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FREE

# AGENDA

ANN ARBOR'S ALTERNATIVE NEWSMONTHLY

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AN INTERVIEW WITH

# PATTI SMITH

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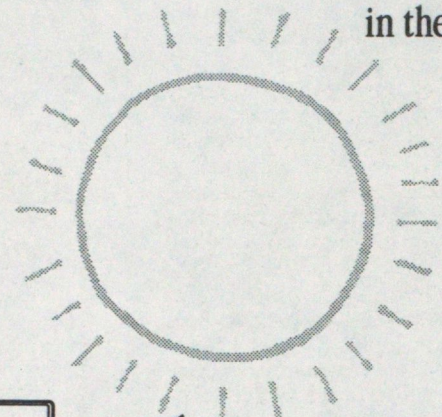
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## Religious Figures Address Human Rights

Interfaith Council for Peace and Justice is sponsoring two educational forums in February featuring prominent religious crusaders for social justice in the Americas.

On Thursday Feb. 9, Bishop Thomas Gumbleton, who has made several trips to Haiti in recent years, will give a talk entitled "Haiti: A Just Peace? Or Just 'Peace'?" The event will take place at St. Mary Student Chapel, Thompson at William St. at 7:30 pm. A reception with Haitian food will follow. A collection will be taken up to benefit the popular movement in Haiti.

On Saturday Feb. 11 at 5 pm at the Michigan Theater, Interfaith will show "School of Assassins," a video exposé of the U.S. Army School of the Americas. Using rarely seen footage, the video shows how graduates of a school on U.S. soil, funded by U.S. taxpayers, are some of the worst human rights violators in the hemisphere, responsible for the deaths of tens of thousands—including Archbishop Romero of El Salvador. The camera reveals the hidden world of the School of the Americas, and the work of church people, activists and members of Congress to close it down.

The showing will be followed by a talk by Father Roy Bourgeois, founder of School of Americas Watch. The event will conclude with a reception featuring Pilar's Authentic Salvadoran Cuisine.

Proceeds will benefit School of Americas Watch. Call 663-1870 for ticket info. and for more information about either event.

## Coalition Responds to "Welfare Reform"

The Michigan Anti-Poverty Coalition has recently begun meeting to address the punitive nature of Governor Engler's Social Contract and both the Republican and Democratic versions of national welfare reform proposals. The group is concerned about the dire consequences to poor families should these proposals be implemented.

Members of the coalition include human service workers and administrators, welfare recipients, educators, and other concerned members of the community. Their goal is to be active in changing the direction of the current debate on welfare reform and to provide an organizing base for people and groups interested in being a part of this activity.

The coalition is seeking new members. It meets the second Monday of the month at 7 pm and the fourth Saturday at 10:30 am at the First Unitarian Church, 1917 Washtenaw. For more information call Tanya Dukes or Jen Rubin at 677-1400.

## Borders Sponsors Souljah and Steinem

This month Borders Books and Music is bringing two outspoken and controversial women authors to Ann Arbor.

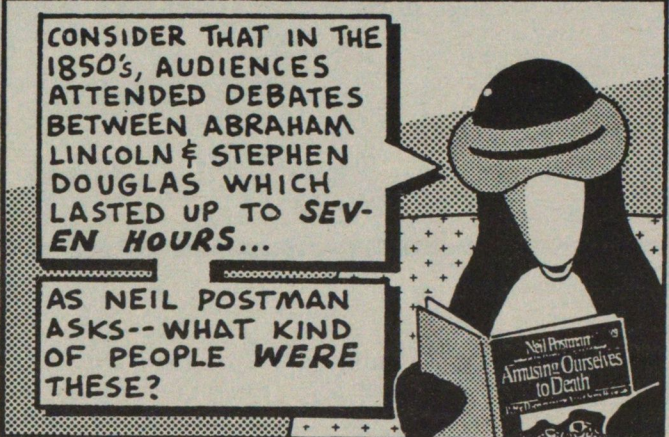
On Thursday Feb. 2 at 7:30 pm, Sister Souljah will be at Borders to talk about and

# THIS MODERN WORLD by TOM TOMORROW

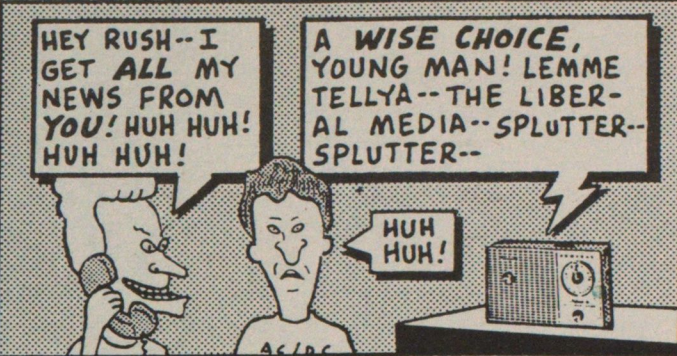
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TOM TOMORROW © 2-1-95

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sign copies of her new book, "No Disrespect." Known as one of America's most notorious hip-hop rebels, Sister Souljah candidly describes how young black girls can grow up with their integrity intact in a very rough world.

Borders brings Gloria Steinem, founder of Ms. Magazine, to the Michigan Theater on Wednesday Feb. 15 at 7:30 pm. Steinem will speak and sign copies of her new book, "Moving Beyond Words." This book is a collection of essays containing revolutionary ideas, compassionate insights, and one truly over-the-top fantasy.

For more information about either event call Borders at 668-7652.

## AMA Changes Policy on Gays

The American Medical Association reached out to the gay and lesbian community in a recent policy paper calling for "non-judgemental recognition of sexual orientation by physicians." The AMA issued a paper entitled "Health Care Needs of Gay Men and Lesbians in the U.S." stating, "All patients, regardless of their sexual orientation have the right to respect and concern for their lives and values. However, gay men and lesbians face ostracism and discrimination from some health professionals."

This paper reverses the AMA's 1981 paper, "Health Care Needs of the Homosexual Population," which supported treatments aimed at changing the sexual orientation of homosexuals into heterosexuals.

—from *Parents, Families and Friends of Lesbians and Gays (PFLAG) Newsletter, Jan., 1995.*

## Medicare Assistance Program Offered

The Washtenaw County Council on Aging is now offering Medicare assistance to all area senior citizens every Tuesday morning, 10 am-noon, at Turner Geriatric Clinic, 1010 Wall St. Council on Aging volunteers and U-M Medical Center employees will answer questions about Medicare, health insurance, Medicaid, or long-term care insurance. The service is free. Call Turner Clinic at 764-2556 to make an appointment.

## Whole Foods Assists SOS Crisis Center

Mark your calendar for Thursday, Feb. 9—a special benefit day for SOS Community Crisis Center. On that day Whole Foods, located in the Lamp Post Plaza on E. Stadium, will donate 5% of their total sales to SOS.

SOS provides crisis intervention and support to individuals and families for a wide range of economic and emotional concerns. Services include emergency transportation, food assistance, suicide prevention, substance abuse counseling, and support for those with a mental illness. Through the "Senior Connection" they provide support for older adults and their caregivers. They also operate Prospect Place, a temporary home and resource center for homeless families.

For more information about SOS call 485-8730 (the crisis line is 485-3222). For information about the benefit day, call Whole Foods Market at 971-3366.

## Take a Telecourse!

From Business Law to Intro. to Psychology, an array of college telecourses is being offered on Community Television Network (CTN)—formerly Ann Arbor Community Access Television—this winter.

A telecourse is an educational package which includes video programs, a study guide, textbooks, and sessions with an instructor—all on television.

With your TV set as the primary means of information delivery, you can watch a telecourse from the comfort of your own home through the resources of CTN and Washtenaw Community College (WCC).

"During the past academic year, there were 724 enrollments in WCC telecourses," says Judith Swan, WCC's supervisor of telecourses.

Check out the telecourse programs on CTN Cable Channel 8. To officially enroll in a WCC telecourse program, call 677-5030. Not interested in getting college credit? You can still watch CTN and learn! Call 769-7422 for a program schedule.

—from "Network News," the newsletter of Community Television Network, Jan., 1995.

## Damaged Nuke Plant Running Again

Despite citizen safety concerns, Detroit Edison resumed operation of its Fermi 2 nuclear power plant in Monroe, Mich. on Jan. 18. The plant, which suffered a major accident a year ago, requires a new turbine generator. Rather than waiting the two years it would take to have the new equipment built and shipped to Monroe, Edison officials are running the damaged facility at 70% power.

Fermi 2 was taken off line on Christmas Day, 1993. At that time there was a turbine mechanical explosion which hurled pieces of shattered turbine blades through a four-inch steel casing and out into the surrounding building, causing extensive damage. The quick actions of employees at the time averted potentially disastrous consequences.

The Nuclear Regulatory Commission, despite their own observation that the turbine is vibrating at a high rate, and despite the fact that the reactor shroud shows symptoms of cracks (which could give way under stress), is allowing Edison to continue running the facility.

Citizens' Resistance at Fermi 2 (CRAFT), a federation of environmental groups and individuals which formed in response to the Fermi 2 accident, opposes the plant reopening. Not only are they concerned about the safety hazards the plant poses, but they oppose a new Edison plan to ship all their high-level waste to Mescalero Apache land in New Mexico. "Now is the time to leave the plant shut for economic, safety and moral reasons," said CRAFT member Jessie Deerinwater.

In response to citizen safety concerns, Detroit Edison has set up a toll-free line that gives Fermi updates. Call 800-845-0352 and select option #4 from the computer switchboard.

For more information or to assist in the fight to shut down Fermi 2, write to: CRAFT, P.O. Box 463, Monroe, MI 48161.

# NON-PROLIFERATION TREATY

## Our Best Hope For A Non-Nuclear Future

Natalie J. Goldring

**Editor's Note:** In a few short months delegates from all over the world will converge on New York City for a conference to decide the fate of a treaty which has for the last quarter-century kept the spread of nuclear weapons relatively in check.

The Nuclear Non-Proliferation Treaty (NPT), signed in 1968, and in force by 1970, is subject this year to its self-imposed 25-year review. The Non-Proliferation Treaty Review and Extension Conference, which officially convenes April 17, is scheduled to decide by May 12, whether the treaty will remain in effect indefinitely, for a fixed period of time, or at all.

The following article is about the prospects for the renewal of this treaty and how important it is for the future of a world without nuclear weapons. The NPT isn't just about limiting nuclear weapons; it's about eliminating them altogether. The treaty's preamble expresses a desire "...to facilitate the cessation of the manufacture of nuclear weapons, the liquidation of all...existing stockpiles, and the elimination from national arsenals of nuclear weapons and the means of their delivery..."

The text below is an edited version of a Nov. 11, 1994 talk by international defense expert, Dr. Natalie J. Goldring, to the Interfaith Council for Peace and Justice in Ann Arbor. Dr. Goldring is currently Deputy Director of the British American Security Information Council (BASIC), an independent research organization with offices in Washington and London. Prior to 1991, she worked for the Defense Budget Project for four years as a Senior Analyst and Director of the U.S.-European Security Program.

Dr. Goldring received her bachelors degree from Wellesley, her Masters in public policy from the John F. Kennedy School of Government at Harvard, and her Ph.D. in political science from M.I.T. (specializing in defense and arms control).

In addition to her association with BASIC, Dr. Goldring spoke on behalf of WAND (Women's Action for New Directions), and the Campaign for the Non-Proliferation Treaty, a coalition of 19 different arms control groups, ranging from analysis shops such as BASIC, the Federation of American Scientists, the Arms Control Association, and the Natural Resources Defense Council, to grassroots groups such as Peace Action, WAND, and others.

Dr. Goldring's entire talk, "Stopping the Spread of Nuclear Weapons Worldwide," can be seen this month on Peace Insight, Community Television Network's Cable Channel 9, on 14 Tue., 17 Fri., and 19 Sun. (see CALENDAR for details).

AGENDA wishes to acknowledge the help of Rob & Cindy Carpenter of Interfaith Council for Peace and Justice in preparing Dr. Goldring's talk for publication.

**T**he most important piece of good news is that for the last 25 years the Non-Proliferation Treaty has been successful in establishing an international norm against the development of nuclear weapons. In the 1960s observers were predicting that we would have dozens of nuclear weapons states by the 1970s. We don't.

We have five declared states which are the five permanent members of the United Nations Security Council: U.S., Russia, France, China, and the United Kingdom.

We have three other countries who are assumed to have nuclear weapons but are not declared nuclear weapon states: India, Pakistan and Israel. We have one country that developed nuclear weapons and then dismantled them: South Africa.

We have three "nuclear inheritors," countries who have nuclear weapons on their soil because of the breakup of the Soviet Union, but who do not have operational control over those weapons: Belarus, Kazakhstan, and Ukraine. In addition, we have at least a couple of threshold states. There is an argument over whether North Korea has nuclear weapons; they may have a couple. Iraq is clearly still pursuing nuclear weapons but we do not believe they have any that they have actually developed. That's really 10 countries of major concern and a few where we think the problem is going to go away—the nuclear inheritors for example. The world is nowhere near where people thought we would be in the 1960s looking at the 1990s.

In the 1990s, looking at the next century, I can tell you that if we don't have the Non-Proliferation Treaty, the situation is going to look a lot more like those fears from the 1960s. A large number of countries that we consider

friendly countries have the technical capability to build nuclear weapons on very short notice—countries like Germany, Italy, and Japan. If the Non-Proliferation Treaty goes away, it increases the likelihood that these countries will feel the need to develop nuclear

**The likelihood is that unless we gain control over these arsenals, then through accident, miscalculation, or perhaps even through deliberate intent, we will see nuclear weapons used in our lifetime.**

weapons for their own defense. That international norm against the development of nuclear weapons is very important and one we should be working quite hard to preserve.

The second and related piece of good news is that there is also a very strong international norm against nuclear weapons use. We are now nearly 50 years away from the bombings of Hiroshima and Nagasaki, the only two times nuclear weapons have been used. There is at this point a fairly strong firebreak, or wall, between conventional weapons and nuclear weapons.

Some of that has been luck, perhaps more than skill, because a lot of defense planners think of weaponry as a continuum. In their logic, you start with small conventional weapons and you work your way up to larger and more capable weapons. And then you go on to nuclear weapons and there is no logical point where you actually stop and make

the decision of whether nuclear use is going to happen.

One thing a lot of us are trying to make more difficult is that decision to use nuclear weapons. There has been progress in this area. The U.S. and Russia have changed their targeting practices, and there are moves afoot to have increasing numbers of nuclear weapons actually separated from their delivery vehicles so that you would have much longer time lags before you could actually use the nuclear weapons. These kinds of moves are very positive ways of strengthening that norm against nuclear weapons use.

Unfortunately, U.S. doctrine tends to be pretty poor in this regard. It really does see the weapons as being on a continuum and it does not see the sort of break point that I'm arguing for. The existence of that break point is very important because the likelihood is that unless we gain control over these arsenals, then through accident, miscalculation, or perhaps even through deliberate intent, we will see nuclear weapons used in our lifetime. Once they are used again, that sort of stigma against their use will be gone, and it will be difficult if not impossible to recreate.

The third piece of good news is that the Non-Proliferation Treaty has largely worked. It hasn't *always* worked: North Korea and Iraq were both able to move in the direction of developing nuclear weapons, if not in the Iraqi case, actually developing them, while still being signatories of the Non-Proliferation Treaty. But for those failures, and I consider them that, we also have success stories. Brazil and Argentina were moving in the direction of developing nuclear weapons, but the Non-Proliferation Treaty and the non-proliferation regime as a whole helped slow their development and then the governments changed hands. You now have civilian governments in both countries that are committed to not

developing nuclear weapons. That's significant progress.

My fourth point concerns the nuclear inheritors. Belarus, Kazakhstan, and Ukraine have all agreed to give up the nuclear weapons that were located on their territory at the time of the breakup of the Soviet Union and they have all agreed to join the Non-Proliferation Treaty as non-nuclear states. The process isn't complete yet but it's moving in the right direction.

And last, but again not least, the U.S. has at times exercised leadership in this area and has helped convince countries like South Korea, Taiwan, and Japan that they should not develop nuclear weapons. That's something I think we need to do more of. I wish we had been successful with Israel. I don't think we tried very hard and I think that's a real shame.

#### The Bad News Is...

The bad news: There are lots of threats to the Non-Proliferation Treaty. One is the continued modernization of the nuclear powers' weapons—particularly in the U.S., France, and the United Kingdom. Another is the reinterpretation of the Anti-Ballistic Missile Treaty. Another is the risk of nuclear blackmail by countries like North Korea. But the biggest problem is the nuclear powers' commitment to retaining their nuclear weapons. The more these countries treat nuclear weapons as a sign of status and as a sign of importance in the international community, the more other countries are going to want those weapons. It's that simple.

To follow on from that, U.S. policy in particular has been weak. We claim to have a significant interest in non-proliferation but we tend to work in two, contradictory directions at the same time. We say we are trying to amend the Anti-Ballistic Missile Treaty to provide for the opportunity to deploy theater short-range missile defenses. We say we're doing that to protect against proliferating countries that are developing ballistic missile capability. The Clinton administration says that by doing this it's marrying arms control and defense.

Looking at us both the nuclear aspirants and the non-nuclear countries say, "Wait a minute. First you're keeping your nuclear weapons. Now you're developing defenses to protect your nuclear weapons. That means you're going to be able to attack us at will and no one is going to be able to respond." The defenses undermine the arms control argument, and they highlight the nuclear powers' continued commitment to their nuclear weapons.

Now I don't believe from a technical perspective that the non-nuclear states' argument is correct. I don't think we can deploy the kinds of defenses that would serve as a shield from which we could then attack other countries without fear of retribution. But that's the perception and that's the argument. And that's what these officials are holding in their heads as their delegations prepare for this conference.

The U.S. has also failed to really help Russia get control over its nuclear material, its nuclear weapons, and also its conventional weapons. And on this particular point I speak for my organization [BASIC] rather than the Campaign, in that I'm really a mercantilist on this point. It's an odd sort of perspective for me, but it's true. I think that every dollar of aid to Russia ought to be tied to their demonstrating that they can control their

nuclear weapons, nuclear material, and conventional weaponry. We should give them a lot of aid. It would be much cheaper to do that in the short- and the long-term than to defend against these weapons once they're in other countries' hands.

The third piece of bad news is this general failure of the nuclear weapons states to meet their commitments under the treaty. Let me read one very short portion of it, Article VI, which we'll prob-

***"Each of the Parties to the Treaty undertakes to pursue negotiations in good faith on effective measures relating to cessation of the nuclear arms race at an early date and to nuclear disarmament, and on a treaty on general and complete disarmament under strict and effective international control."***

—Non-Proliferation Treaty, Article VI

ably be hearing a lot more about over the course of the next few months. It says: "Each of the Parties to the Treaty undertakes to pursue negotiations in good faith on effective measures relating to cessation of the nuclear arms race at an early date and to nuclear disarmament, and on a treaty on general and complete disarmament under strict and effective international control." The "general and complete disarmament" is conventional, nukes, biological, chemical, everything.

