

# Health & Healing Resources Guide

PAGES 10-12

#87 JANUARY 1994

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ANN ARBOR'S ALTERNATIVE NEWSMONTHLY



PHOTO: WILLIAM JORDAN

## From Inmate to U-M Student

*"Something inside just made me go on..."*

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## etcetera

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### "Love & Money" for AGENDA

Big Dave and the Ultrasonics, on a roll after their recent release of "Love & Money" on the Schoolkids' label, will give a benefit performance for AGENDA on Thurs. Jan. 13 at the Blind Pig. Doors open at 9:30 pm. Admission is \$5. Call 996-8018 for more information.

### Guatemala Refugee Return Update

The return of a group of 1,347 Guatemalans who had taken refuge in Mexico, originally set to begin on November 22, has been delayed. What was to have been the town center of a farm cooperative is instead being held by an army garrison, contrary to an agreement between the refugees and the government. Noting a history of military violence which forced civilians to flee the country in the first place, refugee spokesperson Carlos Mendoza said, "We cannot allow them to be beside us. The army is the root of terror, the root of poverty. They have brot us much pain. They are the biggest obstacle in our lives."

The obstruction of this group's return bodes ill for some 43,000 other Guatemalans living in UN-recognized camps in Southern Mexico. The refugees and their supporters call for international pressure, including letters to the U.S. Congress, to make the Guatemalan army vacate the co-op's lands.

### Scholarship Opportunity

The Ann Arbor Center for Independent Living will award the John R. Weir Scholarship in February. Students with a disability who will graduate from high school in Washtenaw, Livingston, Monroe, Lenawee or Jackson Counties in spring 1994, and who plan to attend college, are encouraged to apply.

Over 40 donors contributed to the John R. Weir Endowment \$1,000 scholarship, which includes an opportunity for a paid internship. Scholarship applications must be received by Jan. 10 at AACIL. For more information call 971-0277 or 971-0310 (TDD).

### Tax Help for Seniors

The Washtenaw County Council on Aging (WCCOA) helps seniors prepare income tax for property tax rebates, home heating credits and prescription drug rebates. Volunteers perform such services through home visits or by appointment at the WCCOA offices. For more info., or to set up an appointment, call 665-3625.

### Feds Order Friendshipments to Stop

Pastors for Peace, which organizes "Friendshipments" of humanitarian aid to Cuba, was recently served with a "Cease and Desist" order from the U.S. Treasury Department. The shipments defy U.S. embargo laws against contact with Cuba.

The project which the Clinton administration seeks to stop is the construction of a house for a disabled Havana couple who lost their home to a March 1993 hurricane. Pastors for Peace pledges to defy the order. Other illegal acts of aid, trade and travel are in the works for 1994. To participate, or for more information, call (612) 378-0062.

### Holiday Evergreen Tree Collection

The City of Ann Arbor will collect holiday evergreens for mulching or composting. Curbside pick-up will be on normal refuse days between Mon. Jan. 10 and Fri. Jan. 21. Trees may also be left at Swift Run Park, at E. Ellsworth and Platt Roads throughout January. After January, take trees to the City of Ann Arbor Compost Center, 4120 Platt Road. To learn more, call 994-2807.

### New Program for Problem Drinkers

Moderation Management (MM), a new support group in Ann Arbor, is designed to help certain individuals with drinking problems. MM differs from most programs in that it does not insist that people must entirely stop drinking before the problem can be controlled. Although a controversial approach, and one not recommended for severely dependent persons, supporters argue that the problem is effective with some problem drinkers.

The professionally-reviewed MM program provides guidance toward moderation and positive lifestyle changes. Meetings promote self-management, self-discovery, and skills needed for a balanced life. Meetings are Tuesdays from 7 to 8 pm at the First Unitarian Universalist Church of Ann Arbor, 1917 Washtenaw. For more information call 930-6446.

### "A Little of the Buchenwald Touch"

This is how an Atomic Energy Commission (AEC) scientist described experiments in which at least 1,000 Americans were exposed to radiation in the '40s and '50s. AEC atrocities included feeding radioactive breakfast cereal to mentally retarded children and injecting Black children with radioactive iron to test their thyroid responses. At Buchenwald, a Nazi concentration camp, hundreds of people were exposed to typhus for the benefit of German military doctors, who took careful notes on their illnesses and deaths. Several Nazi officials were executed for the Buchenwald experiments.

### Thousands Caught in Midst of Federal Parole Change

Late in the Reagan administration, federal politicians trying to appear "tough on crime" abolished parole. They attempted to make it retroactive, so that the Parole Board would treat those sentenced under the "old law" according to "new law" guidelines. Consequently, about 15,000 people, mostly non-violent drug offenders, find themselves serving longer sentences based on a law passed after their convictions.

This change also affects most federal prisoners who are doing time for political offenses. Under the "old law," Jonathan Pollard, who spied on the United States for Israel, is eligible for parole, but using "new law" guidelines, the Parole Board set his release date for 2015. Linda Evans, the former Michigan-Ohio organizer for Students for a Democratic Society (SDS), has been imprisoned since 1985 on weapons and conspiracy charges and would be eligible for parole next year. Federal prisonrats want to keep her in custody for another two decades.

President Clinton and Attorney General Reno, under pressure from pro-Israel groups, are reviewing Pollard's case. Linda Evans' friends urge people to write to Clinton and Reno, demanding that all "old law" prisoners get the parole opportunities that existed when they were sentenced.

## AGENDA

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# letters

## What do you think?

Please send letters to: **AGENDA**,  
220 S. Main St., Ann Arbor, MI 48104.

### OPEN LETTER:

#### "How I Became a Non-Person During a Bucket Drive"

A short while ago, for three hours, I became a non-person on the corner of Main and Liberty. I stood with a bucket and a sign, asking for money to "help Ozone House help homeless teens." The Miller House group home had just closed, and Ozone House needed money to offer homeless teens shelter, food, clothing, and independent living skills that will keep them off the street. The cause was truly important for the community. The need was obvious, highly publicized, and unquestioned. I was expecting my bucket to be flooded with dollars, if not tens and twenties.

I was unprepared to be rejected by nine out of every ten Ann Arborites who walked by me on that chilly October day. With each rejection, I became more angry and self-righteous. I looked people in the eyes, asked clearly and directly, and kept eye contact while they fumbled for an excuse or frisked themselves in a gesture they hoped would silence me. Some would look at me directly and an-

nounce a rehearsed "no" or other monosyllabic denial of my existence. Many more would simply refuse to acknowledge my presence completely, looking right through me, faces blank. Then I realized that, for many of them, I did not exist.

The act of asking for money on the street had transformed me into a highly visible symbol—not a person at all, but a reminder that pain and suffering exist, not in any abstract way, but here, now. A symbol is much easier to ignore than a person. In order to avoid facing the injustice in our community, people needed to ignore me, to deny my presence.

In this way, I glimpsed the indignity of the bitter rejection most homeless panhandlers experience daily in Ann Arbor. Although I cannot know the misery of severe poverty or homelessness, the act of asking for money on a street corner made me symbolically the same in the eyes of those who walked past. If I am—or they are—real, the people passing on the street would need, not only to give money, but to examine how their own actions affect the balance of wealth, power, and privilege, so unequally tipped in our community. They would have to become part of the solution. This is a scary proposition for most people.

However, some folks looked me

in the eye, talked to me about my experiences working with homeless youth, and acknowledged me as a human being, thus acknowledging the problem. Their courage to communicate with someone they did not know, to step beyond their current experiences, led to an enrichment of us both, and benefitted our community far beyond the coins they tossed in my bucket.

While fear of contact and denial of reality governed the response of most people, some took a chance and broke through a bubble of isolation. To be silent, to pass without a word or a look or a smile, involves no risk and no growth. People often choose safety over a full experience of life which requires an acknowledgement of the world and an engagement with it.

Communities can choke on this build-up of apathy fed by fear. A community requires communication, exchange and involvement, or it is not a community at all. The vitality of those who spoke, offered me the hope that the idea of "community" has not lost meaning entirely. The courage to communicate can lead to more honesty and a willingness to grow, which can lead to that scary prospect called freedom.

**Mark Bangela**  
**ANN ARBOR**

### OPEN LETTER TO THE BUSINESS COMMUNITY: "We Support the Ecology Center"

We are local businesspeople who support environmental protection. We are writing to encourage you to continue your efforts to support Ann Arbor's most prominent environmental organization, the Ecology Center.

Four weeks ago, we were very surprised to receive a letter from a Mr. John Psychas which made various allegations about the Ecology Center. You may have received this letter too. Soon after, we received an envelope from a Mr. Adam Paul Banner which repeated some of Mr. Psychas' charges, and added some new ones. Mr. Banner even included an old tax return of Recycle Ann Arbor. If you received the first letter, then you probably received the second one, too.

We have never met either Mr. Psychas or Mr. Banner. We had never heard of them before receiving their mailings. Under ordinary circumstances, when people communicate with our businesses, they identify their affiliations and their interests in writing. Mr. Psychas and Mr. Banner did neither, and we had no alternative but to question their motivations.

We are, however, familiar with the Ecology Center. Over the years, their staff have included extremely hard-working, dedicated individuals who work for little pay. The organization surveys their members regularly for input about the issues on which they are working. The Center has done marvelous work in the Ann Arbor area, promoting parklands, energy conservation, clean air, and clean water, and almost singlehandedly introducing recycling to this area. Their work improves our quality of life and it enhances the environment in which we do business.

There are two Ann Arbor News articles (both from Oct. 5, 1992) which shed light on the motivations of the Center's critics [ed. note—the articles describe these individuals' links to Gelman Sciences]. The smear tactics of Mr. Psychas and Mr. Banner are reprehensible. You may be a contributor, advertiser, or other type of Ecology Center supporter. Whatever your method, please join us in continuing or increasing your support to help the Center withstand the underhanded efforts aimed against it.



