

HUBER: BRING IT ALL BACK HOME

by Michael Hitchcock

The Senate Investigating Committee on Student unrest moved its investigation to campus on October 22, and found the students more willing to investigate than to be investigated. Many of those invited to attend the meeting refused to come, and those who did show up spent the first hour in questioning the motives and methods of the committee. When the committee finally got around to questioning students, it became apparent that those present were again more willing to say what was wrong with the university than what was wrong with student unrest.

Just what the Senate committee is actually doing and hopes to accomplish has never been made clear. The original request for the committee came at the time of the infamous Lee Elbinger explosion, and while the primary purpose of the committee was to investigate campus disorders and the radicals who caused them, Senator Fleming, sponsor of the resolution, promised to also look into morals. The Observer has asked Senator Huber both orally and in writing for a report on what the committee has turned up so far but he has not responded. From what we saw of the investigation here, they're not finding out much.

The meeting on campus involved none of the Senators; this part of the research is being done by professional research people known as higher education executive associates. The questioning was conducted by two women who appeared primarily interested in why students are demonstrating, and who attempted to assure us that their research me-

thods gave the best possible guarantee, that information would be used accurately and objectively. Their motives were apparently honest and their method of preparing the research report, a compilation of reports from 72 schools, insures that anonymity would be maintained. But as they admitted, there is no way to control the use to which the Senate committee puts the report.

And this could be the answer to the questions that all the students were asking

about the use to which it will be put, that perhaps this aspect of the study is only an illusion. We are realistically faced with three possibilities, 1) Senators Huber, Kuhn, and Fleming have had a change of heart and are generally interested in finding out what students think is wrong with the universities and what can be done to alleviate the problems, 2) that the Senators plan to completely distort the results of the surveys for their own purposes,

or 3) that they plan to ignore this survey for practical purposes and use it to cover up their real plans. The first alternative is highly unlikely, the second would be extremely difficult, and the third sounds like a normal occurrence in our state government.

The committee has carried the impression of a honkie inquisition, both for those who favored it and for those who oppose it. It's easy to see why the committee would attempt to dispel this image

on campus, but it would seem necessary to produce some results for the large segment of society which wants to see radical activity on campus stopped. So far, the investigation had done none of this: what will the committee do when it come time to report its findings and the whole state is expecting a brilliant expose' of communist agitators and the means for dealing with them? It's almost as if HUAC under the control of its most racist and reactionary chairman had suddenly turned to investigating poverty, discrimination, and exploitation, instead of castigating alleged communists and liberals.

Senator Huber has stated that it has not been necessary to subpoena anyone yet, that enough people have volunteered to speak to the committee, and with the appearance of the committee's representatives on this campus as a grievance board for the so-called opinion leaders, I can see why. Senator Huber's ogre, which everyone fears is a super-repressive instrument of the establishment, does not really frighten those who come before it. If the Senate really wants to use its committee for what we all feared was its real purpose, they will undoubtedly have to start subpoenaing some people before long, for the students who are appearing now aren't talking about radical activities and wouldn't have the information even if they were inclined to talk. If Huber is really interested in repressing radical activities he's going about it rather oddly. I have a feeling that someone is being fooled here, I'm not sure if it's him or me.

Academic Aid

The Academic support Center is an organization coordinated by Pat Guthrie to assist students academically in all scholastic areas encompassed by University. It was originally set up four weeks ago to help students in project groups to study and make good on the limited course load they carry so that they can advance to full-time student status. However, this aid is not just for students in project Twenty or Project Pontiac; the center is open from nine to five Monday thru Friday for all students attending Oakland.

With the help of Mrs. Alva Cobb, Project Twenty counselor, and Mr. R. Morgan, Project Pontiac coun-

Continued on page 4

Julian Bond

Julian Bond, one of Black America's most articulate and dynamic political leaders, made an address to an audience of 4,000 at this university Wednesday, October 22, 1969. It was a scathing, slashing speech that held nearly everyone spellbound. In it Mr. Bond, in the cool, self-effacing manner for which he is well known, very carefully and thoroughly delineated the position of the Black Man in today's society. He found the society wanting--much in the same way that it was wanting in the days of the fiery Black leader Frederick Douglass, and his two contemporaries, Anthony McNeill Turner and Dr. John

Continued on Page 4

SURVEY OF ORGANIZED STUDENT PROTEST

PAGE 1

DIRECTIONS: For each issue listed, below, EITHER
 Blacken the box under A. No Organized Protest
 OR
 Blacken one box under each of B, C, D. Base judgements on both on- and off-campus protest activities during the period September 1, 1968 to Sept. 1, 1969 involving undergraduates and graduates (and faculty) at your institution. Please use pencil only.

Thus for each issue there should be one blackened box (A) or three blackened boxes (B, C, D). Base judgements on both on- and off-campus protest activities during the period September 1, 1968 to Sept. 1, 1969 involving undergraduates and graduates (and faculty) at your institution. Please use pencil only.

| | A. Frequency/Persistence No organized protest | B. Frequency/Persistence of Protest One or two incidents | C. % Student Body Involved 5% or fewer 5% to 10% 10% to 25% 25% or more | D. Active Faculty Involvement None Some Considerable |
|--|--|---|---|---|
| 1. Undergraduate classes typically too large; instruction too impersonal | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Senior faculty not sufficiently involved in undergraduate instruction | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Poor quality of instruction - in general or specific instances | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Generally prevailing system(s) of testing and/or grading | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Curriculum inflexibility | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Other | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Approximate proportion of student body involved in any and all organized protests concerning matters related to instruction and curriculum | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Academic freedom for faculty -- in principle | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Faculty tenure policies, e.g., "publish or perish" | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Controversy surrounding a particular faculty member | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Other | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Approximate proportion of student body involved in any and all organized protests concerning issues related to faculty circumstances | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. "Censorship" of certain publications, e.g., student newspaper | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. Campus rules regarding speeches, appearances by "controversial" persons | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Actual appearance by a particular person of leftist persuasion | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. Actual appearance by a particular person of rightist persuasion | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. Other | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Approximate proportion of student body involved in any and all organized protests concerning free expression of ideas and beliefs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. Dormitory and other living-group regulations, e.g., women's hours | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. Food Service | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. Dress regulations | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 22. Policies, regulations regarding student drinking | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 23. Tuition or fee increases | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 24. Disciplinary action against particular student(s) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 25. Alleged racial discrimination in admissions, nonaction on frat. discrimination, etc. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 26. Student-administration communication; students unable to voice grievances | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 27. Insufficient student participation in establishing campus policies | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 28. Other | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 29. Approximate proportion of student body involved in any and all organized protests about student-administration relations, rules regarding personal conduct, etc. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 30. Civil rights local area (off-campus) -- protest and/or work | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 31. Civil rights in the South during the summer of 1964 -- protest and/or work | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 32. Other civil rights protest or work | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 33. Disarmament, "ban-the-bomb", peace, etc. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 34. U. S. policies regarding Vietnam | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 35. U. S. policies regarding The Dominican Republic | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 36. Other off-campus issue | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 37. Approximate proportion of student body involved in any and all organized protests concerning off-campus issues | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

