

COLOR AD

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COOL
Cloudy periods today, tonight, Sunday. Chance few showers Sunday.
COMPLETE REPORT ON PAGE A-4

BUFFALO EVENING NEWS City

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All on Bus Safe; Kidnapers Hunted



LIVING WATERCOLORS — Danielle left, and Gabrielle Stevenson of Niagara Falls enjoy the warmth of sunshine and the coolness of water from a pail as they frolic on the

Beaver Island beach. Subtle red-oranges, lime greens and brilliant yellows dot the sand as the girls and other beach-lovers savor summer.

—News Staff Photographer Robert E. Stoddard

Sheriff's Roundup Nets 15 Suspects On Drug Charges

By DICK CHRISTIAN
Six months of undercover activity by the Erie County Sheriff's Narcotics Squad resulted today in the arrests of 15 persons, all but one on felony charges of narcotic sales.
The arrest of a number of other suspected drug peddlers, named in 35 arrest warrants signed this week by County

Picture on Picture Page
Court Judges James L. Kane and Rose LaMendola, is expected before evening, Sheriff Michael A. Amico said.
Deputies, assisted by officers from several area communities and federal narcotic agents, began the round-up shortly after 2 AM.
All but one of the defendants were charged with multiple counts of felony sale of drugs to undercover agents during the past six months.

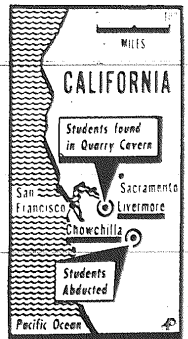
The buys, of heroin, LSD, "speed", PCP (a horse tranquilizer), barbituates and marijuana, took place in bar rooms, cottages, homes, automobiles and on the street, the sheriff said.
ARRAIGNED before Judge Kane were:
William J. Morgan, 20, of 347 Massachusetts St., sale of LSD.
Merle C. Steele, 19, of 8 Abbott Rd., two counts sale of heroin.
Nicholas D. Chillis, 25, of 216 Carolina St., sale of heroin.
Louie A. Crespo, 36, of 301 West Ave., two counts, sale of heroin.
Chester R. Bilewicz, 26, of 134 Doat St., sale of a barbituate.
Thomas J. Batt, 30, of 35

26 Pupils, Driver Dug Out of Pit; 3 Men Sought

From News Wire Services
CHOWCHILLA, Calif., July 16—Twenty-six children and their school-bus driver, abducted from their bus at gunpoint, dug themselves out of a cavern in a secluded rock quarry and were safe today with their families.

An all-points bulletin was issued for three unidentified white men wearing stocking masks who kidnaped the 27 at gunpoint near Chowchilla about 4:15 PM Thursday.
The children and bus driver Frank Edward Ray Jr. escaped about 8:15 PM Friday from a partially buried truck body, 55 miles north of here, where they had been imprisoned since about 4 AM Friday.

AUTHORITIES SAID the kidnapers used two Dodge vans, one white and one black and each with a Citizens Band radio antenna.
Mr. Ray said he gave the FBI the license number of one of the vans.
One kidnaper was described as six feet tall and in his 40s. He was armed with a pistol and double-barreled shotgun. Another was described as between 35 and 40 with long hair and also a six-footer. There was no description of the third.
No motive has been firmly established for the mass abduction.
Mr. Ray, 55, his crewcut still laced with dirt and grime, told reporters today that the children screamed and shouted: "Why? Why?" as the masked men shat them in the truck partly buried in the cavern and started piling dirt on top of it.
Mr. Ray said it was dark in



"They locked us in a big pit and we had to dig our way out," Mike Marshall, 14, told reporters.
As reporters crowded around the youth, School Supt. Lee Roy Tatum rushed up and warned Mike not to talk.
But Mr. Ray gave more details later. He said dirt began falling on the captives as they tried to dig out, and that was the most frightening point.

MAYOR JIM Dumas also said that he had been told the captives "had problems with their feet."
Mr. Ray said it was dark in

Phosphate Ban, Industries Make a Living Lake Erie

By PAUL MACLENNAN
News Environmental Reporter
The director of the largest, university-based efforts such as eliminating phosphorus content of detergents.

Court Upholds Suburb Bussing In Indianapolis

Associated Press
INDIANAPOLIS, July 17

Will the Real One Stand Up?