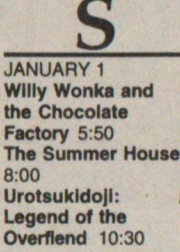
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# Michigan Theater

## JANUARY SCHEDULE OF EVENTS

Michigan Theater Foundation, Inc.  
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S	M	T	W
			
<b>JANUARY 2</b> Willy Wonka and the Chocolate Factory 5:20 The Summer House 7:30 Urotsukidoji: Legend of the Overflend 9:20	<b>JANUARY 3</b> The Summer House 7:30 Urotsukidoji: Legend of the Overflend 9:20	<b>JANUARY 4</b> The Summer House 7:30 Urotsukidoji: Legend of the Overflend 9:20	<b>JANUARY 5</b> The Summer House 7:30 Urotsukidoji: Legend of the Overflend 9:20
<b>JANUARY 9</b> Willy Wonka and the Chocolate Factory 2:50 Wild West 5:00 Bad Behaviour 7:00, 9:10	<b>JANUARY 10</b> Dr. Jekyll & Mr. Hyde 4:10 Wild West 7:10 Bad Behaviour 9:10	<b>JANUARY 11</b> Wild West 5:00 Dr. Jekyll & Mr. Hyde 7:00 Bad Behaviour 9:10	<b>JANUARY 12</b> Bad Behaviour 7:15 Wild West 9:25
<b>JANUARY 16</b> Gettysburg 2:30 Boyz N The Hood 7:00 FREE PRESENTED IN CONJUNCTION WITH U-M PROGRAM IN FILM AND VIDEO STUDIES	<b>JANUARY 17</b> Live-on-Stage Ain't Got Long to Stay Here 8:00	<b>JANUARY 18</b> Gettysburg 7:00	<b>JANUARY 19</b> Gettysburg 7:00
<b>JANUARY 23</b> Baraka 6:15 It's All True 8:20	<b>JANUARY 24</b> The Rapture 4:10 Baraka 7:00 It's All True 9:05	<b>JANUARY 25</b> It's All True 5:00 The Rapture 7:00 Baraka 9:10	<b>JANUARY 26</b> Baraka 7:15 It's All True 9:20
<b>JANUARY 30</b> Way Down East 7:00 With live orchestra. PRESENTED IN CONJUNCTION WITH U-M PROGRAM IN FILM AND VIDEO STUDIES	<b>JANUARY 31</b> The Exorcist 4:10 The War Room 7:00		

T	F	S
		
<b>JANUARY 6</b> The Summer House 7:30 Urotsukidoji: Legend of the Overflend 9:20	<b>JANUARY 7</b> The Summer House 5:10 Wild West 7:00 Bad Behaviour 9:00 Urotsukidoji: Legend of the Overflend 11:20	<b>JANUARY 8</b> Wild West 5:00 Bad Behaviour 7:00, 9:10 Urotsukidoji: Legend of the Overflend 11:20
<b>JANUARY 13</b> Bad Behaviour 7:15 Wild West 9:25	<b>JANUARY 14</b> Gettysburg 7:30	<b>JANUARY 15</b> Live-on-Stage Ann Arbor Symphony Orchestra 8:00
<b>JANUARY 20</b> The Oak 7:00 Wax 9:15	<b>JANUARY 21</b> The Oak 7:00 Wax 9:15	<b>JANUARY 22</b> The Oak 5:45 It's All True 8:00 Wax 11:00
<b>JANUARY 27</b> Baraka 7:15 It's All True 9:20	<b>JANUARY 28</b> Baraka 7:15, 11:30 The War Room 9:20	<b>JANUARY 29</b> The War Room 5:10, 9:20 Baraka 7:15, 11:30

**Urotsukidoji: Legend of the Overflend**  
JANUARY 1 - 8  
A Japanese animation masterpiece chronicling the Overflend's mission to destroy the existing world to create a new world of peace and happiness. The traditional definitions of animation are shattered with a feast of bizarre and surreal images depicting fantastic stories. This is science fiction horror baked in the microwave of "erotic grotesque."

**Live-on-Stage**  
**Ain't Got Long to Stay Here**  
JANUARY 17  
A play with music developed from the letters and speeches of Martin Luther King, Jr. The play begins in Montgomery when Rosa Parks refuses to give up her bus seat and follows Dr. King's life from that point. Traditional spirituals and gospel music underscore the action in this riveting evening of history and theater. Authorized for production by the estate of Dr. King. Produced and performed by the Tennessee Repertory Company.

**WAX or the discovery of television among the bees**  
JANUARY 20 - 22  
Set in Alamogordo, New Mexico, beekeeper Jacob Maker is introduced to a type of destiny that pushes him away from the normal world into a miasma of past and synthetic realities. This is the first electronic independent feature to achieve widespread international distribution. Computer and video graphic techniques are combined to give footage and photography an animated look.

**It's All True**  
JANUARY 22 - 27  
Live-on-Stage  
The research of Ann Arbor native Catherine Benamou can be seen in the 1993 production of *It's All True*, an unfinished Orson Welles film. A 1988 New York University gallery show of photographs and documents relating to *It's All True* brought Benamou to the attention of Dick Wilson. In collaboration with two other filmmakers, Wilson was producing a documentary on the making and unmaking of Welles' 1941-42 project. Benamou joined them as Associate Producer, recording over 50 testimonies of original participants during her field research. She will be in town for the premiere.

**Baraka**  
JANUARY 23 - 29  
A spectacular blend of images and music is presented in 70mm, six-track glory. This nonverbal feature was directed by Ron Fricke, who photographed *Koyaanisqatsi* and directed *Chronos*. The themes of interconnection and transcendence are explored again in this meditation on the environment. Locations from France to Ecuador are set against Michael Stearns' soundtrack, which was developed from original compositions, ethnic music and indigenous sounds.

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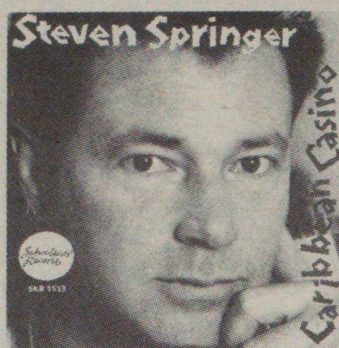
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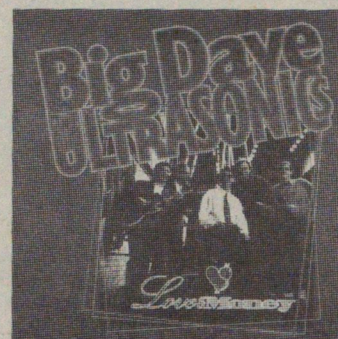
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*—Strictly Nothing But the Blues—San Diego, CA*

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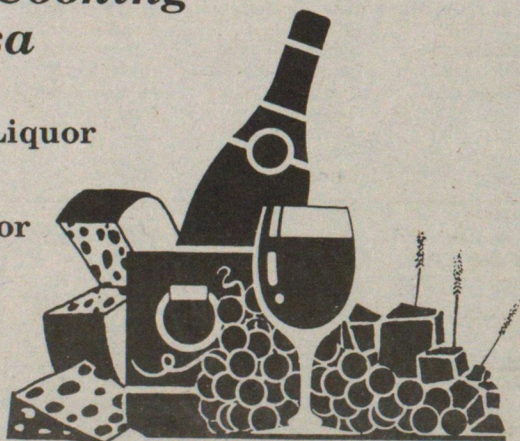
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**EDITOR'S NOTE:** Joyce Dixon, a native of Saginaw, Michigan, went to prison in August of 1976 for killing her abusive partner.

In May, 1991 Dixon became the first woman to earn a Bachelor's degree from U-M while still in prison.

Two years later, after 17 years of incarceration and years of legal appeals and letter-writing campaigns by her supporters, Joyce Dixon won her freedom.

Her conviction was reduced from first- to second-degree murder. The judge consequently ruled that she had already served far more time than necessary for this conviction, and released her.

Dixon then moved to Ann Arbor to fulfill her dream of attending classes at U-M, on campus. Dixon has just completed her first semester of a Master's program in the U-M School of Social Work.

While in prison, Dixon found a system that offered some educational and employment opportunities to men but denied the same rights to women.

So, Dixon fought for the right of women prisoners to have the same educational opportunities as male prisoners. As a direct result, she was able to participate in a pioneering U-M program in which learning materials were brought to the prison, enabling Dixon to complete a Bachelor's Degree.

While in prison, Dixon also earned a paralegal degree and through her work in prison legal services, helped countless incarcerated women.

The following text is from a talk Joyce gave on November 18, 1993 to a group of U-M students and staff (sponsored by the U-M Women's Studies Program).

**P**rison is someplace you really don't want to go. You come out one of three things: either you've really done what you can to better yourself, you've been totally broken, or you come out worse than you went in.

I was convicted of murder in the first degree in August 1976. I got in trouble in late 1975. During that time there was no such phrase as "domestic violence." There really wasn't "empowerment for women." Women took what they had to take.

I had two small children and I got involved with a really bad man—the kind of man who beat up old people, sold dope to children and threatened my family. It wasn't the type of relationship that I could just walk out of. According to popular belief, women who get into these things should just walk away. Often one can't walk away, I was from a small community where most Blacks lived in one area. It wasn't the kind of place where I could get away and somebody would not be able to find me.

One day I just got tired. I couldn't take it anymore. What was I going to do? I didn't want this kind of life. If I didn't do something, I would end up burned out, beat up, probably a dope fiend and a whore. I wanted something better for myself and my children. I didn't know how to get out of this thing. This man

# The Journey of Joyce Dixon

**"I can't begin to tell you in such a short time how hard it is to survive in prison... After a while you're either 'bitch' or number 145440. You're a prisoner. You're never a person. You're never a woman. You're only 'Miss' when somebody's being sarcastic."**

wouldn't let me go. He wouldn't leave me alone. But I just knew I had to get out.

Then a time came when my choice came down to: "Am I going to stand here and probably be seriously hurt—or worse—or am I going to get out of this situation?" And I shot him. I didn't want to shoot him; I didn't want to kill him. When I did it, I wasn't thinking about if he was going to die. I was thinking about if I was going to live.

I went to live to election time. I was just a campaign statistic. The prosecutor believed that: "If I get this conviction, I am sure to be re-elected." It wasn't like somebody was concerned about me. Black women just didn't shoot people.

This is the way people think about you in times like that. And I didn't have a lot of community support. The people in my neighborhood really cared about me, but they didn't know how to support somebody. You just get down on your knees and you pray to the Lord and you hope for the best. But sometimes that's just not enough.

There was one witness at my trial, which was me. My attorney didn't do what he could have done for me. I had a bench trial—which was a stupid thing to do—but my attorney advised that I do it. My trial lasted one and a half sessions and I was convicted of murder in the first degree.

I was sentenced to natural life in prison. For the first four or five years I just knew that somebody was going to do the right thing and I was going to get an appeal and I was going to go home. I was going to go to court and the courts were just going to let me go, because that's what they were supposed to do.

After about five or six years, I realized that I was probably going to be there for a while. Then I started to get scared.

But it was also a good time in my life because I started to look around and see what my options were. I stopped feeling bitter and stopped feeling sorry for myself and stopped worrying about how wrongly I had been done or what was going to happen to my mother or what was going to happen to my children.

What was I going to do while I was there? Well, I was going to go

to school. But there was no school to go to. I started in the old De-Ho-Co (Detroit House of Corrections) which was the first women's corrections facility, run by the city of Detroit then. There was one building where they had a couple of classes in the basement, maybe an art class or some other insignificant class. But there was nothing for women to do. At the time men were getting their GEDs, their Associates degrees, and their Bachelors degrees. Some of the men were even in a Ph.D. program.

They had factories (for employment) and they had all these different ways to take care of themselves if they had no family or friends to support them, while women had absolutely nothing. Women were lucky if they had a family who cared enough about them and who had the means to support them—send them clothes, send them money, this kind of thing. But these were the folks who weren't there in the first place because they were rich and had all these opportunities and advantages. The women prisoners were there because they found the wrong ways to survive. We were labeled as unimportant, just women who should just shut up and do our time.

So a group of women, including myself, tried to challenge these things. We started asking why men in the prison system were in a better position to help themselves. They were even going home quicker than women. They had community programs and were being processed quicker. There were all these alternative sentencing programs for men—halfway houses all across the state. There was virtually nothing for women. We found out later that it was because if you didn't do these things for men, men would tear up the facilities. It would end up costing the state much more money.

