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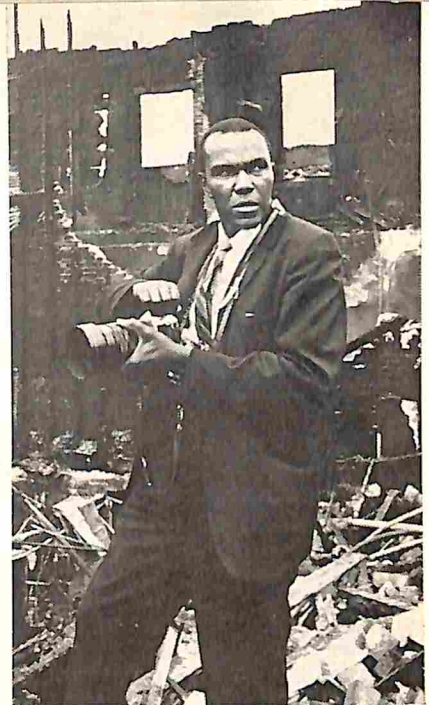
James R. Shepley

AT 9 a.m. on Sunday the tele-
phone rang in the home of De-
troit Correspondent Joseph Kane.
The call was from Ed Bailey, a Ne-
gro photographer who has excellent
contacts in the city's Negro com-
munity. Bailey sounded shaken. "It's
here, baby," he said.

Kane was about to take his fami-
ly on a lakeside vacation and thought
he might have to postpone his de-
parture an hour or so, but no more,
"because riots just don't happen
here." He went down to Twelfth
Street to take a look. When he saw
the smoke on the horizon and heard
the first eyewitness accounts of the
early violence, Kane gave up all
thought of the beach; he knew that
he was in a war.

He tried walking two blocks to-
ward the focal point of the riot, but
"the eyes of the residents on their
front porches seemed to radiate hat-
red. It was like walking through a
corridor of statues with the kind of
eyes that follow you wherever you
go. Later I grew more confident and
strolled the area with impunity—
more or less. I made about seven
trips among the rioters, perhaps to
reassure myself that all this was re-
ally happening."

Reports Photographer Bailey:
"One problem was that the mobs
weren't exactly anxious to have their
pictures taken showing them loot-
ing. They didn't want the cops to
look at the press later and say, 'Oh,
there's that guy.' I would say things
like, 'Beautiful baby, beautiful . . .
Man, where is the next action?' And
usually I'd get by." But Kane and
Bailey had a few close calls under
sniper fire. At one point Bailey was
hit in the back by a brick and his
camera was taken away by an angry
mob. Reinforcements appeared: Loye
Miller and Dean Fischer came from



PHOTOGRAPHER BAILEY IN DETROIT

TIME's Chicago bureau and Wally
Terry from Washington. Said Terry,
who was recently in Viet Nam: "I
felt in more danger in Detroit than
I ever was over there." Adds Miller:
"Maybe the worst hazards facing
newsmen were not so much Negro
threats or sniper bullets but the pan-
icky reactions of National Guards-
men and police."

Also in Detroit was Artist Robert
Templeton, who happened to have
gone there to do some children's por-
traits. He drove into the action in
his station wagon and, using the
steering wheel as an easel, started
sketching, with TIME's cover in mind.
He recalls: "Whenever I would get
out of the car, they would throw
bricks at me. I was such a target
with that sketchbook! The brick or
stone would hit that pastel and it
would fly all over. I had gone through
all of the TIME photos of Watts
when I did the cover on Mayor
Yorty of Los Angeles. Yet I wasn't
prepared for the real thing. Detroit
reminded me of Germany after
World War II. Still, scared as you
are, you know you're alive. It's excit-
ing. On Tuesday I was back sketch-
ing children. Such a sharp contrast
. . . It was hard."

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