

#111 MARCH 1996

FREE

AGENDA

ANN ARBOR'S ALTERNATIVE NEWSMONTHLY

AGENDA Turns

★ 10 ★

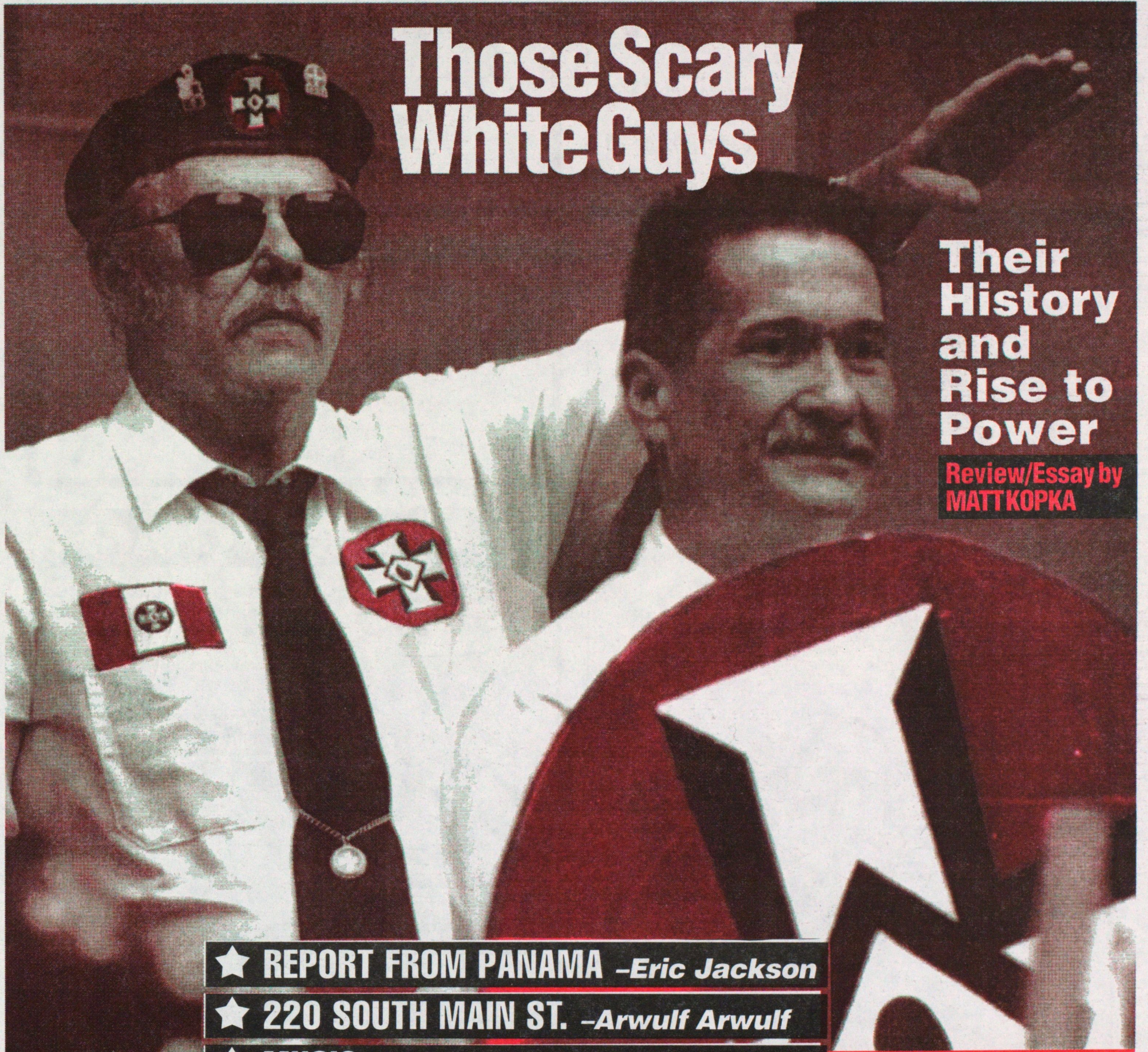
in April

—SEE PAGE 3

Those Scary White Guys

Their History and Rise to Power

Review/Essay by
MATTKOPKA



★ **REPORT FROM PANAMA** -Eric Jackson

★ **220 SOUTH MAIN ST.** -Arwulf Arwulf

★ **MUSIC** Local Bands -Alan Goldsmith
New Releases -William Shea

★ **FILM** "Leaving Las Vegas" & "Ruby In Paradise" -John Carlos Cantú

★ **ARTS** A2 Film Festival -Orin Buck

Ku Klux Klan rally in Hillsdale, Michigan.

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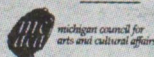
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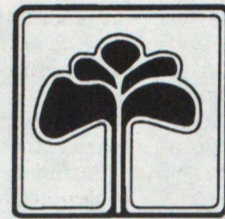
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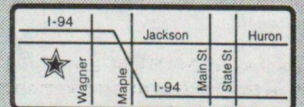
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AGENDA Turning 10!

Next month AGENDA turns 10! What better time is there to ask you—our readers—to write and tell us what you think of AGENDA's first 10 years of publishing? Favorite articles? Favorite writers? Memories, impressions, likes and dislikes in general, things you want to see more of, less of? Questions? Whatever! This is your chance to let it fly! Hundreds of writers and countless photographers, editors, and graphic artists have spent 10 years telling you what they think...now it's your turn!

Send us your letters (300 words max) and we'll devote a whole section to them in the April 10th-Anniversary issue. This is not a solicitation for syrupy back-slapping congratulatory tomes with donations attached (though we won't refuse such demonstrations of affection). The goal here is for you to write about the newspaper—what our presence in the community for the past 10 years has meant to you—and how we can improve in the future.

Over the years we haven't directly communicated very well—through editorials like this—our intentions and needs as a publication. For our purposes here—to get you to write us a letter for publication—the following tidbits are proffered as provocations for your pen:

- Since 1986, we have tried to be an alternative source of information to the mainstream print in town, to provide the news behind the news, and in recent years to extend that same coverage to A2's thriving cultural scene. We are proud of our publishing strategy and editorial content—to hold up a mirror to parts of the community that the traditional media shy away from—even if it has meant losing the occasional advertising account. We have survived the first decade, in a very competitive market, by the sheer force of will (hours of underpaid/free work, loans, donations) of many hard-core supporters. They are too numerous to name here, but we encourage you to recognize their role over the years as writers, photographers, editors, graphic artists, and distributors.

In particular, AGENDA's current staff of writers and editors deserve some feedback: Jamie Agnew (book reviews), Arwulf Arwulf (loose cannon), Orin Buck (Arts Agenda, cover designs), John Carlos Cantu

(Screen Scene), Phillis Engelbert (reporter, editor), Alan Goldsmith (The View From Nowhere), Eric Jackson (Report From Panama, book reviews), William Shea (music reviews), Ted Sylvester (editor, cover designs), and Laurie Wechter (editor). Month after month, these people write and edit the articles that make up the bulk of what you read in AGENDA.

- One of the things that make AGENDA an alternative newspaper is the unique articles and points of view we publish. Feature articles in the past year include interviews with author Jamaica Kincaid (Arwulf Arwulf) and poet Patti Smith (Ted Sylvester); speeches by civil rights attorney Bryan A. Stevenson and nuclear non-proliferation expert Natalie J. Goldring; and a condensed Unabomber manifesto.

Articles on the Detroit newspaper strike in September (Phillis Engelbert) and again in December (Margaret Trimer-Hartley) highlighted the year for our news department. In the analysis category, our articles have focused on free speech on the U-M Diag (Jonathan Weber), welfare and Newt's "Contract on America" (Valerie Polakow), and November's Libertarian city council candidates (Phillis Engelbert).

Eyewitness accounts include reports from the Zapatista uprising in Chiapas, Mexico (Debbie Billings), from a D.C. hunger strike to close the "School of Assassins" (Phyllis Ponvert), and from the homefront battle for the freedom to say the F-word on U-M's Diag (Stoney Burke).