PLEASE BLACKEN ONE BOX FOR EACH QUESTION BELOW

A. TYPE OF INSTITUTION
☐ Public University
☐ Independent University
☐ Private Church Related
☐ Private Non-Church Related
☐ Technical Institution
☐ Community College-Urban
☐ Community College-Non-Urban

B. TOTAL ENROLLMENT
☐ Less than 1500
☐ 1500 to 5000
☐ More than 5000

C. TYPE OF CALENDAR SYSTEM
☐ Semester
☐ Quarter
☐ Trimester
☐ Other

D. Approx. percent of student body living on campus.
☐ Less than 33%
☐ 33% to 66%
☐ More than 66% but not all
☐ All live on-campus

E. Approx. percent of student body belonging last spring to organizations comprising the following: (check all that apply: YN, YOS, YUBS, clubs, and various socialist groups).
☐ None
☐ More than 5%
☐ Less than 5%

Educational Testing Service. From Survey of Organized Student Unrest Copyright 1968 by Educational Testing Service. All Rights Reserved. Adapted by Permission.

State of Michigan - Senate Study on Campus Disorder Student Unrest



EDITORIALS

"The opinions expressed in these columns are the opinions of the authors. They probably do not represent the attitude of the administration, faculty, or other students."

OAKLAND UNIVERSITY

STUDENT WITHDRAWAL CLEARANCE

Name HITCHCOCK, MICHAEL Student No. 11257 Date 10/28/69

Before permission to withdraw can be granted, an authorized signature must be obtained from each of the offices listed below. To qualify for a refund of tuition, fees or dormitory room and board charges, clearance must be secured from these offices. A residence hall student must submit his room key and meal ticket to the Housing Office and substantiate that he has returned his linens and met all financial obligations.

REASON FOR WITHDRAWAL

(For use by the Office of Student Affairs)

pah

The Sealed Boxcar

Maybe the SDS is nothing special, but you have to admit they come up with some halfway decent ideas every now and then. Bringing the war home is one of the best ideas anybody has thought up for the suburban Detroit area. As I leaf through the Pontiac Press on my way to the used car ads, I often wish I could find something like this:

Auburn Heights: Military officials here say that a major Viet Cong offensive may be shaping up in the rugged Wayne-Oakland-Macomb region, as reports of heavy fighting mount up.

The Oakland County Sheriff's department reported suffering thirty-nine casualties in a surprise enemy rocket attack on the Blue Star Drive-In Restaurant. Police outposts in Pontiac came under mortar fire for approximately forty-five minutes, but since the attack came during shift break, none of the three men on duty were injured.

It appears that the VC may be attempting to win peasant support by the destruction of unpopular individuals, as a number of landlords have been

reported executed by terrorists in the Rochester area. The mortar barrage that destroyed the Valley Place apartments is believed to have resulted from the enemy mistaking the apartments for a Government Forces barracks. The region is considered ideal for local counter-insurgency measures by Allied commanders, as construction methods have made defoliation entirely unnecessary in many areas. Still, B-52 bombers are presently pounding suspected guerrilla concentrations in the area. Already an estimated fifteen thousand split-levels have been destroyed, along with four hundred gas stations, six thousand shopping centers, and fifty real estate offices.

In other war news, South Vietnamese National Police under General Nguyen Ngoc Loan today began rounding up and interrogating members of the American Independent Party in a major effort to subdue all opposition groups in Pontiac. General Loan denied that the prisoners were being tortured very much.

Also in the Pontiac area, it is reported that

the Green Parrot Restaurant was forced to close for major repairs after refusing to serve drinks to three members of the First Air Calvary's famous "Psycho" platoon on the grounds that the men were not yet twenty-one.

Observers say that the entire existence of the Saigon Government may now depend upon what happens in the Detroit suburbs, and the Allies are expected to attempt throwing back the offensive at all costs. South Viet Nam Vice President Nguyen Cao Ky stated that his government would never accept a coalition with the Communists "even if the entire Southeastern Michigan suburban area should be wiped from the face of the earth."

As his men wearily completed mopping-up operations, an American major shook his head and commented, "We had to destroy Warren in order to save it."

Mark Dublin

Letter

To the Editor

As a faculty member I want to register an indignant complaint against the rudeness to which my students were subjected by two of my so-called colleagues on the Oakland faculty. During a class in which the students and I were engaged in what we considered to be a worthwhile attempt to understand human nature, we were interrupted by a faculty member who announced a prior claim to our classroom. Although it was more difficult for our larger class to leave, we graciously did, on the assumption that the faculty member was telling the truth. Later I found out that he was not.

We found another room and continued our interrupted discussion only to be rudely evicted by another faculty member who insulted the students in a manner unbecoming to a child, let alone a dispenser of "higher education." The unfairness of this kind of authoritarian-based attack astonishes me. Frankly, I am ashamed to be considered a member of a group who think they can teach human beings before they have mastered the elementary rules of human dignity themselves.

Evelyn Katz
Psychology Dept.

