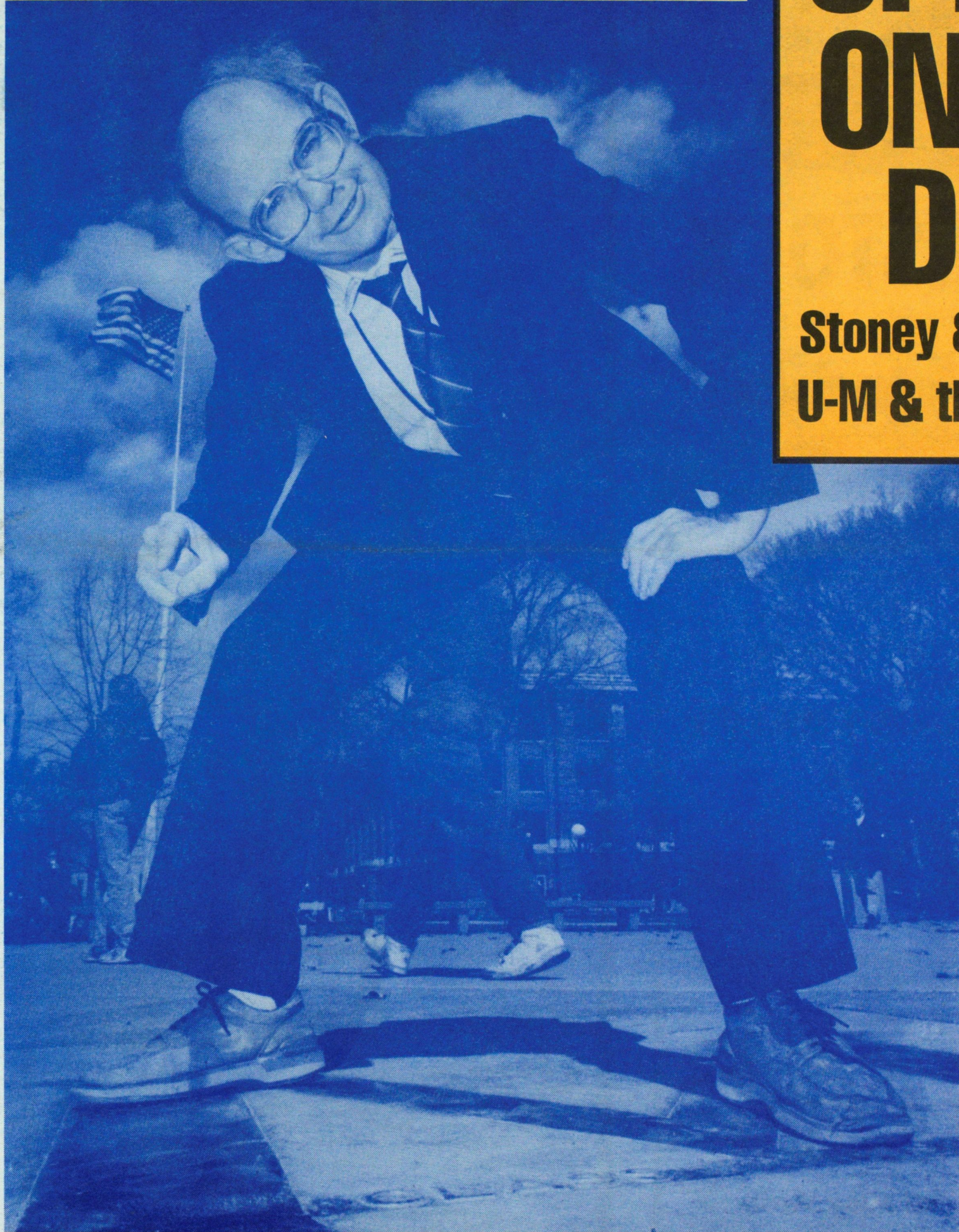


# AGENDA

ANN ARBOR'S ALTERNATIVE NEWSMONTHLY



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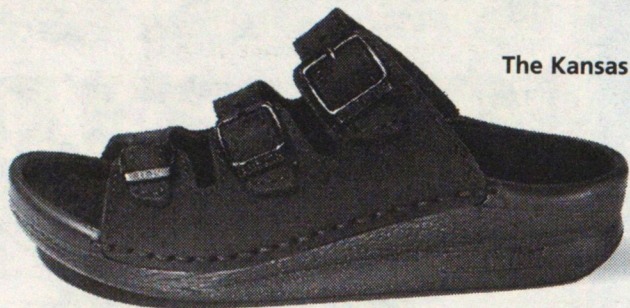
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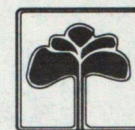


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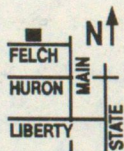
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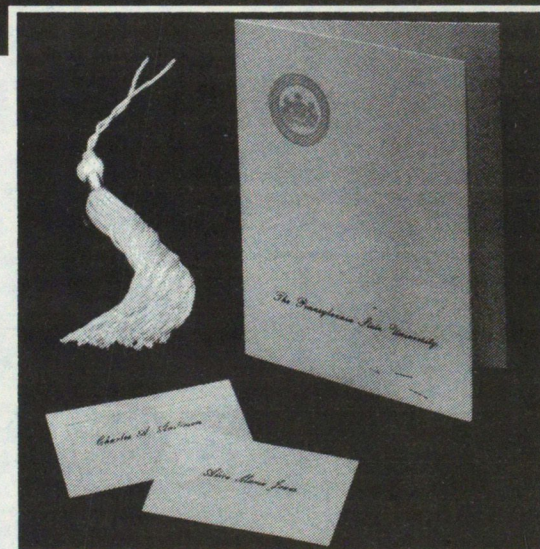


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# etcetera

AGENDA is interested in receiving items from you for etcetera. Press clippings, press releases, summaries of local events and any other ideas or suggestions are welcome. Just mail them to: Etcetera Editor, AGENDA, 220 S. Main St., Ann Arbor, MI 48104.

## Focus on Welfare Reform

This month local activists are sponsoring a range of events taking a critical look at, and sometimes protesting, the changes that Congress has proposed making in the welfare system. These include a teach-in, a forum, and the ongoing activities of a statewide coalition.

Does Newt Gingrich & co. have you up in arms? Now is the time to get informed—and involved.

### Social Work Students Sponsor Teach-In

On Friday, April 7, students at the U-M School of Social Work will host a day-long teach-in for students, service providers, and all concerned persons, on the topic of welfare reform. Entitled "The Implications of Welfare Reform: Initiatives for Change or War on the Poor?", it commences at 9:30 am in the Rackham Amphitheater (fourth floor).

There will be talks, workshops and discussions. Panelists and moderators will include professors, welfare recipients, anti-poverty activists, and human service providers. For more information contact Stephanie Barbee at 213-0048.

### Guild House Sponsors Forum

This month, the Second Wednesday Supper Forum (April 12) at Guild House features a talk by EMU Education Professor Valerie Polakow, on "Welfare Reform: An Assault on Women and Children." Dr. Polakow is the author of "Lives on the Edge: Single Mothers and Their Children in the Other America."

The 6 pm talk will be preceded by a rice and beans supper at 5:15 pm (there is a suggested donation of \$5). Guild House is located at 802 Monroe, across from the Law School library. For more information call 662-5189.

### Mich. Anti-Poverty Coalition Fights Back

This group of human service workers and administrators, welfare recipients, educators, and other concerned members of the community, has been meeting over the last few months in Washtenaw County. They're strategizing and holding protests in opposition to welfare "reform"—Gingrich-style, Engler-style, Republican-style, and Democrat-style.

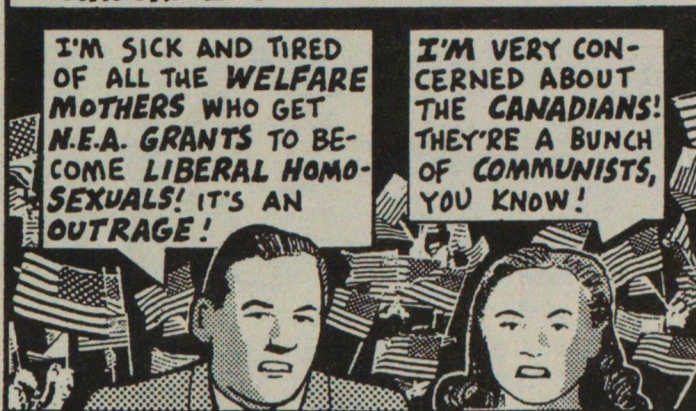
Beginning in February they have held weekly soup kitchens in front of Detroit Edison to protest "corporate welfare"—the huge subsidies and tax incentives that the government hands out to big business. Edison is also culpable in the operation of its faulty nuclear power plant, Fermi 2, and its policy of dumping nuclear waste in the Mescalero Apache reservation.

The Anti-Poverty Coalition continues to meet the second Monday of each month at 7 pm and the fourth Saturday of each month

# THIS MODERN WORLD

by TOM TOMORROW

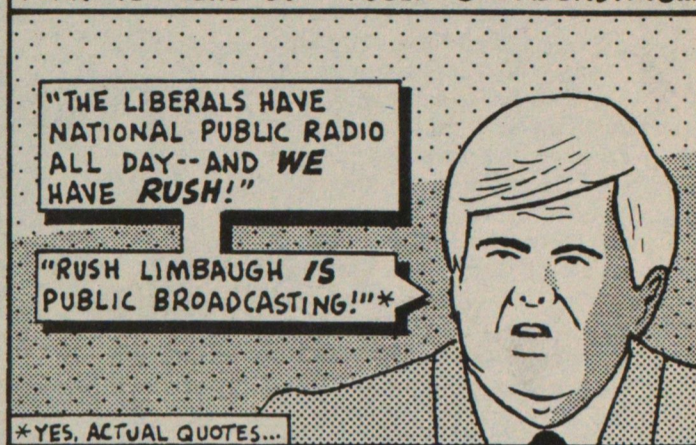
THESE DAYS, EVERYBODY'S GOT AN OPINION! WHY, IT'S PRACTICALLY OUR DUTY AS AMERICANS TO EXPRESS STRONGLY-HELD BELIEFS ON SUBJECTS ABOUT WHICH WE ARE COMPLETELY MISINFORMED!



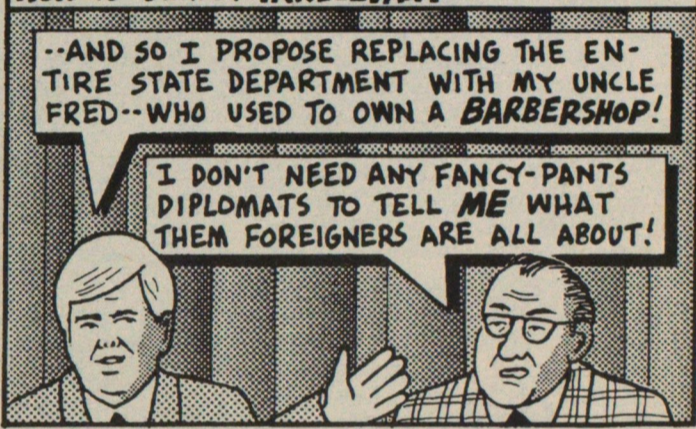
BOY--IS THAT NEWT INSIGHTFUL OR WHAT? WHY SHOULD WE BOTHER SUBSIDIZING AN INFORMATIVE, NON-COMMERCIAL NEWS GATHERING ORGANIZATION LIKE N.P.R.-- WHEN WE COULD ALL JUST BE LISTENING TO PARTISAN BOMBAST AND VITRIOL?!



AS FAR AS NEWT GINGRICH IS CONCERNED, OPINIONS ACTUALLY NEGATE THE NEED FOR FACTS... AS HE READILY ADMITS WHEN DISCUSSING HIS PLAN TO "ZERO OUT" PUBLIC BROADCASTING...



YES, THANK HEAVEN NEWT IS THERE TO GUIDE US ALL THROUGH OUR "THIRD WAVE" INFORMATION-BASED ECONOMY--AND ON INTO AN OPINION-BASED SOCIETY IN WHICH FACTUAL INFORMATION IS SIMPLY IRRELEVANT...



at 10:30 am, at the Unitarian Universalist Church, 1917 Washtenaw. They have standing committees in the following areas: action, outreach, education, and fundraising. For more information contact Jodi Sandford at 668-2866.

## Focus on Women's Rights

There are a number of upcoming events—locally and nationally—focusing on women's rights, women's health, and women's safety. These are being held in response to the continuing problem of violence against women, the erosion of women's rights under the "Contract with America," and the growing body of knowledge about health across a woman's life span (and the growing women's health activist movement). Get ready to travel, to rally and to learn!

### NOW Sponsors Rally Against Violence

"We Won't Go Back" is the theme of the national rally that the National Organization for Women is holding on Sunday, April 9 in Washington, D.C. Be part of this massive action against violence against women and the "Contract with America" and in support of the new Violence Against Women Act.

"We'll rally in Washington on April 9th to say loudly and clearly: 'We won't go back!'" said NOW President Patricia Ireland. "We will show the nation, the 104th Congress and President Clinton that supporters of women's rights are the overwhelming majority."

For information about carpooling to the event from Ann Arbor, call Bev Fish at 484-1897.

### Symposium Focuses on Women's Health

On April 5th, the Michigan Initiative for Women's Health will host a symposium entitled: "Family Status and Health across a Woman's Life Span." It begins at noon in the Rackham Auditorium, followed by sessions from 1-3:45 pm in the Hussey Room of the Michigan League, and concludes with a talk, reception, and performance back at the Rackham Building.

The day includes a town meeting hosted by the Commission for Women and the

Women of Color Task Force, to discuss the Michigan Women's Agenda; roundtable discussions on conflict between work and families, childbearing choices, economic status and family health, and more; an address by Judy Norsigian of the Boston Women's Health Collective on "The Women's Health Movement: Where Have We Come From & Where Are We Headed"; and a theatrical performance by Barbara Tarbuck entitled: "They Call Me Dr. Greer," about Germaine Greer, Australian feminist thinker on women, health and life.

In cooperation with the Ann Arbor Y, childcare will be provided for children 12 months and older, free of charge, by reservation. For more information contact the MIWH Program Office at 747-0472.

### Take Back the Night!

The 16th annual "Take Back the Night" march and rally, to protest violence against women, will be held Saturday, April 22nd. The rally is open to all members of the community and begins at 7 pm at Community High. A march for women only will follow. For more information contact the Ann Arbor Coalition Against Rape at 995-0795.

### Focus on AIDS Awareness

For two decades now AIDS has taken a terrible toll worldwide. While activist groups continue to push for more funding to curb the disease, it is important to remember and commemorate the lives of those who have died from AIDS.

### Names AIDS Quilt Comes to Detroit

The Names Project AIDS Memorial Quilt is coming to Detroit's Cobo Center April 6-9. The opening ceremony will be Wednesday, April 5.