That's what these countries committed themselves to when they signed the treaty. One of the main arguments of the non-nuclear weapons states is that the nuclear weapons states have failed to fulfill that commitment. If you look at the level of strategic nuclear weapons that were present in 1970 when this treaty went into effect and you look at where we will be even after we implement all the negotiated changes that have taken place through the Strategic Arms Reduction Talks, those levels look very similar.

The intent in 1970 was to freeze and reduce. We didn't do anything like that. Instead, we developed the ability to put multiple warheads—independently targetable warheads—on each of our missiles. And we deployed those and vastly increased the number of warheads in our forces. We engaged in extraordinary programs of modernization and built these humongous arsenals which we are only now reducing. Thankfully we are heading in the right direction, but it comes nowhere close to honoring the commitment of this treaty.

Another piece of bad news is that we have tried at various times to convince countries not to develop nuclear weapons by giving or selling them conventional weapons. It hasn't worked. My favorite case, because I think it's perhaps the easiest to understand and painfully the most dramatic, is Pakistan. We sold Pakistan F-16s to try and convince them not to develop nuclear weapons. The argument was made to Congress at the time that this would help Pakistan's security—they would no longer feel the need to develop nuclear weapons. Not only did they continue to do so, but according to Gordon Oehler, who is a CIA analyst, the single most likely Pakistani nuclear delivery vehicle is a U.S. F-16 fighter aircraft. We've done exactly the opposite of what we intended to do.

Earlier this year, when the Clinton administration started talking about new

proposals to help cap the Pakistani and Indian nuclear programs, one of the things on the table was more F-16s for Pakistan. I had been out of the country and came back to my office on Monday morning and there was this little note from my boss saying, "So what do you think of this?" I looked at him and I started pulling out my hair. Doesn't anybody remember? Wasn't anyone around when the first deal went bad? But, no. And in fact a lot of our colleagues

who work on non-proliferation thought that maybe this wasn't such a bad idea after all.

The point is you can't trade conventional weapons for nuclear. It doesn't work. All it does is allow countries to acquire advanced conventional weaponry. One, it gives them delivery vehicles; and two, it increases the level of the arms race in that region. Their adversaries then get similar weapons and you continue ratcheting up to the next step. And unfortunately, that tends to lead to a desire for nuclear weapons because once you get your advanced fighter aircraft, and your advanced tanks, what are the next things you're looking for? Particularly in the Middle East, the next step is pursuing nuclear weapons.

The bottom line on my bad news is

***But the biggest problem is the nuclear powers' commitment to retaining their nuclear weapons. The more these countries treat nuclear weapons as a sign of status and as a sign of importance in the international community, the more other countries are going to want those weapons. It's that simple.***

that over time any country that's above a certain economic and technical level, that is determined to develop nuclear weapons, will be able to do so. I don't think Chad can, but I don't think there are a lot of countries that can't. Basically the countries that tend to get described as fourth-world don't have the resources to do it. But much above that level, over time, and particularly with help from countries like Russia, almost any other country, given sufficient desire, could eventually develop nuclear weapons. Understand that there are a lot of hedges in that sentence. That's because you do

need to get plutonium or highly enriched uranium, you do need to have the capability to actually manufacture some sort of bomb—even if it is rather crude. It's not going to be miniaturized; it's not going to be what we tend to think of as a nuclear weapon, but they will be able to build something.

What we can do is help slow the process. We can help make it more difficult, hopefully, allowing time for political change in these countries and also encouraging regional arms control processes so that people feel less need, less desire to develop these weapons. At the same time we need to delegitimize nuclear weapons, because as long as they look like the way to become a superpower, lots of people are going to want them.

#### Open Questions

There are a few open questions. The biggest one is the former Soviet Union. We really don't know what is going to happen there. I find it a bit ironic to see how many front-page articles there have been on North Korea over the course of the last year when North Korea might have a couple of nuclear weapons and the former Soviet Union has upwards of 10,000 strategic nuclear weapons, plus whatever shorter-range and strategic weapons they've got in storage.

The second set of open questions has to do with the Non-Proliferation Treaty Review and Extension Conference itself. Lately people have been discussing the possibility of a recess in the conference to see what happens in the Comprehensive Test Ban (CTB) treaty negotiations. My instinct is that this would probably make it harder to negotiate a CTB rather than easier. The risk is that it would ultimately lead to some countries not being able to come back to New York for a vote because the recess took too long and they did not have the money. A lot of these countries have financial impediments to actually participating in the conference.

There is also concern that you lose momentum. It would be very difficult to get people to come back and actually get that vote. Again you've got to get more than half the countries who signed the treaty voting to extend it. It's not just half of the countries who are there at the conference. So out of 168 you need 85 countries voting for extension.

There have been three preparatory conferences for this treaty. The last one was held in Geneva in September. I think there were only 89 countries there. The most that have been at a conference were just over 120, at the first preparatory conference. So the first task is going to be making sure that the countries actually get there. The second task is going to be keeping this thing on track long enough that you actually have a vote. The discussion seems to be coming down to two options. One is indefinite extension. The other is the idea of rolling 25-year extensions, where the treaty would either keep going unless the majority of states voted to halt it at the end of each 25-year period, or the treaty would only keep going if the majority of states voted to continue it.

That second option is going to require countries reading this text a little bit more flexibly, I think, than it's actually written. And it's not clear whether that's going to happen. We may face the following choice: Are we better off with a vote, perhaps a very close vote that ultimately

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## NON-PROLIFERATION TREATY

decides on indefinite extension or are we better off with something that's either consensus or quite close to it on these rolling 25-year extensions? I don't know the answer to that. And I don't think anybody has quite figured that out yet.

The U.S. government thus far is digging in its heels and saying "We want indefinite extension." And in this case they've actually done their homework. I think it was a National Security Council staff member who was talking to one of my colleagues who cited six different examples of international treaties and such that have been agreed to by one vote and how powerful they were. It was interesting that they had already thought about that possibility.

### Options for Change

But given all this good and bad news, what can you do? Here

some of the issues are a bit different than they were Tuesday morning (Election Day). To show you how cloudy my crystal ball is and how unrealistic I was being, when I left the office Tuesday evening to start this trip I had not even looked up who the ranking minority members of the House committees were. It had not entered my conscious mind that we could lose the House of Representatives. I had dealt with the prospect of the Senate. I thought it was pretty likely; I wasn't happy about it but I figured that we could still hold the House. So when I start predicting things that tells you why you should take them with some caution. It's also five years since the Berlin Wall fell and it's pretty safe to say that I predicted almost nothing of what's happened between there and here so you'll find that I try to stay away from predictions whenever possible.

I still think it's possible to pressure the U.S. government to develop a coherent non-proliferation policy, one that spends a lot less time going in contradictory directions. Clinton still listens to members of Congress and my guess is that he is going to do so more rather than less over the course of the next couple of years.

One of the main reasons we have a U.S. testing moratorium in place is because of congressional leadership. President Clinton extended it by his own decision after having received several telephone calls from Congress, not having gotten a majority vote on the extension, but having had a few concerned members of Congress who contacted him individually. We can still do that. And hopefully we'll have the presence of some new members of Congress like Lynn Rivers on the Armed Services Committee (now renamed the National Security Committee) to help provide a little bit more leverage.

So you can write to the Clinton administration and write to your members of Congress. You can also work, and I strongly advise this, with your local news media to try and help them increase their coverage of these issues. You can be educating them at the same time you're educating yourself because lots of folks don't know much about this issue.

If you look at your average writer for a local newspaper and the range of issues

they're expected to cover in a one year span of time, it's extraordinary. They don't have the time to read up on each individual issue. You can help provide them with accessible materials—short materials, explanations, things that help them get up to speed quickly without requiring as much of an investment on their part. If they've got a base level of interest in these issues you can help capitalize on that.

**Because so many people get intimidated about these issues they've really left the argument to the so-called "experts." Many of those experts are the people who got us into this situation in the first place. If you're comfortable with that, then it's no problem; don't worry about educating yourselves and don't worry about trying to change it.**

At the same time people need to be looking beyond writing letters to the editor. When I look at the editorial pages, and at who writes op-eds, they tend to be middle-aged, white men. There's no question but that if *The New York Times* has an op-ed from me and an op-ed from Henry Kissinger on the same topic, they're going to take Mr. Kissinger's. But

he doesn't write for all of the papers in the country.

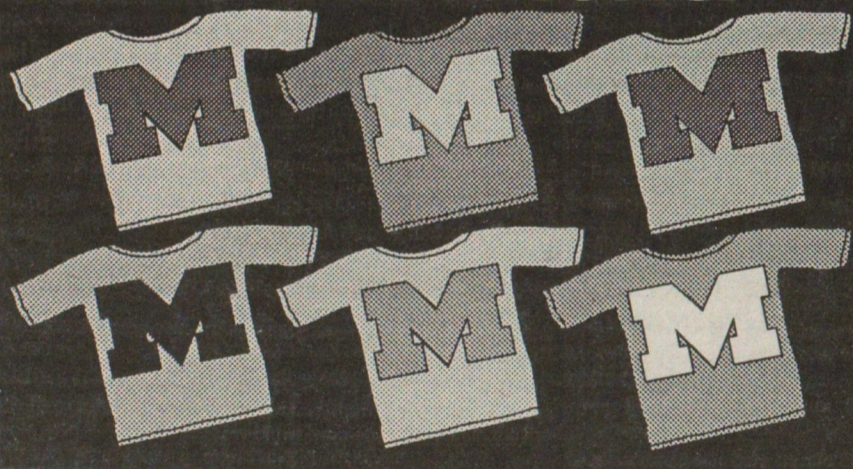
We need to do a much better job of getting our own ideas out, and an op-ed isn't that hard to write. Most people try to put everything they've ever thought about on an issue in an op-ed. That doesn't work. If you've got two or three good ideas and you can write them down clearly in 750 words, you'll probably get it printed. You may not be able to get it printed in *The New York Times*, but you can probably get it printed in a regional or local paper. And frankly in a lot of these papers you can get broader reach because a lot of them are parts of chains where their op-eds actually get distributed to 15 or 20 papers at the same time.

The bottom line is that you need to find a way to get involved that you're comfortable with—something you can sustain. It may be working with a local church group; it may be working with a local peace group; it may be working by yourself; maybe sitting in your study one night and writing an op-ed. But you need to find something that's sustainable, something that fits your skills and your interests.

Because so many people get intimidated about these issues they've really left the argument to the so-called "experts." Many of those experts are the people who got us into this situation in the first place. If you're comfortable with that, then it's no problem; don't worry about educating yourselves and don't worry about trying to change it. But if you don't think they've been moving in the right direction, then you have a responsibility to find a way that you can be involved—one that you can sustain.

One of the things that I worry about a lot watching nonprofits, and particularly watching grassroots organizations, is that people burn out. You've got to find a level of activity that fits in with the other things you're doing. While the next few months are critical with respect to the Non-Proliferation Treaty, this is not a short-term battle. A lot of people have been at this for a long time, some of you much longer than I have. The challenge is how to sustain that, and how to bring in new people.

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# "REKINDLING THE SPIRIT"

Interview by  
Ted Sylvester

**INTRODUCTION:** Few artists have successfully combined the power of poetry with the magical fire of rock and roll in the same way as has writer/singer/guitarist/poetess Patti Smith. From her New Jersey working class origins, Smith became involved in the Manhattan loft poetry scene of the late 1960s where she gave readings and was published both as a poet and a rock and roll critic.

It was there that she met fellow critic and guitarist Lenny Kaye. The duo performed at various New York City coffee houses, bars, and art galleries, mixing Patti Smith's performance-artist-style readings with Kaye's garage band guitar feedback. The collaborations led to a 45-single: "Piss Factory" b/w "Hey Joe" (1974), the former of which documented Smith's life as a factory worker who overcame her slavery for an artist's life in the big city of New York.

The Smith/Kaye pairing evolved into a full rock and roll band and their 1975 debut album, "Horses," was a celebration and combination of the garage band/soul of the early Rolling Stones and the Velvet Underground, with the poetic influences of the Beat poets, Rimbaud, and others.

Three albums quickly followed: "Radio Ethiopia" (1976), "Easter" (1978), and "Wave" (1979), which continued to define Patti Smith's unique vision of artist as rock and roller.

After her marriage to Detroit guitarist Fred "Sonic" Smith (who as songwriter and musical center of the legendary MC5, and later, Sonic's Rendezvous Band defined working class, political rock in the late '60s/early '70s), the couple dropped from public view to raise their two children.

Since Patti Smith's 1988 re-emergence on the recording "Dream of Life"—which was co-written and produced by the Smiths—little has been heard, at least publicly, from the artist.

In 1994, Patti Smith published "Early Work 1970-1979," a collection of prose and poems from that decade. This added to her string of books which include: "Seventh Heaven" (1972), "Witt" (1973), "Babel" (1979), and "Wool Gathering" (1992).

Patti Smith's appearance with Allen Ginsberg marks the artist's first public performance in Ann Arbor for many years. In conjunction with the Hill Auditorium date, AGENDA spoke with Ms. Smith about her art, Ann Arbor, her family and her life.

For ticket information and details about the Allan Ginsberg/Patti Smith February 16 poetry reading at Hill Auditorium, see the Literary Events Calendar, page 15.

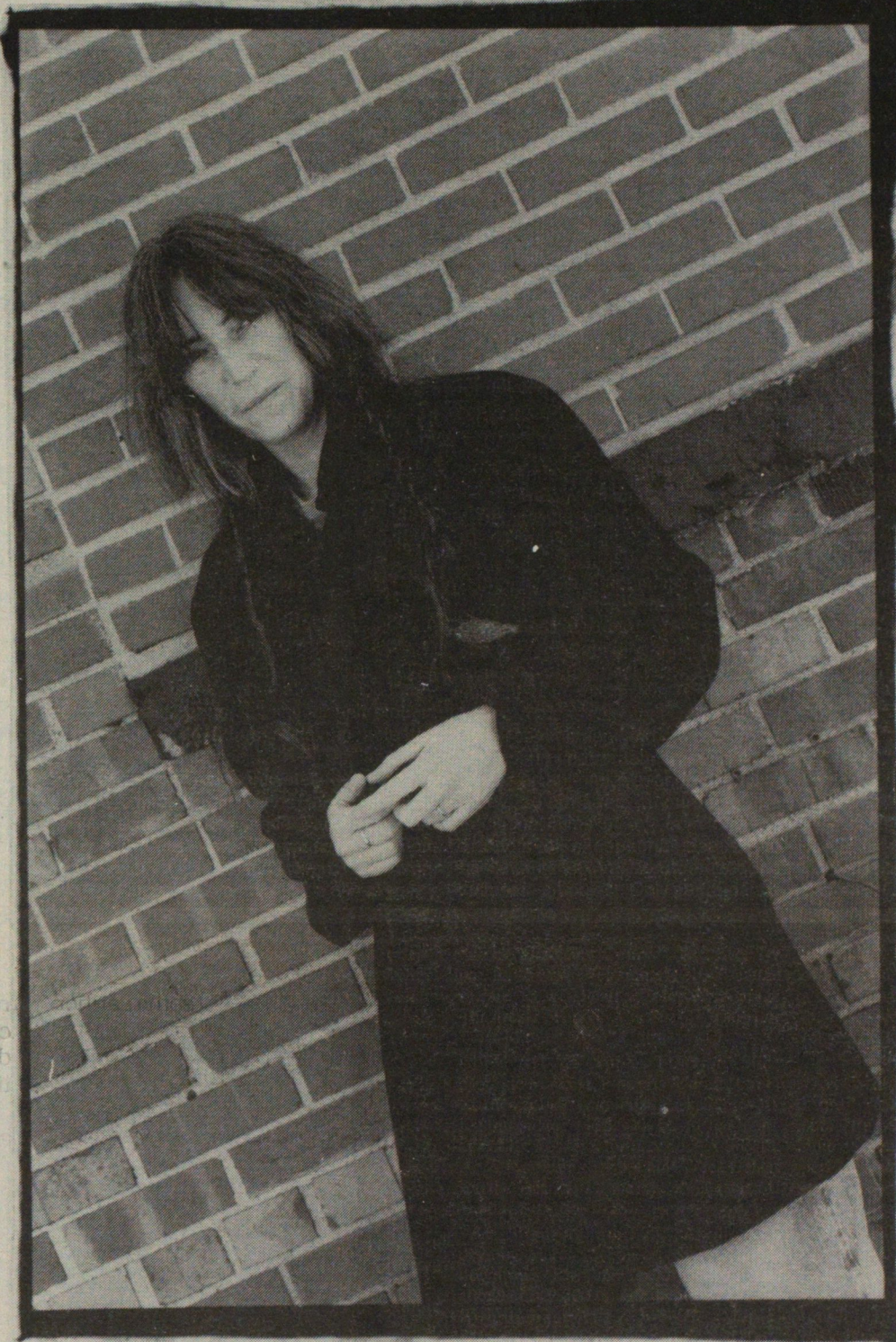


PHOTO: BRUCE GIFFIN courtesy of Metro Times

**AGENDA:** What can we expect from your Hill Auditorium performance?

**Smith:** Essentially it will be Mr. Ginsberg's evening. He did invite me to be a guest so I think I'll be reading for about half an hour or so, but he'll be beginning and ending the evening. I'm not certain what material I'll be doing, but I'll be reading by myself. I do have one poem that I wrote a couple months ago specifically honoring the Dalai Lama, so I thought I'd read that. And I'll probably read things that have

been written in the last couple of years. I might do a couple of old pieces that people really seem to like, but my focus will be on pieces that have the most positive themes.

I think that it is important, when you have things in your life that are sorrowful or tragic and people know of it, to remind ourselves that there are many good things in life; that it's really alright to celebrate and also feel as good and positive as you can simultaneously with feeling sorrow.

**AGENDA:** I know a lot of people are looking forward to hearing you read. Many people have told me how they were affected by your work in the '70s. The phrase I heard most was that your work "changed their lives." I'm wondering if you realize the kind of impact you've had on people over the years?

**Smith:** Truthfully, in some ways, I'm really not aware of it but I will say that when I hear that, it's really a source of pride. I don't even know if pride is the right word—maybe joy. It's really a personal thing.

When Lenny and I first started, and when I embarked on my work with the band, it was never our intent to seek financial or personal gain. Our prime motivation was to rekindle the spirit that we had benefitted from while growing up. I saw rock and roll from its beginnings. I'm old enough to remember when Little Richard first came out. And I saw, from my childhood and throughout my life, the whole evolution of rock and roll.