So we started questioning these things. I was told: "The needs of men and women are different. Men need more things. Men are more important people. Women in the prison system are not really important. You don't make a whole lot of difference one way or another. Shut up. Do your time. Be quiet."

Well, that just wasn't enough because we were totally deteriorating. We were just fading away. It wasn't enough.

So progressive lawyers started coming through—law students and those who had just gotten out of college. We started talking to these people. We filed a lawsuit against the Michigan Department of Corrections. The case is titled "Glover v. Johnson," and after a few years the federal court ruled in our favor. The issues were all about parity and the court said it's a shame that men have these advantages while women don't.

So we started getting some pretty decent educational opportunities. It started with the community college. Four or five years later, after contempt hearings, they tried to implement a four-year program in the women's prison.

But in the interim we were catching hell, because the situation for women in prison is atrocious. There are a number of male guards who still hang on to the attitude that women are there to be used. Particularly so with Black females, because we're often looked at as lowly, ignorant degenerates, incapable of change—thieves and whores for the rest of our lives. We are treated like no good will come of us, because that's just who we are.

Perhaps some Black women did things that would allow people to think that way about them. However, they [Black women] were the ones who were targeted by guards, in the earlier part of my incarceration, for men to use. But as time went on and the system got bigger and more women started coming to prison, whether they were Black, White, or other women of color, these women were preyed upon too. It got to a point where it didn't matter what color you were, or how weak or how strong you were. Women were, and are, being raped in the prison system.

I was in a facility where one woman complained to us (because I was working for prison legal services at the time). She came in tears and she said that she woke up in the middle of the night and a guard was fondling her breasts. She screamed. He asked her what was wrong with her. She told him what he was doing and he said he was just

trying to find her ID.

But she knew what he was doing. So the next day she came to legal services. We in turn went to the deputy, who was a man. He told me: "Well, Joyce, I don't know why you're making such a big thing about this. It wasn't like he was—did he have sex with her? No. It wasn't like he was raping her or anything. He was fondling her breasts. This is just something men do."

This woman had to go back to her unit and face the same guard—but this time, with more animosity. At that time the woman was a few months from her first out date. The last I heard, this woman had been written up on several misconducts. Every time you get a misconduct, they deduct about five disciplinary credits. The more disciplinary credits you get, the more you're guaranteed your earliest release date. This woman lost like 60 disciplinary points. Her period of incarceration was prolonged.

What happened was that when she saw the parole board, the parole board said: "Since you've got all these misconducts, we believe that your prognosis in prison and your rehabilitation is really poor. What we're going to do is defer your parole until maybe two years later." So she ended up doing four more years because she complained to a deputy about a man feeling her breasts.

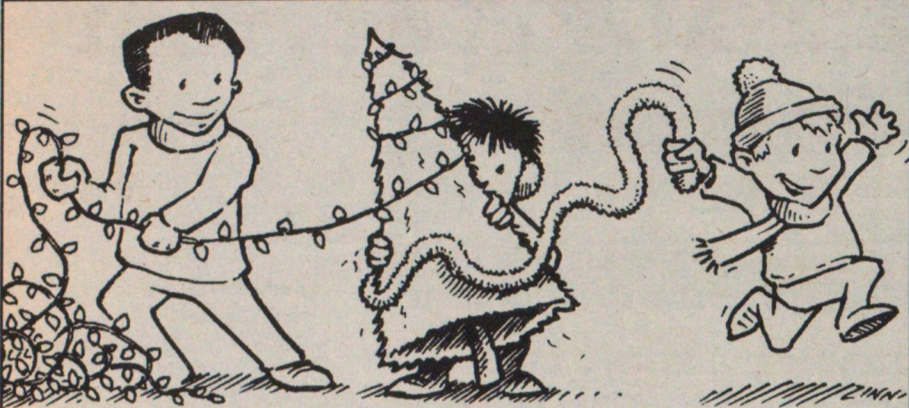
This is the kind of thing that you live with. You try to stay away from it and you hope it doesn't happen to you, but ultimately it could happen to you at any time. You try to put yourself in a position to fight it, but at the same time, you want to get along. You want to do your time and get out of there.

Some of you have probably met Susan Fair. I really admire Susan, because when she was in the system, Susan would take on the entire system. She would fight them at every turn. They would write her up and they would lock her up. She'd get out, she'd file another action. They'd write her up. They'd lock her up again. She'd lose more days but then they'd lock her up. She'd get out and do the same thing, over and over again.

But I was afraid to do it that way, because I was doing life. I had to walk on eggshells. You must have a clean record if there's any hope of getting out of that situation. It was hard because at the time I was trying to go to school. The University of Michigan tried this pilot program with two or three women from the system. Susan was the first one, then later on Mary Glover and myself were fortunate enough to be a part of the U-M undergraduate program that was created for us.

Although it was a great opportunity for me, it got harder at the same time because the guards' and administrators' attitude was, "Why should you have such an opportunity when we weren't able to do such things, or we weren't able to send our children to the University of Michigan? Who the hell do you think you are? You're a prisoner and you don't deserve this."

(CONTINUED NEXT PAGE)



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Because of the wire and plastic backing, **wreaths and evergreen roping** should be placed in the trash.

Service provided by the City of Ann Arbor Solid Waste Dept, 994-2807.

## Joyce Dixon's Journey

(FROM PAGE 5)

Then there were prisoners who resented us: "Who do you think you are? You're doing it and we can't, so we're going to do everything we can to stop you."

Whichever way we turned, we were a bunch of dirty bitches who didn't deserve to be where we were. My lecture tapes would end up over at the men's facility. My books would get lost somewhere at the facility and nobody would know where they were.

Kevin Thornton, Phillis Engelbert and Betsy Esch were my first TAs [teaching assistants]. They would come to the prison at Coldwater. They would use their own gas, spend their own time, subject themselves to being frisked and all the harassment that goes with coming into a prison, just because they were trying to help me. They would get pissed off, but they stayed with me. It was important to have support like that, because you can't make it by yourself.

I can't begin to tell you in such a short time how hard it is to survive in prison. People don't care about you. People don't believe that you're going to be anything. They're always telling you that you're nothing. You believe them. You don't know what you're supposed to believe because you don't know who you are. After a while you're either "bitch" or number 145440. You're a prisoner. You're never a person. You're never a woman. You're only "Miss" when somebody's being sarcastic.

I'm just so thankful for the volunteer groups that come in. I can't tell prisoners enough to be a part of these programs. I want them to know that this is all they're going to get that's going to tell them they're not what everybody else says they are.

They'd say: "What do you need an education for? You're going to die here." And then I'd start to wonder: "Well, am I going to die here? Am I ever going to get out of here? Why am I going through all this? What am I doing this for?"

Something inside just made me go on. When you lose all hope, you might as well lie down and die. There were several times when I thought about telling someone to just bring me a rope, so I could do like I've seen a couple other people do, who just couldn't take it.

It's a constant struggle to get through the system. Often I made decisions that were unpopular with both prisoners and staff. Although I took a lot of heat for it, being able to make a decision and stand on it was a good thing, particularly since other people had been telling me what to do for the most part of my life.

It's an uphill fight, but you have to form some identity for yourself. You have to figure: "This is who I am, and I'm not going to die in prison. I'm sorry about him, but I'm glad that I lived. So what am I supposed to do now? Am I just supposed to lay here and die because everybody else says I don't deserve to live? I just can't do that. If nobody feels this except me, I just have to go on. I have to believe that sometime, somewhere down the road, this situation is going to change for me."

I have two children. When I left, my children were six and eight years old. My mother had them, and they grew up in the community I grew up in, with the same people. Except it got progressively worse. It's hard for me to talk about this because if you're a mother, you know how it feels when your children tell you that they hurt.

I asked my son when I got home how it was for him, and at first he said he didn't want to talk about it. But he said: "You know, when I went to school, the teachers looked at me funny; they treated

me differently. The kids were talking about me, and they said all kinds of things about you." And kids are cruel. He said when they got mad at him, they would say things about me. He said that his friends' mothers stopped letting them play with him and he didn't know why people were treating him like that. He was just a little kid and he wanted to play with his friends and he couldn't.

My two sons handled it differently. My baby, Chuckie, says he didn't have any friends, so he would go home and study. He would go in his room and close his door.

My other son, who was eight when I left, fought all the time. Everybody was his enemy. He didn't have any regard for anybody else because he didn't feel they had any for him.

Right now, my baby is graduating from Eastern Michigan University this April, the one who was six when I left him. But my older son is now in prison. He is serving a natural life sentence for conspiracy to commit murder.

For me, it was really hard coming home. Here it is after 17 years, 120 days. I get to come home and see my children and I come home and I only have one. When I went to see my son in prison, he said: "Mama, I'm so glad you're home, but now what are you going to do about me?" He said: "Mama, come and get me." And I couldn't and I didn't know how to tell him I can't. I don't know what I can do.

If there's anything I know, it's not to depend on the legal system to do everything that they're supposed to do. There are a lot of things that are not nice in our society. But there are a lot of things that are legal. Whenever a brief is filed, there is something in that brief that will allow a judge to go either way. The judge will find something in that brief to let you go, if he or she wants to, or they'll find something to keep you there. Most of the time it will be a matter of public sentiment—what's the flow of things. How are things going now. Then there are so many people in the system that people do not have the time to devote to your particular case. They don't have the time to do the initial background investigation. The parole and probation officers don't have the time to do these thorough investigations to try to find out if incarceration is the best thing for you. They just don't have time.

The dockets are too crowded and the system is too congested. So folks just get pushed through the system. There are a lot of folks there who need to be there, but then there are a lot of people there who shouldn't be there.

In March of '93, an attorney named Barbara Klimaszewski was appointed to my case. From that time until my release in May, she visited me on numerous occasions. She left no stone unturned and worked the case like a "junkyard dog" in her effort toward my freedom.

The whole experience has made me a better woman, but I shouldn't have done 17 years and 120 days. I can never get that back. I can't give that back to my children. My son may be very old by the time he gets out of prison. He may never get out of prison. I will never get that back.

The point I'm trying to make is—it's not fair. It's important to me to stress to people who want to change things that things should not just be taken at face value. People are important. When you begin to lose that human aspect of things and people all of a sudden are not important, when nobody has time anymore to do the right thing, you lose something. When you don't do the right thing, it just may cost someone 17 years and 120 days of their life. It may cost their children the same thing.

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# Northern Ireland: The Nonviolent Front

**EDITOR'S NOTE:** Bernadette Devlin-McAliskey, the daughter of an IRA gunman, led the 60s civil rights movement at Queen's College in Belfast, and was elected to the British parliament in 1969. Later that year, she was jailed for inciting neighborhood resistance to British troops. She has survived many assassination attempts, in which she has been shot eight times. Though she is a member of neither the IRA nor Sinn Fein (the political party associated with the IRA), many consider her the conscience of the Irish Republican movement.

