter Jackson, see Wed. 3/5

EAST LANSING

The Stables—Oregon, see Fri. 3/14

SAGINAW

Sullivan's North—Gilmour Bros. see Fri. 3/14

Colonial Inn—John Kohut & Fred Reif, country & Ukranian folk music

TV

8pm—Clarence Darrow Special, starring Henry Fonda—56

EVENTS

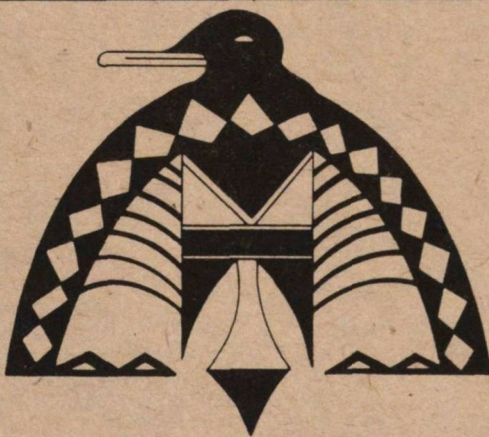
ANN ARBOR

FOOD WEEK 1975 presents: "Old Habits, New Changes in the American Diet; Who's in Control?", panel discussion, 10am, MLB4; "Changing Structure of American Agriculture", panel discussion, 1pm, MLB4; "Consumerism & Advertising: Impact on Food Choice & Avail.", panel discussion, 3pm, MLB4; "African Dinner", 6pm at Memorial Christian Church, Hill & Tappan; VEGETA-BALL or a NON-MEAT-BALL with the Friends Road Show, 9pm in the Union Ballroom. Come in costume; costume party & benefit

Help Celebrate Women's International Day: Felix Green's movie, "Women in China"; "Viva Frelimo" Third World panel-discussion 1 pm; IPC "Women in Vietnam" slides & discussion, 3pm; Discussion & music, 7:30pm. Location to be announced.

YPSILANTI

Indian PowWow; final event of Native American Heritage Week, Noon to 10pm in McKenny Union ballroom, EMU. \$1 charge for all non-participating in the actual ceremony will go to the Amer. Indian Student Assoc. scholarship fund at EMU.



Native American Heritage Week final activity is a Pow Wow. Noon to 10 p.m. in McKenny Union ballroom, EMU.

Foreign Language Day with 400 high school students giving programs in German, French and Spanish. 11am in Pray-Harold lecture halls, EMU Campus, Free
EMU's Black Solidarity Week begins with Black Careers Day, 3-6pm in Dining Commons 2, EMU Campus

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CALENDAR

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Wed. March 19

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U of M Central Campus

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Memories Of Underdevelopment, April 16, 7 & 9pm MLB3

Joe Hill, April 30, 7 & 9pm MLB3

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