I felt in the early '70s that rock and roll had really taken some kind of plunge. I worried that it would all disappear, that it would end. That might seem funny now, but at the time I was thinking of my parents and how my mother loved Benny Goodman. She used to talk about Artie Shaw and all these people she thought were so hip. She loved the big bands and when she was a young girl she thought that scene would last forever. She just figured her jazz would go on and on but it was pretty much wiped out by what followed. I used to think about that and imagine something was going to happen and take away our music.

So really all that we were trying to do was to rekindle people's spirit and to motivate other people or new people to keep going. We really looked at it as our prime mission, so when people say things like that it really does make me feel good. It makes me feel like we did what we set out to do.

Another part of our mission was to remind people that they held a lot of power (and this of course before Fred wrote "People Have the Power.") We wanted people to realize that they had the power to do this themselves—that rock and roll and poetry were people's art. Rock and roll especially was a street art. People didn't have to rely on heroes or high-profile people or on anyone outside themselves. They didn't need me and they didn't need whoever. We used to tell people: "Next time we're in town don't even come to see us: Be at another club playing yourself."

(SEE NEXT PAGE)

# PATTI SMITH INTERVIEW

# PATTI SMITH INTERVIEW: "REKINDLING THE SPIRIT"

(FROM PREVIOUS PAGE)

When I saw people performing poetry in the late '60s and early '70s it was the same thing. I really thought it was a bore. I thought they were killing poetry so I just started doing things to fire up other people. I didn't really expect longevity for myself. I had a lot of bravado but I didn't particularly think that I was much of a singer, or even at that time, much of a writer. But I had a lot of energy and I liked to incite people to read poetry, to shout poetry, to write poetry, or to pick up a guitar themselves. I wanted to remind people that if they had the desire and they had the vision, they could do it.

When I started out I didn't have any money. I didn't know anybody. There weren't any places to play. Lenny and I often played in book stores. We went to California, San Francisco, Philadelphia and played in book stores! Sometimes I'd go by myself and play in a bar as an opening act, spending most of the time arguing with people in the bar why I had a right to be on that stage.

I guess the other thing is that I knew what it felt like all my life to feel sort of alien, to feel like a Steppenwolf, or to feel out of step or out of time. And I also felt that somehow I wanted to address people who were the aliens and the wallflowers and remind them that they weren't alone, that somebody was there talking to them and spurring them on and feeling some of the things they might feel.

**AGENDA:** You talked about how energy and alienation and bravado helped carry the day, but when I look at your poetry and song lyrics I see structured, sometimes metered verse. I'm just wondering how much of it is work for you. How hard do you work at your writing?

**Smith:** I usually work really hard but every once in a while there's a piece that will just come out. I always wanted to write, my whole life. When I was seven years old, I read "Little Women" and back then, in the '50s, there weren't a whole lot of role models for a young girl. I really liked Jo, just like almost all girls did. She was a writer and I used to dream about becoming a writer. I wrote all of my life but never really considered that I had a natural ability for it because I had to work so hard. I spent most of the '80s working on my writing, studying and writing every day for hours. And so I did learn. I did become more facile.

And the other way I write and perform is to improvise a lot. Some things are pretty much improvised and that's a whole different style of writing. For instance, when we did "Piss Factory" we had some structure but I improvised in the studio. "Birdland," which was on "Horses," came from improvising on stage.

**AGENDA:** Did you have any theater experience before you started performing poetry?

**Smith:** I was in plays in high school and in college and actually had some pretty good roles. And I wrote and per-

formed a play with Sam Shepherd in 1971 in New York. It was called "Cowboy Mouth." Sam and I wrote it one night together and then we performed it. And I did several plays Off Off Off Broadway. I have always felt constricted in plays though I've always felt very comfortable on stage. The only fear that I really had was when I was in plays because I'm not real good at remembering lines. Even singing with the band, I often had to rewrite songs as I was singing them.

**We wanted people to realize that they had the power to do this themselves—that rock and roll and poetry were people's art. We used to tell people: "Next time we're in town don't even come to see us: Be at another club playing yourself."**

**AGENDA:** You said you spent a lot of time writing in the '80s. What have you been doing lately?

**Smith:** My main duty, of course, is being a mother. In the arts, I actually consider writing my main duty. In 1992 I published "Wool Gathering" with Hanuman, a New York press that does small-sized books. They do a lot of Beat writers, Kerouac and Burroughs and such. And in 1994 W.W. Norton published an anthology of my work from the '70s ["Early Work 1970-79"]. I also have a couple of book projects coming up with them.

**AGENDA:** As a writer, how do you view your role in society?

**Smith:** When I was younger I didn't think too much of society as a whole except perhaps as something to loosen from. At this point in my life, I don't have those same preoccupations, mostly because when I was younger I felt no responsibility to anyone, to no particular individual nor to society as a whole. At this time of my life I have a lot of responsibility, first to my children and my other family members. And I feel a lot more compassionate about society as a whole. I suppose that comes from being a mother. I view society differently. Even abstractly I view it differently. But I still don't write for society and I don't write to change things and I don't consider myself really politically motivated in those ways. I just try to do good work. And I feel that if one's work is good it will have its own transforming powers.

When I was younger my work was probably motivated toward exploding things and taking precepts and breaking them apart, but I think at this time of my life I'm more interested in tying things together.

**AGENDA:** From 1975 to 1979 you recorded four albums and performed extensively, and then didn't cut another record until 1988. What originally motivated you to drop out of the performing scene and what have you been doing?

**Smith:** Basically the most important thing at that time was my life with Fred. I was able to continue to develop as an artist and we both were on our own terms together. That's what I devoted my time to—my life with Fred and our children and in really developing as a human being, as a wife and mother and as an artist.

I feel that my time with the band was wonderful and I love my band members. We didn't have a decline like some bands do. We didn't decline as friends. We didn't decline musically or spiritually. We really parted when we were "on the top of our game" as people would say. But I also feel that we accomplished what we set out to do. If we would have kept going we certainly would have achieved other things such as fame and fortune and we didn't really get to that point where we achieved those two things.

As Fred was fond of quoting General Patton, who was quoting Alexander the Great (or some ancient Greek): "All fame is fleeting." And so it is. Fame is fleeting. So to let go of it was something I did without regret. As far as the work that I did with the band, I believe

**I also felt that somehow I wanted to address people who were the aliens and the wallflowers and remind them that they weren't alone, that somebody was there talking to them and spurring them on and feeling some of the things they might feel.**

we accomplished our mission and that mission was to inspire others. And apparently the work that we did is still inspiring others so we more than accomplished our mission. But my mission in life, from the time that I was privileged to be with Fred, was my life with him, and to continue to develop as an artist—and those things I did.

**AGENDA:** You've been living in the Detroit area for some time now. What are your impressions of life in the Motor City?

**Smith:** I have led an active life here and I'm involved in certain things but basically I'm from the East Coast and I'll always be an East Coast person. I think the important thing is that people create their own cities. If the Detroit area is to recapture any of the grandeur that it tasted in the '60s—not that they'd want to go back in time, but if they want to rekindle some of that spirit—it's up to the people. It's always up to the people to support each other and not be jealous or afraid that one will do better than the other.

I think that Detroit has to find its reasons to be proud not only of its heritage but of things in the present. But it's not my particular fight. Even when I was in New York City in the real early '70s, it seemed like there wasn't anything happening at all and we had to make things happen. I know it's perhaps easier in a place like New York where you have a lot of media and things like that, but you still have to make it happen. And it's the people who make it happen.

As for myself, I just feel like as a citizen here I try to do my best not to insinuate myself in other people's scenes because I know that in my time, when I was younger, I had influence and power over the scene that I helped to create. But as new scenes erupt I think that people like myself should keep away from them, so as not to disturb the prime directive of that scene. I guess I pretty much feel like a contented outsider who sends well wishes.

**AGENDA:** For a period in the late '70s you were almost the house band at the Second Chance. I wonder if you have any stories or memories you want to share with us about Ann Arbor from those days.

**Smith:** Basically I was there by the good graces of Fred. Fred brought us to Ann Arbor and John Carver always opened the Second Chance to us and I can only say they were extremely happy days. It was always a joy for me because I'd get to see Sonic's Rendezvous and I'd get to spend some time with Fred. Fred loved Ann Arbor. He really did. He had very happy memories there. He had his favorite haunts—the Del Rio and the Old Town. So essentially I was enjoying being on some of Freds' turf. Even though he considered himself Detroit-bred, he had an extreme fondness for Ann Arbor and that's pretty much what it meant to me. Also the Second Chance was a fine club with really great sound. I have a lot of happy memories there.

**AGENDA:** I have a question about a night I saw you perform at the Second Chance. Before you played "Because the Night Belongs to Lovers," you said "This next song is going to buy me a new car!" Did you buy a new car?



**Smith:** What I probably said was "This next song is going to buy my father a new car" because I don't drive. I still haven't learned to drive. But we did achieve a certain amount of success with that song so I was able to buy my father a car—which was a great dream of mine. I wasn't there but my brother told me how he went and got the car and brought it to my father. He just parked it in front of the house and went in and handed my dad the keys. My dad wasn't certain what was going on and he went outside and there was the car and he just sat on the step and stared at it. It made us all really happy. And he still has it, a 1978 black Cordoba. And it's still beautiful, in almost perfect condition.

It's important for artists never to feel like they've done their great work or they just stop working. I've always wanted to do things, no matter what form they took or how controversial they were. The idea was to give somebody, somewhere, hope. I think as I get older the idea is to be able to do work that gives many people hope or to create more expansive territory for people.

**AGENDA:** Is there anything more you want to share?

**Smith:** I know that people are aware that our family has suffered losses. I lost Fred and I lost my brother in a month's time. And before that, in the

*I don't write for society and I don't write to change things and I don't consider myself really politically motivated in those ways. I just try to do good work. And I feel that if one's work is good it will have its own transforming powers. When I was younger my work was probably motivated toward exploding things and taking precepts and breaking them apart, but I think at this time of my life I'm more interested in tying things together.*

In terms of financial reward, that was really my dream from the beginning. I remember Dave Marsh asking me when we first started, I think right before we recorded "Horses," what the ultimate thing was that I could achieve and I said I want to buy my dad a car. And I finally did do it.

**AGENDA:** What do you dream of now? What is "the ultimate thing" for you now?

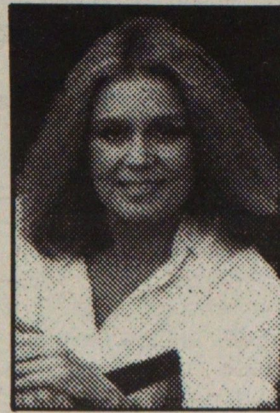
**Smith:** I don't know. Fred and I had certain plans for the future. We were going to record this summer. Of course I won't be able to do things the way that we would have, because you know in "Dream of Life" Fred pretty much did everything. He wrote all of the music. He played every guitar for it. He wrote a lot of the other parts. He arranged everything. "Dream of Life" was, I sometimes think, more Fred's record than mine. I really wanted his name on it as well but he didn't want it like that. He said perhaps we could have both of our names on this next record, so I was looking forward to that. Instead of recording with Fred, I'll have to record in honor of him.

The most important thing is to continue with the dreams Fred and I had for our children. And for myself, I just want to continue to do the best work I can, to continue writing. I don't think anyone who works doesn't hope they'll create some masterpiece or some piece of work that will endure, or be worth enduring, and if one asked what my personal dream was, other than for our children, that would be it, to do a piece of work that was worthy of enduring. I think I'll always pursue that.

last couple of years, I lost Richard Sohl, my piano player from the band who I really adored. He was only 37. And before that I lost my closest friend, Robert Mapplethorpe, who was really a fine artist.

The only reason I mention this is I think that it's important for people to remember that no matter how difficult a challenge life is, no matter what happens around us, or to our loved ones, or whatever difficult tasks we have to face, life is the best thing we have. The opportunity to be on the planet even for a short period of time, the opportunity to love and be loved, the opportunity to create something that inspires others or do something that affects other people, the opportunity just to breathe, just to experience the ocean or nature or other human beings is worth it.

I guess I'm thinking especially of young people. When I look at young people these days, they seem to be suffering more than ever. I mean, young people always suffer. We all suffer. But I remember being a teenager, a young person, you suffer so many things. Maybe it seems exaggerated but it seems young people today are suffering even more than ever. They have more pressures. They're aware of more things. They don't seem to value life. I hate to make generalizations because I am sure certain young people will read this and say "That doesn't apply to me." Nothing applies to everybody. I just feel no matter how much pain you're condemned to at any particular time, if you're patient and if you're willing to go through all the stages of it, you'll come out alright. The human spirit is extremely resilient.



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# Arwulf Objects to the New (and Old) Objectivism

By Arwulf Arwulf

**N**ovember, 1994. Large posters appear on the walls and kiosks of central campus: YOUR PROFESSORS' WAR AGAINST THE MIND: THE BLACK HOLE OF POST-MODERNISM AND MULTICULTURALISM. There is a free lecture being given by Dr. Gary Hull, philosophy teacher at Wittier College and Claremont Graduate School. He is also a graduate of the Ayn Rand Institute's Advanced Philosophy Seminars. The event is sponsored by the U-M Students of Objectivism. Arwulf cannot attend the lecture, being committed to a film screening across the hall. But he does manage to swipe some literature from the propaganda display. Later, upon glancing through the stuff, he becomes nervous and nauseated.

Most of the one-liner titles are axiomatic and blunt. Example: HEALTH CARE IS NOT A RIGHT. Yes, very nice, thank you. What particularly grates upon the nerves is an article condensed onto one leaflet with the title: OBJECTIVISM vs. POLITICAL CORRECTNESS - THE CHRISTOPHER COLUMBUS CONTROVERSY: WESTERN CIVILIZATION vs. PRIMITIVISM by Michael S. Berliner, Ph.D., Executive Director, the Ayn Rand Institute, based in Marina del Rey, California, U.S.A.

Ever since that night at the end of November, this one leaflet full of lies and arrogance has been nibbling at me, and it's been necessary for me to publish a response in order to eradicate the monster from my mind. Most bullshit doesn't linger like this. Must be the nature of the spew. Before I expose it, let's talk briefly about Ayn Rand.

Alissa Rosenbaum was what she was called initially. Born in St. Petersburg, Russia in 1905, she came from a well-to-do family which became less well-to-do when papa's business got nationalized under the new Bolshevik regime. Herein lies the root of much of her animosity towards any form of Socialism, and her lifelong obsession with capital gains.

At age 20 she headed for These United States, where she was to change her name and establish herself as a writer of Hollywood movie scripts (*Red Pawn* is one I am anxious to view) with a pronounced tendency to badmouth leftists in general and Democrats in particular. In later years she was to consider Lyndon Johnson a Socialist. Her bitterly anti-communist views came in handy at hearings in front of the House Unamerican Activities Committee, where she personally assisted in the tarnishing of images pursuant to blacklisting.

Stefan Kanfer, in his "Journal of the Plague Years," a history of Hollywood Blacklisting during the '40s and '50s, refers to Rand's "homely philosophy of profit-as-revelation," and her "exquisite philosophy of greed." He's not exaggerating. There is an acerbic egotism about her utterances, and an alarming view of capitalism as a religious experience.

Gore Vidal (among my heroes) wrote in 1961: "This odd little woman is attempting to give a moral sanction to greed and self-interest, and to pull it off she must at times indulge in purest Orwellian newspeak of the 'freedom is slavery' sort. Vidal, as usual, is accurate. Rand, we suspect, is bonkers.

I have managed to avoid this creature's written works, including the ubiquitous "Atlas Shrugged." For a moment I was tempted to pose as an All-American by basing my entire commentary upon hearsay, but decided that would be self-defeating. With instinctual revulsion brewing within me I examined the evidence left in her wake.

If Rand is remarkable for her sheer arrogance and frightful logic, those who are carrying on in her name are even more so. The first thing we notice about Dr. Berliner and his crowd is their bandying about of the term "politically correct." This is a label to be pasted squarely across the mouths of those with whom one disagrees. The inference is that the individual has devoted insufficient thought to the subject at hand and is following some preconceived party line concerning the issue in question.

Strangely enough, "PC" is something which right-wingers invariably accuse leftist intellectuals of resorting to, while nobody appears to be

asking about the political correctness of the right. The most visceral example would be the issue of a woman having the right to choose what occurs within her own uterus. For many of these people, such a choice is politically incorrect. Legalization of marijuana is politically incorrect if you're a Republican. You really can't hang dogmatism solely upon the left. Dogma is a human trait and every sort of thinker suffers from it to some extent. Among the most afflicted are they who are so quick to whine about "PCers."

Here's a taste of Dr. Berliner's own brand of Randism: "Columbus...brought America to the attention of the civilized world.... The opening of America brought the ideas and achievements of Aristotle, Galileo, Newton and the thousands of thinkers, writers and inventors who followed. What they replaced was a way of life dominated by fatalism, passivity, superstition and magic. Prior to 1492, what is now the United States was sparsely inhabited, unused and undeveloped...there was virtually no change, no growth for thousands of years. With rare exception, life was nasty, brutish and short...there were endless, bloody wars. Whatever the problems it brought, the vilified Western culture also brought enormous, undreamed-of benefits, without which most of today's Indians would be infinitely poorer or not even alive."

So deeply does this kind of talk sicken me that I am having trouble setting it down in transcript so that you may see what these people are about. I've got news for Dr. Berliner: Most Indians today are infinitely poor or not even alive. Not alive! I feel like getting a few Apaches together and paying this guy a visit, letting him tell it to them in person, the fucking bastard.

Berliner says that European culture is "the objectively superior culture," but what he isn't taking into account are the deeply rooted misconceptions inherent in Western thought, and the brutality which is our manifest heritage. He invokes Aristotle, with his famous penchant for counting everything out, but fails to mention Francis Bacon, who advocated the subjugation of Nature, saying that we should interrogate her and essentially torture her secrets from her. If this sounds like Inquisition talk, it is. Radical Feminist scholar Lindsay Forbes speaks of the Inquisition of the Land, a continuation of the Old World Inquisition perpetrated upon the people, and especially upon women. When I look at what's been done to this continent, the Inquisition of the Land seems a chillingly appropriate phrase.

Consider the forests of Old England, almost completely decimated so that the British Navy could rule the seas and set up those wonderful philanthropic colonies. This Western way of thinking is not something to be entirely unashamed about. As someone once said, growth for its own sake is the ideology of the cancer cell.

Such a refusal to admit that we have inherited some terrible tendencies as regards the very earth we tread upon stems from a patriarchal-hierarchical system based upon oppression of women and uncompromising dominance over all cultures who are different from the "objectively superior" one. This unpleasantness can be traced all the way back to Zarathustra and the dualism of Goodness versus Badness. It's got little to do with actual reality.

From William Carlos Williams: "We fools, what do we know or care? History begins for us with murder and enslavement, not with discovery." This from his 1925 masterpiece of historical reflection, "In the American Grain," wherein he ponders the peculiarities of the Pilgrim mindset, saying "it is still today the puritan who keeps his frightened grip upon the throat of the world lest it should prove him empty."