For many years the former parliamentarian's main activity has been building nonviolent resistance networks, work which is completely ignored by U.S. news media. Coverage is worse in the U.K., where it is illegal to broadcast anything that Devlin-McAliskey says.

The ex-MP came to Detroit right after an IRA bomb killed civilians. In the storm of denunciation which followed, it seemed that both the IRA and the peace process were big losers. Yet a few days after her visit, the British government admitted that it had held talks with Sinn Fein.

Though fighting goes on, there is reason for optimism. Military stalemate, anti-war feeling in Britain, and Irish political realities enhance the chances to end a quarter-century of troubles.

Devlin-McAliskey spoke on "Pathways to Peace" last November at Detroit's Gaelic League. Afterwards, she answered audience questions, one of which was: "Would you comment on your position of nonviolence in the struggle?" What follows is her answer to this question.

**I** think it's a very important question, this question of nonviolence. People see it as an intellectual decision within the oppressed community—that some people make an intellectual choice to work nonviolently, and others make an intellectual choice to work violently. It doesn't happen like that.

The community begins to work nonviolently. Whether the nonviolent methods which they use

By Bernadette Devlin-McAliskey

are demonstrations, sit-ins or protests, the reaction of the state to them is violent.

Then, as you have to protect yourself against the violent reaction of the state, you find yourself forming up another network of activity, which is also nonviolent. A great deal of work is done to support prisoners and their families.

Then, as you begin to protect yourself against those situations, you find that you become isolated from the state and punished by other state mechanisms. By financial mechanisms, by political and social mechanisms, you become isolated and marginalized. The next nonviolent mechanism is to provide alternative resources in the community that has become alienated from the state. There are communities in this country that would understand that experience.

What do you do in a town like Coalisland, where nobody trusts the police? What do you do when somebody has their house burgled? You don't go to the police. Nobody trusts the police. People believe if you tell the police they'll merely use that opportunity to get into your house, and if they find the person who did it, they'll use the fact that they know that he's a thief to pressure him into being an informer.

So what do you do when the normal frameworks of democratic society are not open to you? You have to create alternatives, and you try to create nonviolent alternatives, ways of redressing those problems.

On a community level, the housing project where I live has organized to physically improve our own conditions. We practically redesigned the estate. We fought with the authorities to have the project upgraded on the lines we designed.

We incorporated into the design a community house. We didn't want a derelict building that we could fall down the stairs of, we wanted a house on the project where people can meet. The community itself services it.

We provide facilities for our own young women with children, particularly of benefit to single par-

ents—some of whom are single because they are not married, some single because they are deserted, some single because their partners are in prison. We have in the afternoon, for kids coming in from school, an opportunity for help with their home study.

That's basic nonviolent work that's done in the community. It's done by the same people, by and large, who are going out at night to take statements from families who have had their houses raided, who are trying to create the documentation to give to the human rights groups.

One of the prime examples is the Cullyhanna Justice Group, which was formed when a young man was murdered at a vehicle checkpoint by the British Army. He passed through the checkpoint, he was allowed to proceed, and a soldier, for reasons best known to himself, lifted his weapon and shot the driver. Then, of course, the whole state machinery said the driver was a terrorist, that he failed to stop.

Now that community organized. The young widow—she was 22—called her friends and her neighbors and she organized. They went around and they took statements themselves. It's the kind of work police should do. They identified all the eyewitnesses. They drew up their dossier of evidence. They gathered money. They invited independent people with credibility, from other countries, to come and to be the panel of judges. Then they invited people from all over the country to come to their court and hear the evidence of what happened, and to judge.

There's a video of it. It's a model of how a community can organize in response to this kind of murder. They were effective in drawing so much attention to it that the state was forced to argue a new, different argument, and finally forced to charge the British soldier with murder.

That goes on all the time, but it receives no recognition. In the midst of that, things often happen whereby a person makes an individual choice, that they have come to the end of the

nonviolent road. That for them, there just simply is no more elbow room. They have filled in as many forms, they have done as much human rights documentation, they have given as much support as as many funerals as they can do. They have done as much of it as they can do, and in their own feeling they're getting nowhere.

So people by and large don't make an intellectual choice to join an army. They fight the violence of the state with everything they've got, until the state leaves them with nothing else. Then they say "OK, I fight you the way you fight me, because I've nothing else to fight with. I might as well give my own life, because people are getting killed anyway."

Pat Farrukin got killed for being a nonviolent civil rights lawyer. Gina Campbell got killed for being an electoral organizer. People get killed, and so at some point people say, "Well I'll tell you, I am not going on my own." That's where the armed resistance comes from.

People say it to me, and I understand the argument. People said it to me in the midst of an ambush where four young people were killed. They said, "Bernadette, are you going to defend them with bits of paper? By the time you get to the European Human Rights Commission on that case, there'll be six more dead."

That's the way it moves. The nonviolence thing, that's what everybody wants to do. But as Nelson Mandela says, nonviolence presupposes the oppressor has a conscience. And our oppressor doesn't. It's understandable that people get involved in violence.

But the mainstream continues to be nonviolent organization. Not simply of resistance, but of alternative structures to the whole machinery of state repression. We do believe that at the end of the day, that's what will carry us through to the next phase. We will be prepared for the next phase. We have ideas of constitutions and forms of administration and civil rights protections and how the economy would run. That's all nonviolent.

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## Nicaragua: The Great Leap Backwards?

Interview, introduction, and  
photograph by Phyllis Ponvert

*I lived in Nicaragua for nine months in 1991-92, during which time I interviewed and photographed a number of Nicaraguan women—women who I first came to know as friends. I told them that after my trips to Nicaragua I always came back to Ann Arbor and spoke and wrote about my experiences and the people I had met. This time I hoped to bring back stories of Nicaraguan women in their own words.*

*I first met and came to know Tomasa Hurtado Vallecillo in the mid-late 1980s during three trips to Juigalpa, as a member of Ann Arbor Sister City delegations. Her brother, Candido Vallecillo was the Sandinista mayor of Juigalpa during the first years of the Nicaraguan revolution. Tomasa's mother, Mercedes Vallecillo, was a Sandinista activist in the years before the 1979 revolution and continues to work with Sister City projects.*

*What follows is excerpts from an interview with Tomasa Hurtado Vallecillo, conducted in June, 1992.*



Tomasa Hurtado Vallecillo

be an organizer is a privilege because one has contact with different groups. Maybe, if it weren't for my organizing, I would not have had the great pleasure of knowing my friends in Ann Arbor. So it gives me a lot of pleasure to be an organizer.

Tomorrow, the ninth of May, we will begin a project helping our friends in Ann Arbor to build three classrooms at the Rosa Lanza Elementary School. I'll meet with the commission we have formed. I'm in charge of beginning the work which we hope to finish within six months. We hope that someone from Ann Arbor will come and take part in the inauguration of the classrooms so that we feel satisfied and they will feel sure that together we have made a reality of the dream that we always shared [the classrooms have since been

taminated wells, giving out Clorox, and explaining how to treat the water. Also, we're giving out oral rehydration packets and telling people they have to give this to children and adults at the first signs of cholera or diarrhea.

Before, with the past government, we had a great responsibility as revolutionaries. For example, if someone was having a problem getting a family member to the hospital, each of us had an obligation to go and bother their neighbors and say to them, "Look friend, or brother, or *compañero*, do us a favor. In the house next door to you, there's a problem. There's no one to take your neighbor to the hospital. Do us a favor. Go on and take him."

While now, some high government official, or

## We older people, who have lived under three governments, never thought we would be moving backward, a great regression.

completed]. Right now children are experiencing a critical time with education and health problems.

I have been very involved with the Communal Movement since 1981. The Movement is an organization—which has valued and continues to value the well-being of the poor, the well-being of social projects—which works on behalf of the dispossessed, who at times get thrown out on the street. So we, not with violence, but in friendship—with words of conviction—go to the municipal government or another organization to convince them to let that person stay in their house. Because now, there's a critical living problem.

So, the Movement is always in favor of the poor—looking out for the well-being of children, the old, of those wounded in the war—be they Sandinista or from the Nicaraguan Resistance [Contras]. We cry out for the same rights—the Resistance as well as the army. The same need, the same hunger that the Communal Movement and the rest of the people have is shared by the Resistance—those wounded in the war, the widows, the children orphaned from both sides. So, those of us here don't look out only for ourselves, or for a certain group. We look out for everybody regardless of religion or ideology.

Yes, there are problems right now. One example is the problem in getting enough water to Zone 8. We went before the delegate from the water commission and told him that the water situation was really critical and that we need to make people aware of the dangers of cholera and how to prevent it. We also told him that availability of water and treating the water is one of the most important factors in preventing cholera. If INAA [the state water company] doesn't give us water, where are we going to get water? We were able to get the delegate to open the pipes so that water could come here to Zone 8. It doesn't come every day, but we get water every other day or every two days, and that's sufficient because we can fill enough containers with water.

In addition, MINSA [the state health department], with the help of the Communal Movement, has a campaign against cholera—closing con-

the manager of some organization could live right next door to me, and even if I am dying, they won't give me a hand, much less offer a car to take me to the hospital—while we still have a creed of charity, more than ever.

We in the Movement have had a role in helping people in which entire families have died and been buried. One that I know about involved the son, the papa, the mama, and the brother. So we organize ourselves and go from house to house to ask for donations for the casket. Can they give us coffee? Give us rice, sugar? We arrange the wake and bury the dead. Meanwhile, there are others sitting behind closed doors watching television, and if I knock on the door they refuse me, saying, "We have nothing. We can't help." It didn't used to be that way.

I have lived under three governments: under Somoza, the Frente Sandinista, and today under the UNO. This government is a Somocista government without a Somoza because it has the same policies. Today we're even worse than under Somoza. At least before we had jobs, but now there are no jobs. We older people, who have lived under three governments, never thought we would be moving backward, a great regression.

Under the revolutionary government, things were better. First, they were concerned about education. The first step that the government undertook was the literacy campaign which taught the peasants, everybody, to read and write so they weren't ignorant anymore.

The current government, the old Somocistas that came back from the U.S., think that the worker they left here ten, eleven years ago is the same person. And no! They met up with a different people. These are not the blind, ignorant people with a black band over their eyes that they left behind; people who couldn't see. The Revolutionary government came and got rid of ignorance by teaching people to read and write.

On Sun. Jan. 30 at 2pm, Phyllis Ponvert and Debbie Billings will read from their interviews with Nicaraguan and Guatemalan women—at Common Language Bookstore, 215 S. 4th Ave.

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**O** was born in Juigalpa in 1933. My parents were Vicente Hurtado Morales and Mercedes Vallecillo Perez. My mother is still alive and at my side. My papa died five years ago. My papa was of peasant origin. He was a wonderful father. He always lived with us. We were 6 sons and three little daughters. All are still living. My mama was always a mother who denied herself and was dedicated to her husband, to her children, to her household, and she also was a seamstress. Today she still is very active in her housework, in everything.

I have six sons and two daughters. In spite of all of the difficulties, I have been able to give my children an education. My two older sons, for economic reasons, are not as well prepared. But yes, they studied, and even though life has brought many changes, I have finally prepared my sons to be professionals.