By and large, these articles are representative of the kinds of stories we have

published for a decade. They are usually written because someone with a special knowledge or experience came to AGENDA with a desire to communicate their point of view to the greater community. Most of the writers are not journalists, but many are professionals or experts in their fields: attorneys, scientists, activists, educators, students, etc. Their contributions to—and support of—AGENDA are what make the paper a credible and vibrant source of information and ideas for the community.

Send letters to:
AGENDA
220 S. Main St.
Ann Arbor, MI 48104

- As an alternative press, Agenda Publications has over the years relied heavily on reader donations and subscriptions. Yes, you can subscribe to a "free" paper (over 200 people do) and have it mailed to your home or business (\$15/year). Like public radio or TV, the alternative press depends on this kind of support for its very existence. Though we have advertising, the nature of our editorial content makes it much harder to procure than mainstream publications that are more entertainment oriented or which practice a kind of "chamber-of-commerce" journalism.

- Support for AGENDA comes in all forms; the most important in terms of dollars is advertising. Though we would never claim that AGENDA advertisers support our editorial content in any way, we are grateful for their patronage and can hardly begin to describe how important it is to AGENDA's future that its advertising base grow. This has always been a goal, of course, met with varying degrees of salesmanship on our part, but we have never really made it clear

to you how advertising dollars affect our publishing and how you can affect those advertising dollars.

There is a direct correlation between the number of pages of any given issue of AGENDA and the amount of advertising space sold in that issue. Though it's often said that it looks like we have a lot of advertising, the ratio of ads to editorial copy is around 50%, much lower than the industry norm. In the last year, the number of pages in any given issue has ranged between 16 and 28 pages. In short, the more advertising, the more pages—the more pages, the more articles.

Therefore we urge you to patronize our advertisers. Tell them when you see their advertisements in AGENDA. It may be awkward and take an extra minute but it could be the single most important thing you can do as an individual to support this alternative press. Advertisers try all the time to get your attention: coupons, sales, snazzy designs and snappy copy. In this case it would go a long way to let them know when they succeed. This is especially true when advertisers are closely monitoring their response to an ad, as with a coupon or a sale.

This may sound like an awfully odd thing for an "alternative" newspaper to say, but the reality is that it takes money to make the presses roll (our printing bill alone is over \$2,000 a month), to pay a bare-bones editorial and sales staff, office expenses and the phone.

In recognition of the important role that advertising dollars play in publishing AGENDA, we will announce in April our selection of the "Advertiser of the Decade!" And since we're in a celebratory mood, we're also making it a contest for AGENDA readers. Be one of the first 10 individuals to correctly identify the winner by mail and we'll send you a pair of tickets to the State Theater. Here's your clue: This particular advertiser is the only one to run an ad in every issue of AGENDA since May, 1986!

AGENDA

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WRITERS—Jamie Agnew, Arwulf Arwulf, Orin Buck, John Carlos Cantu, Alan Goldsmith, Eric Jackson, Matt Kopka, William Shea

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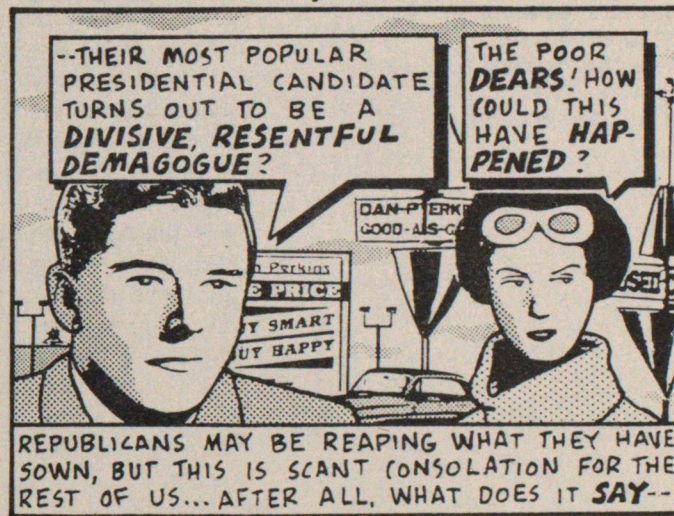
THIS MODERN WORLD

by TOM TOMORROW

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OF COURSE, THE REPUBLICAN ESTABLISHMENT WOULD CERTAINLY BE WILLING TO OVERLOOK SUCH MINOR UNPLEASANTRIES--IF NOT FOR BUCHANAN'S TRULY UNFORGIVABLE OPPOSITION TO NAFTA AND GATT...



TOM TOMORROW © 3-6-96

The Rise of the Right

Is America Embracing its Heart of Darkness?

REVIEW/ESSAY BY MATT KOPKA

Books reviewed in this essay:

Roads to Dominion: Right-Wing Movements and Political Power in the United States
by Sara Diamond
The Guilford Press, 1995
445 pages, \$19.95 softcover

White Lies, White Power: The Fight Against White Supremacy and Reactionary Violence
by Michael Novick
Common Courage Press, 1995
350 pages, \$16.95 softcover

Warrior Dreams: Violence and Manhood in Post-Vietnam America
by James William Gibson Hill and Wang, 1994
357 pages, \$12 softcover

The April 1995 explosion at the Oklahoma City federal building has long vanished from the headlines, having made way first for the O.J. trial, then the Bosnian conflict, and more recently, the Presidential primaries. Once the trial of accused bombers Timothy McVeigh and Terry Nichols begins, the tragedy, its causes and consequences, will again compel attention. But the silence now surrounding the event—an event of epochal historic importance, given the number of people murdered and the political climate that engendered it—suggests that a strong degree of denial may now be overtaking our political life.

The media's attention span is, of course, shorter than any crack fiend's. And violent acts like the Oklahoma City bombing tend to be viewed as madness—connected only by degree of shock value—through the media lens. But the 11 months since the bombing have, at least, made clear what questions the media hasn't asked—particularly how Oklahoma City fits in with other less-violent conservative attacks on government, and with the surge in right-wing power nationwide.

Progressives may cheer at present Republican bumbling, but the American right is, despite it, more powerful now than at any time since the 1920s. A historic realignment of the South toward the G.O.P. is only hitting stride. The Christian Coalition dominates Republican politics in 30 states. Democrats from both House and Senate and many state legislatures have chosen not to defend seats in droves this year, and most are likely to be replaced by Republicans. Despite the poll-driven President Clinton's resurrected standing among those asked, it isn't easy to see the electoral votes adding up to a November win for him.

Beyond such measures of the nation's

political pulse, an economically threatened electorate has come to accept the notion that government is their enemy, rather than what its citizens make of it. Republicans from Ronald Reagan to Pat Buchanan have fanned this unpatriotic notion to hatred, while cowardly Democrats pay lip service to it. Such antagonism lies at the core of recent extremist violence and attempted violence—including the Oklahoma bombing—against what the far-right and militia groups often call the "Zionist Occupational Government."

How did the right wing grow to its present power? Though various histories of left-wing movements have been written over the past three decades, no exhaustive scholarly history of the right existed until now. Sara Diamond's *Roads to Dominion*, however, rectifies the situation almost single-handedly, describing the development of right-wing thought from the 1940s to today, and the groups—many toiling in obscurity on America's political fringes—that laid the groundwork for the right's recent growth.

Instead of dismissing the irrationality of right-wing ideology, as scholars and the media have done, Diamond insists right-wing political activism is "part and parcel of...routine politics" in America.

It's Diamond's dispassionate approach to her subject that makes her book powerful, and chilling. Instead of dismissing the irrationality of right-wing ideology, as scholars and the media have done, Diamond insists right-wing political activism is "part and parcel of...routine politics" in America. She finds consistency in its underlying tenets and intellectual confidence among its adherents. And she shows how conservative

ideas—put forth by religious and corporate interests and, more recently, their "think tanks"—have found their way to the mainstream.