The display will consist of 5,000 panels—the largest display ever to come to Michigan. The entire Names Quilt does not travel and contains more than 27,000 individual panels.

The Quilt represents not only the significance of the lives of those who have died from AIDS, but also brings awareness to millions of people worldwide of the impact of the disease. What is so powerful is not just the sheer number of panels on display, but the heart-breaking displays of love and loss and the

celebration of those who are no longer with us.

The mission of the Names Project is to help bring an end to the AIDS epidemic. The Quilt is being brought to Detroit with the sponsorship of the Detroit Metro Chapter of the Names Project and the Detroit Health Department. For more information call PFLAG, Ann Arbor, at 769-1684.

Parents, Families and Friends of Lesbians and Gays (PFLAG) meets the third Sunday of every month from 2-5 pm at the Unitarian Universalist Church, 1917 Washtenaw.

### "Remember My Name"

On June 25, the seventh annual "Remember My Name" AIDS Memorial Service will be held on the steps of the State Capitol in Lansing. Each year the number of names continues to grow as more and more family and friends are lost to AIDS.

Names for this year's service, as well as donations to help defray costs, may be sent to: Remember My Name Committee, P.O. Box 27071, Lansing, MI 48909. For more information, or to submit names by phone, call Maxine Thome (517) 484-0946 or Kathy Leacock (517) 371-2190.

### Benefit Concert for Interfaith

The Interfaith Council for Peace and Justice is pleased to announce a benefit concert on April 8 featuring Charlie King and Elise Bryant.

Charlie King, a musical storyteller and political satirist from the East Coast, is one of our very best singer/songwriters. Elise Bryant, local performer and playwright, is one of Ann Arbor's true cultural treasures.

Interfaith Council for Peace and Justice was founded in 1965 by congregations and individuals, to work for peace and social justice.

The concert is at 8 pm at St. Mary Student Parish (Thompson & William). For ticket information call 663-1870.

# AGENDA

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TOM TOMORROW © 3-22-95

**T**he Diag. If you've lived in Ann Arbor for any length of time at all, you know the place. It is the center—the heart—of the University of Michigan. Surrounded by imposing academic buildings and shaded by beautiful, lofty trees, this is the place where the pathways from the four corners of the University meet at a central square of concrete. The Diag has been for time immemorial the focal point of activity, playing, arguing, people-watching, and people-listening. If there is a sacred spot for me at U-M, this is it. That is why any effort, by anybody, to limit expression here offends me so deeply.

Yet that is precisely what the University administration and its police force, the Department of Public Safety (DPS), have been attempting to do. Let's take a look at smaller and larger examples of their acts: the harassment of Stoney Burke and the attempts to stop the "Hash Bash."

#### The Harassment of Stoney Burke

When I was a student, in 1982 or so, a wild dude, attired in various outlandish costumes and hairstyles, would periodically hold forth from a bench on the Diag on whatever subject caught his fancy, usually a current event. His name was, and is, Stoney Burke, and, thank goodness, he's still at it.

On Monday, this past March 13th, Stoney took advantage of the splendid weather to give his first Diag performance of the season. In an effort to get students and other passers-by to stop, listen and think, he started a monologue on current affairs, and apropos of this, said early in his talk, "Fuck Newt Gingrich!" Two DPS officers reacted by interrupting Stoney's gig with the explanation that: "You can't say that around here." Stoney told me that the fact that the U-M cop had a gun on his hip definitely got his attention. (For more details, see Stoney's piece, opposite page.)

It angers me intensely that some kind of cop with a six shooter is patrolling the Diag telling people what "we" do or don't "say around here." The Bill of Rights to the United States Constitution, which should be memorized by each and every police officer, has already been interpreted on this type of issue. An analogous Supreme Court case, *Cohen v. California*, decided in 1971, which has been modified somewhat by later decisions, still adequately states the law of the land. Therein, a young man named Robert Cohen presumed to wear a jacket to court with the phrase "Fuck the Draft" emblazoned on it.

Cohen was arrested by an overzealous police officer, charged with disturbing the peace, convicted, and sentenced to 30 days in jail. The U-M police have threatened Stoney with the possibility that they will press charges against him for trespassing, or something, and that he might face 30 days in the slammer.

Back to our history lesson. After a California appeals court affirmed Cohen's conviction, the U.S. Supreme Court reviewed the grounds for the conviction and then overturned the California court's decision. The High Court looked to several possible, constitutionally-permissible justifications for the State's action including whether "Fuck the Draft" was "obscene" (I think the Draft was obscene), whether it constituted "fighting words," and whether it was illegally "thrust upon unwilling persons," most particularly women and children.

On obscenity, Justice John Harlan of the Supreme Court stated the following, which I find rather humorous: "Whatever else may be necessary to give rise to the States' broader

# FREE SPEECH ON THE DIAG

## Stoney Burke & the F-Word U-M vs. NORML & the Hash Bash

By Jonathan Weber

power to prohibit obscene expression, such expression must be, in some significant way, erotic. It cannot plausibly be maintained that this vulgar allusion to the Selective Service System would conjure up such psychic stimulation..."

I will comment later on the absurdity of the State of Michigan's archaic prohibition against saying some sexual "obscenities" in front of women and children. For now I must state that the comment, "Fuck Newt Gingrich!" arouses me only in the political acuity of the remark. I doubt if the DPS could find someone who got off on it sexually.

While governmental punishment for any words should be unconstitutional in Jon Rose's and my view, the *Cohen* court did, at least, suggest that the Constitution only allows a ban on "fighting words" in very special circumstances: "While the four-letter word displayed by Cohen in relation to the draft is not uncommonly employed in a personally provocative fashion, in this instance it was clearly not directed to the person of the hearer."

Lawyers, which as a group includes judges, of course, speak English only as a second language, you know. What it means for us here is that Newt wasn't even there. I wish Newt would listen to what Stoney has to say. I'm guessing that Mr. Gingrich has heard worse and thus far refrained from punching the speaker in the nose.

The final police and prosecutor justification for Cohen's conviction was that it was

offensive to people in that California courthouse, particularly women and children. Astonishingly, a DPS supervisor, Lt. Wesley Skowron, told a student reporter that the DPS does cite people for using profanity, but only in front of women and children. Apparently women, in the DPS' view, are too frail to ignore, dispute, or, if they are so inclined, enjoy publicly proclaimed profanities. The sexism inherent in "shielding" women from some speech should be loudly denounced and opposed. (I wonder what happens if DPS cops catch a woman swearing to herself. Maybe the DPS should issue maize and blue veils so that if a woman mutters a profanity, no one will know.)

Children, of which, I am informed, there were none on the Diag at the hour in question, should not be protected from profanity by Big Brother. In a free society, children will hear common words from time to time. Their parents or guardians can guide them as to how to avoid, ignore, understand, tolerate, and dispute inflammatory words. Fighting words with words is the answer, not with the threat of a policeman's gun or a jail cell.

Where do the campus police get their guidance on protecting free speech at the University? It seems it should come from the highest echelons of the University administration. Unfortunately, that appears to be just where their guidance does come from. Here is our larger example of U-M's disdain for the principles of free speech, particularly within the context of our beloved Diag.

#### U-M vs. the Hash Bash

Witness the prolonged battle by the U-M administration to stop the U-M student chapter of the National Organization for the Reform of Marijuana Laws (NORML) from conducting their annual Diag rally supporting the decriminalization of marijuana, which is held concurrently with the local celebration of marijuana use commonly known as the "Hash Bash."

Washtenaw County Circuit Judge Donald Shelton and the local ACLU, through attorneys Robert Carbeck, Lore Rogers, and Milton Hill (if I've left anyone out, please write to correct me), have lectured the U-M and their lawyers extensively on First Amendment law since 1990, but the administration refuses to learn the legal lessons, and, more importantly, to acknowledge the importance and beauty of prohibitions on government restrictions of free expression. Even this year the University has again fought to stop NORML from speaking out on the Diag. Fortunately, the U-M administration once again has been stymied and the rally is set to go forward on April 1st. Here's how this has unfolded.

The Hash Bash itself dates back to the early '70s and has been an Ann Arbor tradition wherein some local folks and whoever else is interested tell the government and the world at large, "Let us smoke our dope in peace." In 1988, NORML requested and received University permission to hold a political rally concurrently with the Hash Bash on April Fool's Day. The Hash Bash went on as usual, but this time with an hour of amplified political talk about organizing to legalize the weed.

The next year, NORML's request was given an unusual, if not unique, response by the U-M officials who oversee Diag events. As a condition of the 1989 permit, the University demanded, and received, a written promise from NORML that its members would not "commit acts nor incite persons attending the event to commit criminal acts at the event, e.g., using illegal drugs or publicly consuming alcohol." The 1989 rally proceeded as planned.

In October 1989, NORML requested a permit for an April 1, 1990 rally. The next day the University approved the permit and NORML set about organizing the event. Then the real kicker came: University administrator Frank Cianciola sent a letter dated Feb. 19, 1990 announcing that he was withdrawing the permit "because of criminal activity—namely marijuana smoking and alcohol consumption by people not of drinking age—associated with that event last year and in the years prior to that." U-M later admitted that there was no evidence that NORML members committed criminal acts or incited anyone else to do so at the 1989 rally, but on they pushed.

At this point, NORML got the ACLU involved to get an injunction against U-M's retracting the permit. After an emergency hearing, Judge Shelton pronounced the law on the matter: "[A] government agency may only deny a public opportunity for free speech if it can demonstrate a 'clear and present danger' of substantial injuries to person or property. That burden is even higher where the government agency is a public university seeking to impose a prior restraint on student speech and assembly on its campus. The university setting is traditionally a 'marketplace of ideas' and students should be allowed to speak, rally, debate and protest as part of their own maturation as well as part of the normal political process."

Then Judge Shelton stressed the point that he has made to the University repeatedly over the last five years by quoting a U.S. Court of Appeals case: "The right of the people to peaceably assemble and to speak freely any viewpoint, however unpopular, cannot be allowed to yield to the speculative apprehension of police and municipal authorities that some unpleasantness or even

# WORD COPS ON PATROL

By Stoney Burke

Maybe you know the kind of day I'm talking about. The air is cresting the big 60, winter is on the wane, and the Diag is bristling with anticipation. Something spontaneous just might happen. On any given day I may or may not be one of those events. Even that assumption can trip you up. The weather was prime and the people were there to hear some slugging on the Govt. So just as I have for the last 15 years or so, I put on my baggy pants, painted my hair green and strolled up to the Diag to unload.

Just about the time the GOP rumbled onto the scene to finish off the Democrats last November it was time to hibernate for the winter. But today was different. It's high noon now and you have to start somewhere. Somebody yells out "Stoney... what do you think of Newt?" "Fuck Newt Gingrich!" I say it loud enough so that the MTV casting party ambiance is rippled but not concerned. There's always the chance that no one will listen. Unfortunately a young, but heavily armed U-M policeman is listening. Meanwhile I'm letting even more steam off about Gingrich. I'm just starting to warm the voice and roll the words off the tongue.

"You can't say that here, pick up your things and come with me!" I heard his voice and met his glare. Yet, I felt I've done this all before. At just about every school I've spoken at. The same command and stare. I've spoken on the podium at the Republican convention, as the host of my own TV show, and as well on the campuses of University of California at Berkeley and the University of Michigan. Each venue has its own peculiar set of rules. Free Speech in my twenty-odd years of experience can be as unpredictable as Michigan weather.

The officer motions toward my performing box and he repeats the command. I inform him as calmly as possible that the Constitution gives me tacit permission to critique the powers that be. He's not buying the free speech rap at all. Starts twisting his neck and talking into his radio. I'm thinking this could be a long day with another trial of the century to bore people with for the next six months. He's done talking on the radio and starts demanding some ID. He wants to see if the green hair is pictured on the license. My head says I should cower and comply. My body senses that I might have a better go of it if I just start doing a crazy dance.

The crowd is getting bigger and the laughs are starting to come. Meanwhile the Word Cop is announcing that if I won't give him my ID "he'll just get it himself." Now I guess that he's auditioning for an episode of "Cops." About 200 people are watching him search my bag of tricks. He seems pleased as punch when he finally finds the wallet containing the ID. When he finds the ID, he removes it like state evidence. Now another officer shows up and stares at me for awhile. Probably hoping I'll say that word again.

While the officers are waiting for some

reinforcements, time is of the essence. Now I'm working the lungs overtime hoping I can gather the Diag together for the moving blockade off campus. Three years ago at Oregon State University the students took over the administration building until the cops set me free. Wow nothing

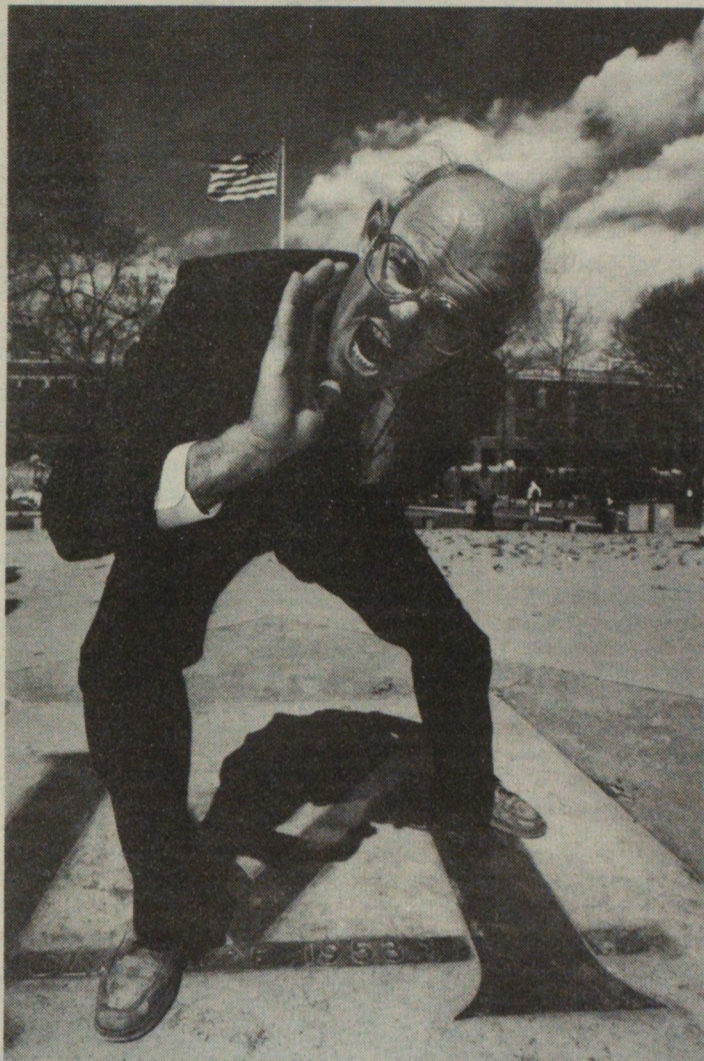


PHOTO: JANE REED

describes the feeling of...getting away. Would this be one of those days? I keep talking, trying to make a desperate situation interesting.