Today, my husband and I live a life of the poor, but we are very close and we have many friends. Life in Nicaragua today is very difficult. Sons of workers like myself aren't able to study because life is very hard. The economic situation in my country is too hard.

In my youth I did not have the joy of studying. I lived together with my parents on a farm. We were peasants, nothing more. Life in the countryside was quite difficult at that time. Our youth was spent sharing the work with our parents, making tortillas, grinding the corn by hand. To cook our food, we cut up firewood in the countryside with a machete. We herded the cows. We made cheese.

My mama was the cook on a farm. She cooked for a great many workers. My papa earned 15 cordobas and my mama earned eight cordobas a month. It was too little with so many children.

We did not have the pleasure of going to school. The little that we children know, we know from my mama. It was because she taught us at home. She taught me to read and to write. I was the smartest. I learned to sew, to weave, and to make embroidery.

I have been married twice, and now I spend my time looking after my children and my grandchildren. One of my daughters is a single mother and I take care of her children—look after them so she can work and help me. My life at the present time is spent living together with my children, my husband, my grandchildren, and in having friends; poor, but with dignity.

Also, I spend a little time in organizing work. Within my neighborhood, Zone 8, I am the head of the Communal Movement (CM). I enjoy it. To



# Bread Not Bricks

By Arwulf Arwulf

**"Growth for its own sake is the ideology of the cancer cell."**

—Edward Abbey

**O**n recent articles I have harped upon the question of large buildings constructed in downtown Ann Arbor with no apparent concern for the surrounding neighborhoods. I even pinpointed former mayor Lou Belcher as the individual responsible for certain particularly imposing structures. I've since done a bit of investigation. (Nothing serious, you understand. Mine is a whimsical approach to journalism. But it's interesting to note what hearsay has to say.) One source of information implied that only 301 E. Liberty can be said to have been financed and raised up by Mr. Belcher, who hung out with a sodality of investors who together represent that sort of "development." This is important; I made the mistake of singling out one businessman, while it should be noted that these men work both independently, as singular agents of free enterprise, and as a group, determined to leave their mark upon the city.

Now I'm not here to whine about *changes* per se. Change is the only constant phenomenon we have. There's an old Jazz proverb which states: "Taint whatcha do it's the way howya do it—that's what gets results." Various buildings downtown are a grim reminder that at any point somebody might decide to put some changes on us which simply because of their sheer enormity might remain for many years.

Will they ever tear down Tally Hall—so mindless, empty and ugly? Not likely—for this monstrosity contains a parking structure. And in Ann Arbor a parking structure is worth its tonnage in parking tickets. It is a source of great (and perverse) amusement to me that Tally Hall (like an abandoned movie set in the heart of our town.

Nice going, dudes. Any more bright ideas?

Belcher caused a dizzying cluster of bricks to be built at the corner of Fifth and Liberty. Every time I walk past it, buffeted by high winds which gust down the face of it, I am amazed by the sheer mass of the thing. This has got to be the world's largest sub shop! My imagination runs rampant as I picture the entire second floor devoted to cheeses, the third floor occupied by meats, a great stash of lettuce, tomatoes and vats of mayo on the fourth, and the remaining floors packed with buns. That's a hell of an operation!

To be fair, Quizno's Sub Shop, snappily visible on the first floor, is a worthy enterprise, run by good people. And there are other businesses tucked away in the brick behemoth, businesses which provide employment for United States citizens. Nevertheless, the fact that so much hypothetical office space has been created, and often stands empty in buildings of this ilk, this makes townies like myself bristling mad, and we come to resent the buildings—not their tenants, but the buildings themselves and the men who caused them to be built. 301 E. Liberty seems abominable when compared with what used to be there.

When first I came to Ann Arbor in the late '60s, there was a dreary little drycleaning operation on that plot of land. Then in the mid '70s it became a bakery unlike any bakery we had ever experienced. There are cool little bakeries in Hamtramck and Milwaukee, but these places follow the briskly American culinary traditions of Fanny Farmer, who discovered that putting sugar in any food would make people want to eat more of it. Sugar, sugar everywhere, and we can't sleep at night. It's like amphetamine, and we give it to kids.

The Sun Bakery used honey. Lots of it. I became intimately familiar with the physical properties of honey, for during the summer and autumn of 1976 I was a teenage baker's assistant, wrestling a cookie machine before dawn and whiling away the rest of the day cleaning up the residues of our beautifully stylized bakings. The scraps and blobs of flour & honey which adhered to the floors were called *scroat*. Its removal took terrific amounts of energy, using hot water and a steel-bladed ice chopper. Honey is better for you than sugar, but it's a lot like glue to work with. Accidentally leaving a certain valve open could lead to an industrial honey spill. Just think of it!

The Sun had come together as an extension of the Eden's baking project, which lived at the back of an alley off of Maynard Street across from Nickel's Arcade. Canterbury House used to be

there. My bosses at the Sun were a driven specimen by the name of Nick, and a tall, intense fellow called Bob. I can still see him with a kerchief round his head and a very long beard with telltale signs of whipping cream at the edges. (Today he's called Robert and manages a supermarket on Main Street). I spent a lot of time assisting Bob in the touchy business of putting danishes together. We also produced enormous quantities of granola, thousands of loaves of bread and the inevitable chipatis.

Chipatis (Bob called them "Chumps") were roasted over the open burners of an antiquated cast iron stove. The chipatis were flipped using a short pair of tongs. One good session with that setup and your arms and hands would become completely devoid of hair! I learned through pain how to move my hands quickly. At most other tasks I was terribly slow, being a spaced-out eighteen-year-old, and a bakery is no place to dawdle.

Food service in general is an experience everyone should have at least once per lifetime. I don't know how some folks manage to stay with it as a career. We had a bulletin board with newspaper clippings describing violent crimes committed by bakers staffers from all over the world! My favorite was the homicide/suicide story of a guy at a bread factory in the Philippines who went bonkers, and threw himself into a giant dough mixer! Baking: it's not for everybody.

A very important member of our crew was an Englishman named Ian Titterton, whose most interesting contribution was a century-old recipe for Eccles Cakes, which were like rounded scones with black currants predominating. Ian also did most of our cake decorating. He had thick eyebrows and a pleasantly thick British drawl. I would tease him about it, giving him a clothespin to clamp his nose so he'd sound more Midwestern. For awhile Mr. Titterton ran Ian's Patisserie, remember that? Last I heard he was baking in New Orleans.

Chazz Dayringer was our muffin man. He went on to own and operate the Dayringer Bakery, an outstanding business which struggled and finally succumbed to its dreary location next to Kroger's on Broadway. I miss Dayringer's and I miss the Sun. Luckily we have the Wildflower Community Bakery on Fourth Avenue, which is remarkably similar to how I remember the Sun. (The herb-onion bread has got to be made from the same recipe the Sun used; the aroma is unmistakable.)

The moral of this story is: whenever possible, support the businesses which operate most effectively in harmony with your community. There are lots of places to get decent bread in Ann Arbor, but I find myself choosing Wildflower's. They are a collective operation with participating volunteers, and there's an emphasis on whole grains and organically produced ingredients. (No poisons or icky blue fertilizers in the wheat flour or in your sandwiches). They've also got an educational program whereby a representative from the bakery goes to elementary schools and teaches little kids how to bake a loaf of bread. I admire this, and state openly that *I believe in Wildflower, and in its bread.*

There is a close connection between Wildflower and the People's Food Co-ops. These are worthy organizations, and they deserve your continued support.

I would like to leave you with the words of PFC Board President Carolyn Dana Lewis: "...the natural foods market in Ann Arbor has recently become more competitive. A national, privately-owned chain has opened a store; plus, other stores in town have added more natural foods to their selection. As a result of these...circumstances, the co-op—especially our store on Packard—needs strong support. People's Food Co-op has a commitment to providing the Ann Arbor community with a wide selection of foods that promote better nutrition, sustainable forms of agriculture, and environmental responsibility. Since it is a democratically-controlled business, you own the co-op and you can help it remain healthy and grow."

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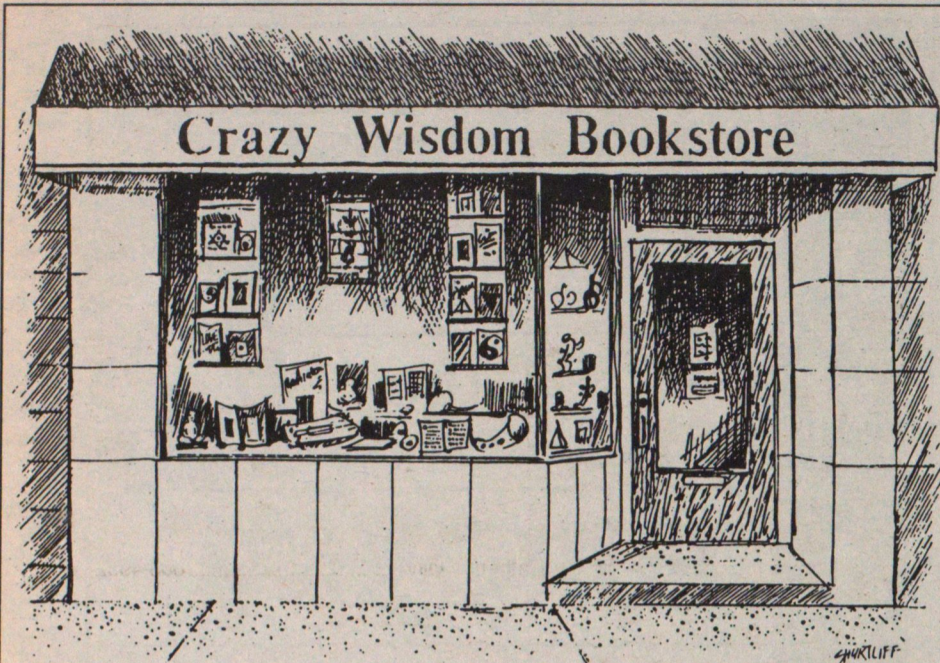
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This is the fourth edition of Health and Healing Resources in Ann Arbor which is compiled and distributed free by Crazy Wisdom Bookstore. Since 1982, Crazy Wisdom has served as a center of information for people seeking such resources. This latest edition contains over 200 listings in 80 categories.

Each of these individuals or centers has completed an information sheet which is kept in a binder at Crazy Wisdom. Six questions were asked on the sheet pertaining to services offered, how those services are distinct from others offered, training and experience, fees, recommended books, and others to be contacted for the listing.

Ask to see the Health and Healing Resources binder at Crazy Wisdom for information supplied by the following individuals or centers in Ann Arbor. Books suggested on those sheets are now available at Crazy Wisdom. The staff at Crazy Wisdom would be happy to assist you in finding the books you want in the areas listed.

We realize that no such list can be complete, and we hope this will be a good starting point for you.

Neither Crazy Wisdom nor AGENDA have investigated or evaluated the persons listed. Consequently, we are not in a position to make recommendations as to any or all of them or to be responsible for the acts or omissions of anyone listed.