Berliner should not speak so disparagingly about magic. Thinker and writer Starhawk defines magic as "the art of changing consciousness at will." According to that definition, magic encompasses political action, which is aimed at changing consciousness and thereby causing change.

(SEE PAGE 21)



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# STATE THEATRE SPECTATOR



## WHAT'S PLAYING IN FEBRUARY

QUENTIN TARANTINO'S  
**PULP FICTION**  
NOW PLAYING

**DEATH AND  
THE MAIDEN**  
COMING SOON

**VANYA ON  
42ND STREET**  
COMING SOON

**LEGENDS OF  
THE FALL**  
COMING SOON

**ROCKY HORROR  
PICTURE SHOW**  
FEB. 17 & 18—11:45 PM

## The State Creates Animated Policy Preview

**W**here in Ann Arbor will you soon be able to see over 700 hand-painted cartoon cells? At the State Theatre, of course!

Now in progress, "It's Showtime" will be a fully animated, two-minute policy preview (that short flick you see before the feature that says: please don't talk, no smoking, etc.).

"It's Showtime" is the brainchild of State Theatre owner Bill Spurlin, II, and animator Steve Stanchfield.

"We were inspired to undertake this project because we were bored with the 'new' computer graphics it

seems everyone is using," says Spurlin.

"It's kind of a mix of styles," Stanchfield comments. "Like those crazy rubbery cartoons of the 1930s mixed with the intermission films of the 1950s."

Spurlin and Stanchfield enlisted the talents of 12 other animators and artists in this project—including Eli Chartkoff, David Domar and Milton Knight.

The film is being animated traditionally, on paper, then transferred to clear celluloid ("cells"). The cells are then hand painted, one at a time

(like the samples above). When all of the art is completed, the cartoon drawings will be shot onto 16mm and 35 mm film for presentation on the big screen.

The flick features talking trash cans, dancing hippos, cheering cats, and a variety of animated people—all in full color.

The creators of "It's Showtime" hope their project will be complete by March. Their goal is to premiere the flick at the annual Ann Arbor Film Festival.

After that time, you'll have one more reason to catch a movie at the

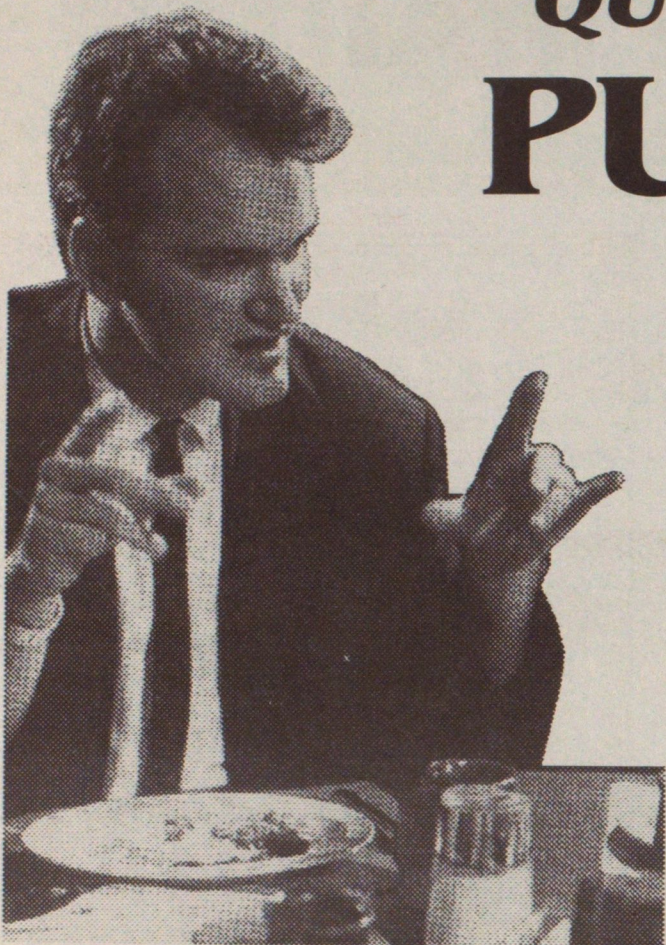
State Theatre! In addition to the high-quality dramatic art and specialized features the State presents, and the fresh cappuccino, espresso and popcorn offered, you will be treated this locally-produced artwork that evokes the feel of the old-time movie house.

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## QUENTIN TARANTINO'S PULP FICTION



### An Interview with the Director

#### TARANTINO ON "PULP FICTION"

**W**hen I started *Pulp Fiction* I was trying to figure out a way to get a feature going and I came up with the idea of writing a crime short story, shooting it as a short film, then doing another and another and putting them together like a crime-film anthology.

What I wanted to do with the three stories was to start with the oldest chestnuts in the world. You've seen them a zillion times. You don't need to be caught up with the story because you already know it. The guy takes out the mob guy's wife—"but don't touch her." And what happens if they touch? You've seen that triangle a zillion times. Or the boxer who's supposed to throw the fight and doesn't—you've seen that a zillion times too.

The third story isn't an old familiar story but an old familiar situation. The story starts with Jules and Vincent going to kill some guys. That's like the opening five minutes of every other Joel Silver movie—a

bunch of guys show up and pow, pow, pow kill somebody and then the credits start and then you see Arnold Schwarzenegger.

So let's extend that whole little opening, let's hang out with them for the rest of their day and the shenanigans that follow.

It's not noir. I don't do neo-noir. I see *Pulp Fiction* as closer to modern day crime fiction.

My stuff so far has definitely fallen into what I consider pulp fiction. I think *Reservoir Dogs* fits in that, *True Romance* fits in that. I always associate lurid crime fiction with pulp. Mysteries fit into that, too.

If you're going to get historical, then the whole idea of pulp, what it really means, is a paperback you don't really care about. You read it, put it in your back pocket, sit on it in the bus, and the pages start coming out, and who gives a fuck? When you're finished you hand it to someone else to read, or you throw it away. You don't put it in your library.

—excerpted from "Sight and Sound," December, 1994??.

**A**lthough not always easy to watch—and even harder at times to sympathize with—Quentin Tarantino's latest film, *Pulp Fiction*, is a highly compelling motion picture. Three interlocking stories whose shifts in time and narrative make it a fascinating post-modern faux-noir, Tarantino's Palm d'Or surprise winner at this year's Cannes Film Festival has all the makings of a long-term cult classic.

So if it matters, movie fans, you can rest easy. *Reservoir Dogs* was no fluke. Even at this early point in his career, no one can doubt that Tarantino's got the makings of a writer and director who can go the distance. *Pulp Fiction*'s breezy zip confirms this fact without question.

The movie's most compelling character is Samuel L. Jackson's incredulous hitman, Jules. This bible-quoting hired killer, and his fellow lug, Vincent (John Travolta), must retrieve a mysterious briefcase belonging to their gangland boss that keeps getting repeatedly lifted. The rest of the story takes off here.

Vincent must also contend with squiring the bosses' vixen, Mia (Uma Thurman) in the film's loopy

first episode, "Vincent Vega and Marsellus Wallace's Wife." Meanwhile, mob-influenced boxer, Butch (Bruce Willis), must somehow survive a fixed fight he inadvertently unfixed in "The Gold Watch." And finally, two remarkable twists of life and (mostly) death(s) go a long way towards persuading Jules that he's got to give up his stressful profession in

the concluding episode, "The Bonnie Situation."

There's a maniacally energetic glee to *Pulp Fiction*. When it seems Tarantino can't top himself in this film; he does it again—and again.

—excerpted from a review by John Carlos Cantú in *AGENDA*, November, 1994.



Uma Thurman as Mia



### IT'S BACK! ROCKY HORROR PICTURE SHOW

FEB. 17 & 18 • 11:45 PM

**"T**he Rocky Horror Picture Show" is a fantasy spoof of Hollywood's old horror movies, with contemporary music and weird sexual overtones.

A young engaged couple (Susan Sarandon and Barry Bostwick) seek refuge from a storm and enter a forbidding old house. They find it to be the lair of a strange group from the planet Transylvania, whose leader

(Tim Curry) seduces both the boy and the girl. Also on hand is the leader's monster creation called Rocky (Peter Hinwood) and a variety of freaky types.

Eventually the couple escape and the house and its fearful people are consumed in fire and explosions.

The film—a "way out" piece of camp—is a cult spectacular. —from "The Films of 20th Century Fox" by Tony Thomas & Aubrey Solomon, Citadel Press, 1979

# STATE THEATRE SPECTATOR

## DEATH AND THE MAIDEN

COMING SOON



Sigourney Weaver as Paulina Escobar

**R**oman Polanski is drawn to small spaces. From "Knife in the Water" to "Bitter Moon" and now in "Death and the Maiden," the Polish director ghettoizes his viewers' sense of the world. Even when he works outside of a ship cabin or a claustrophobic dwelling, as in "Chinatown," Polanski creates a tense, creepy closeness between his characters and the audience.

In this absorbing meditation on the tormenting limits of revenge, Paulina Escobar (Sigourney Weaver)

subjects Dr. Roberto Miranda (Ben Kingsley)—seemingly an innocent visitor to her isolated seaside house—to an all-night trial. Is Miranda really the man who tortured and repeatedly raped Escobar under the country's former brutal regime? Pressing her human rights attorney husband, Gerardo (Stuart Wilson), into conflicted service as Miranda's defender and go-between, Escobar is determined to confront her past, even if that means committing murder.

Polanski and writers Rafael Yglesias ("Fearless") and Ariel Dorfman (who adapts his play) set their drama in an unnamed country, the better to allow the theme to be perceived as universal. Ironically, the picture's title and musical refrain come from the string quartet by that most civilized of Viennese composers, Franz Schubert.

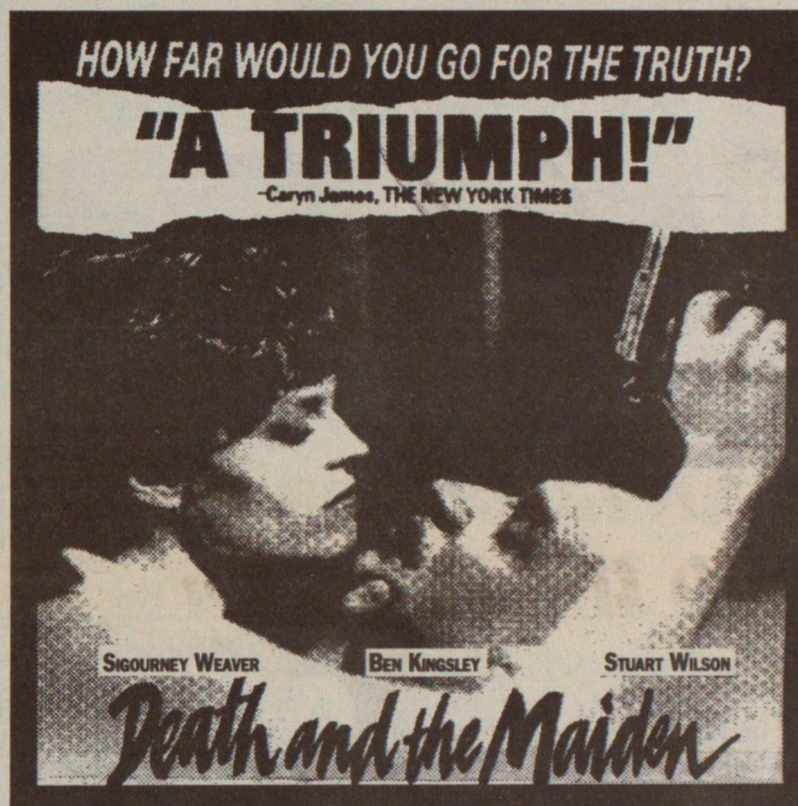
Although "Death and the Maiden" builds slowly, it does ultimately manage to burrow beneath the viewer's skin. Polanski and his writers have tightened the play's realism by adding behavioral details; those insights are most telling in Weaver's intense

portrait of a survivor, which resonates far beyond its political context and illustrates the painful psychology of victims of violent crime everywhere. Wilson, however, might be the more memorable because he's the least known of the three actors; his performance as a just, rational man is finely calibrated, allowing Gerardo's hysteria to stay believably un-

der control. And Kingsley is in top form as the gentleman and Good Samaritan who might be a monster.

The ending is more unlikely than satisfying, but "Death and the Maiden" is a disturbing vision of where victim and victimizer meet.

—By Rick Schultz in "Boxoffice," Feb. 1995



## Vanya on 42nd Street

COMING SOON

**T**he stars and director of "My Dinner with Andre" are reunited in this excellent modern adaptation of Chekhov's "Uncle Vanya."

Written by David Mamet, Louis Malle's take on Chekhov's tale of unrequited love within one Russian family is deceptively simple. In a dilapidated New York theatre a dress rehearsal of the play unfolds, led by Andre Gregory, playing himself as the play's director, and a cast, including Wallace Shawn, acting out "Vanya" in street clothes.

Despite its bare bones sets, "Vanya on 42nd Street" never feels like a filmed play and Malle and Mamet bring its comedic

elements to the fore. The result is an update of a timeless classic that still commands the power to move an audience.

—from "Boxoffice," Nov. 1994



## LEGENDS OF THE FALL

COMING SOON

**"E**very warrior hopes a good death will find him, but Tristan couldn't wait. He went looking for his," the Cree Indian One Stab (Gordon Tootoosis) informs us early in this period piece. Set in the wilds of Montana in the early 1900s, this TriStar release tells the story of the three Ludlow brothers—the reserved Alfred (Aidan Quinn), the youngest, Samuel (Henry Thomas), and the untameable Tristan (Brad Pitt) and their conflicts within their tight-knit family and with the world around them.

Raised by their father (Anthony Hopkins, in a minor turn), a former cavalry officer who left the service because of the government's ill treatment of the western tribes, all the brothers share his independent spirit. But none does so more than Tristan, who melds a cowboy's fervor with Cree ways.

Crisis comes to their ranch with

the arrival of World War I and Samuel's fiancée, Susannah (Julia Ormond), an Easterner who charms all the Ludlows with her ability to adapt to their less civilized existence. By the story's end, one brother is dead, one is caught up in political intrigue, and one is on the run from the law, but the movie's focus always remains the great love that burns between Susannah and Tristan.

Directed by Edward Zwick ("Glory") and based on a Jim Harrison novella, "Legends of the Fall" is a sumptuous film, both in detail and emotion. The romance between Susannah and Tristan is compelling and provides a needed narrative connection for a story covering so many years and events.

—excerpted from a review by Kim Williamson in "Boxoffice," Feb. 1995

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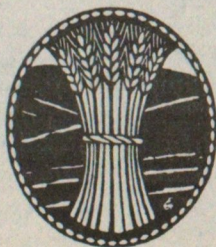
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## SCREEN SCENE

By John Carlos Cantú

### BEFORE SUNRISE

[1995. Directed by Richard Linklater. Cast: Ethan Hawke, Julie Delpy. Columbia Pictures. 115 mins.]



Watching Richard Linklater's directorial and writing transitions unfold through these last half-dozen years has been an interesting exercise because of the direction his work has taken. When *Slacker* was released in 1991, he was clearly emulating the minimalist style of Jim Jarmusch. Yet 1993's *Dazed and Confused* seemed to mark a personal step backward in its attempt to reconcile off-beat comedy with a hazy adolescent preoccupation with drugs. *Before Sunrise* seems to further confirm that *Slacker's* abandon might have been a once-only phenomenon.

*Before Sunrise* is not a bad film. It is, rather, a low-key film. It also confirms that Linklater doesn't really have much to say and what he does have to say isn't particularly interesting. The loopy efflorescence of *Slacker* has now degenerated into an attempt to pseudo-philosophize the dilemmas of today's "generation-x," but the shallowness of Linklater's limited experience makes the effort seem scarcely worth the attention.

Imagine being in a restaurant and overhearing the conversation of a young couple in the next booth. This is basically what happens in *Before Sunrise*. There's nothing offensive about the dialogue, but the odds are no one would want to hang around and eavesdrop for slightly less than two hours.

American, Jesse (Ethan Hawke), is riding a train into Vienna to catch a plane back home when he meets Celine (Julie Delpy) in his coach. After striking up a casual conversation, he asks her to miss her connection to Paris to spend one night with him. She implausibly agrees and they share the next 16 hours wandering about before settling in a park for the morning. With sunrise they must part, but not before learning the depth of their feelings for each other.

This is a plot-line as slight as a gossamer and it occasionally takes flight as such. But more often than not, it never takes off at all.

Linklater's (and co-screenwriter, Kim Keizan's) script shackles Jesse and Celine with dialogue that is dangerously close to being inarticulate. It's hard to believe love and romance could sound on the verge of being so boring; but then again, when the most you have to offer is childhood memories, the narrative's not going to be

stretched to its limit.

Likewise, the film's direction isn't as much spirited as merely competent. Whether by accident or design, there's such a relaxed flow to these lovers' mating, they scarcely rise above their material. Delpy manages to etch a casual characterization, but Hawke presses relentlessly through his performance.

Perhaps someone of Erich Rohmer's persuasion might have woven a feature-length idyll out of the subtle dialogue required to weave loving ideas out of thin air. But the atmosphere in Linklater's screenplay isn't as much rarefied as it's nearly vacant.

As a result, the young couple of *Before Sunrise* go through a series of vaguely interesting transitions—they play pinball; run across Linklater's patented oddballs; and conjecture on the depressing prospects of their impending mid-life crises—but share nothing of sufficient magnitude on their special night to credibly evince genuine passion between them. When Linklater needs it most, there's no poignant romance in the air.

The film, however, is not a failure. This would be much too harsh a judgment. For in its modest way, it's indeed a slacker's fantasy. And when compared to the latest series of Hollywood debacles, *Before Sunrise* is well above average by comparison.

Yet motion pictures are rarely praised for their technical proficiency. We generally expect inspiration to do the heavy lifting. Unfortunately, Linklater's deliberate laid-back anecdotal approach doesn't work for him this time around.

Jesse and Celine turn out to be a couple of nice kids. Perhaps a little callow, but then that's what life is for. Still, there has to be a little more zip to a movie than merely two hours of niceness.

When this boy and girl tenderly face each other at the end of their adventures to take a "snapshot" of each other for their memories, we're left with another photographic dilemma in mind. If *Before Sunrise* was a home movie, we'd be asleep on the couch.

### NAKED

[1993. Directed by Mike Leigh. Cast: David Thewlis, Leslie Sharp, Katrin Cartlidge. Fine Line/New Line Video. 126 mins.]



Johnny's (David Thewlis) visit to the big time is as close to a modern nightmare as could be imagined. *Naked's* modern-day city dwellers are a squalor of rootless wanderers seeking to connect briefly with another soul while trying desperately to make up for the vacant hole in the center of their lives.