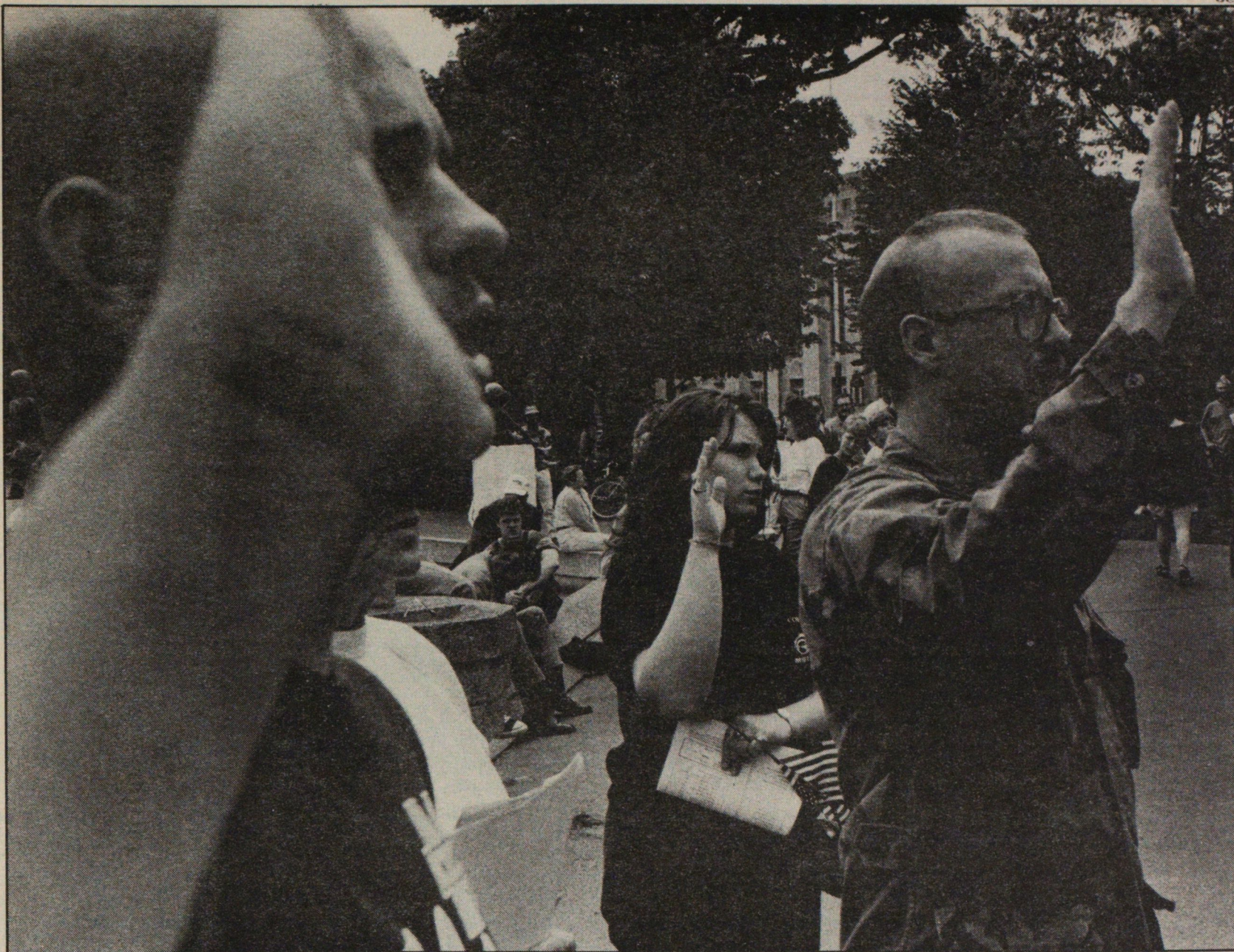
Diamond makes clear that the right's animosity toward government has always been half sham. Conservatives oppose government as a distributor of wealth, but support it (and spending on it) to enforce an order conducive to their business and moral concerns. She identifies three strands of 20th-century right-wing thought—libertarianism, militarism and traditionalism—and shows how these have struggled, via competing blocks of Cold War conservatives, paleo- and neoconservatives, the Christian Right and racists, for right-wing primacy.

Diamond provides histories of dozens of groups, from the John Birch Society and Liberty Lobby (whose anti-Semitic newsletter, "Spotlight," Timothy McVeigh often read), to Operation Rescue, the Moral Majority and Christian Coalition. And she demonstrates how, with Soviet Communism's collapse, their emphasis has shifted from policing the world to moral issues (including homosexuality and abortion) and domestic control.

Important stories, many overlooked by mainstream sources, turn up in Diamond's book; some deserve still more investigation. Most striking is her demonstration of how Christian right organizations became a tier of government in the mid-80s, carrying out Reagan administration policy in support of right-wing forces in Central America, South Africa and the Philippines. (This included White House-coordinated efforts by Pat Robertson and Jerry Falwell to aid Guatemalan dictator Efraim Rios Montt.) Such groups, Diamond shows, saw those countries' left-right struggles as a holy war, and left-wing guerrillas as Satan's instruments, deserving of torture or death.

Diamond's is a political and organizational history of the right. In *White Lies*,

MATT KOPKA is Senior Editor and Project Director at Ellipsis Arts, a Long Island, NY-based record and book publisher.



**Swearing in to
the Michigan
Militia, Kalamazoo,
Michigan**

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White Power, Michael Novick investigates violence, both by organizations like the Ku Klux Klan and Tom Metzger's Aryan Resistance, and—too often—police and government organizations whose ostensible purpose it is to protect us.

Novick's book covers more ground than it adequately can. A rambling introduction argues for socialism, and the first chapter ("Racism 101") offers a broad-brush primer on racism. But *White Lies*, *White Power* contains information you won't find anywhere else. And Novick's insights into the historic and economic bases of right-wing violence are put to better use in the book's body. There Novick shows (for example) how American police departments were created during post-Civil War immigration, largely to protect middle and upper-middle class property and ensure order. This emphasis—clearly—has remained. Novick also shows how groups like the Klan, rooted in the Establishment, held a status like the Masons or Elks in many American towns during the first part of the century (Harry Truman and Supreme Court Justice Edward White were members as young men) and with police "broke strikes, hunted draft dodgers, harassed pacifists and other opponents of the war effort."

Turning to the present, Novick documents recent violence against minorities, gays and progressives by right-wing groups, including David Duke's National Association for the Advancement of White People and militia groups supporting Pat Buchanan's presidential campaign, placing such acts in a framework of those groups' local and national development. He offers enough evidence of police involvement with and

membership in such groups—in San Diego, Houston, Indianapolis and other cities—to arouse fear.

His background on events leading to the 1992 Los Angeles riots, for instance, creates a clear picture of how L.A.'s Hispanic and African-American communities have been terrorized by the L.A.P.D., many of whose members have flirted with the ultra-right. Transcripts of police radio broadcasts taken from a commission that studied L.A.P.D. racism after Rodney King's beating—full of racist slurs and violent claims—make one's hair stand on end.

Novick details both neo-Nazi and police involvement in anti-abortion violence, and reports on legal and financial backing given by conservatives like minister Pat Robertson to extremists—including Klan members—accused of such violence. A particularly troubling chapter shows how the Klan and other groups, availing themselves of First Amendment rights that may or may not protect them, have gained access to local cable TV, with programs leading directly to violence in San Francisco, Kansas City and Portland.

It's part of Novick's thesis that the Klan and racist police are "shock troops for con-

servative and right-wing interests," working with their consent if not outright connivance. Assertions like this, rather lacking in nuance, crop up throughout. When Novick suggests, for example, that federal efforts to

curtail right-wing violence may be "a kind of obedience training of the new reserves of the Nazi-Klan"—implying that such groups are government adjuncts—or writes that the F.B.I. "rebuilt the Klan in the South" in the 1970s, he does his case little good.

Other assertions beg to be backed up. At one point Novick states that "federal indict-

ments have exposed a massive racist operation stealing vast quantities of military weaponry." Are such robberies tied to the recent wave of attempted bombings of federal installations in western states, readers may wonder? No more is said on the subject. Such sloppiness may make it too easy for critics to overlook the book's real value.

In the Conservative Heart of Darkness

A tone of barely restrained outrage permeates *White Lies*, *White Power*; Novick clearly hopes to arouse readers to action. But understanding the motives of the angry cop or reactionary white male requires another,

Novick documents recent violence against minorities, gays and progressives by right-wing groups, including David Duke's NAAWP and militia groups supporting Pat Buchanan's presidential campaign

more sympathetic approach. This challenge is taken up in James Gibson's *Warrior Dreams: Violence and Manhood in Post-Vietnam America*, a book that gained attention when first published in 1994, but which draws new resonance from the Oklahoma City bombing, especially in what it can tell us about the thinking of men like Nichols and McVeigh.