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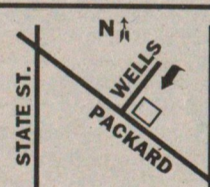
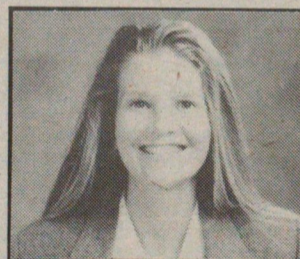
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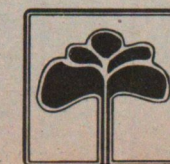


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*This listing was conceived and continues to be edited by Jonathan Ellis, a medium and spiritual counselor. He is available for trance readings by telephone at (904) 228-0261.*

*To become part of any future updates of this list, please contact Crazy Wisdom at 665-2757.*

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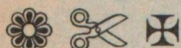
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# SCREEN SCENE

By John Carlos Cantú

## CLIFFHANGER

[1992. Directed by Renny Harlin. Cast: Sylvester Stallone, Janine Turner, Michael Rooker, Ralph Waite. Tristar/Columbia Home Video. 113 mins.]



There's not much question but someday film historians are going to be as perplexed about the spate of tough-guy "coincidence" films released in the 1990s as they are today about the 1970s "disaster" film genre.

You remember the type—buildings, ships, or airplanes that could crash, collapse, or sink, invariably did, and the disaster managed to throw a disparate number of characters into mortal danger. Between "Earthquake," "Airport," "The Poseidon Adventure," "Meteor," and even "The Killer Bees," movie-goers were reviewing their insurance policies as often as they were scanning the amusements page of their local daily newspaper—sometimes simultaneously.

Our analog today is the "coincidence" film. These movies, in contrast to the disaster genre, go something like this: First there's a terrible accident where the hero involves himself in mortal danger through a chain of circumstances that is statistically impossible; and then by the equally remotest chain of coincidences, he manages to single-handedly save the day (as well as bond with a good-looking supporting actress) against a cadre of highly trained technofreak muscle-bound mercenaries of equal opportunity ilk.

"Cliffhanger" is one such outlandish coincidence after another.

Yet given the stalwart—if also vaguely stolid—presence of Sylvester Stallone, it moves to the head of the class of this rather dubious formula. In this particular go-round, Stallone's a talented mountain climber whose troubled past just happens to make him the only last action hero available to rescue what is mistakenly taken to be a group of air-wrecked survivors stranded somewhere up in the Rocky Mountains.

Naturally, we've already been told that these stranded survivors are actually an international cartel of highly trained techno-freak muscle-bound mercenaries bent upon robbing the U.S. Treasury of three caches of valuable dollar bills; and we've additionally been told that Sly's first reaction to their distress signal will be to sulk rather than use his oft-mentioned mountain-climbing prowess (his talent seems to be the only thing everyone talks about in the movie).

But, hey, a man's got to do what he's got to do. Besides, what do you expect? After all, it's a coincidence...

If, however, we've seen this picture before—

between, for instance, Bruce Willis' exploding sky-scrapers, Wesley Snipe's crowded airplane, and Steven Segal's combat-trained Navy cookery—why bother now?

When in doubt look around the edges of the picture frame.

"Cliffhanger" has some of the most fantastic landscape captured on celluloid in recent years. With the Italian Alps ably subbing for the western mountain states, there's a tremendous natural grandeur to the cinematography that is abetted by some nifty action sequences. Try matching Mother Nature at her finest against an airplane rest room or swabby's deck—it's no contest.

Next, while waiting for the next totally unbelievable plot device to propel our reluctant hero into yet another near-superhuman exercise, there's enough technical expertise to rev-up our conceptual motors. In fact, there's enough excitement in the sheer audacity of "Cliffhanger's" special effects to make up for the plot's patent absurdity.

Stallone's in good form, although he hardly passes for either a mountain climber or an actor. Michael Rooks is still building his resume while awaiting the film that is going to lift him beyond quirky supporting status. Janine Turner totes her now patented "Northern Exposure" spunkiness to the proceedings. And John Lithgow makes the most of the opportunity to play a standard-casting nasty Mcfilthy who would plug his Mom for an extra nickel.

Still, if there's a melancholy note to the proceedings, it's watching Ralph Waite soak up some loose change of his own in a minor role that is easily the most accomplished performance among the cast. Crafting a character out of thematic cardboard, Waite's talent wipes everybody else off the screen with the wrinkle of his fuzzy eyebrows.

The fact is that "Cliffhanger" is a fun watch. But an imaginative producer would have cast Waite in Stallone's role with Stallone in Lithgow's—and this would be a real cliffhanger.

Alas, Hollywood wouldn't touch this casting with a ten-foot ski pole. Instead we're left with a fabulous travelogue where acting gets left behind in the snow and nitroglycerine.

personalities—and all eight musicians are billed in the film generically as "Leningrad Cowboys"—they're a self-supporting, uncomplaining unit.

But what kind of hope can you hold out for a group of knuckle-heads who masquerade as a rock band in order to make their mark on the American bar scene? Well, surprisingly, quite a lot. With a soundtrack that ranges from a kicking-out-the-jams "Born to be Wild" and an almost rockabilly "That's All Right Mama," to the swinging "Säkkärven Polkka" and that immortal standard "Kuka Mitä Häh," the Leningrad Cowboys trace a traveling band's hilarious tale of woe from New York City through the Plaza Lounge in Del Rio by way of Earl's Bar in New Orleans.

How can one possibly dislike a band that dutifully ferries its dead bass player in an unwieldy casket strapped to the hood of its touring Caddy? A band that joyfully mangles rock'n'roll nightly in the smallest dives between JFK International and the Gulf of Mexico? A band which stages a proletarian uprising against their unscrupulous manager on the evidence of a carload of empty beer cans?

Thus even as the delightfully malevolent Vladimir constantly gives them the drift, the Cowboys nearly always manage to even the score. You've got to admire the fortitude of an octet of post-modern road warriors who feature a swinging tuba and boss accordion among their star attractions. And just in case you haven't heard them on the radio lately, their ever-resourceful manager has got an answer for that one, too: "We've been touring Norway for the last couple of years."

"Steel Wheels" and "Rolling Thunder Revue" ain't got nothing on these Leningrad C'boys... born to be wild, indeed!

## RATING KEY

- ☆ Acting
- 🌸 Cinematography
- 👉 Direction
- ✂ Editing
- 👂 Narrative
- 🎧 Sound
- ⊠ Special Effects

When a symbol appears following a title, it implies that the corresponding category is a strength of the movie.

## LENINGRAD COWBOYS GO AMERICA

[1989. Directed by Aki Kaurismäki. Cast: Matti Pellonpää, Kari Väänänen, and The Leningrad Cowboys. English and Finnish with English subtitles. Orion Classics/Orion Video. 80 mins.]



An imaginative amalgamation of Jerzy Skolimowski's "Moonlighting," Rob Reiner's "This is Spinal Tap," and Jim Jarmusch's "Mystery Train," Aki Kaurismäki's send-up on fame, money, and music, "Leningrad Cowboys go America," occupies its own irrepressibly strange melodic universe.

The is the story of eight rural Finnish musicians; their joyfully manipulative road manager, Vladimir; and the dutiful village idiot, Igor, who tracks them half-way around the world solely to be their adoring roadie. The Leningrad C'boys fly into mid-winter New York City from the frozen tundra of Northern Europe aiming straight at our red, white, and blue heart with a cock-eyed liveliness that festoons itself somewhere between the ribs and the funny-bone.

Zig-zagging across the United States with a keen eye towards the little details which most of us take for granted, nothing is too out of the ordinary to keep Kaurismäki's bandwagon perpetually off-balance. So even though we barely get to know enough about these guys to learn their individual

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## Drugs: Background Study for the Post-War Era

By Lawrence Hayes

**The Natural Mind: A New Way of Looking at Drugs and the Higher Consciousness**, by Andrew Weil, 229 pages, \$8.95 in paperback (Houghton Mifflin Company, Boston 1972 and 1985).

**The Marriage of the Sun and the Moon: A Quest for Unity in Consciousness**, by Andrew Weil, 289 pages, \$9.95 in paperback (Houghton Mifflin Company, Boston 1980).

**Our Right to Drugs: The Case for a Free Market**, by Thomas Szasz, 199 pages, \$19.95 in hardcover (Praeger, New York 1992).

By and large, our government has lost its war on drugs. It's hard to talk about it, because war fervor seems to have induced more paranoia than the actual ingestion of illicit drugs. A sober look at the war situation reveals overcrowded prisons, courts that strike down the more draconian anti-drug legislation, treatment programs that can't meet the need, but mostly a drug trade that's as big as ever. There will be no way to avoid a policy change. Thus, this is a good time for one to thoroughly explore the issues surrounding mind-altering drugs. To do so through a thought-provoking format which is unattended by government-sponsored hysteria, read, preferably in order, the three books listed above.

Weil's attributes include the unlikely combination of personal experiences with various drugs, a knack for Eastern mysticism and a background in allopathic medicine at Harvard Medical School. He tends to concentrate on personal experiences, moral philosophy and pharmacology, by and large leaving heavy-duty political considerations alone.

Szasz, on the other hand, concen-

trates on the politics. His is the militant libertarian approach. He emphasizes personal autonomy, individualism and limited government, demonstrating that drug prohibition is inimical to such interests.

Szasz relies heavily upon Western political philosophies. This is why I suggest reading the books by Weil first, because his emphasis on Eastern ideas about morality and consciousness tends to augment and to balance Szasz's Western orientation.

It's surprising that Weil came to adopt such unconventional wisdom, given that he attended a very conventional medical school. Dr. Weil began his college career at Harvard in 1960. As an undergraduate he ingested mescaline, LSD, and cannabis, taking extensive notes on his thoughts and perceptual changes.

During his undergraduate days Weil saw doctors Timothy Leary and Richard Alpert banished from the Harvard community because of their experiments involving psychedelic drugs. The life of Richard Alpert is used in order to illustrate one of Weil's fundamental points—that mind-altering drugs like marijuana and hallucinogens can, if properly used, trigger states of consciousness which can subsequently be attained without drugs. After conducting extensive drug-assisted explorations of consciousness, Alpert decided that there was a better way which did not involve the use of drugs, and thereafter became Ram Dass, a Hindu Guru.

In "The Natural Mind," Weil pursues ways to escape the ego-centered, analytical aspect of consciousness which is normally dominant in humans. Though he maintains that drugs can be a catalyst to help one to catch glimpses of unusual states of consciousness, he emphasizes that drugs are not necessary in order to do so. He shows how many people, for example adepts in Zen and Yoga, achieve such states without drugs.

Weil expands upon this theme in "The Marriage of the Sun and Moon," which was written as the product of Weil's experiences in Africa, Mexico, and South America. He traveled throughout these areas to gather information about the context of drug use in non-industrialized societies.

He recounts several humorous situations. Searching in Colombia for tribal herbalists to prepare for him *yagé*—a hallucinogenic concoction made from a

jungle vine—he was stymied by repeated encounters with quacks intending to get him so drunk that he couldn't tell that what they gave him wasn't the real thing. In Northern Kenya's Chalbi Desert, he found himself viewing a total eclipse of the sun with a nomadic tribe of camel herders. The nomads had been told that the government would cause the sun to die.