These are tense moments. Not knowing whether the riot squad is hyped to go or maybe Dr. Thundersplatt is searching for a more reasonable solution to the Word Crime. It's in these moments that I flash back to all the great times I've had on the Diag. To stand tall when you know you're right, to face off with the conservative twats on their own turf, that's what the Diag means to me. I'm not about to let some rookie security guy fence me away from the cheapest and I think most cosmically connected online facility there is: The Diag. Out under the blue sky with my feet firmly planted in Mother Earth. And by golly I'm going to hold my ground and maybe some other people will too.

"Let's put these mountain bikes to good use by building a barricade because I am going nowhere!" The tension is doubling in a funny sort of way. Now I'm counting six cops. More desperate jokes. What do you say when that might be all you are going to be saying for awhile? Now I'm getting mad knowing that I have to go back to work (cabdriving) with no license and who knows what charges. Word Cops cruising the Diag. Just like they will be surfing the internet soon. I find out later

that if there had been women and children present they would have pressed charges. Like what is this...llil' house on the prairie Diag? I mean what century are we living in? People have a right to listen to protected speech in the DIAG for pete's sake! Shouldn't there be a Free Speech area in every city, village, and farm where people who can't afford to go online can voice their opinion?

So now the cop conference is over and the offending officer offers to give my license back. I say, "Why don't you put it back where you found it? I never gave it to you...remember?" Now he's in a jam, he can't very well just put it back with the same nonchalance that he took it with. Finally he says, "If you want it, come down to the DPS office to get it." With that, all of the uniforms leave. There I am tangling with the Word Cops on my first day out. Anything after this is anticlimatic. I manage to joke that "these officers and I travel around the country performing this word search and seizure circus. How'd you like the show this afternoon?" I am exhausted, must go home and call lawyers and the media. I decide to go down to DPS in the morning. Trouble can wait.

In the morning I am riding my bike down Kipke (find that on your map drivers!) to retrieve my DL. Out of DPS comes the veteran officer I had seen the day before at the Diag. He yells behind me as I ride by: "Hi Stoney! Everything's OK. You can pick up your stuff in there." I smile. The spirit of the Diag comes through again. People ask me all the time why I speak at U-M and UCB. Mainly for the simple reason that I can. And you bet I am going to continue to do it. As I tucked the DL back into my wallet and rolled into the hot sun, I thought of all the times I didn't get away.

Too many stories to tell. This one is among one of the sweeter tales.

The day following the return of my license I attended my first-ever drug test orientation meeting up at the Yellow Cab office. The pink, wrinkled face of Ronald Reagan flickered spookily from the video monitor. He sternly reminded me of my right to remain silent while the Feds took the piss out of my bladder and the words out of my mouth. As I sat listening to the plan to ship my urine to Utah for testing, I couldn't help but wonder, "What will it take to get our right to privacy back?" In the end, it will be up to us. And as a result, there is one place I know of where you can say "Fuck Newt Gingrich!" and be pissed off at the same time. The Diag!

Want more laughs? Try the Diag, noon-ish to 2 pm-ish any Monday or Tuesday when the weather permits. Or check out "Stoney Does Houston," a satirical look inside the 1992 GOP convention—available at Liberty St. Video. And, of course, watch his cable TV show, STONEY SPEAKS TV, every Tue. at 8:05 pm, channel 9, CTN here in Ann Arbor. For further information about Stoney's 1996 campaign, you can write: STONEY SPEAKS TV, 317 S. Division #84, Ann Arbor MI, 48104.

damage to property and injury to persons might possibly occur. It is the duty of the municipality and the police to prevent such occurrences and to protect the expression of viewpoint."

Justice prevailed; the 1990 rally was held. In 1991, U-M didn't mess with NORML's right to free speech and assembly, but in 1992 they were at it again. In direct violation of Judge Shelton's previous order and the federal and Michigan cases he cited, Vice President for Student Affairs Mary Ann Swain sent out a terse computer memorandum

ordering her subordinates to refuse to "schedule NORML for the Diag anywhere around Hash Bash time." After another hearing, Judge Shelton ruled for NORML, again granting an injunction requiring U-M to issue the rally permit. The University immediately appealed to the Michigan Court of Appeals in an effort to get the Judge's decision overturned, but while the appeals court granted U-M's request for immediate consideration, they denied both U-M's request to have the appeals court consider overturning Judge Shelton's opinion and U-M's motion to allow

the University to deny the 1992 rally permit. Yes, justice prevailed again, and the 1992 rally took place.

Did the University finally concede that their desire to quash NORML's free speech in order to eliminate the Hash Bash was unconstitutional? No way. Their new tactic was to try to tax the political rally out of existence. In response to NORML's 1993 permit request, the University asserted that the permit would only be granted if the NORML chapter, a handful of local marijuana legalization activists, prepaid \$9,429.18, which

was to "cover the estimated costs...for clean-up, electrical power and security services," according to Mr. Cianciola. The University later admitted that \$8,800 of that figure was for "security services."

This is an example of what constitutional law jurists and scholars refer to as "time, manner, and place restrictions" on free speech. The government has been allowed by the courts to restrict when, how, and where people can express themselves if the restrictions meet certain criteria. There's more to it than I can show you here, but the government must at least meet these three criteria for such a restriction. The restriction must: 1. not be based on content or subject matter of the speech; 2. be narrowly tailored to serve a significant governmental interest; and 3. leave open ample alternatives for communicating the information.

Fortunately for NORML, the U.S. Supreme Court decided a legally analogous case in the fall of 1992. Right-wingers in Georgia planned a march to protest Martin Luther King Day. Forsyth County officials knew a huge counter-demonstration was likely. They passed an ordinance requiring that a permit applicant defray the costs of protecting people observing or participating in a parade. They wanted to charge the racist marchers a whole \$100 for the rally permit.

The Supreme Court struck the ordinance down as unconstitutional. They pointed out that the anticipated security costs for the parade required a bureaucratic examination by the county of the content of the message that the march wanted to convey to determine the reaction to the message and thus the cost of protecting marchers and bystanders.

In following the Supreme Court's dictates and ruling against U-M once again, Judge Shelton quoted the *Forsyth* decision liberally: "The costs to which the petitioner refers are those associated with the public's reaction to the speech. Listeners' reaction to speech is not a content-neutral basis for regulation. Speech cannot be financially burdened, any more than it can be punished or banned, simply because it might offend a hostile mob."

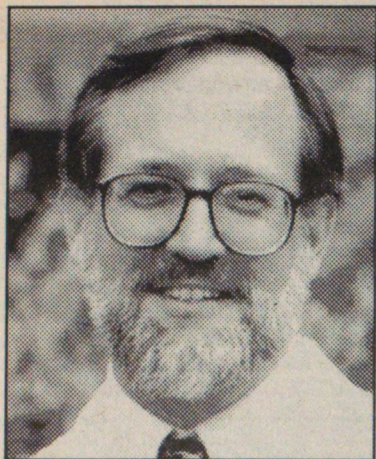
Incredibly, U-M's administration was still unchastened. First, they sought to get Judge Shelton taken off the case. He blasted back: "The University simply wishes to 'shop' for a different judge in the hope that it may obtain a different result." The Michigan Court of Appeals refused to assign the case to a different judge. Then the University simply ignored the 1993 order and in response to NORML's 1994 permit application required an even bigger deposit for costs.

The upshot is that NORML won before Judge Shelton again in 1994 and 1995 for the same reasons I've listed above. ACLU cooperating attorney Milton Hill estimates that U-M has spent into six figures in legal fees to try to stop the NORML rally and, they hope, the Hash Bash. This doesn't disturb me nearly as much as the fact that our local university, a nationally prominent place of higher learning, would repeatedly try to run roughshod over the Bill of Rights and one tough local judge.

This is not an isolated example of the University's views on civil liberties. In future *Rose & Weber Object* columns we will revisit this subject repeatedly. In the meantime, why don't you take advantage of the spring weather to wander down to the Diag and tell someone what you think of Speaker Gingrich's "Contract with America." Did you sign a contract with Newt? I didn't; so fuck him.

Jonathan Weber is an A2 attorney. He and his partner, Jonathan Rose write a column, "Weber & Rose Object," as a regular feature of AGENDA.

# LITERARY events



U-M psychiatrist and author Randolph Nesse will be at Borders Books (see 4 Tue)

## 4 Tuesday

**Publication Celebration: Shaman Drum** 5:30-7:30 pm, 315 S. State. With RICHARD TILLINGHAST, author of the collection of poems entitled "The Stonecutter's Hand." Tillinghast is a professor of English at U-M. This reception follows his 4 pm reading at Rackham Amphitheater. 662-7407

**Reading and Book Signing: Borders** 7:30 pm, 612 E. Liberty. With RANDOLPH NESSE, author of "Why We Get Sick." Nesse, a U-M psychiatrist, will talk about the field of Darwinian medicine. 668-7652

## 5 Wednesday

**Poetry Reading: Shaman Drum** 8 pm, 315 S. State. With JOHN SEED, British poet and historian and author of "Interior in the Open Air" and "History Labour Night." 662-7407

## 7 Friday

**"First Fridays" Poetry Reading: Galerie Jacques** 8:30 pm, 616 Wesley. Tribute to Reaction Press featuring poet SCOTT SCHUER reading from his latest book, "Floods, Fires and Earthquakes." 665-9889

## 8 Saturday

**Children's Reading: Borders** 11 am, 612 E. Liberty. Brothers and sisters can be reasons for rejoicing or suffering. Come hear about both sides. 668-7652

**Reception: Shaman Drum** 3:30-5:30 pm, 315 S. State. With BARBARA TARBUCK—immediately following her 2 pm performance of "They Call Me Dr. Greer" at the Trueblood Theater. Tarbuck, inspired by the writing of Germaine Greer, challenges our traditionally negative attitudes about the physical and emotional effects of menopause and aging. 662-7407

## 9 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. Group members receive 15% off group selections and new members are always welcome. 662-4110

## 10 Monday

**Poetry Reading: Guild House** 8:30 pm, 802 Monroe. DAVID BARR reads from his work-in-progress, "Conversations With My Dog," a tale of ignorance, chance, faith, and deliberance (his own word) in which the ghost of Abbie Hoffman keeps popping up to disrupt the narrative flow. Also, JAMEY KETNER presents a group production of her performance piece entitled "The Woman Next Door." Ken Cormier, 481-9101

## 11 Tuesday

**Publication Celebration: Shaman Drum** 4-6 pm, 315 S. State. With ROSAMUND BARTLETT, author of "Wagner and Russia." This book explores the immense influence of composer Richard Wagner on 19th- and 20th-century Russian writers, musicians and artists. Bartlett is a U-M professor of Slavic languages and literatures. 662-7407

**Discussion: Borders** 7:30 pm, 612 E. Liberty. With DAVID MORRIS, author of "Earth Warrior: Overboard with Paul Watson and the Sea Shepherd Conservation Society." This book is the story of one of Watson's many voyages bent on disrupting business as usual on the high seas. Morris gives a first-hand account of an anti-driftnet campaign in the N. Pacific. 668-7652

## 12 Wednesday

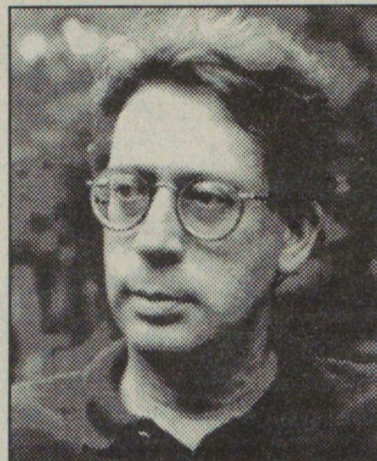
**Publication Celebration: Shaman Drum** 4-6 pm, 315 S. State. With RICHARD CANDIDA SMITH, author of "Utopia and Dissent: Art, Poetry, and Politics in California." Candida Smith, a U-M asst. professor of history, demonstrates the depth of influence this regional culture (from 1924 to 1975) had on the shape of American thought. 662-7407

**Cooking Discussion & Demonstration: Little Professor** 7:30-8:30 pm, 2513 Jackson Rd. Author JOANNA LUND will be talking about and demonstrating from her newest book, "Healthy Exchanges Cookbook." 662-4110

## 13 Thursday

**Publication Celebration: Shaman Drum** 4-6 pm, 315 S. State. With KAREN TICE, author of "Kuna Crafts, Gender, and the Global Economy." Tice's book explores the impact and the commercialization of *molas* (brightly colored fabric pictures) on Kuna (Panama) society. 662-7407

**Discussion & Booksigning: Borders** 7:30 pm, 612 E. Liberty. With STEPHANIE GERUS, eight-year-old author of "My Parents Have HIV/AIDS: Some Advice from an Eight-Year-Old." Gerus will be at Borders with her mother, Kathy Gerus, and Lisa Taton, a staff member of the Hemophilia Foundation of Michigan. They will share their personal stories about living with HIV/AIDS. 668-7652



U-M English professor and poet Richard Tillinghast will be at Shaman Drum (see 4 Tue)

## 15 Saturday

**Children's Reading: Borders** 11 am, 612 E. Liberty. Visit with Don Freeman's famous little toy bear, Corduroy, and hear stories about other toys. 668-7652

## 17 Monday

**Poetry Reading: Guild House** 8:30 pm, 802 Monroe. The highly acclaimed LAUREL FEDERBUSH brings her bittersweet, harp-accompanied epiphanies to the Guild House for a

one-of-a-kind performance. Also, CHARLES ZWINAK reads diligently crafted poems with a fiery, animated delivery that is not to be missed. Ken Cormier, 481-9101

## 19 Wednesday

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

## 21 Friday

**Tribute to Antonin Artaud: Galerie Jacques** 8 pm, 616 Wesley. Tribute to Artaud—artist, poet, actor, playwright, philosopher—with readings, poems, and lectures featuring ARWULF, THOM JUREK, GLEN MANNISTO, CHRIS & GEORGE TYSH, GUY MERMIER, and JACQUES KARAMANOUKIAN. 665-9889

## 23 Saturday

**Children's Reading: Borders** 11 am, 612 E. Liberty. Local author JOAN BLOS will read from her new book, "The Hungry Little Boy." 668-7652

**Storytime: Little Professor** 11 am-noon, 2513 Jackson Rd. Join storyteller Patty Meador in celebrating Earth Day with stories and activities. For ages 4-10. 662-4110

**Reading and Book Signing: Little Professor** 1-3 pm, 2513 Jackson Rd. With psychotherapist LEON LINDERMAN and Pulitzer Prize-winning journalist JUDY GOLDWASSER, co-authors of "Unstuck for Words." They'll answer all your questions about writing. 662-4110

## 24 Monday

**Poetry Reading: Guild House** 8:30 pm, 802 Monroe. REBA DEVINE reads from a poem she is currently working on entitled "What The Bear Said." Devine is legendary for her ingenious mixture of stunning language, compelling subject matter, and haunting atmosphere. Also DECKY ALEXANDER contributes a series of original, narrative performance pieces. Ken Cormier, 481-9101