Gibson is ably suited to his task, having grown up around guns and having insight about people who defend their ownership. He's interested in the violent fantasy life of American males, and in ways Hollywood and publishers nourish such fantasies.

From westerns to war stories, Gibson shows, books and movies aimed at American males long assumed the superiority of American morality and culture. But America's loss in Vietnam—and the agonized controversy that surrounded our involvement in the war—dealt a blow to such assumptions. Gibson limits himself to Vietnam, but it's clear that disturbances accompanying the war—including demands by women and minorities for power—set off a wave of reaction and paranoia that may still be rising.

Gibson examines the motivations of those caught up in the strongest wave of reaction, those whom he calls "the new Warrior class," among whom the likes of McVeigh and Nichols—and more peripherally a great many American men—must be counted. And he discerns an underlying myth or story that is told and re-told obsessively in books and movies they consume. The myth, whose contours will be recognizable to anyone

(SEE NEXT PAGE)

who has seen a few Charles Bronson or Clint Eastwood films, goes like this: The hero loses his family, generally through some act of violence perpetrated by society's "dark" forces, and sets out to obtain a "justice" that the official world—grown too corrupt, too liberal, too tolerant of criminal and moral excess—would deny him. Though hindered by misguided or evil authorities and various women, he nonetheless achieves bloody vengeance. Many innocents die; they go unmourned. The violence comes too thick and fast, and the hero—and millions who watch or read—is relieved of the difficulty of deciphering issues in the moral minefield that American life has become.

Gibson doesn't say so directly, but a great sense of powerlessness is addressed in such art. Timothy McVeigh obsessively watched such films, according to reports. And Hollywood and publishers have discovered an insatiable appetite for films and books—from Billy Jack to Dirty Harry to Lethal Weapon—that regurgitate some or all of its elements.

Gibson traces the power of this fantasy to govern even our leaders' actions. The notion that the American military was forced to fight Vietnam with a "hand tied behind its back," as Ronald Reagan often put it—though a million American soldiers were deployed in Vietnam, and four times more bombs were dropped there than were used in all of World War II—has dominated foreign policy ever since. It led to Colin Powell's

the U.S. should never again enter a conflict unless willing to use all its resources against an enemy. It underlay the Gulf War onslaught against Iraq.

Readers may note a correlation between

for, and—as important—a means to do it with.

Paramilitary culture and the dream of open conflict, Gibson writes, "offer[s] men the fantastic possibility of...being reborn as

warriors and war still shape men's fantasies about who they are." But if, as Gibson asserts, such fantasies are imbedded in the brain's deep structures, why take such pains to show how they're inculcated, how rooted in contemporary life they are? Aggression in males may be natural, but the culture of violence—as Gibson makes clear—is learned. It's likelier such dark imaginings address a social crisis, the problem of creating new responsibilities for men in a culture which has long gained purpose and prestige from militarism, but where even the dignity of subsistence labor is now no longer a given, and lifelong uselessness looms a real possibility.

Such conditions, which reflect both a spiritual and social crisis, are likely to fuel hatred, to which the rhetoric of Newt Gingrich and Pat Buchanan lends legitimacy. But what the press and many liberals overlook is that all those scary white guys in battle fatigues, right along with those scary black guys with their violent music—and nowadays a great many members of the middle and lower middle classes—have reason to be furious. Their litany of woe is now so widely known that even the shameless Buchanan can recite it: downsizing, underemployment, lack of education and health care. Berlin Wall or no Berlin Wall, as Diamond points out, the struggle for some equitable sharing of labor's spoils remains the subtext of all political struggle. The question is to what purpose all that anger will be bent.

What the press and many liberals overlook is that all those scary white guys in battle fatigues, right along with those scary black guys with their violent music—and nowadays a great many members of the middle and lower middle classes—have reason to be furious. Their litany of woe is now so widely known that even the shameless Buchanan can recite it: downsizing, underemployment, lack of education and health care.

such official arguments and the cries of the N.R.A. and others against gun control: Liberals, it is asserted, would force decent citizens to fight the war on crime with their hands tied behind their backs, leaving them defenseless even in their homes. The two to three million military-style rifles sold since the Vietnam War's end can't be correlated to rising crime, though, but to rising fear—and not so much fear of crime as of lost power. Buying guns, it would seem—and buying into gun culture—buys back lost dignity, a dignity many feel the culture has

warriors," remaking a world grown hostile to their kind. That such a force won the American Revolution, Gibson states, is "of profound consequence" to militia members, who treat the Second Amendment's assertion of their right to arms as gospel. Ultimately, it might lend authority for another war, against a government bent on denying their "rights."

Gibson, oddly, feels men need such fantasies. Absorption in them, he thinks, reveals that at an "unconscious level these ancient creation myths live on," that "im-

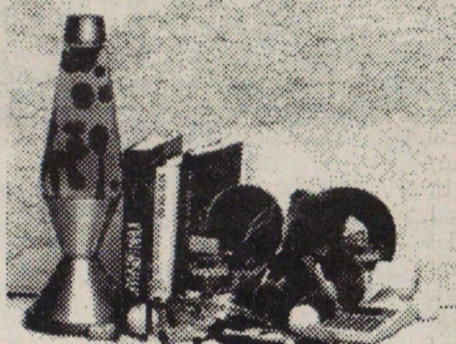
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Update From 9° North

SouthCom for Human Rights?

The U.S. Armed Forces Southern Command (SouthCom), now based in Panama but scheduled to move its headquarters to Miami, recently hosted an inter-American human rights symposium for military officers. The newspaper that I edit, *The Panama News*, didn't take it as a serious story, nor did any other Panamanian newspaper.

One of the key political controversies down here is an amnesty proposal that's before the legislature. There are 634 people with a direct stake in the debate. Some of them have been jailed without trial since the Dec. 20, 1989 U.S. invasion. Some have been tried and convicted of various offenses. Others were acquitted or pardoned, but property confiscated from them during the invasion was never returned.

One person who might benefit from amnesty is Pedro Gonzalez, the son of a legislator and president of the ruling Democratic Revolutionary Party, awaiting trial for shooting an American soldier on the occasion of George Bush's ill-fated 1992 visit here. The Clinton administration and SouthCom insist that anyone who kills an American soldier—a member of an invading army that laid waste to teeming city neighborhoods and killed many civilians—is a "terrorist" who should be treated as a criminal.

One problem—the younger Gonzalez says he didn't do it, and ballistics tests show that the alleged murder weapon wasn't in fact used in the ambush. Witnesses place the suspect at an anti-Bush protest miles away at the time of the shooting, but the U.S. government still wants his head, and is applying full pressure to keep Pedro Gonzalez from benefitting from any amnesty.

On the other hand, several of Noriega's most feared torture boys are undoubtedly guilty and doing hard time. For example, former Colonel Nivaldo Madrinan is doing 20 years for what he did to Dr. Hugo Spadafora, one of Noriega's critics. Madrinan and his accomplices dumped Spadafora's battered, headless body in a stream just across the border in Caosta Rica. Madrinan, like Noriega and the rest of the torturers, received some of his military training from SouthCom.

A few countries to Panama's northwest, in Honduras, people are complaining about their government's appointee to a United Nations post. General Luis Discua commanded the Honduran Army's Battalion 3-16. The Catholic Church and human rights groups say that Battalion 3-16 kidnapped, tortured and murdered at least 184 Hondurans, and buried them in 26 different clandestine cemeteries.

Six student leftists who survived Battalion 3-16's torture cells testified about it last year, leading to arrest warrants against ten retired or active-duty officers. Discua advised the accused to go into hiding, and sent his troops on an armed protest march through Tegucigalpa to protest the warrants. Now the general is to be the number two Honduran UN representative. Honduras has a seat on the Security Council this year, and will preside over that body in October. Discua may preside over UN Security Council sessions—quite an honor for one who, like the rest of Battalion 3-16, was trained and equipped by SouthCom.