By RENATE STRAUSS
Special to Buffalo Evening News

Julius Eastman is a composer, Grammy Award-nominated singer-actor, a fine pianist and a musician who easily relates to classical music, avant-garde or jazz.

This amazingly versatile artist, who has a diploma in composition from the Curtis Institute and studied piano with Mieczyslaw Horszowski, is also a skillful choreographer and a film maker — with four films already completed and shown at film festivals around here.

Eastman joined the UB Creative Associates in '69, taught theory and composition at the university and zoomed into prominence as a multifaceted talent in prestigious music centers here and abroad.

"I did a lot of things between 1970-75," he recalled. "Zubin Mehta invited me to sing 'Essay' (by Hans Werner Henze) with his orchestras in Los Angeles and Tel Aviv.

"I premiered Henze's 'El Cimarron' in Pittsburgh. Lukas Foss had me conduct one of my pieces, 'Seven Trumpets,' on his Marathon Series with the Los Angeles Philharmonic.

"My music has been performed all over Europe by the Creative Associates and the S.E.M. Ensemble often with me at the keyboard. They are playing my pieces on European radio stations all the time. And," he said, "I have a suitcase full of reviews."

His portrayal of the mad King George III in Peter Maxwell Davies' musictheatre piece "Eight Songs for a Mad King" created waves of excitement both here and in New York. He repeated the role with the New York Philharmonic under Pierre Boulez on the Prospective Encounters Series, and made a recording of the piece in London with composer Davies.

ALL THAT momentum came to a crashing diminuendo a while ago, as though Eastman had suddenly turned his back on success.

"It was very simple," said Eastman, who is dividing his time now between his jazz ensemble and filling out forms for grants so that he can continue writing and playing his music.

"I did not think the Creative Associates were very creative any more. I had no power to plan programs and none of the stuff that I suggested was taken up.

"So the only thing I really did was to come up with these hit shows once in a while — 'The Mad King,' the de Pablo piece, so on and so forth — I was a kind of talented freak who occasionally injected some kind of vitality into the programming," he said laughing.

"It just didn't work any more. I am not blaming anybody," concluded the slender, tallish Eastman.

Dissatisfied with his teaching as well — "The stuff I was doing at the university was not very creative" — Eastman felt his time was up.

"When you see that your time is up, then your time is up. If you go on just for the money, and I mean I liked the money, you know that can't work."

Obviously going through a drastic revision of his inner life, discarding worn-out ideas and tired cliches, Eastman is clearly groping.

Whatever the nature of his intro-

spective probings, they don't sound self-righteous or self-pitying. His Weltanschauung does not include such sentiments.

Seeing man's journey through life rather like a bizarre adventure punctuated with inspired lunacy, Eastman has nevertheless not given up the search for fresh and honest feelings no matter how irreverent.

afraid to admit to the world who they are.

"People fear punishment," he continued. "There is always somebody who is trying to crush you. I refuse to think about that, I refuse to be afraid of my comrades, of being castigated, thrown out or thought of badly."

THIS SEARCH for identity Eastman feels is helping him enormously to locate his heritage as a composer.

"Our whole Western thought is a kind of futuristic thinking. When I look back, that was the thought I was into," he admitted. "I was writing symphonies, sonatas—I was working for the future.

"I am not writing for some kind of futuristic thing anymore, for life-after-death," he declared. "I don't give a hoot about the future, posterity or anything else along those lines.