But also chalk this film up as a convincing argument for the cliché's truth that a little education is a dangerous thing. In Johnny's case, it's a very dangerous thing. He's a conscienceless con-artist who has lost interest in his trade and now merely practices his craft for the self-reflexive pain the exercise provides.

When we first meet him, he's basically raping his date, and shortly afterward, stealing a car to flee Manchester. His vague destination is London where he plans to crash his ex-girlfriend, Louise's (Leslie Sharp) pad, where he'll hole up until a better prospect comes along. Meeting Louise's strung-out punkster roommate, Sophie (Katrin Cartlidge), Johnny seduces her for lack of anything else to do until Louise comes home from work. And this is just the beginning.

Between Louise and Sophie, a drunk Scot couple whose unhappiness is only outstripped by their mutual incomprehensibility, a lonely night watchman whose rounds include a voyeur's delight, and a couple of equally lonely women whom he terrorizes into sex, there's not a lot more going on during Johnny's tour of the big city. Street smart, with a caustic sense of humor

### 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.

that keeps balancing his misogyny with a pseudo-intellectual's wonder about life and death, Johnny scoffs at everything and everyone with whom he comes into contact. Indeed, one of the most interesting aspects of this peculiarly affecting film is the sheer unnerving ambivalence he has for one and all.

Keeping the center of *Naked* intact is Thewlis' brilliant characterization of a small-time loser whose native intelligence barely keeps his nihilistic disgust with society and himself at bay. By turns both spiteful and poetic, Johnny is a cut-rate Hamlet whose attempt to turn himself into something grander is undercut by his inability to stomach his own excesses.

Nor does director Mike Leigh cut his audience a break. Constantly roving the back streets of London in search of Johnny's next odd encounter, Leigh's screenplay keeps our expectations off-balance through the nuances that continually crop up in the film's plot. Each incidental character exists in an oddly disjointed time and space where humane encounters are random events and enlightenment is equally unlikely. By the time Johnny has gotten his measure of cinema come-uppance, Leigh has firmly taken his audience in hand.

Alternately frightening and fascinating, *Naked* convincingly paints a portrait of a 20th century urban hell where angels are devils—and vice-versa—but only with the most unexpected turns of fortune. Master of ceremonies, Johnny, is one of the most interesting villains in recent memory. Distinctly distasteful, but also charming in a smarmy fashion, his endless rounds of seduction and debauchery lead him to yet a more unfathomable depth than where he has been before.

As such, the most pressing question *Naked* asks is: how low will Johnny go this time? Director Leigh forcefully reminds us: Who needs a sequel?

# LITERARY events

## 1 Wednesday

**Discussion and Presentation: Borders** 7:30 pm, 612 E. Liberty. With NICKLAUS SUINO, author of "The Art of Japanese Swordsmanship." Suino, an Ann Arbor native who has studied a variety of martial arts, will talk about his book and demonstrate Japanese sword techniques. 668-7652

## 2 Thursday

**Discussion and Booksigning: Borders** 7:30 pm, 612 E. Liberty. With SISTER SOULJAH, author of "No Disrespect." Known as one of America's most notorious hip-hop rebels, Souljah candidly describes how young black girls can grow up with their integrity intact in a very rough world. 668-7652

**Poetry Reading: Shaman Drum Bookshop** 8 pm, 315 S. State. Performance by Canadian poets JILL BATTSON and STAN ROGAL. Battson is revered as Toronto's "high priestess of the spoken word." Poet and playwright Rogal is the author of books "Sweet Betsy From Pike" and "The Imaginary Museum," and 11 plays. 662-7407

## 3 Friday

**Discussion and Booksigning: Borders** 7:30 pm, 612 E. Liberty. With NADINE STROSSEN, author of "Defending Pornography: Free Speech, Sex and the Fight for Women's Rights." President of the American Civil Liberties Union, Strossen provides a historical framework to show how, throughout time, censorship has been used to silence those who seek to challenge the status quo. 668-7652

**"First Fridays" Poetry Reading: Galerie Jacques** 8:30 pm, 616 Wesley. Open mike free for all. 665-9889

## 5 Sunday

**"Kerry Tales: A Mother Goose Valentine": Kerrytown Shops/Workbench Furniture** 2 pm, 410 N. Fourth Ave. (2nd floor children's furniture area). Rhymes, riddles and rollicking good fun with an appearance by the greatest storyteller of all, MOTHER GOOSE! All ages welcome. 769-3115

**Book Signing: Little Professor** 2:30-3:30 pm, 2513 Jackson Rd. With BOB WISCHMEYER, author of "Guacamole Infinity." His new book is the true story of his two years as a substitute grandfather. 662-4110

## 6 Monday

**Writers Series: Guild House** 8:30 pm, 802 Monroe. Features JAY PINKA, back from a year and a half of travel and bird-studying madness to share some of the stories she's collected. Also, MATT ERNST performs his own brand of often hilarious, always demonic prose and poetry. Ken Cormier, 481-9101

## 7 Tuesday

**Poetry Slam: The Heidelberg** 8 pm, 215 N. Main. Features Detroitter TERRY BLACKHAWK, \$3. 663-7758

## 8 Wednesday

**Publication Party: Shaman Drum** 4-6 pm, 315 S. State. With DAVID POTTER, author of "Prophets and Emperors." Potter is Assistant Professor of Classical Studies at U-M. 662-7407

**Reading and Booksigning: Borders** 7:30 pm, 612 E. Liberty. With NICHOLSON BAKER, author of "The Fermata." Baker's controversial book is about a man who has the supernatural ability to stop time and undress and caress appealing women. 668-7652

## 10 Friday

**Publication Party: Shaman Drum** 4-6 pm, 315 S. State. With TED HOPF, author of "Peripheral Visions." In this study, Hopf, Assistant Professor of Political Science at U-M, repudiates the core assumptions of deterrence theory, a central aspect of U.S. foreign policy over the past half century. 662-7407

**The Corner: Little Professor** 7-8 pm, 2513 Jackson Rd. Join us for a reading of selected poems of love, guaranteed to put you in the mood for Valentine's Day. 662-4110

## 11 Saturday

**Children's Reading: Borders** 11 am, 612 E. Liberty. Stories and songs celebrating Black History Month. 668-7652

**Storytime with Bart and Kim: Little Professor** 11 am-noon, 2513 Jackson Rd. Bart and Kim celebrate Valentine's Day. Roses are red, violets are blue...we will read Valentine stories just for you. For ages 4-10. 662-4110

## 12 Sunday

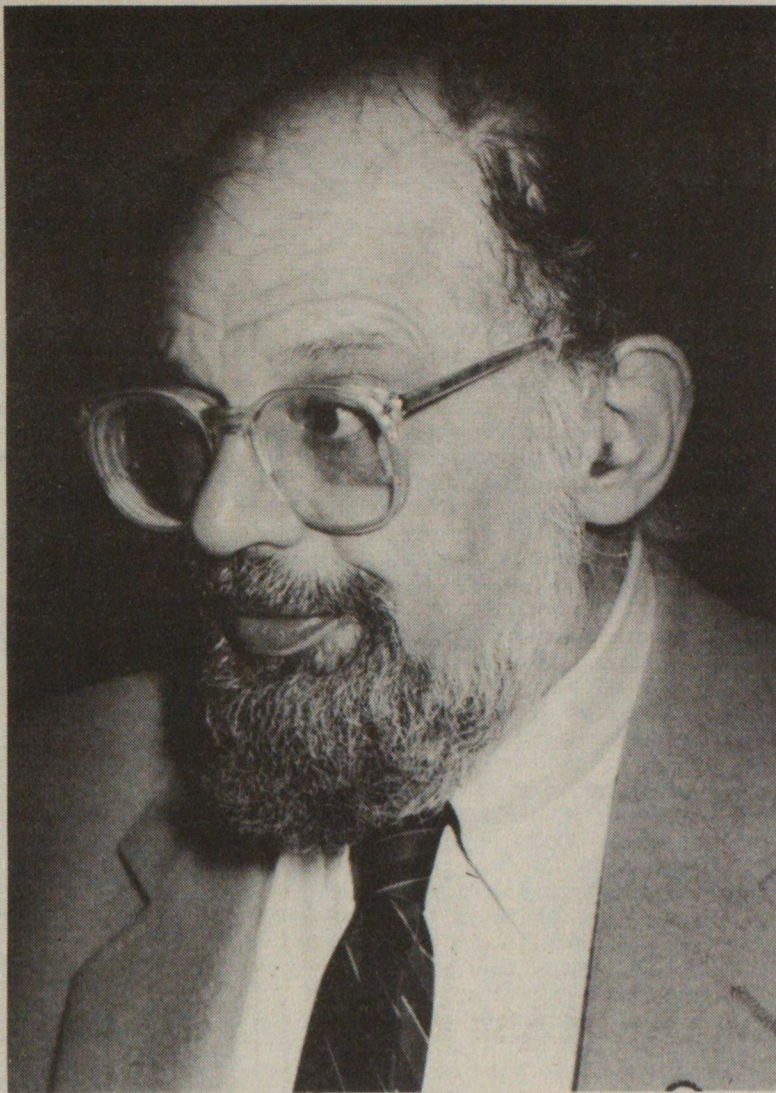
**Mystery Book Club: Little Professor** 6:30-7:30 pm, 2513 Jackson Rd. Little Professor's Murder on the Second Sunday Book Group will gather around the fireplace on this cold winter's night for a chilling good time. Group members receive 15% off group selections. New members are always welcome. 662-4110

## 13 Monday

**Writers Series: Guild House** 8:30 pm, 802 Monroe. MICHAEL TINCHER performs poetry and songs, accompanied by acoustic guitar. Second performer TBA. Ken Cormier, 481-9101

## 14 Tuesday

**Publication Party: Shaman Drum** 7 pm, 315 S. State. With NICHOLAS NEGROPONTE, author of "Being Digital," an examination of our current and future technology explosion.



Allen Ginsberg will be celebrating the release of his CD boxed-set "Holy Soul Jelly Roll" at Shaman Drum Bookshop (see 15 Wednesday), and will be performing with Patti Smith and others at Hill Auditorium the following night (see 16 Thursday).

Negroponte is director of MIT's famed Media Lab and a monthly columnist for "Wired." 662-7407

## 15 Wednesday

**Reception for Allen Ginsberg: Shaman Drum & Schoolkids' Records** 5 pm, 315 S. State. Ginsberg, a founding member of the Beat generation, will be on hand to celebrate the release of his CD boxed-set "Holy Soul Jelly Roll—Poems and Songs, 1949-1993." 662-7407

**African American Book Club: Little Professor** 7-8 pm, 2513 Jackson Rd. Gather around the fireplace to discuss this month's selection, "Sweeter the Juice." Members receive 15% off group selections and new members are always welcome. 662-4110

**Gloria Steinem: Borders** 7:30 pm, Michigan Theater, 603 E. Liberty. Steinem, founder of Ms. Magazine, will give a talk and sign copies of her books. Her latest work, "Moving Beyond Words," proposes radical new ways of

looking at human possibilities. 668-7652

## 16 Thursday

**Poetry Reading with Allen Ginsberg, Patti Smith, and others: Jewel Heart** 7:30 pm, Hill Auditorium. Patti Smith joins Ginsberg in a rare guest appearance for a night of poetry and song. This performance is a benefit for Jewel Heart, a Center for Tibetan Culture and Buddhist Studies based in A2. Tickets are \$5, \$7, and \$10 in advance available at Shaman Drum Bookshop, Mich. Union Ticket Office, all TicketMaster outlets, and at the door. To charge by phone, call (313) 763-TKTS.

## 18 Saturday

**Children's Chinese New Year Celebration: Borders** 11 am, 612 E. Liberty. Activities led by Carol Stepanchuk, author of "Red Eggs" and "Dragon Boats." 668-7652

**Storytime: Little Professor** 11 am-noon, 2513 Jackson Rd. Join local storyteller Steve Dahmen. For ages 4-10. 662-4110

## 19 Sunday

**Discussion and Book Signing: Little Professor** 2-3 pm, 2513 Jackson Rd. With ROBERT THOMPSON, author of "Old Glory." In this book, Thompson, Professor of Political Science at Oakland Univ., traces the history of flag desecration in this country. 662-4110

## 20 Monday

**Writers Series: Guild House** 8:30 pm, 802 Monroe. Features JOSIE KEARNS, a lecturer in U-M's MFA writing program. Second performer TBA. Ken Cormier, 481-9101

## 23 Thursday

**Storytelling Workshop for Educators: Borders** 4-5:30 pm, call for location. In conjunction with the Storytelling Festival at The Ark, this workshop is aimed at adults who work with children in group settings, \$5. Register by 17 Fri, 994-6800

## 25 Saturday

**Children's Story Hour: Borders** 11 am, 612 E. Liberty. Dinosaurs rule once again during this hour. 668-7652

**Storytime with Bart and Kim: Little Professor** 11 am-noon, 2513 Jackson Rd. All your favorite stories, magic tricks and crafts, in one fantastic hour. For ages 4-10. 662-4110

## 26 Sunday

**Poetry Reading: Del Rio Bar** 1:30-4:30 pm, 122 W. Washington. Join the FEED THE POETS GROUP for an afternoon of poetry from the area's finest poets, with one hour of open mike. Interested poets should contact the Del Rio for scheduling arrangements or further information. 761-2530

**Booked for Sundays Book Group: Little Professor** 7-8 pm, 2513 Jackson Rd. Gather around the fireplace on the last Sunday of each month. Members receive 15% off group selections. 662-4110

## 27 Monday

**Book Reading: Shaman Drum** 8 pm, 315 S. State. ROSITA ARVIGO will read from her book "Sastun: My Apprenticeship with a Maya Healer." This is the story of her quest to preserve the knowledge of one of the last surviving traditional healers in Central America. 662-7407

**Writers Series: Guild House** 8:30 pm, 802 Monroe. Features DAVE SOSNOWSKI and SARAH MESSER. Sosnowski is finishing a novel entitled "Angel Blues," in which the main character finds that he has sprouted wings. Messer reads from her work-in-progress, "Red House," a collection of poems concerning colonial women. Ken Cormier, 481-9101

## 28 Tuesday

**Reading and Booksigning: Borders** 7:30 pm, 612 E. Liberty. With MARK SALZMAN, author of "The Soloist." This is the story of a child prodigy who loses his talent, sinks into depression, and is pulled out of it by two disparate events. 668-7652

# BOOK reviews

## ENTERTAINMENT

### Hollywood Lesbians

Edited by Boze Hadleigh  
Barricade Books, 265 pgs., \$21.95

Reviewed by Kevin Howell  
Staff member at Little Professor Book Center

**B**oze Hadleigh's "Hollywood Lesbians" is a treasure trove of queer film lore—straight (pardon the expression) from the mouths of 10 of moviedom's most successful sapphics. This illuminating and compulsively readable book features interviews with three comedienne (Marjorie Main, Nancy Kulp, and Patsy Kelly), two non-theatricals (eight-time Oscar-winning costume designer Edith Head and director Dorothy Arzner), and five dramatic actresses (Barbara Stanwyck, Agnes Moorehead, Sandy Dennis, Capucine, and

Dame Judith Anderson.)

Although Hadleigh didn't publish these interviews until after all 10 had died (just as he did with his 1987 "Conversations With My Elders" in which he had revealing talks with Rocky Hudson, Sal Mineo, George Cukor and others), as an interviewer he is ferociously fearless, articulate, scholarly and unflappable. Some of the exchanges between Hadleigh and his subjects are as brittle, audacious and revealing as an Edward Albee play.

When Hadleigh meets some tough customers who absolutely refuse to out themselves, the interviews go ballistic. Eighty-year-old Barbara Stanwyck gets so rattled when he asks her about her lavender (studio-arranged) marriage to Robert Taylor, she ends the interview, telling him, "Just please get out!"

Ninety-two-year-old Judith Anderson begins her interview saying, "I do hope you're going to ask some stimulating questions. Most interviews I put up with are weak as water." By the end of the interview she is glaring with both fists clenched. When he asks her, "If you come out now at ninety-plus, how could it possibly harm you?" "It couldn't!" she roars. "But I wouldn't come out in a million years. Why should I? I owe nothing! They never gave me anything.... Everybody just leave me alone!"

Marjorie Main starts off cautiously, but after

she's warmed up she outs a surprising number of actresses (including Jean Arthur, Spring Byington, Kay Francis, Dolores Del Rio, Mildred Natwick, Alexis Smith, Lillian Gish, Janet Gaynor, Mary Martin and Bea Lillie).

Most of those interviewed are comfortable, yet cagey. Many speak frankly but stop short of using the "L"-word. Only Capucine and Patsy Kelly proudly embrace their sexual orientation ("I'm a dyke," says Kelly, "So what? Big deal!!!").

The formidable Agnes Moorehead gives the most thought-provoking answers. She tries to bully Hadleigh away from the tough questions, but finally relents. She articulately argues against making any statement that will later be used to encapsulate her entire life. She says, "If I make a statement to you now, it will be used and misinterpreted, and one way or another will represent me, if it's controversial or shocking enough, in who knows how many future books? As an actress, I'm used to this. I have no option. As a person, I do.... Although my career might be described or capsulated in a few paragraphs by some writers, I won't let that happen to my life." She closes her interview with a quote that sums up the reason so many gays and lesbians keep themselves imprisoned in the closet. "It's an unavoidable truth: Fear of life closes off more opportunities for us than fear of death ever does."

"Hollywood Lesbians" is an important book

because it puts some familiar faces to the label "lesbian." A straight friend said to me, "It shouldn't matter if Barbara Stanwyck is a lesbian." But it does matter as long as homophobia thrives on keeping gays, lesbians and bisexuals faceless, nameless and closeted. This book is not about finding role models; it's about creating visibility.

## TRUE CRIME

### Charmer

by Jack Olsen  
William Morrow & Co., 367 pgs., \$23

Reviewed by Jamie Agnew  
Owner of Aunt Agatha's, a mystery and true crime book store

**A**lthough it's not a new genre, "True Crime" is a newly codified one. Along with "New Age" it's probably the latest to get its own sign and shelf space in most bookstores—the cultural dust hasn't really settled around it yet. Although some highbrows like Mailer and Capote have gone slumming, it still remains slightly declassé, the sort of thing you'd buy in a drug store or airport rather than in a place where the cafe is latte and the

(SEE NEXT PAGE)

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# BOOK reviews

(CONTINUED FROM PREVIOUS PAGE)

Ph.D. book clerks curl their lips as if you were buying something by Anonymous.

There's something pomographic about True Crime, not in the sense that it's designed to titillate, but in the sense that its exposing something that for comfort's sake should remain hidden. No matter how lurid a regular crime novel is, the reader can always console themselves with the fact of its fictiveness. With true crime there's no such solace. After all it is true and what remains is that for which there is no consolation—the terrifying unjust, inexplicable randomness of violence, and the inhumanity of a being who by any standard appears human.