To whom it may concern:

Michael Hitchcock, editor of the Observer this semester is withdrawing from school and will no longer be Observer editor. Davis Catton will be taking over the top spot with the rest of the staff remaining the same. Hitchcock's departure will conclude nearly seven semesters at OU and six on the Observer staff, he does not plan to return to Oakland at any time in the future.

OPEN CITY:

Open City, born only this summer, is alive and well in the city of Detroit. Open City is people working around an idea--a very important idea--of opening up Detroit and making it into a liveable community for children of the white middle class who have more or less dropped out of their parents' rat-race..

Though it has now expanded well beyond it, the whole thing started and now centers around "the switchboard." The switchboard is people, available 24 hours a day to answer the phone and talk to you about problems--like how to get down from a bad acid trip, or where to find a job now that you haven't had a haircut for 2 1/2 years, or how to get out of jail if you happen to be in jail.

And if you need more than talk, they can refer you to some of the most respected and prestigious institutions in the city. (Always believing in good police-community relations, they keep in frequent touch with the Detroit Police Dept. to negotiate release of prisoners and what-not.) They can also get you in touch with the American Civil Liberties Union, which can help you with legal defense should you get busted for being so bold as to exercise some right which you thought the Constitution said you had. They can also tell you where to get help with bail bonds, so you can come out and be with all your

8

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First was the switchboard, then services to the community - all of it built around the idea of making it possible for people to get slightly more together . . .



hairy friends again. Just recently they started a free medical clinic to take care of disturbances in your vital bodily fluids, from simple malnutrition to heavier stuff like cracked heads and gunshot wounds. Or if you've got problems in your head, that is, needing psychiatric attention, you can get it through Open City.

First was the switchboard, then services to the community--all of it built around the idea of making it possible for people to get slightly more together in the midst of The City and "our" country on the eve of chaos and revolution. A city and society facing death and the strangeness of rebirth. So more ideas are coming down, more plans in the works to help hold things together. Plans for a house for runaways where the usual hassles of parents and police can be cushioned somewhat; plans for a housing committee to get people places to live and then help protect them from the depredations of their landlords; plans for stores where artists and craftsmen can sell the things they make with their hands, and you can buy things you need.

Plans, in short, for an alternative Culture. A new day--a new world built in the shell of the old.

Anyway, words are cheap. So get the magic phone number (831-2770) in your head and use it--use it at every opportunity to help the thing grow--and if you have anything to contribute, get down to Detroit and talk to them--they are open and friendly and very human to talk to--and we can get together and get something going.

text: d. catton

photos: c. campbell

Worth Buying

Nonesuch has just released another disc in its Explorer series. It is a selection of music based on the ragas of South India: The Pulse of Tanam, Ghana Raga Panchakam, featuring M. Nageswara on the vina.

In color, the vina resembles the blues guitar, possessing a metallic, not quite melodious sound, and employing the half notes ("bends"), characteristic of Indian music. But the resemblance is superficial. Enjoying a much greater freedom of expression, the vina player is able to explore moods and melodies far beyond the limited scope of the blues guitar.

The vina is considered the "highest" of the Indian stringed instruments (sometimes called the "Back organ" of India) and occupies a place well above its counterpart in the North, the sitar. (I am amazed that the sitar is so much more popular in the West.)

The technique, known as tanam (from the Sanskrit Anantam tvam meaning "endless, thou") is, in this album, displayed in five ragas played without break. Tanam reflects that manner of reciting chant, which involved the breaking up of a text into syllables and the subsequent reordering of them in all combinations as a means of acquiring insight into the truth behind the text. The steady, time-defining cadence is broken only by a sensitive use of silence at the end of a musical phrase.

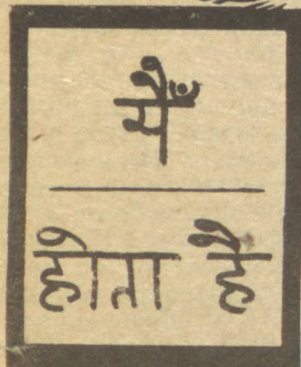
The ragas on which this album is based are 'structured' so that the 3rd represents the knowledge, or logical conclusion of the 1st and 2nd, and so that the 5th represents the knowledge of the 3rd and 4th. Hence a state of somewhat profound equilibrium.

Nageswara Rao and Jon K. Barlow made what I consider to be an accurate description of this record when they said:

"There is a point where movement ceases, where sound fades into silence, where the active individual melts into the passive tradition. The 'endless' rhythm of tanam, the oscillating ri's of Nata and Goula, the spiritual enthusiasm evidence in the constant repetition of a chant, all take this point as their goal."

An album of great spiritual enthusiasm, The Pulse of Tanam may be regarded as an excellent introduction to the Indian musical tradition, and, more specifically, to the relatively little known music of South India.

Ear show: Listen to WQRS FM (104.1) at 12 noon Sunday for an hour of Indian music. The program will feature The Pulse of Tanam, which is reviewed in this issue.



Today is Charlie Brown's last day at OU after ten years of service. Reception at 2:30 in the Oakland Room.

Sign up for buses for Washington in the O.C.

Julian Bond - reprinted from Focus Oakland
Elvin Bishop - reprinted from Roget's Thesaurus
Record Reviews reprinted from the record jackets.
Mark Dublin - reprinted from senator Huber
Editorial - reprinted from official University form
Huber - reprinted from Mark Dublin

Julian Bond

Continued from page 1

S. Rock. These leaders recognized the rampant disease of RACISM in American society and sought to speak out against its malignancy. As Mr. Bond so forcefully pointed out "those same words could have been written this morning."

The significance of Mr. Bond's appearance however, can best be expressed in the following quotes attacking "violence at home and abroad." On these fronts he said:

"Violence is when Black children are sent to school for 12 years to receive five year's education."

"Violence is where 30 million people are starving in the richest country of the world."

"Violence is an economy that believes in socialism for the rich and capitalism for the poor."

"Violence is a nation where property has more importance than people. 'Violence is a country in which the vice president declares that student antiwar demonstrators should be locked up in concentration camps."

"Violence, in summation, is Richard Nixon and Spiro Agnew."