## 27 Thursday

**Poetry Reading: The Plymouth Coffee Bean Co.** 7:30 pm, downtown Plymouth. KEN CORMIER, an Ypsilanti resident and graduate student in Creative Writing at EMU, performs

## 1 Saturday

**Young People's Theater: Little Professor** 11 am-noon, 2513 Jackson Rd. Performance especially geared for small children. 662-4110

**Children's Reading: Borders** 11 am, 612 E. Liberty. April Fools Day fun. 668-7652

## 2 Sunday

**"Kerry Tales: Mother Goose and Tom Foolery": Kerrytown Shops/Workbench Furniture** 2 pm, 410 N. Fourth Ave. (2nd floor children's furniture area). MOTHER GOOSE continues with rhymes, riddles and rollicking good fun. All ages welcome. 769-3115

## 3 Monday

**Reading & Book Signing: Shaman Drum** 7 pm, 315 S. State. With CRIS MAZZA, author of "Your Name Here: \_\_\_\_\_." In her newest novel, Mazza challenges received attitudes about sexual harassment. 662-7407

**Poetry Reading: Guild House** 8:30 pm, 802 Monroe. Features Ann Arbor's DENISE KLEIN, reading excerpts from her collection of "sudden-city" prose and poetry, "Garlic Syndromes." Also, Ypsilanti's GARFIELD LINTON reads rhythmic, musical poems, ballads, and short-fiction pieces with a Caribbean edge and a tinge of magic realism. Ken Cormier, 481-9101

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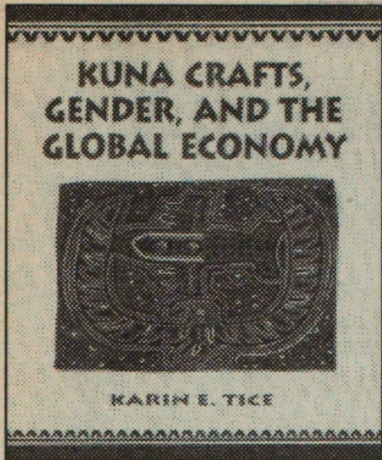
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**ANNOUNCING:**

**AGENDA'S 1ST LITERARY SUPPLEMENT**

Publication date: May 1, 1995  
Advertising deadline: April 17, 1995

**Inquiries, reservations 996-8018**



**Karin Tice, author of "Kuna Crafts, Gender, and the Global Economy," will be at Shaman Drum (see 13 Thur)**

songs and stories, blending acoustic instruments, recorded music, spoken word, and frenzied movement. His material ranges from dark and creepy to wild and hilarious; from pop songs to industrial drones. 313-454-0178

**28 Friday**

**Publication Party: Shaman Drum** 8 pm, 315 S. State. With KEITH TAYLOR, author of a collection of prose pieces entitled "Life Science." Taylor is an award-winning poet, a creative writing instructor at U-M, and manager of Shaman Drum. 662-7407

**29 Saturday**

**Children's Reading: Borders** 11 am, 612 E. Liberty. A fresh breeze will blow through Children's Hour today to alert us to signs of spring. 668-7652

**30 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. There will also be one hour of open mike reading for those brave souls yet to achieve recognition. Interested poets should contact the Del Rio for scheduling arrangements or further information. 761-2530

**BOOK reviews**

**MYSTERY**

**No Night is Too Long**

By Barbara Vine  
Harmony Books, 315 pgs., \$23

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

In a golden age mystery it's a pretty safe bet that the least likely suspect—the one with the best alibi—will be the guilty party. As the tenets of psychology were absorbed by literature and the culture at large, this approach began to be seen as mechanistic. Since characters began driving plot, they've needed to have more character, become more than the paper-thin, playing pieces of a dilettante author—entertaining as their game might be. Slowly whodunnit has been replaced by an eternal why—Ruth Rendell, P.D. James and others mining the bloody depths of the human mind. When Rendell writes a book and credits it to Barbara Vine, she's saying it will express the more leisurely, meditative, domestic side of her, but still reserve her gothic birthright to improbable coincidence and sudden reversal.

"No Night is Too Long" is such a book—in the first part the reader must sift through a series of clues encoded in the dreams, free associations and memories of a murderer's long confession. Letters from the subconscious perhaps but, as Tim Cornish sits in his decaying parents' decaying house writing in his journal, real letters arrive in the post, letters that also hint at Tim's crime, recounting stories of people marooned or shipwrecked on islands.

We eventually learn the details, the killing for love and money, but too often the middle of the book isn't creepy—it just creeps. It's not that Tim isn't very "sympathetic." It's that he lacks the brazen villain's charisma. And sometimes in the midst of his rationalization, narcissism and remorse, I felt like Tim's analyst longing for another session with the bracing immorality of Patricia Highsmith's Tom Ripley. In the last part however, Vine seizes the plot reins from her pallid character and pulls a few breathtaking turns, overturning the apple cart, yet bringing it to a satisfying, symmetrical wreck. If you want one of her classics try "A Dark Adapted Eye" or "Anna's Book," but if you're already an admirer try "No Night is Too Long" and give it a chance—this Vine will grow on you.

**PSYCHOLOGY**

**My Education: A Book of Dreams**

By William S. Burroughs  
Viking Penguin, 193 pgs., \$21.95

Reviewed by Lou Hillman  
Staff member at Little Professor Book Center

The breach between dream-life and waking-life has been tied together in a variety of ways. Psychoanalysis, traditional and new-age religions and the notable experiments of Carlos Castaneda all point to the dream as a human capacity for perception beyond normal, waking awareness. "My Education: A Book of Dreams" presents William Burroughs as a faithful scribe and a familiar to extraordinary perceptions.

The book is a collection of more than 200 dreams from various periods of Burroughs' life. Many common themes emerge: the dreamer is being pursued; is lost; is aroused; is unprepared; is running out of time; is arguing. In addition, there are dreams which Burroughs considers uncommon: dreams of flight, levitation and sensations which appear "more real" than waking life. Here, Burroughs abandons interpretation for the benefit of pure perception.

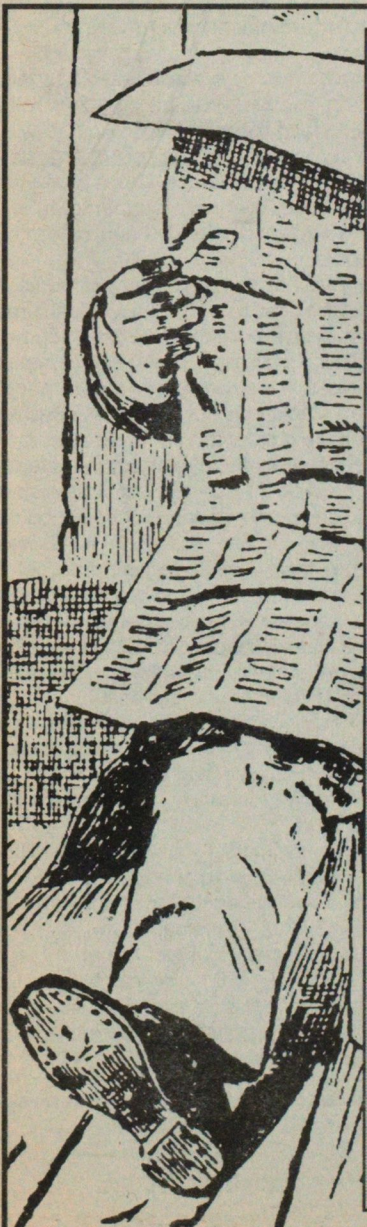
He defends the dream, not for its meaning but for its perceptual possibilities and hence, its value to the written word.

But they are cutting off our dreams—dreams don't mean much, they say, and proceed to make it so. night after night, with no dreams I can remember. Anatole Broyard said: "Shall WE continue to inspire books like 'The Place of Dead Roads'? I can feel the Wiper wipe away the dream traces...fading like steps in windblown sand or snow. Wipe. Wipe. The road to the Western Lands is still open. Just step back. Cut reaction lines. With an obsidian knife. The Western Lands...a floating feeling, absence of fear...nothing between you and what you see...vacant lots, a crumbling brick wall...weeds...a fence, a field beyond...moving drifting drifting a muddy river, brown water pouring through a logjam, weeds and grass...a glade, the little green reindeer. (P. 158)

Burroughs fears the disappearance of dreams, both in sleep and in writing. He seeks out extraordinary perceptions, for through them, we learn to feel and think. Burroughs' work asks the question, "What is the future of life and of art when there is no place for the extraordinary?" The word "homogeneity" comes to mind.

In other contexts, Burroughs has been criticized for his unitary, authoritative narrative voice. In "My Education," nearly the opposite is true. Burroughs-as-dreamer is humiliated time and time again by the dream as if Burroughs-as-Ego were quite unnecessary to the project. And then again, there are those dreams of unparalleled clarity which appear as kind of fortuitous circumstance.

When writers turn 80, there is a tendency to "let them off the hook" as artists. There is no need for that here. Burroughs' craft is as tightly wound as ever and retains his particular brand of humor. The difference between entertainment and edification becomes visible, though the latter, here, is no less enjoyable.



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# A Canal Runs Through It Will the U.S. Give It Back?

*I find it a bit ironic that the GOP is trying to sell this bill of goods to Panamanians. But economic dependency which is considered unhealthy at home is freely exported. Kind of like chlorodane and DDT.*

People have expected something like this for a long time. But it was still unsettling when Oliver Garza, the U.S. embassy's charge d'affaires in Panama City, said that the U.S. has a "strategic necessity" for military bases here after the end of 1999, when a 1977 treaty says they must go.

Of course, Jesse Helms, George Bush, Ronald Reagan, et al have been saying this for a long time. But this is the first time that the Clinton administration has said anything of this sort in public. Surely it was no more than a footnote in U.S. mainstream news, but it was, and is, a big deal down here. It set the stage for all sorts of political posturing.

Guillermo Endara, the ex-president whose nomination was arranged by the U.S. embassy and whose disastrous term began when he was sworn in by U.S. troops at Fort Clayton during the 1989 invasion, now says that Garza's statement proves that his successor is an American puppet. Roberto Eisenmann, who came back from Miami to a U.S.-staged imitation hero's reception right after the invasion and re-opened his La Prensa newspaper with the Miami Herald's support, now says he's against a bases treaty.

But President Ernesto "Toro" Pérez Balladares isn't saying much. His foreign minister says that the government is always ready to talk to the gringos about anything. But there has been no official U.S. request for negotiations over a bases treaty, so Panama's government insists.

But at the bases, they are making maintenance and financial plans that go beyond the year 2000. They're allowing military personnel to come down here with dependents, something quite unusual for a base that's scheduled to close so soon. They're investing a lot of money in improvements to bases that are supposed to be abandoned within less than five years. But for the record, the United States Armed Forces Southern Command is committed to leaving on schedule. And it might not be a lie. Military planners are always preparing for the remotest possibilities.

A lot of Panamanians want the bases to stay. They don't have confidence that the government can make good use of the assets that are supposed to be turned over. They think that the country can't get along without the 3,000 or so Panamanian jobs on the bases and the high rents that troops pay to Panama City landlords. They want a piece of any rent that the gringos may pay for the bases in the next millennium.

But if Toro is to agree to any such deal, his party will be destroyed. His fellow Democratic Revolutionary Party member Balbina Herrera, president of the nation's legislature, was repeatedly arrested and harassed by U.S. troops after the invasion, and she'd lead a party revolt in the legislature if the president tried to pass a bases treaty. But maybe there could be enough votes to put the question on the ballot, where U.S. campaign slush funds would come into play.

Such an eventuality would finally make a Panamanian voter out of me. *Soy panameno, también.* I know all too well what a disaster it has always been when Panama has looked to the north for salvation. What I've seen with my own eyes was horrible enough, but Chase, the messenger who fetched the ink cartridge for the computer on which I'm writing at this moment, is from El Chorrillo. He tells me about how so many of his neighbors were incinerated, how their bones and ashes were scraped up and dumped in the bay. These are the true wages of the dependent mentality, what you get when you count on foreign invaders to rid your country of an obnoxious dictator.

I find it a bit ironic that the GOP is trying to sell this bill of goods to Panamanians. There is a large Panamanian community in New York City, and I'm sure that Helms and Gingrich see those of its members who look to the U.S. government for money as the most despicable of welfare bums. But economic

dependency which is considered unhealthy at home is freely exported. Kind of like chlorodane and DDT.

But maybe it won't come to that. Does Clinton really prefer to keep Panamanian civilians on the Defense Department payroll when people who can vote for him are getting laid off? When his underling throws the "s-word" around, can Clinton coherently say what the strategy is, for what purpose? After victorious military actions against Panama and the old Medellín Cartel failed to affect the cocaine flow, can he credibly say that the U.S. needs military bases in order to win the War on Drugs?

I think that Clinton will move to prolong Panama's occupation if the Republicans press him to do so and people like you say nothing about it. So speaking as Panamanian citizen number 3-721-1318 more than as an old gringo hippie, I'm asking for your help. Call the White House and demand an end to this slide toward infamy. And I'll tell Toro the same thing, just in case Clinton won't listen to you.

### Support indigenous land claims

On a separate but spiritually related subject, I must mention my recent journalistic venture to the Ngobe-Bugle General Congress. It was sort of a big town meeting of Panama's most populous indigenous nation.

It's a hungry nation, divided into three little Western Panama enclaves by people who stole and are continuing to steal their land, water and mineral resources. In the district where the congress was held, more than three quarters of all elementary school kids drop out of school. Malnutrition is the norm. And a multinational copper mining consortium wants to strip mine land which the Ngobe claim as their own.

The congress elected some talented new leaders, including a president named Marcelino Montezuma, to lead them in the struggle to win a unified Comarca (commonwealth) out of large parts of three Panamanian provinces. Down here every progressive person, every environmentalist, anyone with knowledge and a decent heart, is plugging for these people.

The congress has this sophisticated journalist, Mitzity Tugri, who used to work for a Mexican press agency, as its press secretary. But the equipment that she and her nation own consist of two manual typewriters. Not that they don't have several people who can use a Macintosh, but their knowledge and determination are greater than their resources.

Got an old Mac that you're about to trade up? Got a fax machine to spare? Got some spare change? You can put these resources to good use by donating them to the Ngobe-Bugle General Congress. They're up against a powerful corporate propaganda machine which is buying full-page multicolor newspaper ads telling people how their strip mine will make Panama rich without affecting the environment. They're up against a computerized oligarchy used to taking the best indigenous land for their ranches and coffee plantations and mountain retreats. They're fighting for what's rightfully theirs with little more than their malnourished bodies. There aren't too many better causes that you could support.

If you can speak Spanish (or Ngobe), call Mitzity Tugri at 011-507-74-3664 to arrange the details of your donation. You can reach her by mail at Apartado 1051, David, Chiriqui, Panama. If you can only communicate in English, contact me at my work phone at 011-507-69-1456, or by mail at Apartado 815 Balboa, Ancon, Panama, and I'll make the connection with Ms. Tugri for you. Thanks for whatever help you can offer.