Those of us who can withstand the book clerk's sneer know that there are two relative giants in the field—Ann Rule and Jack Olsen. Although Rule won the Edgar award for "Everything She Ever Wanted" last year, I found Olsen's "The Misbegotten Son" by far the better book. Olsen's in the groove again with his latest, "Charmer."

Like all good True Crime, "Charmer" is the story of a criminal rather than the story of a crime. George Russel is first seen as a forlorn black boy in a teenage wasteland of affluent suburbia, Mercer Island, Washington. Olsen uses a collage method, framing long direct quotes from people who knew Russel with journalistic commentary to produce a cubist portrait of a fractured personality.

Since his crimes aren't revealed until they occur, we read with avid horror Russell's "slow escalation from lonely child to troubled adolescent to antisocial manipulator to sadistic killer." The end result is a True Crime version of Melville's "The Confidence Man," a vision of a malevolent, perversely creative figure with "no emotional attachment to mankind," as many faces as observers, and no essential personality except the blind desire to manipulate others in order to dominate every situation.

The sociopath/psychopath is a figure that although not unique to our century is fast becoming emblematic of it, and this is as good a snapshot of one as we'll ever get. My only criticism is that there are not photographs of Russell—part of the guilty pleasure of True Crime is looking the devil in the eye.

## POLITICAL SCIENCE

### The Uses of Haiti

By Paul Farmer  
Common Courage Press, 374 pgs., \$14.95

Reviewed by Lou Hillman  
Staff member at Little Professor Book Center

"The Uses of Haiti" is a textbook study of how political economy, military and media operate together in a brutal system of oppression for profit—and all under the flag of the "free market." As an American physician in Haiti, Farmer writes to demystify and demythologize the popular conceptions of Haiti and its relation to the U.S. The book is scholarly writing at its finest—it blends personal, specialist and popular discourses with its historical narrative. The effect is one of making blatantly real, the horrifying efforts of uninhibited power.

Of the many myths that Farmer breaks down, the first is that of Haiti's isolation. Farmer shows just how intimately the political economies of the U.S. and Haiti have been enmeshed. A second myth he dispels is that of "American beneficence." On the contrary, our government has trained and financed the death squads who wage war against unarmed citizens. A third issue he addresses is that the AIDS virus somehow originated in Haiti. Farmer attempts to show how HIV came to Haiti from North America.

But perhaps the most disturbing aspect of "The Uses of Haiti" is how these misconceptions are spread, chiefly by the American mainstream media. The author quotes heavily from The New York Times, The Washington Post, National Geographic magazine and other American media. He shows how "misinformation" serves the interests of the rich and how the American people have—to put it bluntly—been lied to.

The real story of the Haitian people should be a familiar one. The indigenous natives are wiped out in European conquest; enter an agri-slave

trade with the colonies and the continent of Europe; peasant and slave revolt, resulting in massacre after massacre; and industrialization providing slave-wages and a terrifying police state. The story could be Mexico's, or El Salvador's, or Guatemala's. But Farmer supplies all the details which make "The Uses of Haiti" distinctly Haitian—and American.

Far from pretending objectivity, Farmer tells the stories no one likes to hear. The writing style is clear and coherent and is accessible to anyone who might wish to learn more about our country's foreign policy. One question which remains is: "Can Americans, will Americans palate this necessary corrective?"

## (Exceptional, Interesting, Provocative or Indispensable) Popular Music Books of 1994

Reviewed by William Shea

### BOOKS REVIEWED IN THIS ARTICLE:

**Last Train to Memphis: The Rise of Elvis Presley** By Peter Guralnick. Little, Brown & Company, 560 pages, \$24.95.

**Hole In Our Soul: The Loss of Beauty and Meaning In American Popular Music** By Martha Bayles. The Free Press, 453 pages, \$24.95.

**Black Noise: Rap Music and Black Culture in Contemporary America** By Tricia Rose. Wesleyan University Press, 237 pages, \$14.95.

**From Tinfol to Stereo: The Acoustic Years of the Recording Industry 1877-1929** By Walter L. Welch and Leah Brodbeck Stenzel Burt. University Press of Florida, 212 pages, \$39.95.

There are generally two questions that come to mind with the release of every new book about "The King" Elvis Presley: Why do we need another book on Elvis? And what is it about Elvis that makes him so culturally important? In some cases the answer to the first question is: to keep the rumor mill which perpetuates "celebrityness" going. And often the answer to the second question centers around some half-baked theory about "celebrityness" and cultural change in America. But occasionally an author takes these questions seriously and attempts to give us reasoned and plausible answers. Peter Guralnick is one such author.

Through a detailed and comprehensive examination of the first 23 years of Presley's life—up until Presley entered the Army in 1958—Guralnick shows us the strong social conditions surrounding Presley's early years and offers a reasonable explanation as to why he became a larger-than-life figure—larger than any other entertainer in the mid-fifties.

Guralnick meticulously flushes out the southern cultural milieu around Tupelo, Mississippi and central Memphis where Elvis grew up. The complex cultural and social context of race relations, familial relations, rural poverty, teenage angst, and a diverse mixture of musical styles—delta blues, commercial country music, revival singing and southern gospel music—are all steadfast conditions influencing Presley's rockabilly/gospel/pop sound. They are also offered by Guralnick as explanations for Presley's enduring popularity.

Besides giving the reader a good cultural history, Guralnick also gives an even-handed explanation of the business dealings that opened many opportunities for Presley. From the southern carnival circuit exploited so well by Presley's manager Colonel Tom Parker, to the bidding war between Columbia and RCA recording companies with Presley's recording contract owner Sam Phillips, to the television celebrities (The Dorsey Brothers, Steve Allen, Ed Sullivan) who were willing to do (and pay) virtually anything to get Presley on their shows, we see how much of what happened to Presley was completely out of his hands.

The result of all Guralnick's work and analysis is a first-rate biography, well-researched, readable, insightful and purposeful.

Bayles' thesis is that commerce cannot take the entire blame for the loss of beauty and meaning in popular music. According to the author, the repugnant sexism, vulgarity and profan-

ity found in much of rap, rock, and heavy metal comes from three axes: 1) "the complex racial dynamic of American culture"; 2) "the transformation of popular music by high technology"; and 3) "the anarchistic, nihilistic impulses of perverse modernism...."

On the surface one might think that Bayles is in the same anti-rock/pop/rap camp as conservative critic Allen Bloom, but one should not be too quick to judge. Although her generalizations are reductionist, summing up far too many disparate elements into her vision of what's ailing popular music, there is often a feeling that Bayles might be on to something. Her delineation of the influence of technology on music is right on, and when she argues that there are three types of modernism influencing popular music—introverted, extroverted and perverse—her position is compelling. But to call her view more than that is to give Bayles more credit than she deserves.

Much of the problem Bayles sees in popular music stems from The Rolling Stones and their "arrogantly rude" behavior. According to Bayles, The Stones' "perversity" has wreaked so much havoc on popular music that the fundamental core of its beauty and meaning has been immutably stained.

Is this so? Has the Stones' song "Sympathy For The Devil" truly tainted all that is beautiful in popular music? I doubt it. And this is the problem with Bayles' provocative work. While she takes great pains to show us the "historicalness" of popular music—that is, the many influences that go into the great evolving world of popular music—she clings to the notion that the ruin of popular music comes from three rather static axes all of which have been around at least 100 years. What Bayles seems to forget is that the same elements that so denigrate popular music are the same elements that writers and performers often work against when producing their truly "beautiful and meaningful" music she so likes. In other words, Bayles fails to see the good in all this "bad" stuff—that the "good" popular music Bayles likes probably would not even exist without the "bad" stuff she hates.

As problematic and convincing as Bayles' argument seems to be, it ultimately comes up short. To Bayles, "to change our tune about artistic matters" we must get rid of those elements in popular music that make it so vital and important: its diversity, its sound, and its attitude. For some reason, I'm against this!

Tricia Rose tells an interesting story about an encounter she had with a chairperson of a music department she was visiting. After briefly discussing her interest in rap music the chairperson casually announced, "You must be writing on rap's social impact and political lyrics because there's nothing to the music."

"They ride down the street at 2 am with it blasting from car speakers, and (they) wake up my wife and kids," he continued. "What's the point in that?"

Rose immediately thought about the slaves who were prohibited from playing African drums because, as a vehicle for coded communication, they inspired fear in the slaveholders. Rose suggested to the chairperson that indeed rap was more complicated than it seemed. Rose's purpose in this book is to dig beneath the surface and examine rap's complexities.

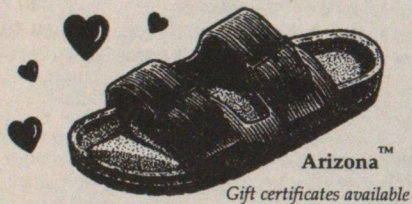
Rose selectively limits her scope to rap's connection to New York's postindustrial urban terrain, which she claims is the home of rap. She studies the interconnectedness of orality and technology in the music, rap's racial politics (particularly the media's and institutional response to it), and rap's sexual politics mainly from the point of view of female rappers. She ultimately hopes that her analysis of rap will lead to the unfamiliar and perhaps unintelligible becoming increasingly absorbed and understood. I think she succeeds.

This book is an important addition to the study of popular culture and music. It is not an easy or fast read because of the oft-imposing jargon of critical theory, but Rose's clear thinking, for the most part, transcends this criticism. Rose, in her own way, does an admirable job of offering one answer to the question: Why is music popular?

Both Bayles and Rose see a connection between technology and popular music. Both see that technology is more than the convergence of method and means. Like the stereo ping-pong effect heard on many '50 and '60's records, the screaming electric guitar of heavy metal, the

(SEE PAGE 21)

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Kiss Me Screaming has just released their self-titled debut CD on Schoolkids' Records

## "The View from Nowhere"

By Alan Goldsmith

The new "Kiss Me Screaming" debut CD (Schoolkids' Records) is out and it's an artistic triumph. One of the things about covering the local music scene is that, while Ann Arbor is blessed with more than a dozen bands that are of a world-class level (and countless more that are really really great but have minor quirks that will keep them chained to forever being locals until they give up and finish their BAs in English and live happily ever after) only a handful are ready to produce work that could be viewed 20 or more years from now and still seem timeless.

Once in a while there's a Frank Allison, or a WIG, a Kari Newhouse or a Catie Curtis who are artists of the first level and who have musical vision that transcends "local." Of those, **Khalid Hanifi**, the singer/songwriter/guitarist and leader of Kiss Me Screaming is without qualification the best of the best of what Ann Arbor has produced.

The self-titled collection of 13 tracks are first and foremost, great SONGS. Hanifi, from his days with the late **Map of the World**, has always thought of himself as a SONGWRITER. The music here runs a wide range from the catchy melodic pop with killer guitar hooks of "Avalanche," the folkish Beatles White Album

era aura of "I Wandered," and the grunge rocking of "Slowly." But while Kiss Me Screaming is a killer band, it's the songs that matter. A true rock and roll visionary takes some cues from the past, pays some but little attention to what is going on around them, and makes music from the soul. This CD is packed with visionary, song-based, hook-loaded tunes that if there's any justice will not only impress A2 but the rest of the musical world as well too.

Everyone knows (I keep repeating this all the time...) how Ann Arbor-based rock and roll pioneers like the MC 5 and Iggy and the Stooges are the fathers of modern, 1990s blazing guitar grunge music. If you needed further proof of this universal truth, look no further than the new **Wayne Kramer** CD, just out on the California-based Epitaph Records (home of current guitar idols The Offspring). "The Hard Stuff" is the title and it lives up to its name. Kramer, along with the late Fred Smith, was THE guitar sound of The Five and on this new release he's joined by various rockers from bands like Rancid, the Melvins, Circle Jerks, and Suicidal Tendencies, with liner notes by Kramer fan Henry Rollins no less. The music isn't an old-rocker-brings-along-the-kids-to-create-a-museum-piece recording at all.

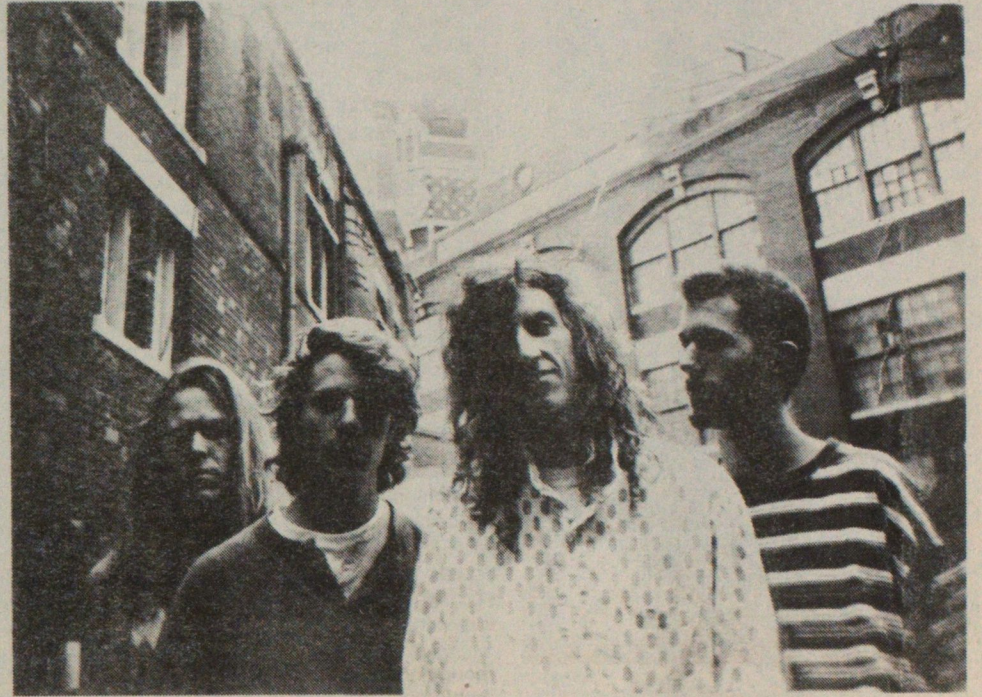
Kramer is ON FIRE and his songwriting and guitar work on these 11 tracks can stand next to his work without any apologies. The ex-Ann Arbor guitarist, who is now living in California, starts a European tour this month with a string of U.S. dates in the works for spring.

If you read The View From Nowhere wrap up of 1994, you know the best local release of last year was singer/songwriter **Lisa Waterbury's** angst-filled masterpiece "Dying In This World Of Hell—Part 1." Ms. Waterbury's pain was more than one tape could handle, so this month it's "Dying In This World Of Hell—Part 2." Most local music critics have jumped on the bandwagon in singing her praises from the Metro Times to the Ann Arbor News and rightfully so. On "Part 2" Waterbury isn't breaking any new ground—it's still a collection of sad, spacy, pass-the-Prozac stuff about the hopelessness of love and the inevitable arrival of death with a what's-the-point feel. But with the pain of the lyrics, and the soft droning of the guitar, and the Lou Reed singing/spoken vocal

styles but a damn great singer to boot.

The **Holy Cows** re-release of their local label CD, "Get Along," is now out on Philadelphia's Big Pop label. Their original 1991 release was one of the best local releases from that year, but on playing the old version/new version side by side, the Big Pop version wins hands down. Not only are there TWO tracks not on the original (including a cool demo version of "Fell In This Hole") but there is a much more clear, hotter master mix as well. The Cows version of the Pretenders tune "The Wait" is omitted however, so if you have just the old one, you should pick up the new Big Pop version too.

From the "I Never Dreamed These Tapes Would Ever See The Light Of Day" files—"Please Mr. Foreman: Motor City Blues/ at the Ann Arbor Blues & Jazz Festival 1973" is now out on Schoolkids' Records. A revue of what was then the very best of the Detroit area blues scene, organized by icon John Sinclair



The Holy Cows have re-released their local label CD, "Get Along," on Philadelphia's Big Pop label.

presentation, Lisa Waterbury has made her own rock and roll world here. I can't wait until she gets a band together.

Not to sound like a press agent, but this month as been hot as hell when it comes to cool stuff in the AGENDA mailbox. At long last the pair of 45 singles from **Dan Mulholland** and his band **The Navarones** is out on two different local labels. "Sock It To Me Cindy" b/w "Fire Engine Baby" (Happy Hour Records) and "Buzz Job" b/w "Looking For My Baby" (Schoolkids' Records) are four more slices of garage r&b that Mr. Mulholland has perfected from his years in various roots-based rock outfits. All four tunes are garage heaven but my faves are "Cindy," a punched-up raveup (with guest vocals from the legendary Scott Morgan and WEMU dj Martino D Lorenzo), and "Baby," a mid-tempo, soulful ballad that shows Mulholland isn't only a collector of classic rock

and Fred Reif (now a SK Record executive), this 19-cut CD is a historic masterpiece. While every tune here isn't a classic by any means, the majority of the material is hot, smoking roots music. And the tracks by One String Sam, Dr. Ross, and Boogie Woogie Red can be included with the some of the best blues stuff ever recorded live. An essential document of the Detroit/Ann Arbor blues scene from the 1970s.

That's it for this time around. Keep sending your comments about political correctness/groovy music, and suggestions as to what great art really means, to AGENDA, The View From Nowhere, 220 S. Main Street, Ann Arbor, MI 48104. And to the half dozen other bands who sent things this month that space didn't allow me to cover...see you next month.

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arts agenda

INDEPENDENT FILM

1995

by Orin Buck

This is an exciting time for people like myself who are involved in independent film and video. Independent film is a buzz word of the '90s. Media industry structural changes make independent film an important source of programming even for Hollywood big business. And in southeastern Michigan there are increasing opportunities for experiencing the latest independent film from around the world, and more ways than ever to be involved whether you are a filmmaker or not.

**1995 GOT OFF** to a great start with the **Fourth Annual Metropolitan Film Festival**, January 25-28. I attended the 9 pm Thursday show, which brought about 50 people to 1515 Broadway in downtown Detroit on a cold night to see a program of seven short movies. The four days of programming in theaters in Detroit and Ferndale included pieces from as far away as Japan and two entries from Ann Arbor. Unlike the Ann Arbor Festival, which shows only 16mm films, the MFF shows video, 35mm and 8mm film as well. A video or 8mm or 35mm work must be transferred to 16mm to be entered into the Ann Arbor Film Fest. Some of the films in shown in the Metropolitan Fest are also entered in Ann Arbor's Film Fest.

**DETROIT'S FESTIVAL EXPANDED** this year with the help of two new organizations: the **Detroit Filmmakers**

**Coalition and the Independent Film Channel**. Less than two years old, the Detroit Filmmakers Coalition's purpose is "to provide production support and resources for the local, independent filmmaking community; to promote film as an art form through education and exhibition; and to create a meaningful, vital center for both filmmakers and their supporters." Full members benefit from workshops, a **Showcase** every second Tuesday of the month at the 1515 Broadway theater, a monthly newsletter, equipment rentals and discounts, and voting rights in the organization. The next Showcase, Tue. Feb. 14, 7 pm will feature work by **House of Toast**, Windsor's film/video collective. This group has a fine-arts background, resulting in more non-narrative & experimental work.