This hemisphere's worst human rights violators have been armed and trained by SouthCom. Death squads that terrorized El Salvador, the Nicaraguan Contras, Peru's DINCOTE and the Guatemalan Army all have that in common with Col. Madrinan and Gen. Discua. That's why we in the Panamanian news media unanimously treated SouthCom's human rights summit as a perverted joke.

Samper's Woes

It appears that Columbian President Ernesto Samper will eventually be forced out of office for taking campaign contributions from the drug cartels. Most Columbians want

him to step down and end the governmental paralysis that has resulted from the scandal. Most Colombians also believe that their vice president and the main opposition party are just as tainted as Samper.

If Samper's scalp ends up in the drug warrior's trophy collection, it will by no means be the only Colombian prize. Recall that the Medellin and Cali cartels also fell. But South American drugs continue to flow into the United States, and now Washington is inclined to blame the Mexicans.

A flap involving Panama's former special drug prosecutor, Rodrigo Miranda, is instructive. As these words are written, Miranda is serving a five-day jail sentence for contempt of court. "Colombia is the country where more judges and magistrates are murdered," Miranda said in a radio interview, "but Panama doesn't run that risk, because from the Supreme Court on down they are being subverted by the drug traffickers." The honorable magistrates took offense at the suggestion—after all, the U.S. government has certified that Panama is helping out in the War on Drugs.

But the United States, where most of the planet's cocaine is sold and consumed, and where the illegal drug industry makes most of its money, wouldn't have such problems. American cops, politicians and judges couldn't be on the take like their crooked Latin American counterparts, could they?

The Real Pushers

On those Saturday nights when I'm not toiling in front of a computer to get the paper to the printer by the Monday morning deadline, I am likely to be found in front of the idiot box watching "La Pepa TV," this zany comedy and music show that's the most popular program among Panamanian teenagers. When they cut to the commercials, there are these made-in-the-USA spots showing how the rugged and handsome young man who smokes Lucky Strikes attracts lusty stares from beautiful young women.

We recently finished Carnival, when the whole country parties furiously for four or five days. Part of the festivities, the concerts that attract large youthful audiences, were broadcast on Panamanian TV—brought to us by Kool.

The Lucky Strike and Kool ads were made in Hollywood, USA. Panama City also has a neighborhood called Hollywood, a place that's anything but glamorous. This Hollywood's landscape is dominated by crowded cinderblock tenements that haven't been painted in years. Except, that is, for the one with the huge Marlboro cowboy mural. But the ad people are clever enough to know their target audience. In Hollywood, Panama, the Marlboro cowboy has brown skin.

Lest I Seem Too Negative

Everything in Latin America isn't corruption, misery and degradation, though Ruben Blades has a good point when he argues that you wouldn't realize it from watching Hollywood, USA portray us. Let me end with an upbeat tale that ought to have a Washtenaw County connection.

Eileen Coparropa just turned 15. Last year she won two gold medals swimming at the South American Games. She will carry Panama's flag at the Atlanta Olympics. She goes to school at Colegio La Salle, up the street from where I work. When her swimming days are over, she wants to be a doctor.

The President of Panama, Ernesto Perez Balladares, is a Notre Dame grad who is urging Eileen to swim for the Irish. However, Michigan can give her a better pre-med education, and Eastern can offer a top-notch undergrad schooling in occupational therapy. Let Michigan's and EMU's swimming coaches know about Eileen Coparropa.

ERIC JACKSON, an Associate Editor of AGENDA, filed this report from Panama, where he has been living since Feb., 1994.



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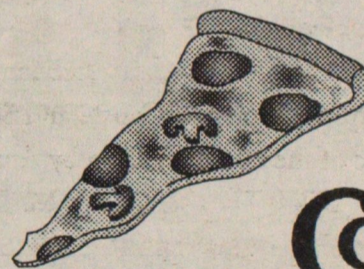


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BY ARWULF ARWULF

Gasp. I froze in mid-step. A full-color photo of a hog, its moist, pink snout just inches from the camera, was staring at me from the window of **Main Street News**. Darting inside, I loudly inquired: How Much Is That Pig In The Window? During the next five minutes I was introduced to a magazine I'd never encountered before. **The Fortean Times** is "The Journal of Strange Phenomena," published out of London, and named for Charles Hoy Fort (1874-1932). It is crammed with reports of weeping statues, alien bodies, Italian skyquakes and strange deaths. Such weirdness naturally belongs in my bookbag, while the pigface which first caught my attention is suitable for framing. I am a satisfied customer.

Since it opened for business last November, **Main Street News** has already become this area's best independent outlet for newspapers (from all over the world), magazines and periodicals. We know to shop at Common Language, Crazy Wisdom and Shaman Drum, for these are our most substantial sources of newly printed matter, which together with the used bookshops make Ann Arbor such a worthwhile place for readers. Now there's **Main Street News**, dedicated to dailies, weeklies, monthlies, quarterlies and annuals of every conceivable description.

Run by **Kay** and **Dave**, both veterans of the book-selling business, **Main Street News** is organized with great precision and imagination. They handle over 3,000 titles, with a projected goal of 6,000. If that sounds like more than will fit in the tiny storefront, remember that periodicals come and go, and some only appear once a year. My point is, one can go through this place on a regular basis and always find something surprising.

Let's take a quick stroll through their stock during February 1996: There's **The Veggie Singles News** ("helping vegetarian singles meet and eat"); **Lost Highways Quarterly**, "official organ of the classic trailer and motor-home club" (chock full of vintage ads and photos of people vacationing in the 1940s and 50s); and **Ragtime Sports**, which, with its early 20th century baseball profiles, seemed much more interesting than anything I'd ever seen in this category.

Everyone needs a copy of **Women & Guns**; or certainly you'd like **Asian Trash Cinema**, or **Film Threat** ("Hollywood's Indie Voice"). For a quieter time try **Wildflower** ("North America's Magazine of Wild Flora"); **African Violet** ("Dedicated to the Growing of Beautiful African Violets"); or **Mushroom** ("The Journal of Wild Mushrooming"), for the mycologist in your life.

Skateboarding, Surfboarding, and Snowboarding each have several flashy publications full of dynamic photos (Kay and Dave are contemplating a special "boards" section). Non-Adult titles include **Stone Soup** ("The Magazine by Young Writers & Artists") and **Spider** ("The Magazine for Children"). There's literally something for everyone here, except perhaps for people who hate magazines.

I was personally taken with the scholarly **Music Perception** ("An Interdisciplinary Journal"); **Ocean Realm** ("International Magazine of the Sea"); and **Minerva** ("The International Review of Ancient Art & Archaeology"). Check this last publication for a special report on the earliest known portrait of Akhenaten. Or else don't. **The Empty Vessel** ("A Journal of Contemporary Taoism") might very well be the world's only magazine. I'm investigating this enigma. See also **Zygon** ("Journal of Religion & Science") and **Sufism** ("An Inquiry").

The indigenous North American population is well-represented here: **Native California** ("An Inside View of the California Indian World"); **Cultural Survival Quarterly**; **Wildfire**; **Native Peoples**; and the **American Indian Review**.

These turn out to be part of a sizeable section dedicated to peoples of color in general: **The African American Review**; **Colors** ("Opinion & the Arts in Communities of Color"); **Destiny**; **Ebony**; **Jet**; **Interrace**; and the **Minority Business Journal**. You should also look for the extra tall publication **Revue Noire** (African Contemporary Art), or maybe the **Beijing Review**.

The Budapest Review Of Books worked wonders for my North American blues, as would most anything from the Literature & Poetry section. This shop is constantly rebounding between the ridiculous and the sublime. **The Journal of Irreproducible Results** is the "Official Organ of the Society for Basic Irreproducible Research" in Chicago. Dave tells me they once had a feature article on "The Insulating Properties of Jello."

Even more ambitious is **The Exploratorium**, which examines a different theme each issue. Their list of previous "explorations" made my jaw drop: Exploring The Ear, Exploring Nothing, Exploring Ice, Spin-

ning Things, Food, Edges, Electricity, Bridges, Fakes and Transformations. This is how to keep your publication from being predictable. It's similar in some ways to the highly acclaimed **RE/Search** series, which I didn't see in stock but I'm sure they'd be happy to order on request.