*Eric Jackson, an Associate Editor of AGENDA, filed this report from Panama, where he has been living since February, 1994.*



# STATE THEATRE SPECTATOR

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## PULP FICTION

**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.

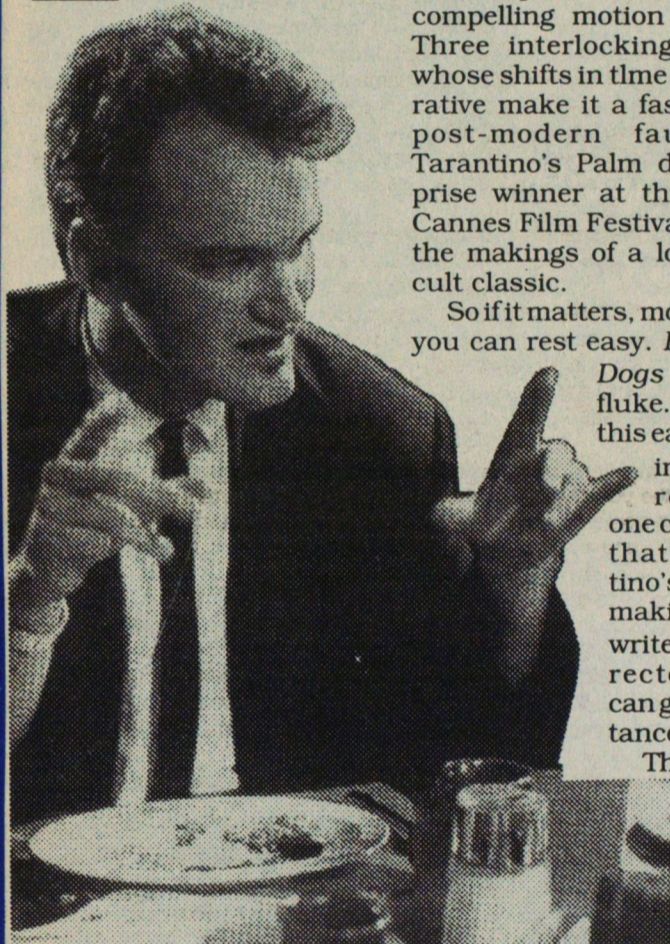
The movie's most compelling character is Samuel

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.

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.



Director Quentin Tarantino

**SNUBBED BY THE ACADEMY**

## HOOP DREAMS

**"H**oop Dreams" chronicles the lives and high-school careers of two Chicago-area basketball players. It is such a comprehensive achievement and is so effective both dramatically and as a social portrait, that we can't help but remain engrossed throughout this extraordinary work.

William Gates and Arthur Agee are both in junior high school when their skill on the court catches the atten-

tion of recruiters who want them to attend one of Chicago's premier high-school basketball powerhouses, St. Joseph's. The coach assures Agee that he will help get Agee a college scholarship if he attends St. Joseph's, thus convincing him and his family to make the choice.

Gates is even more heavily pursued, told by everyone that he is already a star.

Thus begins a four-and-a-half-year odyssey which documents the boys' sepa-

rate sports careers (Arthur doesn't manage to stay at St. Joseph's very long), and includes many of the familiar peaks and valleys experienced by high-school athletic prodigies.

This is real-life drama. The attraction of sports, unlike real life, allows many people a taste of clear-cut triumph and failure.

—excerpted from a review by Geoffrey Gilmore, in "Sundance Film Festival '94."

### WHAT'S PLAYING IN APRIL

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

**HOOP DREAMS  
BACK BY POPULAR DEMAND**

**THE SECRET OF ROAN INISH  
COMING SOON**

**ONCE WERE WARRIORS  
COMING SOON**

**THE SUM OF US  
COMING SOON**

**THE PEREZ FAMILY  
COMING SOON**

**STRAWBERRY &  
CHOCOLATE  
NOW PLAYING—ENDS SOON**

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# STATE THEATRE SPECTATOR

## ONCE WERE WARRIORS

COMING SOON

**C**ontrasting sharply with what is considered the usual historic and polite New Zealand film norm, *Once Were Warriors* is contemporary and controversial. The release of the novel upon which the film is based caused a stir in New Zealand because of its unflinching look at a violent Maori family. This debut film by Lee Tamahori has become a tremendous success in its native New Zealand, the second highest-grossing film in the country's history.

Beth Heke is a feisty, beautiful mother of five who, after 18 years of marriage, is still deeply in love with her volatile husband Jake, though she is losing daily battles against the violent forces in and outside her home that desperately threaten to pull her family apart. Although one son has joined a gang and another has been taken by the state to a home for delinquent boys, her beautiful, teenage daughter Grace is still untouched. She is a gifted writer and thinker who embodies Beth's own hopes for a brighter future. Tragically, Grace's special gifts set her apart and make her the most vulnerable.

Originally the story of the reckless Jake, the filmmakers decided to switch the

focus to Jake's wife, Beth. Acclaimed Maori playwright Riwia Brown was brought in to adapt the screenplay from a woman's point of view. Through the narrative Beth re-evaluates her life as she questions her decision to stay with Jake, and reconnects with her heritage.

Tamahori believes the controversial and stylistically unique nature of the film marks a milestone in New Zealand film history: "People will sit up and talk about it on both sides of the fence. I know it will engender controversy."

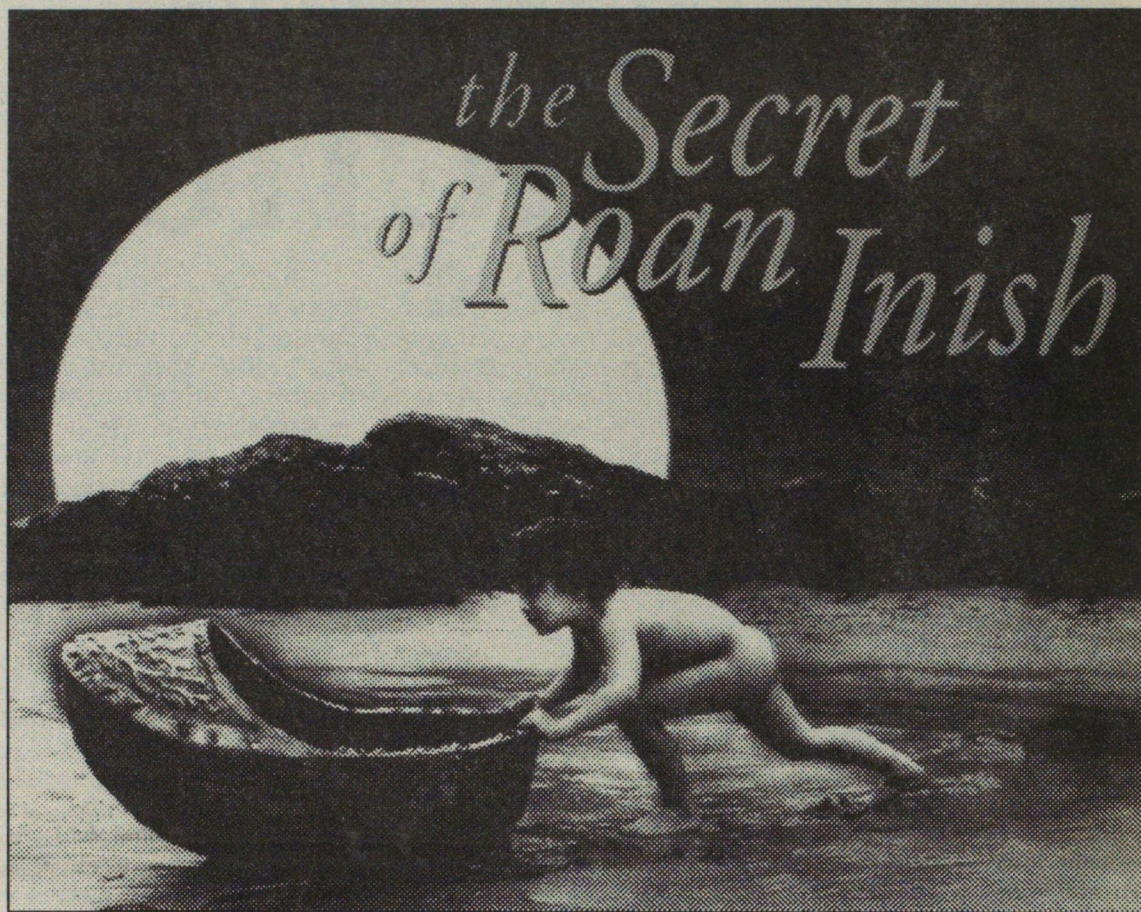
**About the Maoris:** *The Maoris are originally a Polynesian group from the eastern Pacific who came to New Zealand before and during the 14th century. The first European to sight New Zealand was Dutch navigator Abel Janszoon Tasman, but the Maoris refused to allow him to land. British captain James Cook explored the New Zealand coasts in the late 1700s and British sovereignty was proclaimed in 1840. Thus began a period known as the Maori Wars which finally ended in 1970 with British victory. Today, native Maoris number about 325,000, roughly 9% of New Zealand's population.*

—excerpted from "Angelika Filmbill," Feb./March 1995



## THE SECRET OF ROAN INISH

COMING SOON



"A myth is a way of making sense in a senseless world"  
—Rollo May

**J**ohn Sayles' new film, *The Secret of Roan Inish*, is a beautifully drawn, loving invocation of the Irish spirit, from its celebration of language and rich oral tradition to the simple beauty of its natural history. Working in a genre that might well be called Irish magic realism, Sayles' story is the saga of a workaday, Irish fishing family and how, prompted by their youngest member, they come to terms with the legend of the Selkies—mythic Celtic beings who are half human/half seal—which in turn changes the course of their lives. The film is based on a 1957 novella, *Secret of the Ron Mor Skerry*, by Rosalie K. Fry.

At first blush, a story involving a mythological creature might hardly seem to be the subject matter of a John Sayles film. After all,

Sayles' strong suit has always been as a realist, with an incredibly fine ear and eye toward delineating living, breathing human beings. But it is exactly that quality which makes the myth in *Roan* entrancing, because Sayles treats the subject with the same equanimity that he brings to the day-to-day life of his characters. Sayles takes the position that the Celtic myths surrounding his characters are as real as any other aspect of their daily lives. It's not dissimilar to the Native American view that the spirit world is a very "natural" part of everyone's daily life. Sayles uses the rich pastiche of myth in *Roan* to chart the spiritual longing of his characters, thus affording a neat purview into the complex souls of these people.

Another resonance of the magic realist vein in *Roan* is that myth guides the characters back to their natural spiritual habitat.

Sayles recognizes that, for many people, their own identity and well-being is born out of an identity with a homeland. And certainly the grandmother and grandfather in *Roan* bear witness to this, for, though long absent from their native island of Roan Inish, it constantly informs their lives.

Whereas myth provides the philosophical underpinnings of *Roan*, Sayles' celebration of the Irish oral tradition and love of language contributes immeasurably to the thoroughly Irish aspect of the film. Sayles carefully researched the Irish dialects and common phrases and expressions native to the west coast of Ireland. So the screenplay shines with simple expressions which have a descriptive poetry unto themselves.

—from "Angelika Filmbill,"  
Feb./March, 1995

# STATE THEATRE SPECTATOR

## THE SUM OF US

COMING SOON



Father (Jack Thompson) and son (Russell Crowe) share a moment of camaraderie in Goldwyn's "The Sum of Us."

*Sum of Us* is *Forrest Gump*-level good. However, audience response is likely to be limited by the film's "kiss of death"—scenes in which gay men are portrayed not as AIDS victims but as lovers kissing, involved in foreplay and searching for a fulfilling existence. As Jeff tells his dad, "I don't want to live in a world that begins and ends with my being gay." Also, Harry's mother (Jeff's grandmother) was involved with another woman for

There simply aren't enough superlatives in the language to describe this Australian film. Well received at festivals at home and abroad, *The Sum of Us* is a powerful fable about Harry Mitchell (*Breaker Morant*'s Jack Thompson) and his 22-year-old son Jeff (*Romper Stomper*'s Russell Crowe), two ordinary blokes looking for love. Trouble is, Jeff is timid in these matters; Harry, despite his own outgoing heterosexuality, is accepting of his son's homosexuality—sometimes comically so.

Adapted by David Stevens from his award-winning off-Broadway play, the film hasn't made a clean break from the stage; at times, Jeff or Harry turns to and addresses the audience. But the technique moves plot development along and makes the characters endearing, a bit like a confidant affectionately tattling on another's idiosyncracies.

When the directing, screen-writing and acting are added up, *The*

40 years; the flashback scenes portraying both men's memories of her are some of the film's strongest scenes. It's groundbreaking to see elderly people as lovers—"How do you tell someone 'thanks for 40 years of love?'" Harry asks when the two women are forced to part forever—and during those sequences the audience sees and, for several agonizing moments, feels the pain of aging.

Nonetheless, like *Forrest Gump* (also a marketing challenge) before it, *The Sum of Us* will leave its moviegoers (of all ages) with the euphoria that comes from a rollercoaster ride of tears and laughter. The film isn't about homosexual love, but simply about love and those who need it: straight people, gay people, young people and even people with liver spots.

—by Paula Hess in "Box Office," April, 1995.



Romantic comedy about a pair of refugees named Perez—a man just released from a Cuban jail seeking to be reunited with his wife, and a Cuban woman who loves American rock & roll—who meet on a boat bound for Miami and fall in love. Based on the novel by Christine Bell. Directed by Mira Nair (*"Mississippi Masala"*) from a screenplay by Robin Swicord (*"Little Women"*). With Marisa Tomei (*"Only You"*), Anjelica Huston (*"Manhattan Murder Mystery"*), Alfred Molina (*"Maverick," "Hideaway"*), Celia Cruz (*"The Mambo Kings"*), and Chazz Palminteri (*"Bullets Over Broadway"*). April. Goldwyn.

## THE PEREZ FAMILY

## THE PEREZ FAMILY

COMING SOON

**T**he *Perez Family* follows the lives of a group of Cuban immigrants who come to America in pursuit of a dream. Juan Raul Perez is a political prisoner seeking to be reunited with his wife after a 20-year separation. Dottie Perez is a flamboyant sugarcane field worker longing to fulfill her passion for '50s rock music and John Wayne. When fate mistakenly lists them as married, Dottie finds they'll need to become a family in order to stay in America. She discovers a "son" who isn't related and a "grandfather" who doesn't have a clue to reality. All they have in common is the same last name—and their version of the American Dream. The result is an emotional clash that affects all involved.

Director Mira Nair has received international acclaim for the box-office hit *Mississippi Masala* and her Oscar-nominated debut film, *Salaam Bombay!*. With *The Perez Family*, she sets her cameras on a free wheeling and poignant tale of immigrants and their fateful pursuits of love and happiness in the United States.