Weil presents the sun and moon as metaphors for the two complementary aspects of human consciousness. The sun, which typically predominates, represents the verbal and analytical aspect; the moon, which normally cannot be viewed until the sun goes down, represents the intuitive, holistic, and nonverbal aspect. This parallels the depictions of hemispheric brain lateralization put forth by authors like Robert Ornstein and Carl Sagan, in which the sun is be analogous with the left brain and the moon with the right brain. Weil claims that drugs temporarily eclipse the dominant "solar" consciousness so that one might catch a glimpse of the elusive "lunar" consciousness. He never ceases to emphasize, however, that meditation is a better tool for this than drugs are.

Weil lacks the emotional charge and polar biases which one normally finds in the drug debate. With calm deliberation and occasional wit he demonstrates how authorities grossly overrate the dangers and addictive properties of illicit drugs, especially as compared to those of licit drugs like tobacco, alcohol and caffeine. He does this without waving a pro-legalization banner in the reader's face.

Which brings us to Dr. Thomas Szasz, who most certainly does wave a pro-legalization banner. The title of his most recent book, "Our Right to Drugs: The Case for a Free Market," speaks for itself.

Szasz began his career as an author by writing about drugs, reporting on how the U.S. medical profession embraced misconceptions about mental illness, which in turn led to healthy nonconformists being institutionalized and shot up with unpleasant and unhealthy substances. He expanded his inquiry into the realm of illicit drug use in 1974 with a book entitled "Ceremonial Chemistry: The Ritual Persecution of Drugs, Addicts, and Pushers."

In "Our Right to Drugs," Szasz makes the case that the ingestion of a mind-altering drug is a personal matter which does not warrant state intervention. How

## The Huron River Runs Through It

By William Harmer

**Sister Water**, by Nancy Willard, 255 pgs., \$21 in hardcover (Alfred A. Knopf, New York 1993).

*"There is a river, the streams which shall make glad the city."*

Perhaps many natives of Ann Arbor, when taking a stroll through Gallup Park or riding in cars along Huron River Drive, forget to notice the beauty of the river surging forward not more than a few yards away—but not Nancy Willard. To Willard, who grew up in Ann Arbor and was educated at and later taught at U-M, the river is a mysterious and magical force which binds both the world of the living and the world of the dead. For Willard, fiction writer and award-winning writer of children's poetry, the Huron River formed a perfect backdrop for her second novel, "Sister Water."

"Sister Water" tells the story of an ordinary family coming to terms life's greatest obstacle, the unknown. The Woolman family—Henry, Jessie, and their two daughters—run a tiny scientific supply company and museum along the Huron River. The museum is filled with regional artifacts and a peculiar indoor stream where fish can be seen swimming in and out of view from beneath the building and the river. But when Henry is gone, and the museum

collects dust from the neglect of time, both grown daughters must face crucial decisions of their own, about how to best care for their increasingly senile mother and their own futures.

Into their lives come two men: Sam Theopolis, a part-time mystic and misfit hired to care for their ailing mother, and Harvey Mack, a suspicious real estate developer who is determined to convert the antique museum into a shopping mall. What follows is an often hilarious, sad, and uplifting ordeal of a family struggling with death and loss, fear and doubt, and the courage to face the unknown on their own terms.

Revealing a world of strange twists between imagination and reality, Willard's book finally blurs the line between the two. Dreams and reality become one in this spirit-filled landscape.

The book is not without its rough edges. There are several events, ranging from the death of a husband to a murder trial, that seemingly come hurtling out of nowhere. Since these happenings are left underdeveloped or sketchy, the reader is forced to question whether or not the events are indeed plausible—and their consequences believable. All of this is forgivable however, in the winds of wisdom that carry the reader along and make this novel such a joy to read.

can the citizens consider themselves qualified to choose their elected leaders, Szasz asks, if they can't trust their own judgment about what to ingest or not ingest? Szasz contends that drug abuse is a mere symptom of problems which are deeply ingrained in American society, and that the prohibition of various chemicals does nothing to solve those problems.

Instead of recognizing symptoms of larger problems, authorities have blown the dangers of illicit drug use out of all proportion. Ignoring distinctions between use and abuse, they have made illicit drugs a scapegoat, to which the cause of problems like poverty and crime are falsely attributed. Policy-makers convince people that drugs are destroying society, then

promise to "get tough" in some innovatively severe way. Hence anti-drug hysteria buttresses the power of politicians by consolidating constituencies whose members otherwise have more disparate interests.

According to Szasz, the drug war really derives from an abstract notion of sin, which might not jibe too well with the constitutional proscription against the alliance of church and state. He portrays drug prohibition as government paternalism in its most refined state. People who depend on the state for their values, the author argues, lose their freedom as part of the bargain.



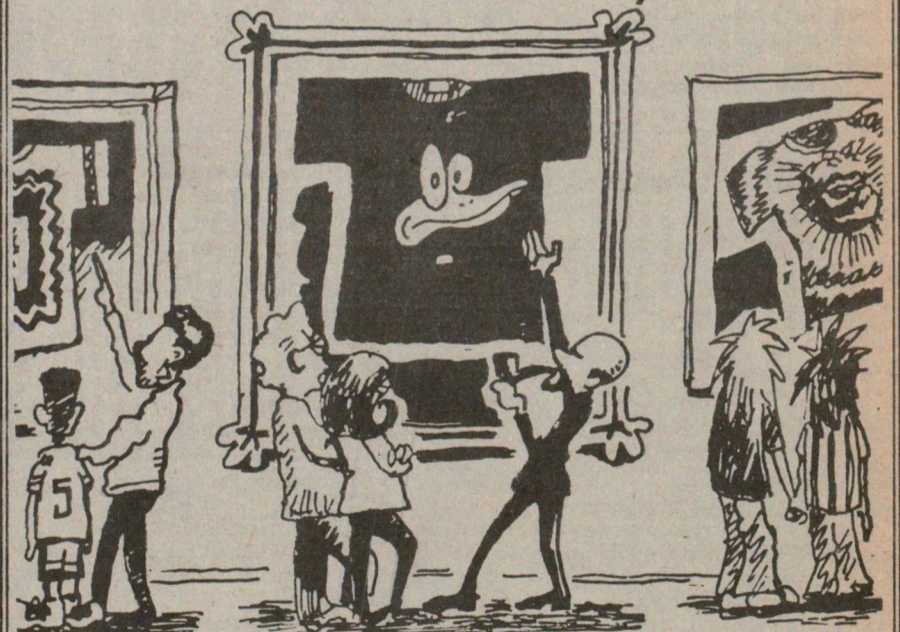
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# NEW LOCAL MUSIC

## Steven Springer "Caribbean Casino" Schoolkids' Records

This latest Schoolkids' Records release by Steven Springer, guitarist for The Trinidad Tripoli Steel Band, is an eclectic work of Caribbean music. Although most cuts are heavy on reggae/calypso/latin rhythms, each tune projects this feel in a different way. Some tunes are aggressive, searing, and groove-laden, while others are laid-back, derivative and pedestrian.

This CD is almost two recordings in one. First there is Springer the ensemble player. He adds the tasty riffs and melodic lines to the rhythmic and percussive dominances of some marginal material. For instance, Springer takes hotel/lounge tunes like "Mama Used to Say" and "Islands in the Caribbean," and turns them into good, passable numbers.

Then there is Springer the soloist. His work on songs like "Lost in the Voodoo" and the excellent David Dean composition "Who Cares" is powerful and noteworthy—demonstrating a Santana-like control with a blistering electric guitar wail. The result is a recording where we are not overwhelmed by Springer's technical brilliance but instead by his musicianship (although his work on Sonny Rollins' "Everywhere Calypso" and "Snakebus" belies this statement).

This recording is recommended both to those who like exotic Caribbean music and to debut-recording connoisseurs. Hopefully on subsequent releases Springer will find material that will let him stretch out and demonstrate the full range of his considerable talents. This recording merely whets our appetites and leaves us wanting more.

## whirlingRoad "whirlingRoad" Skillet Records

This demo CD by whirlingRoad is a great introduction to this very strong rock group. The band members are Ann Arborites Nick Hamilton (bass), Kevin Gill (vocals and guitar), Chris Peters (guitar and vocals), and Drew Peters (drums).

The first three cuts of this five-cut CD—"Whispering the Words," "Die," and "Comes Down"—are nearly perfect rock tunes. The production is solid, with a good, even balance between the guitars, drums and vocals. The playing is crisp and shows that these fellows have the chops to take on other styles of music besides rock.

Kevin Gill's vocals are particularly suited to this genre. They're

powerful, clear, and precise, plus you can understand the lyrics. And, believe it or not, Gill sounds like a young Elvis—dominating yet with a little nervous vibrato.

The last two tunes—"Linden/Yours" and "Raglan"—are not as strong as the others. Although the performance here is more than competent, the mix is not quite clean and even. This EP, however, shows that whirlingRoad has the talent and versatility to handle other music styles besides Rock. I can hardly wait to see them live.

## The Melba "Medicine" Skillet Records

The Melba is an Ann Arbor band comprised of James Baluyut on guitar/vocals, Mark Dundon on bass, and Drew Peters on drums. This EP has two new cuts and one from their 1993 tape "Ropeburn." On the whole, The Melba is a good garage-band. The vocals intonation drifts a little, the lyrics are incomprehensible (except on "Nineteenth Year") and the guitars are noisy and heavy on the feedback, but the tunes are a combination of catchy rock and power pop mixed with youthful angst-filled lyrics. This sets them a step ahead of many other Ann Arbor alternative bands. With the proper production, they could be great.

## Ten High "Gimme One" Happy Hour

Wendy Case (vocals, guitar) is the front person for this hard rock'n'roll group which consists of Wolfgang Diablo (organ), Sugar Bonaducci (bass), Maverick Montana (drums) and Smokey Links (lead guitar). This 45 rpm disc, recorded in Detroit, consists of "Gimme One" (side one) and "Born to Make You Cry" (side two).

"Gimme One" showcases Case's powerful alto voice. The sound of this tune is very early '70s with great power chords, a nice subdued organ riff, and an anthem-like refrain—"gimme one."

Kim Foley's "(I Was) Born to Make You Cry" has excellent hard-rock-mass appeal. It is noisy, energetic and fun, yet angry and rebellious. Although there is a tendency for this type of music to be pigeonholed as youth music, this record clearly demonstrates a mastery of rock'n'roll, a genre which is at the heart of much of popular music. Now let's have a full-length CD. We and Ten High deserve more.

—By William Shea

## Violet Wine "Violet Wine" Moodswing Records

When Moodswing Records released Violet Wine's self-titled debut CD/cassette earlier this year, band members were heard to say that the next release would be even better because they would know how to use the equipment better. Well, from the viewpoint of someone who listens to a lot of debut releases by young bands, Violet Wine's initial release is a keeper, and I can't wait to hear the next one!