Weird Wild West pictured a gunslinger squaring off with some sort of alien life form with green tentacles. And here I should mention what I call the "epitome factor" in each section of the store. For every category of magazine there's going to be some truly extreme levels of presentation which epitomize the subject at hand and demonstrate how far people are willing to take their involvement.

The most obvious example would be the titles which stand out boldly in the Erotica/Fetishes section: **Bitches With Whips** ("Dedicated to Female Dominance-For Caring Sadists") is fairly unique. **Hair To Stay** ("The World's Only Magazine For Lovers of Natural, Hairy Women") is even more specific. **Body Play** ("and Modern Primitives") hones in on corsets and strange piercings. Wanna see people do strange things with their fleshy parts? Right this way. **Libido** ("the Journal of Sex & Sensibility") seemed a wee bit less kinky than the titles mentioned above. And if this entire section begins to get on your nerves, turn slightly to the left and you're facing a display of some fifteen **Tattoo Art** mags. Not to be confused with **Biker** or **Hot Rod** mags, although many of these seem to share a common taste for high camp which borders on sleaze.

If the objectification of women has been getting you down, then go directly to the women's section and get your feet back on the ground: **Woman of Power**; **The Beltane Papers**; **Woman's Way** ("The Path of Empowerment"); **Mother's Underground**; **Lilith** ("The Independent Jewish Women's Magazine"); **Sage Woman**; **Sojourner**; **Crone Chronicles**; and **Belles Lettres** are just a few of the many publications by, for, and about women.

There are also some 36 distinct Lesbian/Gay magazines, most conspicuously the popular comicbook **Hothead Paisan** ("Homicidal Lesbian Terrorist"). I see **Main Street News** as working in unison with the other businesses

which sell these particular titles, as opposed to the cut-throat competition stances which characterize so many of the retail businesses in America today. Real alternatives are offered and presented by people with genuinely alternative approaches to living and working.

The mission statement of **Main Street News**, above and beyond providing Ann Arbor with an outstanding selection of exceptional periodicals, was revealed quite candidly by Dave, who does not mince words: "We're always looking to open up a dialogue in here. People need to come together and share their perspectives. That's something which is lacking in the world today. Let's get a dialogue happening!"

Too many people are kicking back and letting the televisions and radios do the talking. Printed words are a time-honored incentive to voicing one's viewpoints. With so many people staring mutely into computer screens, the printed word is taking on a whole new significance. Some call it hard copy. These folks are making it a way of life.

And there's always room for dissent! We at **AGENDA** would rather that **MSN** didn't carry the **Detroit Free Press** or **The Detroit News**. [ed. note: **MSN** also carries the striker-produced **Detroit Sunday Journal**]. Dave's statement about a dialogue came in response to my question concerning the **Scab Press**. He sees the entire issue as yet another important basis for public debate. If you disagree with this particular policy, he wants you to tell him in person. For Dave and Kay the question of **Free Speech** seems to eclipse even the rights of the newspaper workers in Detroit. This is their opinion and I will respect it even as I disagree with it. Nevertheless, it's remarkable how many Ann Arbor business people feel this way about scab papers. The ghost of Rosa Luxemburg is not amused.

Anyway, you should take the time to wander through 220 South Main, and see how several really cool operations can mesh themselves together in a funky, share-the-rent co-existence. **Main Street News** is in front (with a small display near the entrance of **Outsider Artworks** from **Galerie Jacques**). **Elmo's T-Shirts** are still on display along the tops of the walls (the **Thelonious Monk** edition is a masterpiece), with the famous custom lettering and silkscreening operation still operating towards the rear. **Elmo** really deserves an entire article in honor of all he's done for this community, and specifically for his long-standing generosity in giving over the room at the very back of his space to **AGENDA** ("Ann Arbor's Alternative News Monthly").

220 South Main is our home too, and we couldn't ask for better company.

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NEW RELEASES

By William Shea

Compilation: Music from & Inspired by The Motion Picture DEAD MAN WALKING
Columbia

Usually soundtrack albums are compiled as another source of income for the producers of a film. Often the music loses some of its significance when taken out of its filmic context. The soundtrack for Tim Robbins' film "Dead Man Walking" is an exception.

Featuring Bruce Springsteen, Suzanne Vega, Johnny Cash, Lyle Lovett, Eddie Vedder and Nusrat Fateh Ali Khan, Tom Waits, Michelle Shocked, Mary Chapin Carpenter, Steve Earle and Patti Smith, these veteran artists all perform passionate songs about the influences that life in prison can have both on those on the inside and those on the outside, looking in.

All the songs are effective at illustrating these influences, but musically certain songs are stronger. Johnny Cash's "In Your Mind" is clear and well balanced. The typical vocalizing style made famous by Cash is just the right touch for this gospel-tinged lament. Suzanne Vega on "Woman on the Tier" uses the clatter of "industrial" music to highlight the thoughts that go through the "waiting-woman's" mind. Tom Waits' "The Fall of Troy" is a wonderfully sad story about the murder of an 18-year-old boy, the revenge by his siblings and how it tears the family apart. The stark production work expertly frames the deep hurt found in Waits' lyrics. This recording is recommended.

Riddle Me This Jennifer Age 2
Minor Label Entertainment

Not long ago this New Hudson, Michigan quartet played an in-store performance at Tower Records. It proved that their tight harmonies, clean production sound, and acoustic folkish leanings found on this latest CD could be carried over to the stage. Given their clean presentation and strong material, if given the opportunity they could become very popular.

Most of the tunes are medium-tempo and about relationships. They are framed in a balanced production mix—the drums, guitars, and vocals are around the dynamic level. There is one technical distinction on this self-produced work that sets it apart: the stereo imaging. It's so unusual on modern recordings to have one musical element coming from one speaker and another element from the other speaker, with no cross-talk. Its like the productions of the sixties—Paul on one side, John on the other, with George and Ringo in the middle. The sound grabs the listener and is great fun to listen to.

Aimee Mann I'm With Stupid
David Geffen Co.

After a few years of squabbling with her former record label, Aimee Mann's wonderful new CD has just been released. The 13 pop tunes combine bitter, oft-time caustic lyrics aimed at the many fools she's run into through her personal and professional life, with some of the catchiest pop melodies I've heard in some time. Where Mann's constant harangues at ex-lovers and recording personnel might make for some tedious listening, framing them in rich hummable melodies oozing with catchy pop sensitivities masks the temper tantrum found in her lyrics.

When Mann lashes out at those she feels need straightening out—all of the screw-ups in her life—she wraps these tunes in such extraordinary pop melodies that the listener is left wondering if the acid she wants to throw in these people's faces is really battery acid or merely vinegar. For instance, on the opener "Long Shot," she way-lays an ex-lover, viciously scorning virtually everything about him but his hair color. But this scorn is tempered by a great singable, danceable melody. The listener can only chuckle at these mixed messages: the sweet and sour of it all.

The mixing of these two emotions—the "hardness" of the lyrics and the "softness" of the pop musical sensitivities—makes this recording unusual. The result is a recording that you'll probably catch yourself humming but will never hear yourself singing.

LOCAL MUSIC

The View from Nowhere

By Alan Goldsmith

The human voice and great songs. If there's anything I'm a sucker for in the realm of rock & roll and pop it's a great songwriter with a great voice. Sure, it's cool as anything to hear heavenly synthetically dangerous guitars and hypnotic sonically (dramatic pause) instrumental solos...but, my first love is a soulful singer, unplugged, pouring out their guts, the fewer chords the better. The phrase—the singer not the song—is half right: It's the singer *and* the song and while Ann Arbor is loaded with scores of examples of this sort of thing, only a handful really stand out on an entire other plane.

This month, kudos go to The Ark for showcasing two of the above: **Sophia Hanifi** and **Brian Lillie**. Both spring from straight ahead rock & roll bands—Ms. Hanifi from the late, lamented classic Ann Arbor group of the 1980s **Map of the World** which had a CD release on Atlantic Records and Mr. Lillie as frontman for the lesser known but inventively hot band **Maitries** from the recent past. And this month, you'll get a rare shot at getting to discover the undiscovered by checking out their gigs.

For Sophia Hanifi, The Ark on March 7 (show time 8 pm) will be her first scheduled performance in years. After dropping out of the music scene to finish her BFA, Hanifi took guitar lessons for a year, writing tunes for just instrument and voice, while occasionally sitting in with brother **Khalid Hanifi's** more harder edged **Kiss Me Screaming**.