At the center of *The Perez Family* is its prominent ensemble cast of actors, the primary attraction for Nair in making the film in the first place: Marisa Tomei, Anjelica Huston, Alfred Molina and Chazz Palminteri. According to the actors, the feeling was mutual.

After her Oscar-winning role in *My Cousin Vinny*, Marisa Tomei was catapulted into international fame. Now, she tackles what is perhaps one of the most challenging roles of her still-developing career. Tomei says what made portraying the inimitable Dottie Perez so appealing was the chance to work with Nair. Also, it was a chance to play a character of intense sensuality, which she finds is a rarity in films today.

"It's a life force that's beautiful and celebrated," Tomei says. "I knew that Mira would enjoy and respect that quality in Dottie. So therefore, Mira was a draw, as well, to work with her. And the location—Miami—I like the heat."

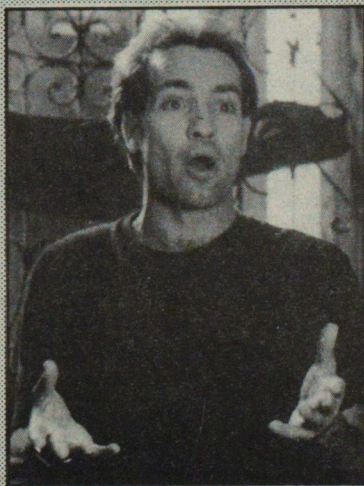
—excerpted from an article by Jorge Carreon in "Film Journal," March, 1995.

ACADEMY AWARD NOMINEE—BEST FOREIGN FILM (CUBA)

## Strawberry and Chocolate

NOW SHOWING—ENDS SOON

**D**avid (Vladimir Cruz) and Diego (Jorge Perugorria) are complete opposites. David studies political science. Diego is an artist. David is uptight. Diego is tolerant. David is standoffish. Diego is embracing. David is straight. Diego is gay. Their tumultuous friendship begins in a Havana ice cream parlor when Diego boldly attempts to pick up David who steadfastly rebuffs his advances.



Jorge Perugorria as Diego

Gutierrez Alea (with Juan Carlos Tabio) tells the funny and touching story of the budding friendship between upright citizen David and flamboyant Diego.

Based on the short story by Senel Paz, "The Wolf, the Forest, and the New Man," winner of the 1990 Juan Rulfo prize, *Strawberry and Chocolate* is a witty socio-political comment on modern-day Cuba.

*Strawberry and Chocolate*, a new comedy from award-winning Cuban director Tomas

—from "Angelika Filmbill," Feb./March, 1995



## REAL ESTATE MATTERS

**Bob Hefner**  
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### How Not to Choose a Realtor®

In previous columns I've offered suggestions on "How to Choose a Realtor.®" Now some thoughts on how not to choose an agent.

"I know someone who sells real estate" — a family friend, or the spouse of a co-worker. My advice: Don't rush in. You should evaluate each agent with the same objectivity. Ask yourself if you would feel comfortable dropping the person if things don't work out. Would social politics interfere?

"I found mine in the Yellow Pages." Be careful. Most realty companies are one-person firms that are not really set up to sell homes. Instead, they manage rentals, oversee investment properties, or handle office or industrial space. If you ask these firms, "Can you sell my house?" they're likely to say, "Yes, of course!" That's because they might passively earn a commission, simply by listing the home for sale. Later you might learn that they haven't sold a house in years or that an agent isn't available weekends or evenings, when buyers are most free to look at homes.

"I'll have six agents working for me!" Or so you'll think, if you call the agents for six houses that interest you. However, if you call on many agents, you end up at the bottom of each person's priority list. You get much better service if, after checking out several agents, you work exclusively with one person.

If you need help buying or selling a home or other property, give me a call. Perhaps I can serve you or refer you to a trusted colleague.



Bob Hefner

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## SCREEN SCENE

By John Carlos Cantú

### OUTBREAK

[1995. Directed by Wolfgang Petersen. Cast: Dustin Hoffman, Rene Russo, Morgan Freeman. Warner Bros. 125 mins.]



The scene is intense as some of the United States' most talented virologists are huddled in the Army's Medical Research Institute of Infectious Diseases Level 4 laboratory trying to figure out the cause of a deadly virus devastating Cedar Creek, California.

This outbreak—dubbed the "Mataba virus"—is moving energetically. It's threatening to take out the whole country within a matter of days. The virus' massive blood clots, viscous black vomit, and unsightly facial lesions make cholera seem like child's play.

With an intently grim face, Dr. Sam Daniels (Dustin Hoffman) leans towards his sophisticated display monitor, and with a knowing smile, spots his opponent. It's a germ that looks a lot like a misplaced ampersand.

That's it. The American science fiction film has degenerated into a killer ampersand.

What happened to the days when radioactive giant ants came crawling out of the ground after nuclear blasts in the desert? Or man-eating giant triffids slithered around scarfing on human flesh? Or, for that matter, even rampaging giant rabbits roamed the range...making for an odd, if not exactly bone-chilling, night at the drive-in movies?

We're past those innocent days now. And so is Dustin Hoffman.

Taking a cue from Robert Wise's superb *The Andromeda Strain* and Stephen King's not-so-admirable *The Stand*, Wolfgang Petersen is on the hunt for the great Mataba germ...and he's only got Hoffman between us and Armageddon.

*Outbreak* starts plausibly and promisingly enough with an unexplained viral mutation in the Mataba region of Equatorial Africa some twenty years ago. Then through an interesting quirk of movieland fate—presumably as an analog to the AIDS epidemic—one cuddly research monkey infects an underhanded laboratory caretaker. This chance event sets into motion a chain-reaction that threatens the existence of the world's most powerful nation.

Fortunately, Hoffman has taken a little time off serious acting in order to fill in for Sly, Arnie, Jean-Claude, Mr. Clean, or whoever else should rightly be single-handedly taking out killer molecules.

But scientific knowledge is not nearly enough. Before the dreaded outbreak is contained, Hoffman's Dr. Daniels has to commandeer a military helicopter from Cedar Creek (apparently without refueling across the entire Pacific seaboard) to

find this menacing monkey before it hits the big-time in L.A. He must then fight off a couple of attack helicopters trying to slow his progress before he can synthesize a life-saving vaccine. All this trauma only to have to face down a top secret bomber whose atomic warhead is meant to silence the infected town forever. And to prove that virologists are also nice guys, Daniels even manages to reconcile with his estranged wife (Rene Russo) on what he thinks is her death bed in what spare time he has from saving the world.

This is a lot to ask of anyone. Especially since Daniels' only got a couple of hours to get the job done before the killer germ really gets out of hand. Then again, no one ever said being a scientist was a pretty job.

Nor can it be said that *Outbreak* is much of a movie after the first couple of remotely plausible cinematic leaps of faith. But at least Morgan Freeman's duplicitous general has a suitably vacant look in his eyes as if he knows he's covering the rent for the next couple of years and Russo's just doing what a working girl has to do to keep ends together.

Not so Hoffman. Once one of America's finest actors, it's now obvious that his career is in precipitous decline. And despite *Rain Man's* many faults, this film is now beginning to look like *Masterpiece Theatre* in contrast to the other dreadful missteps Hoffman's taken in the last few years. *Dick Tracy*, *Hero*, and *Hook* are all united by an almost seemingly naive attempt on his part to act up a storm in films that aren't worth his effort.

The tragedy of *Outbreak* is that Hoffman does a competent job of spouting lines that have no conviction. He looks aged and out of place in this pseudo-scientific disaster. Ultimately, despite his medical ranting and moral posturing, Dr. Daniels is of no consequence. Hoffman stands stiffly lecturing about the dangers of enzymes where Sly or Jean-Claude would simply chew up the scenery with an Uzi. No killer germ would dare threaten America again after a little dose of this kind of lead poisoning.

Instead, the only serious consequence of this film is Hoffman's slide in artistic integrity. Rather than a Hoffman *Outbreak*, one wishes for a Hoffman break out from this tepid action flick. Because if he's not careful, those radioactive ants won't be long in coming.

### ORLANDO

[1992. Directed by Sally Potter. Cast: Tilda Swinton, Billy Zane, Quentin Crisp. Sony Picture Classics/Columbia Home Video. 93 mins.]



The best thing to be said about *Orlando* is not that it suspends our disbelief. Rather, the best thing is that *Orlando* suspends the suspension of our disbelief.

Within seconds of the film's initiation, we're clearly along for an enjoyable ride. Sally Potter can tell her tale any way she wishes because we're securely in the grip of her imagination. And this is better than disbelief...it's cinema.

Granted Potter's hip overdrive takes a few liberties with Virginia Woolf's famed novel along the way; but in doing so, Potter also crafts a thoroughly modern humanist tract that dispenses with traditional gender identification through a playful critique of human foibles.

Between 1600 and today, Potter's *Orlando* must go through the process of gaining immortality before losing his innocence only to find himself a herself who will lose her inheritance unless she renounces his freedom. Got all that? By the time this swiftly paced film has run its course, she's birthed a daughter in modern-day England and visits the manor (and, by extension, revisits the pre-modern world) that was once her/his home.

*Orlando* is one of those delightful movies where social, political, and cultural signifiers bounce mer-

rily out of control. Taking her myriad of themes and turning them inside out, Potter reverses *Orlando's* binary oppositions so that their original context is subverted into another set of cross-indexed signifiers.

Potter is so confident of her material; she waives many of the cardinal rules of filmmaking. Tilda Swinton is no more a male Orlando than Billy Zane can act. But it makes no difference. It's this off-handed knowing that most effectively communicates Potter's intuitive grasp of her material.

Likewise, Swinton's androgyny is no wink-and-a-nod. Nor is Potter's spirited depiction of Orlando's crucial sexual transition a fey mid-18th century convenience. We are, rather, being calmly introduced into the sweet paradoxes of personal identity by a masterly filmmaker.

As such, *Orlando* is not merely a mannered comedy about sexual orientation. It is, more accurately, a serious comedy about the subtle conventions and ambiguities that underlie gender identification.

It also seeks to clarify the consequences of subverting these conventions and ambiguities when you're on your own. For make no mistake about it; after his first leap in historical time, Orlando is definitely on his/her own.

Potter just plays the game straightforward, rather than encourage the suspension of our disbelief. Whether male or female (and all points in-between) *Orlando* celebrates the vitality of human identity.

Through feminine durability and masculine obstinacy, Potter says quite clearly after careful examination: *Viva la difference!* ...but what she really means is that it's all the same.

### 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.

### FROM THE BOTTOM UP BROWNSTONE EPIC

Brownstone is Nicci Gilbert, Maxee Maxwell, and Mimi Doby. Their brand of black-pop/urban contemporary music is rich, engaging to a mass audience and dripping with gospel soul. The harmonies and arrangements come straight from the church, but the production is all uptown. The result is a first-rate example of music which is the flip side of rap: soothing, melodic, conventional yet interesting, and accessible to a broad audience.

The twelve cuts on this recording are produced by ten different production teams. Two production teams stand out: "Jam" Hall on "Grapevine" and Troy Taylor and Charles Farrar on the Eagles classic, "I Can't Tell You Why." "Grapevine" is about as soulful and gospel as contemporary secular music gets. The tight harmonies are straight from the choir loft, driving the silky sway of Nicci Gilbert's sultry voice.

All the county twang underlying the Eagles' cover is transposed in Brownstone's rendition. Instead of a country lament, "I Can't Tell You Why" becomes more intimate, sounding more like a private conversation than a public proclamation. Coupled with extraordinary harmonies, its soul conversion, from a relatively modest tune to a much more compelling and convincing number, shows the power and appeal of Brownstone. They could probably make The National Anthem sound great. This is an exceptional recording.

### WHERE THE RIVER MEETS THE BAY STEWART FRANCKE SCHOOLKIDS' RECORDS

On "Where the River Meets the Bay," Stewart Franke repeatedly blends mature melodies and strong musical arrangements with exquisite poetic imagery. Through his poetry Franke shows us places important to him—a Zilwaukee road, a Union Town, "in the Saginaw Valley," "where the river meets the road"—exactly as he wants us to see them—in detail, full of interpretive perspective yet clear and obvious. By turning a phrase, changing meter, or altering a line, Franke's lyrical images make us linger just enough, with just the right amount of subtle emphasis, that through these remarkable eleven story-songs, we become more and more familiar with Franke's world and closer to the themes and situations he finds important and wants to communicate. The result is one of the strongest recordings on the Schoolkids' label.

For instance, when Franke tells us that "an Elvis song whips through the window like a child gone wrong" (Days of Hope and Glory) the reference connecting this holy-terror with the raucous energy of Elvis' music is clear. When Franke reveals that "I've got blood on my hands, an ancient/lie on my lips. I'm gonna shed my skin/tonight, gonna burn my fingerprints. Fool that I am, hit by the lightning of desire/waited on the rain, but lightning's often/before fire," (Union Town) the angst and anxiety is obvious. And when "The weeds bend west; Lizzie's barefoot/walking slowly 'cross her bedroom floor/Her thirty years and all she counted on/fall like dust on her slatted blinds," (The Gypsum Fair) Lizzie's lost hopes are ours. This recording is great listening.

### ROCK THIS JOINT: THE ORIGINAL ESSEX RECORDING 1951-1954 BILL HALEY AND THE COMETS SCHOOLKIDS' RECORDS

Elvis may be the King of Rock and Roll, but there is certainly a case for Bill Haley being the Father of Rock and Roll. Before Haley became internationally famous in 1956 with the Decca recording label classic "Rock Around the Clock," he recorded almost exclusively for the small Philadelphia Essex label. Here is where Haley blended country elements (steel pedal guitar, thumping honky-tonk two-step rhythms) with accessible city dance music to form the sound that would grab both kids and adults: Rock and Roll. This record is hot. Out of 24 tracks, there's not a bad cut on it. Even the cornball numbers—"Dance With a Dolly (With a Hole in Her Stocking)," "Ten Little Indians," "Chattanooga Choo Choo"—the tempo is driving, the production is surprisingly clear, and the energy is up front. It's great Rock and Roll! This recording is a must and should be in everyone's collection!

### LOADED DICE LOADED DICE SCHOOLKIDS' RECORDS

This blues combo from East Providence, RI sound like they lived a lot of years with the blues. They're sweaty, funky, low-down and dirty. Featuring Bob Soitist on drums and vocals; Peter Shonk, harmonica, vocals, and slide guitar; Rob Nelson, lead guitar; Vin Earnshaw, bass and vocals; and guest Matt McCabe on keyboard, these guys dish up some infectious East Coast jams. "Riding the Rails," "Taxi Driver," "Fire Blues" and "Buzz Bomb" are particularly strong tunes. Each shows a tight group of musicians with a shared aesthetic playing music they clearly love. Add this to your blues collection.

## "The View from Nowhere"

By Alan Goldsmith

One of the things you need to learn about what goes on with music in this sacred soon-to-be-nationally-discovered creative metropolis that we call Ann Arbor, is that unless you pay really close attention (read every article, hang out in every club and cappuccino spot until last call and grab each and every cd, tape, or vinyl piece of product in the local music bins) you could very well miss out on something you shouldn't. **Harms Way** and Larry Miller's **Gordon Gigantic** are at opposite ends of the local rock and roll universe but both could be classic examples of things you may not know about but should.