Justin Yunke is in the driver's seat on drums and percussion. Keeping the mix tight on bass is Lee Abramson. Gary Thomas' lead vocal changes as is needed. On

"Long Division" and "Drinking a Rose" he is in '80s/'90s anthemic rock mode. On "The Chinchilla Song" Thomas sounds as quirky as anything Dick Siegel has ever done. The stellar guitar work by Errol Siegel (no relation to Dick) is wonderfully complemented by multi-instrumentalist Jeff Rosenberg. Just when you feel like you know where the song is going, in drops a melodic, clarinet, or keyboards. The sum of the parts is greater than the individual.

—By P.J. Ryder

(Note: Violet Wine kicks off PJ's 1994 "No Kickdrum Acoustic Concert Series" on January 14, 7-8 pm, at PJ's Records & Used CDs, 617B Packard.)

## Tom Rule, AGENDA Music Writer

- (in alphabetical order)
1. Big Head Todd and the Monsters, "Sister Sweetly" (Giant)
  2. Carlene Carter, "Little Love Letters" (Giant)
  3. Cracker, "Kerosene Hat" (Virgin)
  4. The Cranberries, "Everybody Else..." (Island)
  5. PJ Harvey, "Rid of Me" (Island)
  6. John Hiatt, "Perfectly Good Guitar" (A&M)
  7. Elmore James, "The Sky is Crying, The History of..." (Rhino)
  8. The Story, "The Angel in the House" (Elektra)
  9. Paul Westerberg, "14 Songs" (Sire)
  10. Kim Wilson, "Tigerman" (Antones)

## Michele Vudnovich, Manager, Discount Records

1. Afgan Wigs, "Gentleman" (Elektra)
2. Rev. Horton Heat, "Full Custom Gospel Sounds" (Sub Pop)
3. Brainiac, "Smack Bunny Baby" (Dutch East)
4. Monster Magnet, "Super Judge" (A&M)
5. Tom Waits, "Black Rider" (Island)
6. Breeders, "Last Splash" (4AD)
7. Clutch, "Some Speedway Shit" (East West)
8. Girls Against Boys, "Venus Luxuve No. 1" (Touch & Go)
9. Superchunk, "On the Morth" (Matador)
10. Hasil Atkins, "Look at That Cave Man Go" (Norton)

## Linda Yohn, Music Director, WEMU 89.1 FM

- (in no particular order)
1. Bobby Watson, "This Little Light of Mine" (Red Records)
  2. Houston Person & Ron Carter, "Now's the Time" (Muse)
  3. Kermit Ruffins, "World on a String" (Justice)
  4. Charlie Sepulveda, "Algo Nuestro" (Antilles)
  5. Ronnie Earl & the Broadcasters, "Still Water" (Audioquest)
  6. Kevin Mahogany, "Double Rainbow" (Enja)
  7. B.B. King, "Blues Summit" (MCA)
  8. Lou Levy, "Lunarcy" (Verve)
  9. Cassandra Wilson, "Blue Light Till Dawn" (Blue Note)
  10. Carol Sloane, "Sweet and Slow" (Concord)

## Rob Sunseri, Manager, Where House Records

1. Muffs, "Muffs" (Warner)
2. Flaming Lips, "Transmissions From the Satellite Heart" (Warner)
3. Redd Cross, "Phase Shifter" (Mercury)
4. Goo Goo Dolls, "Superstar Car Wash" (Warner)
5. Posies, "Frosting on the Beater" (Geffen)
6. Paul Westerberg, "14 Songs" (Sire)
7. Urge Overkill, "Saturation" (Geffen)
8. Nanci Griffith, "Other Voices, Other Rooms" (Elektra)
9. Tom Waits, "Black Rider" (Island)
10. The Bodeans, "Go Slow Down" (Slash)

## Nick Jones, Rock Buyer/Manager, Tower Records

- (in no particular order)
1. Goo Goo Dolls, "Superstar Car Wash" (Metal Blade Alt.)
  2. Urge Overkill, "Saturation" (Geffen)
  3. Lenny Kravitz, "Are You Gonna Go My Way" (Virgin)

## MUSIC REVIEWS

# The Best of 1993

4. Daniel Lanois, "For the Beauty of Wyonna" (Warner)
5. Sugar, "Beaster" (Ryco)
6. Iggy Pop, "American Caesar" (Virgin)
7. Yo La Tengo, "Painful" (Matador)
8. Walt Mink, "Bareback Ride" (Caroline)
9. Big Chief, "Mack Ave. Skullgame" (Sub Pop)
10. Jamiroquai, "Emergency on Planet Earth" (Columbia)

## Joe Chase, Assistant Manager, Schoolkids' Records

1. Me'shell Ndege' Ocello, "Plantation Lullabies" (Maverick)
2. Paul Mooney, "Race" (Pale Sun)
3. Foley, "Seven Years Ago... Directions in Smart Alec Music" (Mojazz)
4. Dignable Planets, "Reachin'" (Pendulum)
5. Jeff Foxworthy, "You Might Be a Red Neck" (Warner)
6. Keziah Jones, "Blufunk is a Fact!" (Caroline)
7. Nicky Skopelitis, "Ekstasis" (Axiom)
8. Urge Overkill, "Saturation" (Geffen)
9. David Grey, "A Century Ends" (Caroline)
10. Linda Berry, "Linda Berry Experience" (Gang of Seven)

## Clifford Walker, Classical Buyer, Tower Records

1. Dietrich Buxtehude, "Abendmusik" (D.H.M.)
2. J.S. Bach, "Sonatas for Violin and Piano" (Phillips)
3. Various Composers, "Ancient Music for a Modern Age" (RCA)
4. Arvo Part, "Te Deum" (ECM)
5. Julius Hemphill, "Live at the New Music Cafe" (Music Arts)
6. Various Composers, "The Voice in the Garden" (Hyperion)
7. A. Vivaldi, "Oboe Sonatas" (Harmonia Mundi France)
8. Felix Mendelssohn, "Symphonies for Strings" (D.G.)
9. Arnold Schoenberg, "Erwartung" (Phillips)
10. Johann Heinrich Schmelzer, "Sonatas" (Sony)

## Ted Reed, Artist & Repertoire Agent, Aardvark Records

1. Julee Cruise, "The Voice of Love" (Warner)
2. Tom Waits, "Black Rider" (Island)
3. Unrest, "Isabel Bishop" (4AD)
4. Acetone, "Cindy" (Capitol)
5. Tsunami, "Deep End" (Simple Machines)
6. Yo La Tengo, "Painful" (Matador)
7. Luscious Jackson, "In Search of Manny" (Capitol)
8. Majesty Crush, "Love 15" (Dall)
9. Mazzy Star, "So Tonight that I Might See" (Capitol)
10. Dutch East India Sampler, "Buy This Used CD" (Dutch East India)

## Jim Leonard, Manager, SKR Classical

1. "Tous Les Matins Du Monde" (Harmonia Mundi)
2. Victor Ullmann, "Symphony & Piano Concerto" (Bayer)
3. Henze, "Symphony #7" (EMI)
4. Mahler, "Des Knaben Wunderhorn" by Hampson (Teldec)
5. Brahms, "Symphony #1" (Kontrapunkt)
6. Wagner, "Parsifal" (Teldec)
7. Suk, "Asrael Symphony" (Supraphon)
8. "Mahler Plays Mahler" (Golden Legacy)
9. Schubert, "Lieder" (D.G.)
10. Dvorák, "Rusalka" (Supraphon)

## Michael Jewett, Host of "Afternoon Jazz," WEMU 89.1 FM

- (He hates top ten lists. These 13 discs are only some of his favorites.)
1. Alvin Batiste, "Late" (Columbia)
  2. Steve Turre, "Sanctified Shells" (Antilles)
  3. Cassandra Wilson, "Blue Light Till Dawn" (Blue Note)
  4. Don Byron, "Plays The Music of Mickey Katz" (Elektra/Nonesuch)
  5. "The Eighty-Seven Years of Doc Cheatham" (Columbia)
  6. Smokey Wilson, "Smoke 'n Fire" (Bullseye)
  7. Tony Bennett, "Steppin Out" (Columbia)
  8. Joe Henderson, "So Near, So Far [Musings for Miles]" (Verve)
  9. Joshua Redman, "Wish" (Warner Bros.)
  10. Don Pullen, "Ode to Life" (Blue Note)
  11. Chuck Carbo, "Drawers Trouble" (Rouder)
  12. Frank Vignola, "Appel Direct" (Concord)
  13. Randy Weston, "Volcano Blues" (Antilles)

## P.J. Ryder, Owner/Manager, PJ's Records & Used CDs

1. Professor Longhair, "Anthology Fess" (Rhino)
2. James Booker, "Spiders on the Keys" (Rouder)
3. James Booker, "Resurrection of a Bayou Maharajah" (Rouder)
4. Professor Longhair, "Rum & Coke" (Rhino)
5. Professor Longhair, "Big Chief" (Rhino)
6. Ron Levy, "B-3 Blues & Grooves" (Rouder)
7. Paul Cebar & the Milwaukeeans, "That Unhinged Thing" (Shanachie)
8. Johnny Adams, "Good Morning Heartache" (Rouder)
9. Los Lobos, "Kiko" (Slash/Warner Brothers)
10. Social Distortion, "Somewhere Between Heaven & Hell" (Epic)

—Compiled by Tom Rule


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Program subject to change.

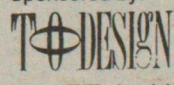
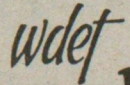

FEATURING

- MICHELLE SHOCKED
- RICHARD THOMPSON
- BELA FLECK & THE FLECKTONES
- JIMMIE DALE GILMORE
- TISH HINOJOSA
- DAVID BROZA
- CHERYL WHEELER
- THE HOUSE BAND
- SECOND OPINION
- DEADBEAT SOCIETY



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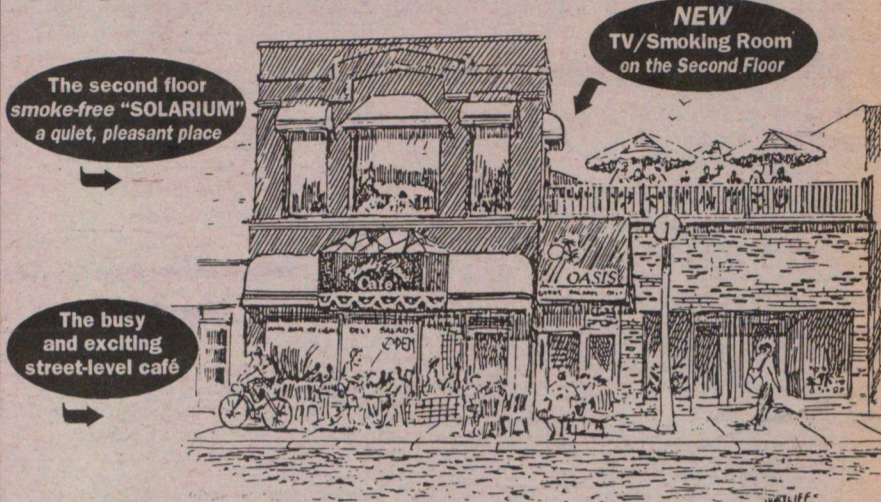
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