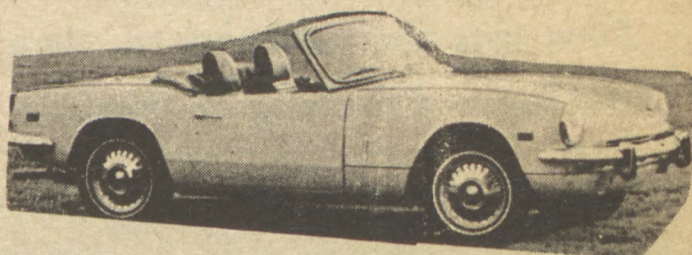
As far as the war was concerned, Mr. Bond stated that the U.S. was "stifling a legitimate (nationalist) revolution under the guise of protecting a so-called democracy."

To Julian Bond, the struggle lies bare before us. For the Blacks it lies in the so-called "New Politics", that as Mr. Bond pointed out, "didn't begin with Eugene McCarthy.... but (it) began in the ghettos, Watts and Newark and Detroit--for the whites it remains as it always has --to become humane and grant the Black Man the right to self-determination." As Mr. Bond made



his way from the stage, this reporter couldn't help but think of the educative message that this rather soft-spoken 29 year-old Georgia State legislator had left us in his battle against corruption and racism so prevalent in today's society. And as Garry Good put it in his introduction, "not only for Black people in America, but for the oppressed people in the world."

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Elvin Bishop: Ganglia of the Group

by Pete Young

Levitating from the netherworld of raucous bar rooms, defunct bands, and interminable one-nighters, and his newly-formed San Francisco band. The gestation period of copying obscure Lightning Hopkins and inevitable emergences from the womb of finger-style acoustic to the electric flat-picking of B.B. King ("B.B. up and down Chicago's side streets, alleys, anyplace anyone would listen-this is the concatenation of influence of which Elvin Bishop is a progeny.

Times have been lean for Bishop, always standing in the shadows of someone tantamount in ability, always trying to be heard. "I met Butterfield the first day I was in Chicago and we played a lot of two man gigs." But when Butterfield broke the blues barrier with his first album *The Paul Butterfield Blues Band*, Bishop wasn't playing lead guitar, Michael Bloomfield was handling those chores. With the departure of Bloomfield, Elvin switched from rhythm to lead. He would have been superb, but his timing was bad. The era of the horns

was with us and Butterfield was among the first pioneers of brass. As a result, Bishop found himself occupying a back seat to the horn section. What could be heard of Bishop was all too little-but extremely tantalizing, expertly succinct, and left us wishing for more. He was pinioned by the new directions of the band-there was no room to play; his emotions were left half-barred. Two more albums and he split from Butterfield. That was a year and a half ago.

During the doldrum that followed his cleavage from Butterfield, Bishop had moved shop to San Francisco. The trade papers were full of "Elvin Bishop is getting a new group together on the West Coast," but his true musical whereabouts were enigmatic. He appeared as a guest on the *Live Adventures of Bloomfield and Kooper* and provided the best track on what was generally considered a very prosaic album. He jammed with Johnny Winter at the Whiskey in L.A., a performance that was recorded as a possible album until the tapes got stolen.

Five months ago he got

together. The Elvin Bishop Group was engendered and signed to the fledgling Fillmore label (a division of Columbia Records). On stage the group was tight, unbelievably tight. The arrangements were blues-based but were embellished with chord changes and group juncture more commonly found in rock. I found the group to be creative fare and above the usual ennui produced by many of today's pseudo-blues groups. It was exhilarating to hear a veritable organ player and young harp man playing good music along the lines of those white magnates of the blues harp: Paul Butterfield and Charley Musselwhite. The competency of the bass and drums was evident as they fused to form an adamant foundation for the solos that filled Detroit's Grande Riviera.

Without question Elvin is the ganglia of the group. He seems to send nueral impulses that transmute the group into a gigantic musical amoeba. His approach is so "downhome" and funky that the audience has no alternative than to dig him as a human being, if not as a musician. "Hiya folks," as he steps to the microphone. "We're goin' play ya'll some tunes tonight. Ready Boys? One-two-three-four hit it!" Country, strictly Tulsa, Oklahoma-complete with Okie drawl.

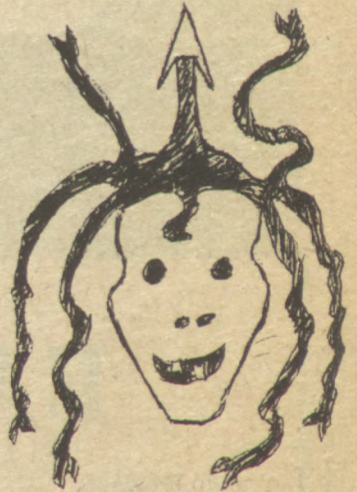
The ensuing set varied

from snappy head knockers to cryin' blues. In the final LPs with Butterfield, Bishop has developed a mournful, voracious medium, grinding and tugging the essence out of every note. The new group has brought about a change in Elvin's work. His notes come out with less emotional burden. He still retains the creative anomaly, qualitative celerity, and poignancy characteristic of his earlier work but the new solos are freer, happier. The clincher was "Sweet Potatoe," the last number of the set. Written by Bishop about his baby, written in that "drunk again" (In My Own Dream-Butterfield) humor, it is a real crowd pleaser. Elvin carries on, raving about his "cross-eyed woman who's shaped like a frog, smells like a hog, drinks Bullfrog Beer," but like that Gordon's Gin, ole' Crabshaw loves his woman and can't let her loose.

The atmosphere backstage was that of a relaxed speakeasy. The band was changing shirts, Columbia's Bob Jamieson was congratulating the group for a fine performance, and Elvin was passing Stroh's Beer around the cubby hole that served as a dressing room. The group answered my queries with sincerity, as opposed to the levity of John Mayall, expressed a little dismay at the sparse crowd, but generally reflected optimism about their first tour. The

conversation evolved to current musical trends, with stoned-crazy announcer Dave Miller rushing in and out, draped in an eight foot boa constrictor, asking "Was the P.A. to your satisfaction?" "Yes" was the reply.