Harms Way will probably piss you off. That's the point, stupid. The band's new two song tape—"Down In The Mix" and "Ballistics" is as obnoxious as hell, loud and proud, and mixes grunge punky guitars with rapper style vocals in a Michigan midwestern kick-ass sort of way that leaves pretenders like the Beastie Boys in the dust. This band hates you, they want you dead—end of discussion. It's your white boy rockers who love ear-breaking, loud rock and roll just as much as they love the passion of African-American street rap. This cross-cultural combo is unfortunately a rare thing in A2 and is another reason to celebrate this great new single. Go out a buy a copy of this baby...you're sure as hell not going to hear it on the radio.

Larry Miller has been in loads of quirky pop bands over the years from the original lineup of Destroy All Monsters to Nonfiction, the Empty Set and most recently Larynx Zillion's Novelty Shop. With his new tape and band, "Gordon Gigantic," Miller returns to his 1960s-ish pop roots on five perfect songs. On the tune "Same Boat," the singer/guitarist sounds like a true American original with a breathtaking guitar solo and a vocal fire that brings to mind John Lennon. On every song the guitar RINGS and soars, while maintaining a familiar pop-tune structure. But this isn't retro music—not at all. It belongs on the radio, programmed between Pearl Jam and the Gin Blossoms. Why Larry Miller has gone so undiscovered for so long is one of the Great Mysteries of Life. Perhaps with Gordon Gigantic this won't be the case for much longer.

Speaking of radio airplay, kudos to **WIQB-FM** for have the vision and class to add BOTH **The Holy Cows** and **Kiss Me Screaming** cuts to their music rotation. While I must admit it's strange as hell to hear Khalid Hanifi followed by the Rolling Stones or the Cows next to Tom Petty, this is a major breakthrough and the new station owners deserve much praise. While we all know you won't be hearing WIG or Morsel on the station any time soon (until they both chart...) maybe this is the start of a trend. Let's hope so. Note To WIQB: If you want a perfect third track check out The Deterants CD "How's My Driving." Almost any track will do.

The flood of cool local music releases on the **Schoolkids' Records** label sometimes means that one or two may get lost in the shuffle there as well. One of those, "Caribbean Casino," by Trinidad-born guitarist **Steve Springer** is worth checking out. A hot blend of pop, steel drum and calypso rhythms, Springer is just the soundtrack for hanging out at the beach, driving around in a convertible or drinking rum on a hot afternoon. For a taste, the band (named after the CD) is playing Friday afternoon happy hour for the month of April at The

Tap Room in Ypsilanti. There's no cover charge and in between sets you can pump quarters into one of the best juke boxes around.

I heard it through the grapevine. Word is that **Something's Brewing**, the upcoming brewpub that replaces the Washington Street Station and a new coffee house on South University, NAC (for Not Another Cafe—get it?) will both be featuring live music on occasion. Keep your fingers crossed.

Sigh. It's never healthy to live in the past, but be sure to light a candle on April 13th for the 10th (yes it's been 10 years) anniversary of the closing of the all time best dive bar/trend-setting music club Ann Arbor has ever seen: **Joe's Star Lounge**. (Truth In Journalism Note: For the record, I was a "music consultant" at Joe's which meant I helped with booking bands, drove hip rock stars down to WCBN for interviews and spent WAY too much money on the juke box...) While the club's owner, **Joe Tiboni**, still has a hand in booking the basement shows at Cava Java (and for this you should light a candle as well), The Star was a perfect textbook case of how to operate a local music venue. While the focus was the best of Ann Arbor's rock-and-roll and roots-based bands, Joe's Star was also the home of most every touring national act of import during the 1980s as well—with cheap ticket shows from the likes of Sonic Youth, REM, Big Joe Turner, Los Lobos, Mose Allison, The Replacements, and countless others. The ultimate music club must have the owner's name in the title, cheap drinks, a rundown location that's one step ahead of a bulldozer, and someone running the show with a passion for rock and roll. Joe's Star Lounge had all of the above and even after ten years, still stands as an example of the way it should be. RIP.

**Lisa Waterbury Alert:** In case you've been reading inferior entertainment guides and/or have extreme short-term memory loss, singer/songwriter Lisa Waterbury's two tapes—"Dying In This World Of Hell: Parts 1 and 2"—were the most intense pieces of low key rock and roll angst to emerge from this area in a mighty long time ("Part 1" was my favorite release of 1994). Waterbury's music will take your soul to an entirely new plane of existence with the mix of pain, humor, and redemption. With the flood of local press and on the street word of mouth, Ms. Waterbury won't remain such a secret much longer. Two gigs happen this month—a free show at Schoolkids' Records on Thursday April 20th (at 7 pm) and the next night, Friday April 21st at all-ages venue, **The Green Room**, in downtown Ypsilanti, where she opens for the equally fascinating duo, **Breec** (with another cool singer/songwriter Missy Gibson). Come witness a legend in the making.

The fourth issue of "**Michigan Music Monthly**," a cooperative newsletter devoted to local bands is out and worth tracking down. Slow Children At Play seems to be in charge of the project but the eight-page mag is a well-designed and well-written example of what the local music scene can do when it unites. Copies can be found at Schoolkids', P.J.'s and an the usual hipster hangouts.

**The end. Don't forget: The View From Nowhere, AGENDA, 220 S. Main Street, Ann Arbor MI, 48104. Send stuff.**

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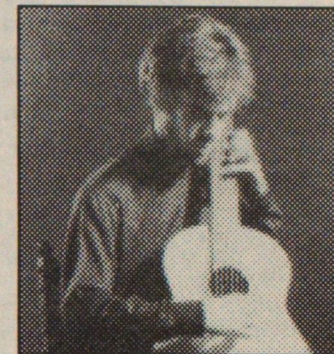
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## JAZZ

Saturday, April 8 at 8:00

### LAURA CAVIANI QUINTET

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Saturday, May 6 at 8

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TUES THURS 10AM-1PM



To publicize May Calendar events, send formatted listings by April 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 Saturday

**1995 Great Lakes Regional Conference: American Massage Therapy Assoc.** 9 am, Sheraton Inn, 3200 Boardwalk. Workshops, thru 2 Sun, \$215-\$245. 663-9964

**"Critical Issues Facing U.S.-U.N. Relations, This 50th Anniversary Year": Huron Valley UNA-USA** 10 am-3 pm, Bethlehem United Church of Christ, 423 S. Fourth Ave. Annual conference of the Mich. United Nations Assoc., \$8-\$18. 996-2596

**Bluebirds of Happiness: A2 Parks & Rec.** 10 am-noon, Leslie Science Ctr., 1831 Traver. Install nesting boxes, for children 8 years & older, \$6. Pre-register, 662-7802

**Steer Queer: LGBPO** 10:30 am, Barton Park. Moderate-paced 20+ mile bike ride for men & women. Jamie, 662-1263

**Ice Out Paddle: A2 Parks & Rec.** 11 am-3 pm, Gallup Park Canoe Livery. Season starter. Chili & drinks included, \$6 (\$10 canoe rental). Pre-register, 662-7802

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

**"Scoops of Soups" Benefit: Student Advocacy Center** 4:30-8 pm, Farmers Market-Frieght House, Ypsi. Feast on soups, ribs, breads, desserts & more. Help efforts to keep Mich. kids in school, \$20. 995-0477

**B.B. King: Prism Productions** 7:30 & 10 pm, State Theater, Kalamazoo, \$22.50 & \$32.50. 99-MUSIC

**Anonymous 4, vocal quartet: University Musical Society** 8 pm, St. Andrew's Episcopal Church, 306 N. Division. Medieval chant, song & polyphony, \$14. 764-2538

**"One Flew Over the Cuckoo's Nest": A2 Civic Theatre** 8 pm, 2275 Platt Rd., \$8. 971-AACT

**Gamelan Ensemble: U-M School of Music** 8 pm, Rackham Aud. Music of Indonesia. 763-4726

**Women's Glee Club: U-M School of Music** 8 pm, Hill Aud. Music of Mendelssohn, et alia, \$7/\$4 studs & srs. 763-4726

**Opera Workshop I: U-M School of Music** 8 pm, McIntosh Theatre, U-M School of Music. 763-4726

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

**Bill Thomas: Mainstreet Comedy Showcase** 8:30 & 10:30 pm, 314 E. Liberty. Fast-paced comic from Detroit, \$10. 996-9080

**Israeli Culture Party: Hillel** 9 pm, 1429 Hill. Falafel, music & dancing. 769-0500

**Cult Heroes & Scott Morgan's Key to the Highway: The Heidelberg** 10 pm, 215 N. Main. Hash bash party, fee. 663-7758

# 2 Sunday

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

**Swimmers: A2 Queer Aquatics** 10:30 or 11 am (call for details). Coached swimming workout for all ability levels. 663-0036

# APRIL

**LITERARY EVENTS**  
Book & Poetry Readings, Publication Parties, Writers Groups, etc. are now listed in the LITERARY EVENTS Calendar (pages 6-7).

**VISUAL ARTS EVENTS**  
Art Exhibitions, Workshops, Artist Opportunities, etc., are now listed in the VISUAL ARTS Calendar (page 14).



The Marcus Belgrave/Franz Jackson Quintet plays two shows at the Kerrytown Concert House (see 1 Saturday)

**Origami Workshop: Borders** 11 am-1 pm, 612 E. Liberty. With Don Shall. 668-6652

**"Upstairs at Borders": Borders** 1 pm, 612 E. Liberty. The New Testy Minstrels: 6-piece bluegrass band. 668-6652

**Ministry to Gay Men, Bisexuals, & Lesbians: Huron Valley Community Church** 2 pm Services, 3 pm Social, Church of the Good Shepherd, 2145 Independence. 741-1174

**"Sirens": U-M Dept. of Theatre & Drama** 2 pm (see 1 Sat)

**"The Palestinians of Israel: Ain't Seen Nothing Yet": Interfaith Council for Peace & Justice** 3 pm, Rackham E. Conference Rm. Talk by Palestinian writer & U-M visiting professor Anton Shammas. 663-1870

**Meeting: Social Group for Bi and Bi-Friendly Men** 3 pm, call for location. 763-4186

**Teresa Dybvig, pianist: Kerrytown Concert House** 4 pm, 415 N. Fourth Ave., \$7 & \$10/\$5 studs. 769-2999

**Percussion Ensemble: U-M School of Music** 4 pm, McIntosh Theatre, U-M School of Music. 763-4726

**Sunday Jazz: Del Rio** 6-9 pm, 122 W. Washington. 761-2530

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

**22+ Women's Bi-Friendly Group** 7 pm, call for location. Meetings in public spaces for coffee, food, & conversation. 763-4186

**Blues Traveler: Prism Productions** 7:30 pm, Hill Aud., \$17.50 & 19.50. 99-MUSIC

**Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals' AA** 7:30 pm, downstairs (back entrance), 1st Congreg. Church, 218 N. Adams, Ypsi. 484-0456

**II-V-I Orchestra: The Heidelberg** 8-11 pm, 215 N. Main. Dance to big band music, \$3. 663-7758

**Israeli Dancing: Hillel** 8-10 pm, 1429 Hill. Instruction and dancing—beginners and advanced welcome, \$2.50. 769-0500

**A2 Bluestage: Blind Pig** 9 pm, 208 S. First St. Guest musicians join house band, The Terraplanes, \$2. 971-2469

**Paul Finkbeiner's Jazz Jam Session: Bird of Paradise** 9 pm, 207 S. Ashley. Musicians invited. 662-8310

# 3 Monday

**Session 4, Masters Swim Program: A2 Parks & Rec.** Mack Pool, 715 Brooks. Participants must be able to swim one mile. Fees & times vary, thru June 9. 994-2898

**Instructional Skate Session IV: A2 Parks & Rec.** Veterans Ice Arena, 2150 Jackson Rd. Six-week program for skaters of all ages. Times & days vary with age & skill level. Reg. in person at A2 Dept. of Parks & Rec., \$43 res./\$48 non-res. 761-7240

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

**Meeting: LGBPO Women's Support Group-A** 5 pm, 3116 Mich. Union. Open to women in U-M & the community. 763-4186

**Multiple Sclerosis Support Group: A2 Center for Indep. Living** 7-9 pm, 2568 Packard. 971-0277, 971-0310 (TDD)

**Meeting: LGBPO Women's Support Group-B** 7 pm, 4117 Mich. Union. Open to women in U-M & the community. 763-4186

**5th Annual Golden Apple Award: Hillel** 7:30 pm, Rackham Aud. History Prof. Thomas Collier gives his final lecture. 769-0500

**Shamanic Journeys: The Seeker** 7:30 pm, 1522 Hill (behind 1520). Journey to other worlds via the shaman's drum. 665-3522

**The Philip Glass Ensemble: University Musical Society** 8 pm, Mich. Theater. Multimedia opera based on "La Belle et la Bete," \$18-\$36. 764-2538

**Composers Forum Concert: U-M School of Music** 8 pm, Recital Hall, U-M School of Music. New music by Mich. composers. 763-4726

**Social for Lesbians, Bisexuals & Gay Men: Canterbury House** 9 pm, 518 E. Washington. 763-4186

**Bird of Paradise Orchestra: Bird of Paradise** 9 pm, 207 S. Ashley. 14-piece band, \$3. 662-8310

**Dyke Shindig/Discussion Group** 10 pm, Henderson House, 1330 Hill. Topics of interest to lesbians & bisexual women. 763-4186

# 4 Tuesday

**Springing Into Spring: A2 Parks & Rec.** 1-2:30 pm, Leslie Science Ctr., 1831 Traver. Nature hikes for children ages 4-5. Runs 3 weeks, \$20. Pre-register, 662-7802

**Buddhist Study Group II: Zen Buddhist Temple** Call for time, 1214 Packard. Intro. to the principles of Buddhism. Runs four Tue eves (fee). 761-6520

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

**"Finding Mentors & Informal Training Opportunities": A2 Community Development Corp.** 6:30-8:30 pm, 2008 Hogback Rd. Ste. 2A. Seminar to assist those running or starting a small business, \$30 (incl. CDC/WISE membership). 677-1400

**Teen Les/Bi/Gay Support Group** 6:30 pm, call for location. Meets every Tue. 662-2222

**LGBPO Men's Support Group-A** 6:30 pm, 4117 Mich. Union. Open to men in U-M & the community. 763-4186

**Candlelight Vigil for Scott Amedure & Speak-Out Against Homophobia: LGBPO** 7 pm, Oakland County Courthouse. Preliminary hearing occurs on this day in anti-gay murder case. Affirmations, 810-398-7105

**American Movement for Israel: Hillel** 7 pm, 1429 Hill. Educational meeting. 769-0500

**"End of the Israeli-Arab Conflict? Part II": Peace InSight** 7:05 pm, Cable Channel 9. Talk by Haifa Univ. sociologist Samay Smootha. 769-7422