Members of KMS will be backing her up

at The Ark date, but Sophia sees herself in a learning phase. "I've been learning how to write just simple things, so my voice is the focus," says Hanifi. While in the Map Of the World days, it was the roar of the guitars and the sweet, unique Everly Brothers-like harmonies with her brother; now it's more of her own voice, with touches of harmony in an unplugged setting.

"I've written a number of new things, but the set will be a split between those and old MOTW songs [which Sophia co-authored]. It's mostly rooted in country with an alternative sort of flavor," she says.

The voice. It's filled with a spark in the same way an old Patsy Cline 45 sounds on a barroom juke at 2 am. There's a grainy touch, at a counterpoint with a soaring, clear folk edge to boot. It's addicting in the same way listening to Billie Holiday's voice or Natalie Merchant's voice is. There you go: imagine those three sounds and then imagine another that matches that level of class. Sophia Hanifi.

If Hanifi is angelically gritty, then **Brian Lillie** is down-in-the-gutter, low-key gritty. His CD of last year, *Waking Up In Traffic* was the best local release of 1995 and on each re-listening, it just keeps getting better as the months go by. If you want to play the pick-three-artists-to-give-you-a-clue you might as well toss in the towel in much the same way as Sophia Hanifi defies this defining.

Sure, maybe Dylan, maybe John Hiatt or John Prine...but...Lillie may fit on your CD collection shelf in the same company as these boys, but to say he is in the same ballpark would be false info. There's a modernism, a twist that can't be charted with a map.

Back to The Ark gig (March 14 at 8 pm). The folk venue, with the low lighting and perfectly quite/pay attention aura promises to be a great match for Lillie's low-key tales of broken hearts and redemption. If Hanifi's voice evokes a cool, afterhours

juke, Lillie's calls to the brain sitting alone in the dark, just before the sunrise, wishing you could bring an old lover back but knowing you can't.

Sophia Hanifi and Brian Lillie—both their songs and their voices—will most likely change the way you look at the world. What else do you want from "pop" music?

While we're on the topic of voices, let's not leave out garageland Stax-Volt killer r&b voices. From one such rock & roll voice **Dan Mulholland**, ex-of **The Urbations**, **The Navarones**, and **The Watusies**, from his handwritten (on the back of a Joe's Star Lounge gig poster from eons ago) press release: "Watusies reunion! attention! after 12 years Tusies are coming together for a one time gig somewhere around here soon—all original members are still in love with each other, no one is fat, bald, jacked up on drink or drugs!"

Mulholland's recent 45s with his band The Navarones might give you some idea of the glory days of The Watusies but...if you can't track down any of the now out-of-print cassettes or their one cut on the second *Cruisin' Ann Arbor* disk from the '80s, then you're in for a jolt...once this gig happens. With Mulholland on vocals (and the twin guitar machine guns of **Chris Cosello** and **Drew Howard** along with **Oni Werth** on bass) The Watusies were (and probably are) pure American roots rock & roll that will blow you away in the same way a mutated cross between Otis Redding and the MC5 might. No gig in March, but keep your eyes open for April.

Cool news I think: The legendary **Iggy Pop**, the man who needs no introduction, has been having recent talks with **Ron** and **Scott Asheton** (guitar and drums respectively) about a reunion of **The Stooges** original lineup, the most dangerous band of all time. Keep your fingers crossed. (Of course, bassist Dave Alexander merged with the universe in the middle of the 1970s...RIP)

The View From Nowhere, AGENDA, 220 S. Main Street, A2, MI. 48104 or e-mail to ALANNARBOR@AOL.COM.

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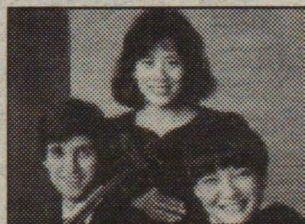
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Send your Literary Events for the APRIL issue of AGENDA by March 15 to: AGENDA, 220 S. Main St., Ann Arbor, MI 48104.

1 Friday

"First Fridays" Poetry: Galerie Jacques 8:30 pm, 616 Wesley. Open mic format. 665-9889

2 Saturday

Children's Hour: Borders 11 am, 612 E. Liberty. Guest storyteller CHRIS CRAIG—stories, fun, maybe even some magic. 668-7652

3 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, including Lisa Mueller, Steve Marsh, and Deb Marsh. There will also be one hour of open mike reading. Interested poets should contact the Del Rio for scheduling or further info. 761-2530

5 Tuesday

Poetry Slam: Heideberg 8 pm, 215 N. Main. Open mic format, \$3. 663-7758

7 Thursday

Reading: Borders noon, 612 E. Liberty. NIKKI GIOVANNI will read from her new book "The Selected poems of Nikki Giovanni." Arranged chronologically, Giovanni's poems reflect the changes she had endured as a black woman, lover, mother, teacher and poet. 668-7652

9 Saturday

Children's Hour: Borders 11 am, 612 E. Liberty. Squealing, oinking stories about pigs, pigs, and more pigs. 668-7652

Reading: Borders 2 pm, 612 E. Liberty. TERENCE M. GREEN will read from his new novel, "Shadow of Ashland." As Leo Nolan's mother lies on her deathbed, she asks Leo to find her long-lost brother, Jack Radey, who hasn't been heard from in 50 years. Yesterday and today blend



"STRAIGHT UP," a one-person narrative performance featuring DECKY ALEXANDER will be at the People Dancing Studio for two nights. (see 29 Fri)

PHOTO: LISA POWERS

and shift as Leo experiences the despair and joys of his search. 668-7652

10 Sunday

"Kerry Tales: March Hares & Mother Goose": Kerrytown Shops 2 pm, Workbench, 2nd fl., 410 N. Fourth Ave. TRUDY BULKLEY, storyteller, entertains as Mother Goose with rhymes, and riddles. All ages welcome. 769-3115

13 Wednesday

Reading: Common Language 6:30 pm, 215 S. 4th. CAROL GUESS will read from her debut novel "Seeing Dell." A thoughtful, enlightening story of Dell, a taxi driver who leaves behind two lovers—one male, one female—and a small town populated by characters who are obsessed with her. 663-0036

Slide Show: Borders 7:30 pm, 612 E. Liberty. FAY THOMPSON, an A2 business woman, has trekked in many parts of the Himalayas: Nepal, Ladakh, Pakistan and Tibet, but has returned every year to Bhutan. Since 1990, she has been leading groups part-time for the San Francisco-based company, "Geographic Expeditions." 668-7652

14 Thursday

Reading: Borders 7:30 pm, 612 E. Liberty. PETER ALSON will read from his memoir "Confessions of an Ivy League Bookie." When his story begins, Peter is a 33-year-old Harvard grad who is broke. His career as a freelance journalist is stalled, he can't finish his novel and his love life is at an impasse. When he meets a fellow Ivy Leaguer who is making a killing as a bookmaker, he decides to give it a try. 668-7652

Celebration: Shaman Drum 8 pm, 315 S. State. STEPHANIE SMITH, Associate Prof. of English at the Univ. of Florida, celebrates publication of two new titles: "Other Nature" and "Conceived by Liberty: Maternal Figures and Nineteenth Century American Literature." She will read from "Other Nature," a science fiction novel about a transformed future. 662-7407

15 Friday

Poetry Reading: Common Language 7 pm, 215 S. 4th Ave. Featuring Karen Reed and Heather Sweeney and open mic poets. 663-0036

"Reiki from the Heart with RAY GOLD-EN": Crazy Wisdom 7:30 pm, 206 N. 4th. Reiki is a powerful, natural, easy to learn healing technique for physical, emotional, mental, and spiritual well-being. Ray will describe what Reiki is, how it's used, and how it integrates with other therapies, \$3 donation. 665-2757

Reading: Shaman Drum 8 pm, 315 S. State. TOM PIAZZA reads from "Blues & Trouble: Twelve Stories," his recently published collection of short stories. He is also the author of "The Guide to Classic Recorded Jazz" and will be on hand to sign books and share refreshments after the reading. 662-7407