I can't remember the last time a band actually entertained me as much as the Bishop Group. It was resuscitating, rejuvenating, funky-fun music. When asked how it felt to have his own group, Bishop replied, "It's nice you know, but man, it's the music that counts, it's the music." Just plain good music.



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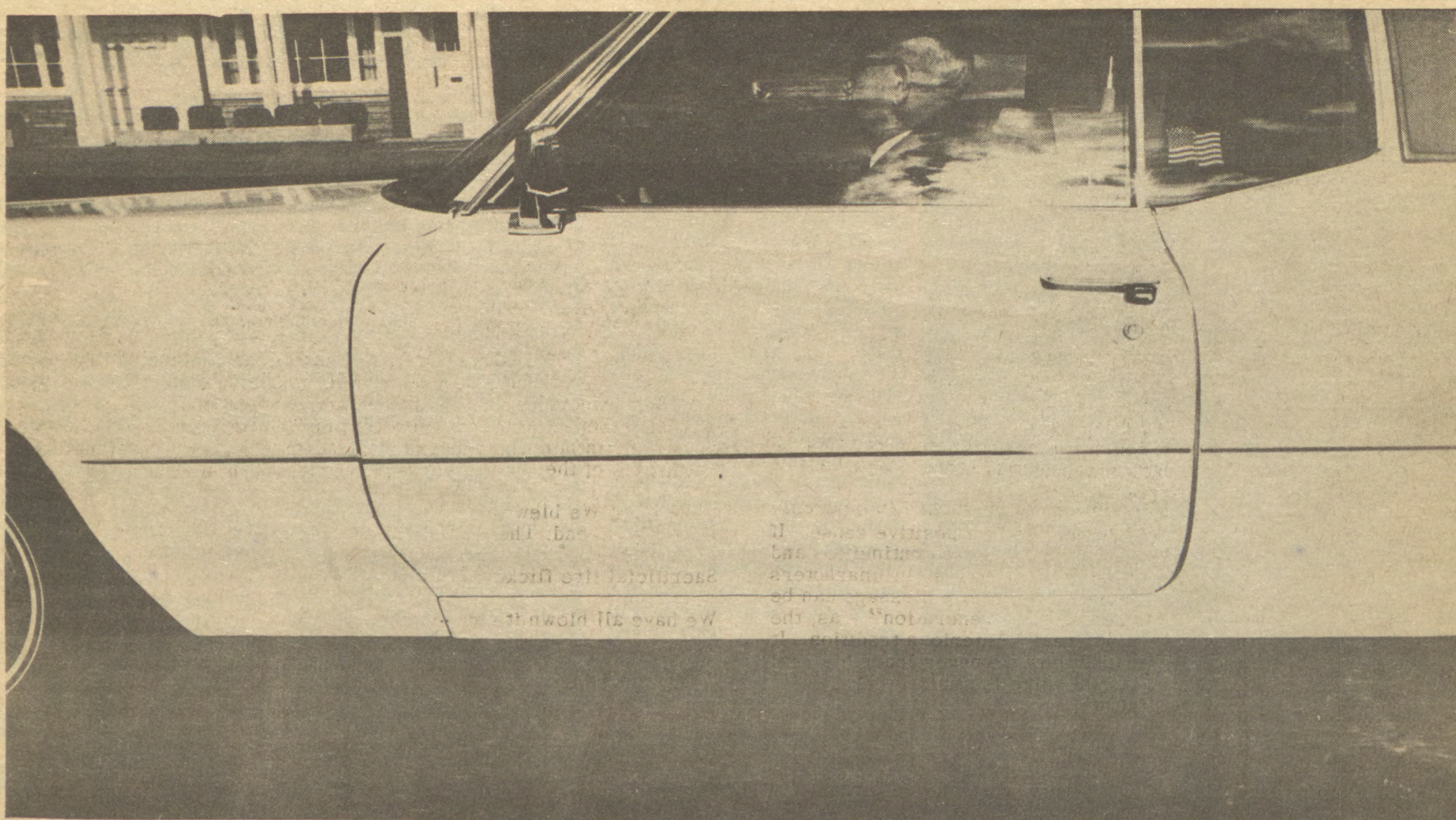
Extra Special - One Night Only

HALLOWEEN MYSTERY SALE

FRIDAY, OCT. 31, 9:00 PM TO 12 MIDNIGHT

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EASY RIDER: peter bertocci

E-e-a-a-sy Ri-dah!
Look wha 'chu done done.
You made me love ya'
an' now you man done come.
Traditional Blues Song*

Cop a cool ki' of cocaine from a Mexican handler near the Cal-exico border. He is plump, ingratiating, volubly effusive.

"Pura v-i-i-da, 'mano,' ne coos exultantly.

"Si," nods Captain America - lean, blonde and Waspy - "pura vida," The stuff of life itself!

Delivery to a weirdo at the L.A. airport. Is he a pusher in impeccable disguise? Or a narcissistic poor little rich kid - a fils a papa egare? Like man, who cares?; the bread he's got is where it's at: the open sesame to rebirth and freedom.

The grisly transaction takes place against the thunder of silvery sky-birds swooping overhead. Their full womblike bellies modern emblems of fertility; technology gives girth to technatronic man.

Headed due east on garishly decorated bikes (in the small towns to be bypassed, these will be called "super-machines.") Onto Florida, flower of liberty, Everythin's gonna' be cool, man!

With this mixedly augured beginning, a contemporary American Odyssey unfolds, a saga of the Here and Now, in the first cinematic effort by Peter Fonda and Dennis Hopper (with some well-needed assistance by Terry Southern of Candy fame). When I first saw the film in Boston, the advertizing marquees blazed with a gimmicky come-on:

A MAN WENT RIDING IN SEARCH OF AMERICA.

AND DIDN'T FIND IT!

Well, now! Do tell! And just which America did he seek?