**Nanci Griffith: Prism Productions** 7:30 pm, Mich. Theater, \$26. 99-MUSIC

**Meeting: Living with HIV** 7:30-9 pm, call for location. HARC, 572-9355

**Chamber Choir & Univ. Choir: U-M School of Music** 8 pm, Hill Aud. 763-4726

**Clive Gregson: The Ark** 8 pm, 637-1/2 S. Main. Traditional British guitar and modern acoustic rock, \$10/\$9 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



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**Opus Mime: A2 Civic Theatre** 8 pm (see 12 Wed)

**"42nd Street": U-M School of Music** 8 pm (see 13 Thu)

**Group Massage for Gay & Bisexual Men** 8 pm (see 1 Sat)

**Ken Brown: Mainstreet Comedy** 8:30 & 10:30 pm (see 13 Thu)

**Acoustic Junction: Prism Productions** 9:30 pm (doors), Blind Pig. With Drivetrain, \$6 adv. 99-MUSIC

**16 Sunday**

**Lesbian & Bisexual Women of Color Collective** (see 2 Sun)

**2nd Annual Easter Egg Hunt: Domino's Farms Petting Farm** 10 am-4 pm, Domino's Farms. Hayrides, animal shows & more, \$2.50. 930-5032

**Swimmers: A2QUA** 10:30 or 11 am (see 2 Sun)

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

**"H.M.S. Pinafore": U-M Gilbert & Sullivan Society** 2 & 8 pm (see 6 Thu)

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

**"42nd Street": U-M School of Music** 2 pm (see 13 Thu)

**"Report from Nandasmoo": Peace InSight** 2:05 pm (see 11 Tue)

**Meeting: Social Group for Bi and Bi-friendly Men** 3 pm (see 2 Sun)

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

**Sunday Jazz: Del Rio** 6-9 pm (see 2 Sun)

**Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals' AA** 7:30 pm (see 2 Sun)

**22+ Women's Bi-Friendly Group** 7 pm (see 2 Sun)

**Israeli Dancing: Hillel** 8-10 pm (see 2 Sun)

**II-V-I Orchestra: The Heidelberg** 8-11 pm (see 2 Sun)

**A2 Bluestage: Blind Pig** 9 pm (see 2 Sun)

**Paul Finkbeiner's Jazz Jam Session** 9 pm (see 2 Sun)

**"Women's Dialogue: Building Community in the Face of Violence": American Friends Service Comm.** 7:30 pm, Friends Meetinghouse, 1420 Hill St. 761-8283

**Meeting: Living with HIV** 7:30-9 pm (see 4 Tue)

**Univ. Symphony Orchestra: U-M School of Music** 8 pm, Hill Aud. 763-4726

**Swimmers: A2 Queer Aquatics** 8:30-9:30 pm (see 4 Tue)

**Cary Kocher/Paul Keller Quartet** 9 pm (see 4 Tue)

**Mojo Nixon: Prism Productions** 9:30 pm (doors), Blind Pig, 208 S. First. Rock'n'roll/blues, \$8 adv. 99-MUSIC

**17 Monday**

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

**Tax Day Demonstration: Interfaith Council for Peace & Justice** noon-1 pm, A2 Federal Bldg. 663-1870

**Multiple Sclerosis Support Group** 7 pm (see 3 Mon)

**Shamanic Journeys: The Seeker** 7:30 pm (see 3 Mon)

**Univ. Philharmonia Orchestra: U-M School of Music** 8 pm, Hill Aud. 763-4726

**"Sacred Music, Sacred Dance—The Mystical Arts of Dance": Office of Major Events** 8 pm, Rackham Aud., \$10/\$6 studs at Mich. Union Ticket Office. 763-TKTS

**Social for Lesbians, Bisexuals & Gay Men: Canterbury House** 9 pm (see 3 Mon)

**Bird of Paradise Orchestra** 9 pm (see 3 Mon)

**The Dude of Life: Prism Productions** 9:30 pm (doors), Blind Pig, 208 S. First. Phish's favorite band, \$8 adv. 99-MUSIC

**Open Stage: The Ark** 8 pm (see 5 Wed)

**Tim Brockett Quartet** 9 pm (see 5 Wed)

**Young Choreographers Concert: U-M School of Music** 8 pm, Betty Pease Studio Theater. 763-4726

**18 Tuesday**

**Yoga Course: Zen Buddhist Temple** Call for time, 1214 Packard. Runs five Thu eves (fee). 761-6520

**Dance Composition Classes Showing: U-M School of Music** 2:30 pm, Betty Pease Studio Theater. 763-4726

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

**American Movement for Israel: Hillel** 7 pm (see 4 Tue)

**"Women in Poverty": Peace InSight** 7:05 pm, Cable Channel 9. Talk by EMU Prof. Valerie Polakow. 769-7422



*Boylan-Brooks & Friends play a benefit concert for Safehouse-Domestic Violence Project at the Kerrytown Concert House (see 29 Saturday)*

**"Women's Dialogue: Building Community in the Face of Violence": American Friends Service Comm.** 7:30 pm, Friends Meetinghouse, 1420 Hill St. 761-8283

**Meeting: Living with HIV** 7:30-9 pm (see 4 Tue)

**Univ. Symphony Orchestra: U-M School of Music** 8 pm, Hill Aud. 763-4726

**Swimmers: A2 Queer Aquatics** 8:30-9:30 pm (see 4 Tue)

**Cary Kocher/Paul Keller Quartet** 9 pm (see 4 Tue)

**Mojo Nixon: Prism Productions** 9:30 pm (doors), Blind Pig, 208 S. First. Rock'n'roll/blues, \$8 adv. 99-MUSIC

**19 Wednesday**

**Brown Bag Lunch Series: A2 Parks & Rec.** 12:10-12:50 pm (see 5 Wed)

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

**"Closets R 4 Clothes": WCBN 88.3 FM** 6-7 pm (see 5 Wed)

**Bowling: Rainbow League** 7:30 pm (see 5 Wed)

**Meetings: Lesbians, Bisexuals & Gay Men Adult Children of Alcoholics** 7:30 pm (see 5 Wed)

**Reiki Clinic: The Reiki Channel** 8-9 pm, call for location. Introductory session with experienced practitioners. 996-2530

**Young Choreographers Concert: U-M School of Music** 8 pm, Betty Pease Studio Theater. 763-4726

**Open Stage: The Ark** 8 pm (see 5 Wed)

**Tim Brockett Quartet** 9 pm (see 5 Wed)

**Young Choreographers Concert: U-M School of Music** 8 pm, Betty Pease Studio Theater. 763-4726

**20 Thursday**

**Bryant Golden Group: A2 Parks & Rec.** 11:30 am-12:30 pm. Low-impact exercise demonstration. (see 6 Thu)

**Meeting: Homeless Action Committee** 5:30 pm (see 6 Thu)

**Introductory Meditation Course: Zen Buddhist Temple** Call for time, 1214 Packard. Runs five Thu eves (fee). 761-6520

**"Druidism in English & American Literature": Shining Lakes Grove** 7-9 pm, Common Language, 215 S. Fourth Ave. Fox, 665-8428

**"Swing": Performance Network** 8 pm, 408 W. Washington. Diversability Theatre Co. presents a new silent comedy about dreams, imagination and the universal search for love, \$12/\$9 studs & srs (Thursdays are "pay-what-you-can"). 663-0681

**Oz's Jazz Jam: Oz's Music Environment** 8 pm (see 6 Thu)

**Paul Geremia: The Ark** 8 pm, 637-1/2 S. Main. Acoustic blues guitarist, \$10/\$9 mems, studs & srs. 761-1800

**Meeting: Latin American Solidarity Comm.** 8 pm (see 6 Thu)

**Tim Cavanagh: Mainstreet Comedy Showcase** 8:30 pm, 314 E. Liberty, \$10. 996-9080

**II-V-I Orchestra: Soup Kitchen Saaloon** 8:30 pm (see 6 Thu)

**Ron Brooks Trio Featuring Eddie Russ** 9 pm (see 6 Thu)

**21 Friday**

**10th Annual USFSA Figure Skating Competition: A2 Parks & Rec.** Veterans Ice Arena, 2150 Jackson Rd. Performances all day. 761-7240

**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)

**Congratulations & Appreciation Reception: LGBPO** 4-6 pm, Pond Room, Mich. Union. Honors graduating students and LGBPO volunteers. 763-4186

**Steve Springer's Caribbean Casino: The Tap Room** 5-7 pm (see 7 Fri)

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

**"Women in Poverty": Peace InSight** 6:05 pm (see 18 Tue)

**Bardic Night: Shining Lakes Grove Druids** 7-11 pm, 1522 Hill (behind 1520). Free-form drumming, singing & dancing. Fox, 665-8428

**Straight Ahead: The Ark** 7:30 & 10 pm, 637-1/2 S. Main. All-female be-bop jazz quartet, \$12.50. 761-1800

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

**"K": Performance Network** 8 pm, 408 W. Washington. Diversability Theatre Co. presents a straightforward look at assisted suicide, \$12/\$9 studs & srs (Thursdays are "pay-what-you-can"). 663-0681

**Choreographic Production & Design Show: U-M School of Music** 8 pm, Betty Pease Studio Theater. 763-4726

**Swimmers: A2 Queer Aquatics** 8:30-9:30 pm (see 4 Tue)

**Tim Cavanagh: Mainstreet Comedy Showcase** 8:30 & 10:30 pm (see 20 Thu)

**Friday Dance Jam: People Dancing** 10:30 pm (see 7 Fri)

**22 Saturday**

**10th Annual USFSA Figure Skating Competition: A2 Parks & Rec.** (see 21 Fri)

**Huron River Clean-Up Days: A2 Parks & Rec.** 9 am-noon (see 8 Sat)

**Meeting: Mich. Anti-Poverty Coalition** 10 am (see 10 Mon)

**Spring Third-World Handcrafts Sale: SERRV** 10 am-noon, Zion Lutheran Church, 1501 W. Liberty (rear ent.) SERRV promotes social and economic progress of people in developing countries. 663-0362

**Steer Queer: LGBPO** 10:30 am (see 1 Sat)

**16th Annual "Take Back the Night": A2 Coalition Against Rape** 7 pm, Community High. Rally followed by all-women's march to protest violence against women. 995-0795

**Ani DiFranco: The Ark** 8 pm, 637-1/2 S. Main, \$11.75. 761-1800

**"Swing": Performance Network** 8 pm (see 20 Thu)

**Group Massage for Gay & Bisexual Men** 8 pm (see 1 Sat)

**Tim Cavanagh: Mainstreet Comedy** 8:30 & 10:30 pm (see 20 Thu)

**23 Sunday**

**10th Annual USFSA Figure Skating Competition: A2 Parks & Rec.** (see 21 Fri)

**Toledo Book & Paper Show: Volume 1 Books** 10 am-5 pm, Meadowbrook Hall, 4480 Heatherdowns, Toledo. Books & paper on display from approx. 50 midwest paper dealers, \$3/ children under 12 free. 517-437-2228

**Swimmers: A2QUA** 10:30 or 11 am (see 2 Sun)

**Earth Day Festival: A2 Parks & Rec.** 1-5pm, Leslie Science Ctr., 1831 Traver. Music, storytelling, outdoor games & more. 662-7802

**"Upstairs at Borders": Borders** 1 pm, 612 E. Liberty. Air Eisinger—ragtime & blues guitar. 668-6652

**Chronic Fatigue/Immune Deficiency Support Group: A2 Center for Indep. Living** 1-3 pm, 2568 Packard. 971-0277, 971-0310 (TDD)

**Family Dance Series: A2 Parks & Rec.** 2-5 pm, Cobblestone Farm, 2781 Packard Rd. Square- and contra-dancing, \$6/\$10 family. 483-4124

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

**"Women in Poverty": Peace InSight** 2:05 pm (see 18 Tue)

**Sunday Jazz: Del Rio** 6-9 pm (see 2 Sun)

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

**Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals' AA** 7:30 pm (see 2 Sun)

**Ani DiFranco: The Ark** 8 pm (see 22 Sat)

**Israeli Dancing: Hillel** 8-10 pm (see 2 Sun)

**"K": Performance Network** 8 pm (see 21 Fri)

**II-V-I Orchestra: The Heidelberg** 8-11 pm (see 2 Sun)

**A2 Bluestage: Blind Pig** 9 pm (see 2 Sun)

**Paul Finkbeiner's Jazz Jam Session** 9 pm (see 2 Sun)

**Multiple Sclerosis Support Group** 7 pm (see 3 Mon)

**Shamanic Journeys: The Seeker** 7:30 pm (see 3 Mon)

**Social for Lesbians, Bisexuals & Gay Men: Canterbury House** 9 pm (see 3 Mon)

**Bird of Paradise Orchestra** 9 pm (see 3 Mon)

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

**Pre-Competitive Swim Program: A2 Parks & Rec.** 5-6 pm, Mack Pool, 715 Brooks. For children with at least advanced-beginner skills who wish to improve skill & speed. Classes meet Mon-Thru thru 25 May, \$60 res./\$72 non-res. Register, 994-2898



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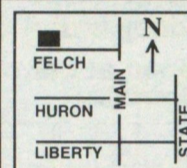
Friday, April 21st 10am-6pm  
 Saturday, April 22nd 10 am-5pm

**SELLERS:** Bring bicycle-related items you've collected over the years that are still useful but no longer needed: tools, parts, accessories and bikes! We will help you determine a price and sell them for you.

All items must be registered at Cycle Cellar by Thursday, April 19th, 6pm. Registration fee is \$3.00. All sales subject to 20% commission and state sales tax.

**BUYERS:** Whether you need something big or small, you will find great buys at our tent sale...begins 10am.  
**NO PRIOR SALES!**

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Division of Student Affairs

**LESBIAN GAY BISEXUAL PROGRAMS OFFICE**

3116 MICHIGAN UNION  
 ANN ARBOR, MI 48109-1349  
 (313) 763-4186  
 lgbpo.staff@umich.edu

*Congratulations to our graduating students and special thanks to our volunteers.*

*Join us in our celebration:*

*Friday, 21 April, 4-6 pm*

*Pond Room - Michigan Union*

*\* light refreshments provided \**

other events this month:

- 4/4 **Candlelight Vigil for Scott Amedure & Speak-out Against Homophobia.** 7 pm, Oakland County Courthouse. (810)398-7105.
- 4/6 **"Report on Hate Crimes"** presentation by Jeff Montgomery of Triangle Foundation. 7 pm, Parker Room - Michigan Union. Co-sponsored by MCHD Washtenaw Co. & LGBPO.
- 4/13 **Candace Gingrich** at UM Flint. 1 pm, University Center - Michigan Rooms. (810) 762-3431.
- 4/22 &
- 4/23 **Ani DeFranco** at the Ark. 8 pm. (313) 761-1451.
- 4/24 **Amity Pierce Buxton**, author of *The Other side of the Closet*. 7 pm, Pond Room - Michigan Union. Co-sponsored by PFLAG.