The Festival was partly funded by **The Independent Film Channel and Bravo: The Film and Arts Network**. Bravo provided most of the films for the free Wednesday showing at the Detroit Institute of Arts, which had about 380 in attendance. Run by Bravo Cable in Chicago, the Independent Film Channel (IFC) is running features, documentaries, shorts, animation, and student works 24 hours a day in selected markets in the USA—"The first and only network completely dedicated to films made outside the Hollywood studio system." The channel's advisory board includes Martin Scorsese, Spike Lee, Robert Altman, and Steven Soderbergh. Our local Columbia Cable doesn't carry

this channel yet. Show your interest in IFC by contacting Richard Allen, Columbia Cable, P.O. Box 998, Ann Arbor MI 48106

**THE ANN ARBOR FILM FESTIVAL** (Tue. March 14 through Sun. March 19) doesn't get big budget independent films shot on 35mm for theatrical release (the main fare of IFC). But what they do get provides the widest range of film experiences, with artistic exploration that big time investors can't afford to gamble with. Many of the great artistic filmmakers of our time work exclusively in 16mm, and without a few outlets like IFC you would never see their work anywhere but film festivals.

Volunteering to help at the A2 Film Fest is a great way to get involved and introduce yourself to art film. Extra work will earn you a festival t-shirt, but the biggest benefit is being a part of the festival organization—meeting the other volunteers, watching films for free and going to the opening reception and closing party.

Most of the volunteer work happens around the time of the festival, but some is going on now. A dedicated group of five volunteer screeners is spending their evenings watching every minute of every film submitted to the festival, a six-week project. These volunteers must have a 100% commitment and are chosen by the second week of January every year.

As an art form, film and video have many advantages in pursuing the traditional aims of art, from creating artifacts of exceptional beauty, to undiluted self-expression, to embodying culture in an object. Only performance

The Ann Arbor Film Festival still needs:

- **Festival Week Volunteers** including ushers and people to sell t-shirts.
- **Publicity Committee** people to put up posters.
- **Hospitality Committee** workers to help with food events and the new **Silent Auction**. (Artists around town are donating work to be auctioned for the benefit of the Film Festival.)
- **Art Committee** volunteers to create and install decorations in the Michigan Theater.

art and installations compete with film in combining traditional art forms with all the potential of modern technology. To my mind, year after year the Ann Arbor Film Festival is the greatest concentration of good modern art available in Ann Arbor.

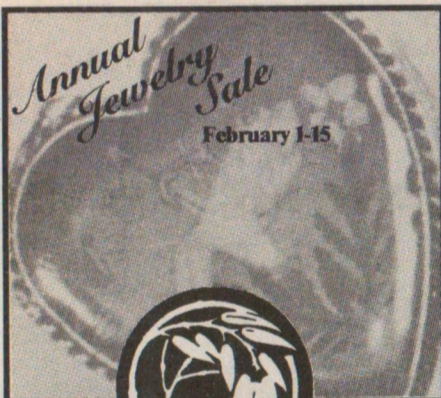
Volunteer for the Ann Arbor Film Festival, join the Detroit Filmmakers Coalition, or just go watch the movies. It looks like a great year for independent film.

CONTACTS:

Ann Arbor Film Festival, Volunteer Coordinator Nathalie Peterson 663-7972  
Detroit Filmmakers Coalition, Gus Calandrino, 313-965-4DFC; 1250 Library, Detroit MI 48226

The Independent Film Channel, Bravo Cable, 312-693-9700; 8745 W. Higgins, Ste. 485, Chicago IL 60631

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FEBRUARY 1995  
Visual Arts

1 WEDNESDAY

"Staffs of Life: African Rods, Staffs, and Scepters from the Coudron Collection" U-M Museum of Art, 525 S. State, thru Feb. 26. 764-0395

"Transfigurative Improvisations" Michigan Guild Gallery, 118 N. Fourth Ave., thru Feb. 3. Paintings by Sarah Olson. 662-3382

Castagnacci Alexa Lee Gallery, 201 Nickels Arcade. New paintings and drawings by U-M Professor of Fine Arts thru Feb. 4. 663-8800

"Joseph Beuys: Art as Action" U-M Museum of Art, 525 S. State. Drawings, objects & prints by the most significant post-war German artist, thru Mar. 5. 764-0395

Sharif Razzaque N. Campus Commons Atrium. Photography exhibit thru Feb. 9. 764-7544

Patricia Alting N. Campus Commons Gallery. Watercolors & mixed media thru Feb. 9. 764-7544

2 THURSDAY

"Body Betrayal" Mich. Union Art Lounge. Art & Poetry Contest sponsored by Eating Issues Network, Feb. 2-17. 764-7544

3 FRIDAY

"Ann Arbor Women Painters 1995 Winter Exhibit" Reception 7-9 pm Washtenaw Council for the Arts Loft, 122 S. Main, exhibit Feb. 1-26. 996-2777

"Divine Illuminations: Devotional Books of the Middle Ages" Gallery Talk & Reception 4 pm, U-M Museum of Art, 525 S. State, thru Mar. 26. 764-0395

5 SUNDAY

"Visions & Dreams" Reception 3-6 pm, Clair Spitzer Works of Art, 2007 Pauline Ct. Etchings by Steven Hazard exhibit Feb. 5 - Mar. 28. 662-8914

7 TUESDAY

"Living with the Enemy: A Visual Journey into Domestic Violence" 7:30 pm, McKenny Union Ballroom. Photojournalist Donna Ferrato speaks about her photographs on exhibit in EMU's Intermedia Art Gallery, Feb. 6-9. 487-1268

"Small Show for a Short Month" Reception 7-9 pm, Michigan Guild, 118 N. 4th Ave. Work by Ann Arbor Art Teachers and Alumni Association members, Feb. 6-Mar. 10. 662-0339

9 THURSDAY

Elaine Wilson Opening 5-8 pm, Alexa Lee Gallery, 201 Nickels Arcade. New paintings shown Feb. 9 - Mar. 11. Also, new editions of prints by Tyree Guyton in the Small Gallery. 663-8800

10 FRIDAY

"Return Engagements: Labor Rites" Reception 6-8 pm, Ann Arbor Art Association Art Center, 117 W. Liberty. Lorelei R. Byatt, Catherine Feala Pero, Cindi Ford, Joan Painter Jones exhibit Feb. 2-26. 994-8004

17 FRIDAY

"Autobiographie d'un Mètègue" Opening 6-10 pm, Galerie Jacques, 616 Wesley. Nitkowski's first one-man show in USA—recent ink drawings thru Mar. 18. 665-9889

18 SATURDAY

"Autobiographie d'un Mètègue" Second opening 2-6 pm, Galerie Jacques, 616 Wesley. See 17 Friday listing.

Opportunities

"Ann Arbor Sculpture Garden" New 90 min. video tour of over 40 prominent area sculptures available at Ann Arbor Public Library and U-M Bentley Historical Library. Vine Productions 747-8831

**Art & Humanities Supporters** can respond to the current threat to national funding by using two national phone campaigns to send messages to their elected officials in Washington. Live operators will provide details (incl. cost): 1-900-370-9000 (Emergency Committee to Save Culture & the Arts); 1-800-651-1575 (Cultural Advocacy Group). Concerned Citizens for the Arts in Michigan 313-961-1776

"ArtLaw I" 6 wk. course Mondays 7-8 pm starting Feb. 20 at Washtenaw Council for the Arts, 122 S. Main. Covers consignment problems, Visual Artists' Rights Act of 1990, copyrights, the sales contract & censorship, \$80 (WCA members \$70). 996-2777

"General Acting Course" Tue. eve. 7-9 pm for 6 wks. beginning Feb. 7 in the Purple Rose Theatre Company Garage Theatre, 137 Park St., Chelsea MI. Instructor Janet Maylie, \$100. 475-5817

"1995 Arts & Apples Festival" Slide deadline March 1. Fine arts & crafts fair in Rochester [MI] Municipal Park, Sept 9-10. Est. attendance 125,000, booth fee \$260, app. \$15. For app. form, send S.A.S.E. to: Art & Apples Festival, Paint Creek Center for the Arts, 407 Pine St., Rochester MI 48307. 810-651-7418

"Art Birmingham '95" Application deadline March 15. Fine arts & crafts fair in downtown Birmingham, June 3-4. Est. attendance 2,000, single booth \$225. Art Birmingham '95, 340 E. Maple, Birmingham MI 48009. 810-644-2150

**Asian-American Women** are needed for auditions for "Tea," a play by Velina Hasu Houston, Feb. 3-4. 663-0696

**Auditions** are being held for the Great Lakes Performing Artists Associates (PAA) 1995-96 Artist Roster. Application deadline Mar. 3 for Mar. 31 auditions. Looking for exceptional performers esp. woodwind & brass, piano trios, string quartets, small ethnic ensembles. Contact Dave Claytor, Great Lakes PAA, 505 E. Huron, Ste. 302, Ann Arbor MI 48104. 485-1331

"Culture and Tourism" Seminar series is being presented by the Ann Arbor Area Convention & Visitors Bureau for anyone responsible for marketing, sales, public relations or visitor services in cultural organizations of all sizes as well as in the hospitality industry, 5 seminars, Mar. 1, Mar. 14, Mar. 29, Apr. 4, Apr. 19. 995-7281

"Benefit for Great Lakes Performing Artist Associates & Washtenaw Council for the Arts" Blues & boogie-woogie with Mr. B, Tue. Feb. 28, 7 pm at Travis Pointe Country Club, 2829 Travis Pointe Rd., hor d'oeurve buffet & cash bar, \$16.50. WCA 996-2777

"Fundraiser for EMU's Intermedia Art Gallery" Cabal, Chore, The Diabolical Fu Manchus, & poet Ken Cormier. The Green Room, 206 Mich. Ave., Ypsilanti, Thur. Feb 9. EMU Art Dept. 487-1268

**Michigan Dancers** aged 15-22 can win up to \$500 in a modern dance competition, deadline Feb. 15. Sponsored by the Mid-

Michigan Chapter of the National Society of Arts and Letters. 1st place winner will attend NSAL convention in Florida in May, expenses paid, to compete for national top prize \$10,000. Contact Doni Lystra, 875 Scio Church Rd., A2 MI 48103. 663-5915

"Arts Midwest's Jazz Satellite Touring Fund" Accepting applications on first-come, first-serve basis thru June 30 or until funds expended. Program supports public performances and encourages educational activities featuring touring jazz artists. For fund application forms write Arts Midwest, 528 Hennepin Ave., Ste. 310, Minneapolis MN 55403-1899. 612-341-0755

"Ann Arbor Street Art Fair" Application deadline Feb. 15. The original juried fair runs July 18-22. Entry fee \$18 per category, basic booth \$150. The A2 Street Art Fair, PO Box 1352, A2 MI 48106. 994-5260

"Greektown Art Fair 1995" Application deadline Feb. 3. Fine art and contemporary crafts fair in Detroit, May 19-21. For form write the Michigan Guild of Artists and Artisans, 118 N. 4th Ave., A2 MI 48104. 662-3382

"1995 East Lansing Art Festival" Application deadline Feb. 10. Mid-Michigan's earliest major summer outdoor art show is May 20 & 21. Application fee \$15, space fee \$95. East Lansing Art Festival, 410 Abbott Rd., E. Lansing MI 48823.

"World Art Registry" Deadline for request for information packet Feb. 15. Fine arts, photography & fine crafts are included in two new worldwide registers, one juried, one open to all including amateurs and students. Mail, call or fax: World Arts Registry, Artists Dept., PO Box 334, Times Sq. Station, NY NY 10108. (914) 624-2222, fax (914) 624-1212

**Women** are invited to join the newly formed Michigan Chapter of the National Women's Caucus for Art. Meeting info: Roberta Ann Busard, 118 S. Main St., #346, Ann Arbor MI 48104. 665-3033

"33rd Ann Arbor Film Festival" Deadline Feb. 15. All categories & genre in independent 16mm filmmaking, March 14-19 at the Michigan Theater. \$8,000 in cash prizes. Write, call or fax for entry form: A2 Film Festival, PO Box 8232, A2 MI 48107. Voice 995-5356, fax 995-5396

Please send all information for the March CALENDAR by February 15 to AGENDA, 220 S. Main St., A2, MI 48104.

Unless otherwise noted, all events listed in the CALENDAR are free and open to the public. All locations are in Ann Arbor unless otherwise noted.

## 1 Wednesday

**Arts at Midday: N. Campus Commons Arts & Programs** 12:15-12:45 pm, New Student Lounge, NCC. Classical piano by Bram van Leer, Prof. of Aerospace Engin. 764-7544

**Buhrrr Blast: A2 Parks & Rec.** 3:30-5:15 pm, Buhr Park Outdoor Ice Rink, 2751 Packard Rd. Special activities for children, on & off the ice, \$2 youths and srs/\$2.50 adults. 971-3228

**African-Inspired Crafts Series: A2 Parks & Rec.** 4-5:30 pm, Bryant Community Ctr., 3 W. Eden Ct. Make clay fertility dolls, beaded necklaces, and quilts, \$5. 994-2722

**"Closets R 4 Clothes": WCBN 88.3 FM** 6 pm. News and more for the Les/Bi/Gay communities. 763-3500

**"Choosing Your Legal Structure": A2 Community Development Corp.** 6:30-8:30 pm, 2008 Hogback Rd. Ste. 2A. Seminar to assist those running or starting a small business, free with \$30 CDC or WISE membership. 677-1400

**"No Vietnamese Ever Called Me Nigger": Film Series on Militarism** 7 pm, Rackham Amphitheater. Looks at racism in the U.S. and abroad. 998-0379

**"Eye of the Storm": LGBPO** 7-9 pm, Rackham Aud. Speaker: Jane Elliot. 763-4186

**"Poisonous Plants in Your Life": EMU Depot Town Center** 7 pm, 32 E. Cross St., Ypsi. Lecture by Annie Hannan, \$8. 487-0407

**"Knowing Your Ideal Foods and Gaining Awareness of Yourself": Vegetarian Information Network & Exchange** 7:30 pm, Guild House, 802 Monroe. Talk by nutritionist James Champion, discussion & refreshments, \$4. 426-8525

**Recital—Michael Webster, Clarinet and Gail Jennings, Organ** 7:30 pm, Bethlehem United Church of Christ, 423 S. Fourth Ave. Works by Hindemith, Schumann, Messiaen and Ravel. 665-6149

**Bowling: Rainbow League** 7:30 pm, Ypsi-Arbor Lanes. Mixed league with 12 teams of 4 people. All abilities welcome. 434-6176

**Meeting: Lesbian, Bisexual, & Gay Men's Adult Children of Alcoholics** 7:30 pm, Rainbow Rm., St. Andrew's Episcopal, 306 N. Division. 665-6939

**"Prospect" Meeting: Hillel** 7:30 pm, Hillel, 1429 Hill St. "Prospect" is the Jewish Student Journal at U-M. 769-0500

**Open Stage: The Ark** 8 pm, 637 1/2 S. Main. Musicians sign up for a short set at 7:30 pm, \$3/\$2 mems, studs & srs. 761-1800

**Video Planning Meeting: Peace Insight** 8 pm, Espresso Royale Caffe, 214 S. Main. Create, videotape, and edit TV shows for local cablecast. Topics include all peace and justice issues. 761-7749

**Four Hands: N. Campus Commons Arts & Programs** 8-10 pm, Leonardo's, NCC. Guitar duo performs jazz, folk & classical. 764-7544

**"Only Me and You": Purple Rose Theatre Company** 8 pm, 137 Park St., Chelsea. Story of two women who meet in the theatre, \$15-\$20. 475-7902

**Meeting: East Quad Social Group** 9 pm, call for location. Social & support group for students who are lesbians, gays or bisexuals. 763-4186

**Classics at the Club: University Club** 9 pm, Mich. Union. "Pretty in Pink." Free pop and popcom. For students, faculty, alumni and guests, \$1. 763-3281

**Ron Brooks Trio Featuring Eddie Russ: Bird of Paradise** 9 pm, 207 S. Ashley, \$3. 662-8310

## 2 Thursday

**Volunteers in Action Dinner for the Homeless: Hillel** 3 pm, call for location. Rachel, 764-0655 or Lara, 741-4299

**Shulchan Ivrit: Hillel** 5 pm, Cava Java. Practice Hebrew in a fun, social atmosphere! 769-0500

# FEBRUARY

<p style="text-align: center; margin: 0;"><b>LITERARY EVENTS</b></p> <p style="font-size: small; margin: 0;">Book &amp; Poetry Readings, Publication Parties, Writers Groups, etc. are now listed in the LITERARY EVENTS Calendar (page 11).</p>	<p style="text-align: center; margin: 0;"><b>VISUAL ARTS EVENTS</b></p> <p style="font-size: small; margin: 0;">Art Exhibitions, Workshops, Artist Opportunities, etc., are now listed in the VISUAL ARTS Calendar (page 14).</p>
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*Texas blues giant, Clarence 'Gatemouth' Brown, brings his guitar, fiddle, harmonica, and more to The Ark. (see 7 Tuesday)*

**Meeting: Homeless Action Committee** 5:30 pm, 802 Monroe. 930-0601

**Meditation Workshop: Meditation for Universal Consciousness** 7 pm, Room 64 Green, East Quad. Wear loose clothing and bring blanket or floor mat. 747-0885

**Shining Lakes Grove Druids Meeting: The Seeker** 7 pm, Common Language, 215 S. Fourth Ave. Plan a celebration of Imbolg (Candlemass). 665-8428

**"A Better Way to Die": Performance Network** 8 pm, 408 W. Washington. Jay Stielstra's realistic drama about aging and death, \$12/\$9 studs & srs (Thursdays are "pay-what-you-can"). 663-0681

**Mark Whitfield: The Ark & Eclipse Jazz** 8 pm, 637-1/2 S. Main. Brilliant young guitarist, fee. 763-TKTS

**TV Night: Hillel** 8-11 pm, Hillel, 1429 Hill. Hang out, meet new people and enjoy munchies while watching "Mad About You," "Seinfeld," and other Thursday night favorites. 769-0500

**Meeting: Latin American Solidarity Comm.** 8 pm, 4120 Mich. Union. 662-5552

**Oz's Jazz Jam: Oz's Music** 8 pm, 1920 Packard. Musicians of all levels invited to bring their instruments. Jam with the Randy Napoleon Quintet. Smoke-free, \$1 (musicians free). 662-8683

**Live Jazz: N. Campus Commons Arts & Programs** 8-10 pm, Leonardo's, NCC. By U-M School of Music Jazz Studies Program. 764-7544

**"Extremities": A2 Civic Theatre** 8 pm, 2275 Platt Rd. White-knuckle psychological thriller about rape and revenge, \$8. 971-2228