Most viewers will easily identify at least two strands of a "major theme" (unless one takes the whole effect as a colossal put-on), juxtaposed in complementary opposition and recurring throughout the film. Other, ideas of course, are woven into this thematic fabric and, at the risk of doing violence to the producers' intentions, one might even attempt to impose a certain unity to the film. On the one hand, we are reminded of noble traditions which we have lost. On the other, we are confronted with the terrible reality of what we have become and seem fated irrevocably to be. "America - the Technatronic Age" (Bryzinski's felicitous term) is pitted against "The Myth of the Happy Yeoman" (as Hofstadter has put it). Post-industrial futurism lashes out at pre-industrial anachronism. Heroes and villains are aligned for our choosing - so are murderers and victims. But who the murderer, who the victim?

In American culture there is, it has been said, a historically constant yearning after the simplicity of life which is the source of all virtue. The deal of the self-sufficient yeoman, "livin' off the fat o' land," (as Steinbeck's tragic heroes, George and Lenny, envision it has been historically the idealistic embodiment of a particularly American way of life. There is more to this than simple rustic autarchy, for it has been thought that herein lay ancient virtues in their peculiarly (white) American expression: "Clean living," honesty in interpersonal relationships, the potential for love to be fully and openly expressed, in a manner consistent with individual freedom. These virtues, it would appear, we have lost to the dead complexity of technological modernity - or so the film appears to argue.

Thus it is that Captain America remarks to the humble and self-effacing dirt farmer who is his and Billy's only kind host (early in the film), "You've really got it good, man! You're doin' your own thing in your own time!" (or words to that effect). And who is this man? A simple subsistence farmer,

vaguely uncomfortable in the thought that he might have missed something in far-off Los Angeles. His silent, smiling wife is an American Indian (or a Mexican-American, perhaps, we never really are sure); their biracial brood of kids is overflowing in evidence. Technology is simple; the economic goal is mere subsistence; the atmosphere one of love; perhaps only under these conditions is "racial harmony" possible, it is suggested.

And thus it is that in the Hippie commune we are explicitly reminded of the Great Tradition. A courageous little band suffers through the hard, cruel winter, its numbers depleted, surviving with "true grit" until the beneficent and fertile spring can bestow life-giving warmth. Plymouth Rock and Puritanism! Individualism and Collectivism! Inner and Outer Directedness! An older America revisited.

Against this ruralistic virtuosity is ranged the mechanism of a newer America of technatronic man. "The City" is the fount of all evil. "I'm from a city," grudgingly reveals the Hippie traveller, "All cities are alike. An' that ain't where I wanna' be just now." The City: systemic complexity, social pathology, home par excellence of the ghost in the machine; or so we have always thought. The camera shifts abruptly from scenes of lush Nature's grandeur to hot concrete and dully colored girders; the rock music background tenses; Captain America and Billy enter the "City" ominously; hard-nosed pigs; jail and rusty razor blades ("You animals ain't fit to play with fire," the jail-keep rebuffs a request for a cigarette). Everywhere the evidence of technology is associated with crisis. Everywhere it lurks as a sign of impending doom, a reminder of what we have lost. The dirt farmer shoes his horse in time-honored manner; Captain America fixes his flat tire.

These two views of our America are pitted one against the other, all other nuances flowing from their clash. What is more, we are left with a sense of historical inevitability. Time - or is it fate - is running out; all is predetermined. We seem not to have been able to avoid this tragic transition from what we (think we) were and what we have become.

"I'm hip to Time, man," says Captain America to the Hippie's dire warning and invitation to stay, "but I gotta' keep goin'." His watch lies jettisoned in the California dust; a campsite in an abandoned ruin hides a rusted time-piece. The clock is stopped; our fate is inexorable, the notion of progress laughable. Later, Captain America will say "We blew it!" Could we have not blown it? Had we a choice?

Tragic as well as comic episodes reveal to us a host of heroes and villains, brothers and enemies. But how can we distinguish these?

Who is "the enemy?" Bigoted "pig" sheriffs, symbols of crypto-facist authority in backwater, grimly God-forsaken towns which are heartland America? Pimple-pussed, fat-assed youthful slaves to the system who curry favor with their reference groups by scapegoating long-haired "queers?" Or the down-trodden, gun-toting culture-barren Poor White Trash, the lower-middles and upper-lowers, mean as the dickens, deformed products of the capitalist industrialist order whose chaotic groping for suppressed self-fulfillment can find expression only in crude and violent nativism?

Perhaps the enemy is a certain line of development, a process, inexorably working its super-human will in sealing our doom. Has the "techno-structure" foreclosed our future for all time?

This, at least, is the answer provided to us by George Hansen - to my mind the film's most engaging character.

Easy Rider Continued

"These people think they're free," he tells us, "but how can you be free if you're bought and sold on the marketplace? But if you tell 'em they ain't free, they'll set about killin' an' maimin' just to prove how free they are."

His brilliantly delivered dialogue refers to us to technology's beneficent potential - the Martians have made it thus - but he also suggests that certain socio-economic processes have dehumanized us - we shall never attain the Nirvana of the Martians.

How significant it is that the only explicit political statement in the dialogue comes from poor old George, drunken sometime ACLU lawyer, ne'er-do-well son of a small town pezzo grosso, a stock character in whose soul there lurks a restless individualism whose muted expression is arm-flapping drunkenness. Such men, we are reminded, are also the product of the American Heartland.

If one has to have a hero in this film, I submit George as prime candidate. Surely, he represents one of those great traditions we have lost, and perhaps it is our sole hope that men of his type will always be with us. Perhaps they are all we have produced of value. If the film is a eulogy to an America no longer to be found, traces of the past live secreted away in our small towns, slums and suburbs - smashed and stoned Cassandras, unheard in their own countries.

Otherwise, it is easy for enthusiastic viewers to be sucked into perceiving Captain America and Billy as tragic heroes in a positive sense. If it is fair to say that Easy Rider attempts to explore the continuities and breakdowns in the American cultural tradition, these main characters must also be seen in this light. Superficially, the film's message can be seen to portray youth - the jeunesse doree of "this generation" - as the "true bearers" of the older, continuous, "real" American tradition. It is not for nothing that Captain America (funny how we never learn his real name) has the flag sewn on his jacket, that his bike is studded galore with the stars and stripes. His "true and faithful kemo sabe," Billy, seems a veritable Tonto (which in Spanish means Fool), long hair flowing onto dirty buckskins.