"You know, I think that is a step

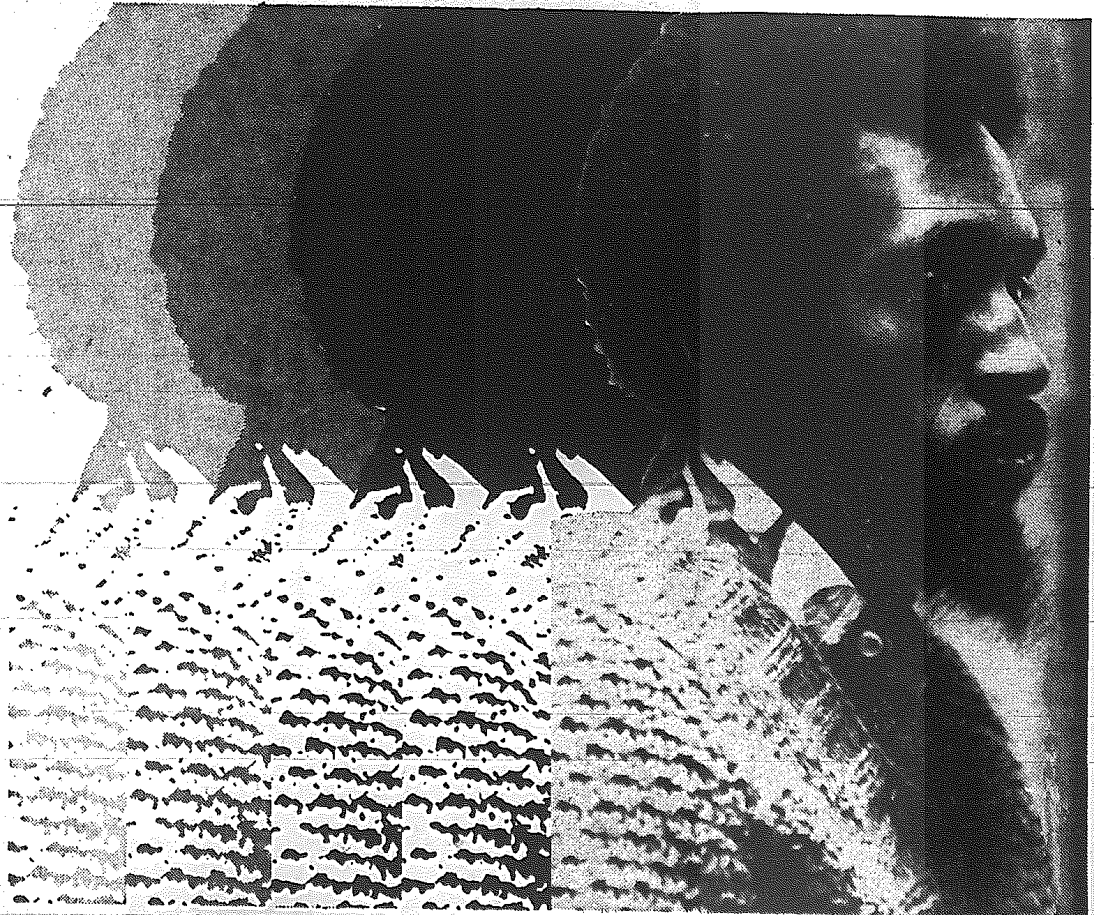
has immediacy and it also has style.

"When I am playing this music," he confessed, "I feel as if I am trying to see myself—it's like diving into the earth, that's what it feels like."

Whereas playing Beethoven, Schubert or Bach was so very different for him. "The principal thing is to come close to these composers' thoughts—thoughts and essences that have already been accepted and well established.

"I just want to break through all this to arrive at pure thought," he said. After a long pause he added: "So I came to jazz because I feel it comes closer than classical music to being pure, instantaneous thought."

His group—the Space Perspective—has performed at the Albright-Knox Art Gallery, on WBFO radio and at clubs around town.



"What I am trying to achieve is to be what I am to the fullest — Black to the fullest, a musician to the fullest, a homosexual to the fullest.

"It is important that I learn how to be, by that I mean accept everything about me."

Homosexuals, he feels, have caused all their own problems because they are afraid to admit what they are.

"What amazes me is how few artists of all people are willing to admit their homosexuality," he said and added: "I have discovered that most artists are uptight on that subject, afraid to reveal themselves, and

in the right direction—hopefully backwards (cascades of laughter)."

His intense involvement in jazz at the moment is a revelation to Eastman.

"I really enjoy playing with my group. What happens now, instead of getting up every morning composing, I get up and practice the piano, improvise—it's jazz, that's the difference.

"I have always tried to incorporate all these synchopations, but not until now have I come to the essence of that music.

"Jazz is so exciting," Eastman pointed out, "because it allows for instant expressions of feelings; it

Basically, however, Eastman is living on hope—hope that he'll get a grant, and many more engagements for his group.

He admits its life in transition, and that he often feels like a wandering soul.

What provides him with the glue to hang together while he is planning and waiting is that he knows what he wants—his strong inner focus.

"The arts are so vital to me," he said finally, "playing the piano, singing or composing helps me to get closer to myself.

"It's through art that I can search for the self and keep in touch with my resources and the real me."