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**II-V-I Orchestra: Soup Kitchen Saloon** 8:30 pm, 1585 Franklin, Detroit. Big band jazz, \$2. 313-259-1374

**Meeting: Club Fabulous Planning Committee** 9-10:30 pm, LGBPO Lounge, 3116 Mich. Union. 763-4186

**Live Call-In: Peace InSight** 9:05 pm, Cable Channel 9. Topic TBA. 769-7422

**Ron Brooks Trio Featuring Eddie Russ: Bird of Paradise** 9:30 pm (see 1 Wed)

**Meeting: Queer Unity Project** 10 pm, Mich. Union (ask for room at CIC desk). Campus activist group fighting homophobia. People of all sexual orientations welcome. 763-4186

**Without a Net: University Club** 10 pm, Mich. Union. Improv comedy. For students, faculty, alumni and guests, \$3. 763-3281

## 3 Friday

**Swimmers: A2 Queer Aquatics** call for time, Kimball High School, Royal Oak. Charley 665-8063 or Kelly 663-0036

**Shabbat at MSU: Reform Chavurah** Make reservations with Sue at 764-5676.

**Dental Health Care Presentation: A2 Parks & Rec.** 9:30-10:30 am, Bryant Community Ctr., 3 W. Eden Ct. With Dr. Bagramian, head of Community Dental Center. Complimentary toothbrushes, toothpaste and dental floss. 994-2722

**Disarmament Working Group: Interfaith Council for Peace & Justice** noon, 730 Tappan. 663-1870

**"Fires Within": MLK Film Series** 5 pm, Chrysler Aud., N. Campus. 764-7544

**Meeting: Public Health Skewed Left** 6-7:30 pm, SPH 1, Room M1220. 763-4186

**"Vietnam Update: Indochina Program of the Christian Church": Interfaith Council for Peace & Justice** 6 pm dinner, 7 pm presentation, Memorial Christian Church, 730 Tappan. With Rev. Barbara Fuller, leader of many delegations to Vietnam, and Bob Hauert, former director of U-M Office of Ethics and Religion. 662-4245

**"Tongues Untied": LGBPO Movie Night** 7 pm, CS Staff Room, 3000 Mich. Union. 763-4186

**"Friends & Family Fridays": EMU Depot Town Center** 7 pm, 32 E. Cross St., Ypsi.

With Harpbeat, a harp-percussion/vocal duo, \$10/\$25 for family of 3-6. 487-0407

**Veggie Shabbat Potluck: Grads & Young Professionals** 7 pm, Lawyers' Club, U-M Law School. With Nancy Margolis, Exec. Director of the Jewish Federation of Washtenaw County. 769-0500

**U-M Folk Dancing Club: N. Campus Commons Arts & Programs** 7:30 pm, Leonardo's, NCC. Eastern European and Middle Eastern line dances, no partner needed, beginners welcome. 764-7544

**Esoteric Lecture Series: The Seeker** 7:30 pm, Guild House, 802 Monroe. Topic TBA. 761-1137

**Meeting: Lesbians, Gay Men, & Bisexuals' AA & Alanon** 7:30 pm, Rainbow Rm (AA); Upstairs Lounge (Alanon), St. Andrews Episcopal, 306 N. Division. 665-6939

**"Extremities": A2 Civic Theatre** 8 pm. Tonight's show preceded by 7:30 pm presentation by improvisational theater troupe, Empatheatre. (see 2 Thu)

**Montage: N. Campus Commons Arts & Programs** 8-10 pm, Leonardo's, NCC. Jazzy piano voicings, masterful guitar playing and Brazilian-influenced percussion. 764-7544

**The RFD Boys: The Ark** 8 pm, 637-1/2 S. Main. A2's favorite bluegrass band, \$8.75/\$7.75 mems, studs & srs. 761-1800

**The Cleveland Orchestra: University Musical Society** 8 pm, Hill Aud. Program includes Schnittke, Schoenberg & Brahms, \$18-\$55. 764-2538

**"Through Other Eyes: A Shabbat Service of Women's Voices and Images": Beit Chayim** 8 pm, call for location. Women and men invited. 913-2130

**"A Better Way to Die": Performance Network** 8 pm (see 2 Thu)

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**Nick Strange & The Bare Naked: The Heidelberg** 9 pm, 215 N. Main. Three-piece band playing well-crafted originals, fee. 663-7758

**Friday Dance Jam: People Dancing** 10:30 pm, People Dancing Studio, 111 Third St. Eclectic, recorded dance music (bring your own tapes). Smoke-and alcohol-free, children welcome, wheelchair accessible, \$2. 663-6845 (10 am-8 pm)

## 4 Saturday

**"Women in Poverty": Gray Panthers of Huron Valley** 10:30 am-12:30 pm, 2nd floor conference room, A2 Fire Station, 107 N. Fifth Ave. Speakers: Valerie Ackerman of Ed. Project for Homeless Youth & others. 662-2111

**Lyle the Crocodile: Little Professor** 11 am-noon, 2513 Jackson Rd. Everyone's favorite reptile. For ages 4-10. 662-4110

**Children's Karate Demonstration: Borders** 11 am, 612 E. Liberty. Features Keith Hafner's Karate Demonstration Team. 668-7652

**Potluck: Gays & Lesbians Older & Wiser** 11 am-1 pm, Turner Clinic, 1010 Wall. 936-5962

**Shabbat Lunch: Conservative Minyan** 12:30 pm, Hillel, 1429 Hill St. Reserve 2 days in advance, \$3. 769-0500

**A Druidic Imbolg: Shining Lakes Grove Druids** 2-4 pm, 1522 Hill (behind 1520). Celebrate the promise of spring. 665-8428

**Biza Somp & the Bichinis Bia Congo Dance Troupe: The Ark** 8 pm, 637-1/2 S. Main. Dancing & drumming in the tradition of the Congo, \$9/\$8 mems, studs & srs. 761-1800

**Blue Vinyl & Lucky Haskins: The Heidelberg** 8 pm-midnight, 215 N. Main. Double-bill of R & B and rockabilly, fee. 663-7758

**The Cleveland Orchestra: University Musical Society** 8 pm, Hill Aud. An evening of Brahms, \$18-\$55. 764-2538

**Group Massage for Gay & Bisexual Men** 8 pm, call for location, fee. David, 662-6282

**"A Better Way to Die": Performance Network** 8 pm (see 2 Thu)

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**"Extremities": A2 Civic Theatre** 8 pm (see 2 Thu)

**Spell: Prism Productions** 9:30 pm, Blind Pig, 208 S. First. Loud & garagey, \$5 in adv. 99-MUSIC

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**"American Humor Today: Endangered or Enlightened?": EMU Depot Town Center** 6:30 pm, 32 E. Cross St., Ypsi. Presenters: Ken Stevens and EMU Theatre students, \$8/two for \$12. 487-0407

**Meeting: Labor Party Advocates** 7 pm, Wooden Spoon Bookstore, 200 N. Fourth Ave. Topic: Ballot status initiative with Detroit, Flint and Lansing chapters. 662-6036

**"Stopping the Spread of Nuclear Weapons Worldwide": Peace InSight** 7:05 pm, Cable Channel 9. Talk by Dr. Natalie Goldring, former senior analyst for the Defense Budget Project. 769-7422

**Coffee Hour: Jewish Lesbian, Bisexual, Gay and Questioning Collective** 7:30 pm, Espresso Royale Caffe on State St. 769-0500

**Mike Hsu & Scott Fab: The Ark** 8 pm, 637-1/2 S. Main. Two of the most popular Open Stage performers, \$6/\$5 mems, studs & srs. 761-1800

**Kodo Drummers: University Musical Society** 8 pm (see 13 Mon)

**Cary Kocher/Paul Keller Quartet: Bird of Paradise** 9 pm (see 7 Tue)

**15 Wednesday**

**Member Orientation: Ypsi Food Coop** 3 pm, 312 N. River St., Ypsi. 483-1520

**Buhrrr Blast: A2 Parks & Rec.** 3:30-5:15 pm (see 1 Wed)

**African-Inspired Crafts Series: A2 Parks & Rec.** 4-5:30 pm (see 1 Wed)

**"Closets R 4 Clothes": WCBN 88.3 FM** 6-7 pm (see 1 Wed)

**PBS Video Documentary on Islamic Fundamentalism: Hillel** 7 pm, 1429 Hill. 769-0500

**Foreign Policy/Economy and Militarism: Film Series on Militarism** 7 pm, Rackham Amphitheater. "Controlling Interests: The World of the Multinational Corporation" and "Deep Politics in the U.S." 998-0379

**"Prospect" Meeting: Hillel** 7:30 pm (see 1 Wed)

**Bowling: Rainbow League** 7:30 pm (see 1 Wed)

**Meetings: Lesbians, Bisexuals & Gay Men Adult Children of Alcoholics** 7:30 pm (see 1 Wed)

**Michael Hsu: N. Campus Commons Arts & Programs** 8-10 pm, Leonardo's, NCC. Acoustic guitar. 764-7544

**Francis Bebey Ensemble: KUUMBA & Office of Major Events** 8 pm, Rackham Aud. Composer/performer and virtuoso guitarist, \$15/\$10 studs at Mich. Union Ticket Office. 763-TKTS

**Open Stage: The Ark** 8 pm (see 1 Wed)

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**Classics at the Club: University Club** 9 pm. "An Affair to Remember." (see 1 Wed)

**Meeting: East Quad Social Group** 9 pm (see 1 Wed)

**Ron Brooks Trio Featuring Eddie Russ: Bird of Paradise** 9 pm (see 1 Wed)

**16 Thursday**

**"Searching for Answers": A2 Parks & Rec.** 11:30 am-1 pm (see 9 Thu)

**Volunteers in Action Dinner for the Homeless: Hillel** 3 pm (see 2 Thu)

**Shulchan Ivrit: Hillel** 5 pm (see 2 Thu)

**Meeting: Homeless Action Committee** 5:30 pm (see 2 Thu)

**Shining Lakes Grove Druids Meeting: The Seeker** 7 pm, Common Language, 215 S. Fourth Ave. Jane Sibley presents "Norse Paganism." 665-8428

**Meditation Workshop: Meditation for Universal Consciousness** 7 pm (see 2 Thu)

**Allen Ginsberg & Patti Smith: Jewel Heart** 7:30 pm, Hill Aud. Ginsberg reads the poem "Kaddish," and will be joined by Patti Smith and others in a



The Sutherland Ensemble will perform at the Kerrytown Concert House. (see 26 Sunday)

night of poetry and song, \$5-\$10. 994-3387

**Bobby McFerrin: Eclipse Jazz & Office of Major Events** 8 pm, Mich. Theater, fee. 763-TKTS

**Detroit Dance Collective: Performance Network** 8 pm, 408 W. Washington. Highly dramatic choreography, \$12/\$9 studs & srs (Thursdays are "pay-what-you-can"). 663-0681

**Oz's Jazz Jam: Oz's Music** 8 pm (see 2 Thu)

**Live Jazz: N. Campus Commons Arts & Programs** 8-10 pm (see 2 Thu)

**Meeting: Latin American Solidarity Committee** 8 pm (see 2 Thu)

**TV Night: Hillel** 8-11 pm (see 2 Thu)

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**II-V-I Orchestra: Soup Kitchen Saloon** 8:30 pm (see 2 Thu)

**Meeting: Club Fabulous Planning Committee** 9-10:30 pm (see 2 Thu)

**Ron Brooks Trio Featuring Eddie Russ: Bird of Paradise** 9 pm (see 1 Wed)

**Meeting: Queer Unity Project** 10 pm (see 2 Thu)

**Without a Net: University Club** 10 pm (see 2 Thu)

**17 Friday**

**Swimmers: A2 Queer Aquatics** call for time (see 3 Fri)

**Tax Assistance for Senior Citizens: A2 Parks & Rec.** 9-11 am, Bryant Community Ctr., 3W. Eden Ct. With the Washt. Council on Aging. Call for appointment, 994-2722

**Bowling for People who are Blind/Visually Impaired: A2 Center for Independent Living** 3:30-6 pm, Colonial Lanes, 1950 S. Industrial. A social dinner follows, \$1.35/game, .75/shoe rental. 971-0277, 971-0310 (TDD)

**"Glory": MLK Film Series** 5 pm, Chrysler Aud., N. Campus. 764-7544

**Meeting: Public Health Skewed Left** 6-7:30 pm (see 3 Fri)

**"Stopping the Spread of Nuclear Weapons Worldwide": Peace InSight** 6:05 pm (see 14 Tue)

**Mr. B's Annual Birthday Bounce: Kerrytown Concert House** 7 & 9 pm, 415 N. Fourth Ave., \$10-\$15. 769-2999

**"Friends & Family Fridays": EMU Depot Town Center** 7 pm, 32 E. Cross St., Ypsi. With Sandor Slomovitz of the duo Gemini, \$10/\$25 family of 3-6. 487-0407

**Lesbians, Gay Men, & Bisexuals' AA & Alanon** 7:30 pm (see 3 Fri)

**The RFD Boys: The Ark** 8 pm, 637-1/2 S. Main. A2's favorite bluegrass band, \$8.75/\$7.75 mems, studs & srs. 761-1800

**"Stepping Out": Croswell Opera House** 8 pm, 129 E. Maumee St., Adrian. Story of 9 women and one man learn-

ing to dance, \$12/\$10 studs & srs. 517-264-SHOW

**Detroit Dance Collective: Performance Network** 8 pm (see 16 Thu)

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**Steve Somers Band with Inez Brooks: The Heidelberg** 9 pm, 215 N. Main. Soul, jazz, R&B and blues, fee. 663-7758

**Friday Dance Jam: People Dancing** 10:30 pm (see 3 Fri)

**18 Saturday**

**Winter Weekend—Communication Workshop for Couples: EMU Depot Town Center** 9 am-4 pm, 32 E. Cross St., Ypsi. Continues Sun, 9 am-2 pm (incl. lunch both days), \$150/couple. 487-0407

**Goodtime Saturday: Performance Network** 2 pm, 408 W. Washington. Educational family matinee, \$6/\$4 under age 12. 663-0681

**Afro-Caribbean-Style Mardi Gras Celebration: St. Andrew's Episcopal Church** 6:30 pm dinner, 8 pm celebration, 306 N. Division. Alcohol and chemical-free celebration. Childcare provided, fee. 663-0518

**Purim Party: Jewish Community Center** 7:30-11 pm, Washtenaw Comm. College, Morris Lawrence Bldg. Klezmer Fusion Band, food booths & more, \$12 adv./\$15 door/\$8 studs. 971-0990

**Tom Rush: The Ark** 8 pm, 637-1/2 S. Main. Leader of Boston's folk revival scene in the '60s, \$16.75. 761-1800

**Detroit Dance Collective: Performance Network** 8 pm (see 16 Thu)

**"Stepping Out": Croswell Opera House** 8 pm (see 17 Fri)

**Group Massage for Gay & Bisexual Men** 8 pm (see 4 Sat)

**"Only Me and You": Purple Rose Theatre Company** 8 pm (see 1 Wed)

**Nexus: The Heidelberg** 9 pm, 215 N. Main. Classic rock, fee. 663-7758

**19 Sunday**

**Lesbian & Bisexual Women of Color Collective** call for time and location. LGBPO 763-4186

**Swimmers: A2 Queer Aquatics** 11 am (see 5 Sun)

**"Upstairs at Borders": Borders** 1 pm, 612 E. Liberty. Laurel Federbush, harpist. 668-6652

**Tom's Terrific Bushwhack: Huron Valley Sierra Club** 1 pm, A2 City Hall parking lot (or 1:45 pm at Pickerel Lake). Carpool to Pinckney Recreation Area for a strenuous off-trail hike. 668-1514

**Meeting: Parents-FLAG/Ann Arbor** 2 pm, Unitarian Church, 1917 Washtenaw. 741-0659

**Ministry to Gay Men, Bisexuals & Lesbians** 2 pm (see 5 Sun)

**"Only Me and You": Purple Rose Theatre** 2 & 7 pm (see 1 Wed)

**Shape Note Singing: The Ark** 3 pm (see 5 Sun)

**"Stepping Out": Croswell Opera House** 3 pm (see 17 Fri)

**"Stopping the Spread of Nuclear Weapons Worldwide": Peace InSight** 3:05 pm (see 14 Tue)

**Live Jazz 'n Dinner: University Club** 5-7:30 pm (see 5 Sun)

**Services for Lesbians, Gay Men & Bisexuals** 6 pm (see 5 Sun)

**Sunday Jazz: Del Rio** 6-9 pm (see 5 Sun)

**II-V-I Orchestra: The Heidelberg** 7-9:30 pm (see 5 Sun)

**Ypsilanti Lesbian, Gay Men, & Bisexuals' AA** 7:30 pm (see 5 Sun)

**Jan Krist: The Ark** 8 pm, 637-1/2 S. Main. Local singer/songwriter, \$8.75/\$7.75 mems, studs & srs. 761-1800

**A2 Bluestage: Blind Pig** 9 pm (see 5 Sun)

**Paul Finkbeiner's Jazz Jam Session: Bird of Paradise** 9 pm (see 5 Sun)

**20 Monday**

**"Women's Rights & Rhythms" WCBN 88.3 FM** 8:30 am. 763-3500

**Teen Les/Bi/Gay Support Group** 7 pm (see 6 Mon)

**Multiple Sclerosis Support Group** 7 pm (see 6 Mon)

**Shamanic Journeys: The Seeker** 7:30 pm (see 6 Mon)

**Social for Lesbians, Bisexuals & Gay Men: Canterbury House** 9 pm (see 6 Mon)

**Bird of Paradise Orchestra: Bird of Paradise** 9 pm (see 6 Mon)

**21 Tuesday**

**Swimmers: A2 Queer Aquatics** call for time (see 3 Fri)

**Tenant Talk: A2 Tenants Union** 6 pm, WCBN 88.3 FM. 763-3500

**"Cash-Flow Management & Increasing Your Profit Margin": A2 Community Development Corp.** 6:30-8:30 pm, 2008 Hogback Rd. Ste. 2A. Seminar to assist those running or starting a small business, free with \$30 CDC or WISE membership. 677-1400

**"Prisoners of Colonialism: The Struggle for Justice in Puerto Rico": Peace InSight** 7:05 pm, Cable Channel 9. 769-7422


**General Meeting: Huron Valley Sierra Club** 7:30 pm, U-M Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Scott Ferris, MD, will speak on "Wilderness Health Emergencies." 665-7345

**U-M Folk Dancing Club: N. Campus Commons Arts & Programs** 7:30 pm (see 3 Fri)



# INDEPENDENT

(in'di-pen'dent) *adj* 1. Autonomous. 2. Free from the influence or control of another or others; self-reliant. 3. Not dependent on or affiliated with a larger or controlling group, system, or the like. 4. Not contingent.

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