But it is also not for nothing that these characters are less than perfect, that they are obviously flawed. Their aberrations are intended, for the message they bear has its explicit irony, its tragic contradiction.

For all his garbled hip talk - and here Dennis Hopper must be credited with a fantastic acting job - inane and inauthentic Billy never seems to know "where it's at." When the duo and their Hippie hitch-hiker are gassing up, he is up tight about the chance that the stranger will discover their treasure hidden in the tank. At the hippy commune, he makes straight for the chicks in good male chauvinist fashion. His rebuff by the hippy men, zealous in guarding their own property and maintaining group norms, in complete, and with good reason he appeals to Captain America to split. Only later, in the scene at the hidden pool, has he begun to be socialized to "the wonder of it all." At the Mardi Gras in New Orleans he insists on the fancy dinner they had promised themselves. He drags the reluctant Captain America to the decaying whorehouse. "George would have wanted us to do it." "Mind if I take the tall one, man?" "Thanks."

Captain America doesn't dig that scene. Much earlier he has been characterized as gently, aloof, cool, and a little more hip to what's going on. In the cathouse he is tender toward the wistful putain respectueuse who, at first not digging him ("You paid for me, didn't you?"), quickly perceives what he is all about (and one senses in their later embraces a non-professional ardor on her part). Captain America knows "where it's at;" he has seen the contradiction and silently curses the unseen compulsion which propels him toward inauthenticity.

(Bound, I suppose, to comment on the wierd scene in the cemetery which follows, I can only admit to finding it trite and gimmicky. A Last Supper of

Dropped Acid? Preface to impending Crucifixion? Sex against a frigid marble wall; the seed falls on infertile ground, life-generation frustrated by the dank tomb of death. Captain America slobbers on the coldly Grecian stone visage - are we supposed to perceive the Statue of Liberty or what? Is it Mother America we are to hate? Or another boring mother-fixation thing? Let a straight shrink have fun figuring it out.)

Guilt and expiation, but no salvation. The cup cannot be taken away. On to Florida, Land of the Decrepit and Deranged, Playground of the Wage Slaves.

Billy - for whom "doing your own thing" means little more than self-indulgence with impunity - announces: with self-satisfaction

"We are now retired in Florida."

"No, man," says Captain America gravely. "We blew it."

Ambiguity? Perhaps.

"Come on, man, whaddaya mean," says poor confused Billy, who never dug it and never will, "You go for the big money and once you got it, you're free. That's where it's at!" Captain America has known better all along and has finally come to grips with his daemon. He and Billy have not escaped the sins of their father; the process works with never-ceasing tide-like force. The warning of the Hippie, perhaps, is ringing in his ears.

"No, man. We blew it."

Dawn. The road. The truck. BLAM! BLAM!

Sacrificial fire flickering in Florida fog.

We have all blown it - each and every one.

*According to some authorities, easy rider was an urban ghetto term - now, apparently, in disuse - meaning either (1) a sexually satisfying woman or (2) a man who lives from the earnings of women. The song's many and varied verses also allude to the hoboism of a bygone day.

There once was a man named Sinclair

Whose mind just wasn't all there

For a couple of joints

We all saw the point

When the pigs cut off all of his hair

The subject of next week's limerick is Theo Papatheodoropoulos. The winner will receive a free trip to Oakland Community College.

ADA

The Academy of Dramatic Art's Studio will present five plays this season in Meadow Brook Theatre when the John Fernald Company is performing in Detroit.

Performances will be Wednesday, Thursday, Friday and Saturday nights, beginning November 5-8 with "Under Milk Wood" by Dylan Thomas. Curtain time is 8:15 pm.

Other offerings will be a triple bill of one acts, "The Bald Soprano" by Ionesco, "The Happy Journey" by Wilder and "White Lies" by Shaffer (December 3-6), "Twelfth Night" by Shakespeare (February 4-7), "As you like It" by Shakespeare (March 4-7), and "The Contrast" by Tyler (April 29-May 2).

Season tickets now are on sale in the Student Activities Center. Prices are \$4 for students or \$1 each for individual tickets, \$6 for Oakland University faculty staff or \$1.50 each, and \$8 for the general public or \$2 each.

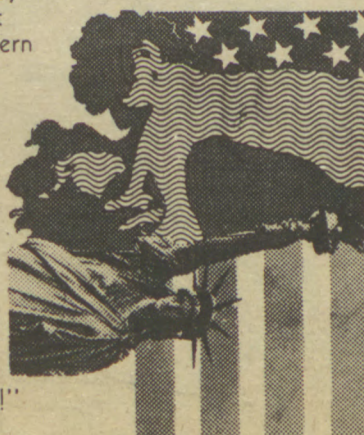
EXCLUSIVE PREMIERE ENGAGEMENT

"medium cool is dynamite!" -Time

"Dazzling...Devastating... Brilliant! Must be seen by anyone who cares about the development of modern movies!" -Newsweek

"As impassioned and impressive a film as any released so far this year! Signals perhaps a new boldness in American cinema! Extraordinary!" -Time

"Powerful! Born out of the time of troubles through which this nation has been passing!" -Life



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Fri. & Sat.
7:00 9:00 11:00
Sun. 5:30
7:30 9:30

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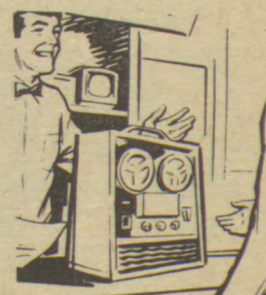
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campus

October 31--HAPPY HALLOWEEN--

UNIVERSITY FILMSERIES--"The Sandpiper," 8 and 10 pm, 201 DH.
HALLOWEEN PARTY--riding stable, 8 pm.

November 1--PARENT'S DAY--

ENGINEERING SOCIETY ROAD RALLYE--2 pm.
UNIVERSITY FILMSERIES--"The Sandpiper," 8 pm, 201 DH.
ROAD RALLYE DANCE--9 pm.

November 2--UNIVERSITY FILM SERIES--"The Sandpiper," 8 pm, 201 DH.

November 3--NEWMAN student association ART FILM SERIES--

"The Hour and Time of Augusta Matraga," 8 pm.

November 4--DAFS FILM SERIES--"Ashes and Diamonds," 7 and 9 pm, Hills Theatre, Rochester.

November 5--CINEMA GUILD PRESENTS--"Contempt," 3:30 and 7:30 pm, 201 DH.

clubs

SOMETHING DIFFERENT--This Friday it's a Halloween Party and anything goes with the Third Power and the Brownsville Station. Admission \$2.50. Doors open at 8 pm.

EASTTOWN--This Friday, Spirit and Canned Heat, and on Saturday, Taj Mahal and Spirit. Admission is \$5 both nights. The Easttown is located on Harper and Van Dyke.

The Cinema Guild is presenting a special midnight showing of "Vall: The Witch of Positano," Friday, Halloween night. Admission is \$1 for students and \$2 for general/faculty. On Saturday the film will be shown at 7:30 and 9:30 p.m.

married

Congratulations to Bob Seeger and Renee, who were married Tuesday, October 28, in Ann Arbor.

discount center

STUDENT RATE PLAN--Full time students are entitled to special low rates at Sheraton Hotels and Inns.

These rates are offered during the following periods.

1. Wednesday preceding Thanksgiving through the following Sunday.
2. December 15 through January 1.
3. July 1 through Labor Day.
4. Friday, Saturday, and Sunday evenings throughout the year.

Cards for Oakland Students are available in the Student Activities Center.

sports

---Mud sliding free. At the ski hill. Do it now, before it freezes.

---Rope swinging contest at the tree house. Monday 12 noon. Small fee for rope maintenance.

Ask Mr. Sports

Q. How do I score?

A. By using good defensive measures.

Q. Do I have to score to win?

A. No once you've scored, don't press your luck.

Q. Is it true what you said about too much drinking and sex on our athletic teams?

A. There is no evidence that any member of an Oakland athletic team has ever engaged in drinking or sex.

Last Friday, the Oakland University Grounds Dept. contested with metro area cities in the annual "LumberJack Day." The event was held at a park in Ferndale and, much to the dismay of Oakland's Crew, the winner was Ferndale. Among the events were rope throwing, spur relay, cross-cut, log chopping and a tractor race. Oakland managed to cop second place in the tractor race. The only bright spot was the superb rope throwing by Bill Gardner, which took first place honors in individual competition. Next year the contest will be held at Oakland and the crew plans on a big win.

1965 Pontiac Tempest, 6 Cyl., stick, \$575, call 549-1229.

Is your GAS company showing?

Finest selection of used sport cars always at Grimaldi's: 900 Oakland Ave. FE 5-9421.

1960 Plymouth for sale. Call 338-2732 after 4:30 p.m.

1962 Sprite, Rebuilt engine, bug-eyed front end. Needs body work. Best offer. KE 2-5117.

Is your GAS company showing?

The Observer now has a large collection of college newspapers free for the asking.

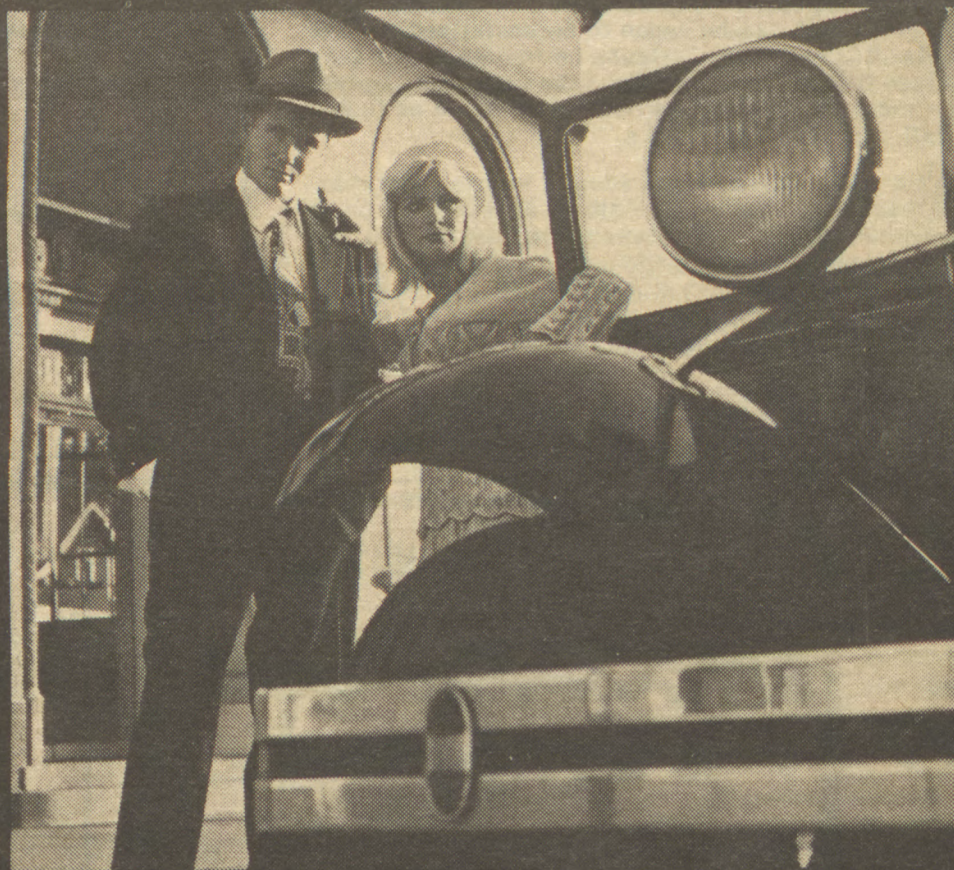
Will trade 2 Bobby Vinton albums for .5 in GPA.

The Observer needs poems and art work for the upcoming Fine Arts Issue.

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Can you dig a natural stone? Zen Meditation Group starting. Call 2438.

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