16 Saturday

Children's Hour: Borders 11 am, 612 E. Liberty. Dr. Seuss's wonderful feline, "The Cat in the Hat," will be back to see all his friends at story hour. 668-7652

17 Sunday

Poetry Reading: Shaman Drum 4-6 pm, 315 S. State. KIM HUNTER reads his poetry as part of the Rainbow Writers Salon Series. Hunter currently produces and hosts a nightly multi-cultural music program on WDET that includes live poetry on Monday nights. The reading will be followed by an open mic. 662-7407

18 Monday

Book Group Organizing Meeting: Borders 7:30 pm, 612 E. Liberty. Discover the secret inner workings of successful Borders book groups. A panel of long-time book group organizers will discuss their techniques for starting and maintaining lively and interesting conglomeration of book lovers. Borders staff members will present the new book group discount program. 668-7652

22 Friday

Publication Party: Shaman Drum 4-6 pm, 315 S. State. Celebrate the publica-

tion of "Time: Histories and Ethnologies," co-edited by DIANE OWEN HUGHES, U-M Associate Prof. of History, and THOMAS R. TRAUTMAN, U-M Prof. of Anthropology. The volume is part of The Comparative Studies in Society and History Book Series. 662-7407

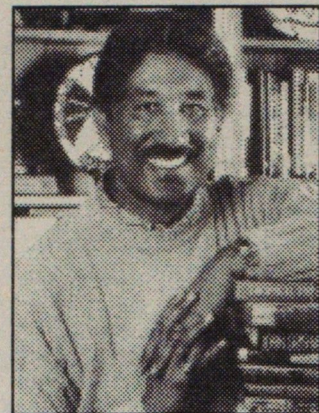


PHOTO: BRETT AMOLE

Mysterious Press author ROBERT O. GREER will be at Aunt Agatha's. (see 23 Sat)

23 Saturday

Children's Hour: Borders 11 am, 612 E. Liberty. Stories for Women's History Month. 668 7652

Book Signing: Aunt Agatha's 1:30 pm, 213 S. 4th Ave. With ROBERT GREER, author of "The Devil's Hatband." 769-1114

Reading: Shaman Drum 3-5 pm, 315 S. State. JOAN BLOS reads from "Nellie Bly's Monkey: His Remarkable Story in His Own Words." 662-7407

24 Sunday

Reading & Book Signing: Aunt Agatha's 1:30 pm, 213 S. Fourth Ave. With LEV RAPHAEL, author of "Let's Get Criminal." 769-1114

Reading: Shaman Drum 3-5 pm, 315 S. State. Various authors read from their pieces in "Variations on the Ordinary: A Woman's Reader," edited by MARGO LaGATTUTA. This collection of poems, fiction, and essays features the work of nine Michigan women writers. 662-7407

"An Evening with Maya Angelou": EMU Office of Campus Life 7 pm, Pease Auditorium, EMU. Hailed as one of the great voices of contemporary literature, MAYA ANGELOU brings the wisdom and grace of her writings to EMU. Author of 11 best-selling books, including "I Know Why the Caged Bird Sings," Ms. Angelou possesses the unique ability to shatter the invisible walls between reader and subject throughout her works. 487-3045

25 Monday

Poetry Reading: Shaman Drum 8 pm, 315 S. State. ALEXIS LEVITIN reads from his "Eugenio de Andrade" translations. Andrade is Portugal's best known living poet, having garnered all of Portugal's major literary awards and having his work translated into over 20 languages. Levitin has been translating from Portuguese for over 20 years and has been recognized as the premier translator of Portuguese poetry into English. Book signing and refreshments to follow. 662-7407

26 Tuesday

Reading: Borders 7:30 pm, Rackham Amphitheatre. OLIVER SACKS will read from his newest book, "An Anthropologist on Mars," a sensitive compilation of narratives about extraordinary people who are Dr. Sacks' patients and friends. His seven subjects include an artist who is unable to see color after an accident; a surgeon with Tourette's syndrome who can still practice surgery and pilot a small plane; and an autistic professor with a Ph.D. who can't bear to be touched but has invented a machine that hugs her. Through Dr. Sacks' eyes, the reader sees these people as brilliantly adaptive per-

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sonalities whose conditions, rather than debilitating them, have ushered them into another reality. Oliver Sacks is a professor of clinical neurology at Albert Einstein College of Medicine in New York. 668-7652

27 Wednesday

Reading: Borders 7:30 pm, 612 E. Liberty. W.S. PENN will read from his memoir "All My Sins Are Relatives," a collection of 10 essays combining history, literary analysis, memoir, opinion, and storytelling. Mr. Penn grew up in southern California the son of a Native American father and an Anglo mother, conflicted about his heritage until his Nez Perce and Osage grandfather helped him to understand his Native American heritage through his storytelling and dreams. W.S. PENN teaches creative writing and comparative and Native American literature at MSU. 668-7652

Dramatic Reading: Shaman Drum 8 pm, 315 S. State. ARI ROTH, along with actors and faculty members from the U-M Theater Dept. does a dramatic reading of scenes from his play "Oh, The Innocents." Refreshments to follow. 662-7407

29 Friday

Discussion: Parents, Friends & Family of Lesbians and Gays (PFLAG) 7 pm, Common Language Bookstore, 215 S. 4th Ave. With ROBERT BERNSTEIN, columnist, activist, lawyer, and author of "Straight Parents—Gay Children." 741-0659

"STRAIGHT UP: Some Stories & Voices of Young People": People Dancing & EMU Theatre for Young Office 8 pm, People Dancing Studio, 111 Third. Solo narrative performance about the lives of young people featuring DECKY ALEXANDER, EMU creative drama teacher. Music written and performed by Ken Cormier, with photography work by Lisa Powers, \$3.50. 930-1949

Poetry Reading: Shaman Drum 8 pm, 315 S. State. JIM DANIELS reads from his works including "Hacking It" and "Places/Everyone," as part of the After Hours Poetry Series, co-sponsored by local poet Bob Hicok and Shaman Drum. Daniels draws upon his experiences living and working in his native Detroit to present a stark, realistic picture of urban blue-collar life. Book signing and refreshments to follow. 662-7407

30 Saturday

Children's Hour: Borders 11 am, 612 E. Liberty. Some very moving stories about things that go. 668-7652

Reading: Shaman Drum 8 pm, 315 S. State. Poet LAURA KASISCHKE reads from her first novel "Suspicious River," a book perhaps more timely than ever about sexual violence and our culture's fascination with it. Kasischke will be on hand to sign books and share refreshments. 662-7407

"STRAIGHT UP: Some Stories & Voices of Young People" 8 pm (see 29 Friday)

31 Sunday

Mid-Michigan Antiquarian Book & Paper Show: Mid-Michigan Antiquarian Book Dealers Association 9:30 am to 5 pm, New Lansing Center, 333 E. Michigan Ave., Lansing. Over 100 dealers from Mich., 11 states and Canada will be offering collectable and unusual books, children's illustrated and series books, regional history, signed books, first editions, postcards, prints, magazines, maps, posters, ads & ephemera. 517/332-0123

PRESS TIME NEWS: Allen Ginsberg & Patti Smith will be at Hill Aud. April 5 in a benefit concert for Jewel Heart...also Jewel Heart is having a poetry contest (entries due 3/20/96), call 434-4411 for more info...and look for the winner of Shaman Drum's First Annual Poetry Contest in the April AGENDA!

SCIENCE FICTION

Four Ways to Forgiveness

By Ursula K. Le Guin
Harper Prism, 1995
240 pages, \$20 hardcover

Reviewed by Eric Jackson
AGENDA Associate Editor

Ursula K. Le Guin stands, with few companions, as a giant among that generation of science fiction writers who moved the genre from adolescent adventure tales set in outer space to a mature art form that addresses the great questions with which humanity has wrestled over the ages.

Raised a university brat at Berkeley, where her dad was among the founding fathers of anthropology, Le Guin has created a fictional spacefaring universe in which ethnology and culture get more ink than physics. In this setting she has written some of science fiction's most honored works—*The Dispossessed* and *The Left Hand of Darkness*, to name two. *Four Ways to Forgiveness* is in the same golden vein.

In this alternative universe, humanity has spread throughout the stars then advanced—or regressed—into almost countless cultures. The UN is something of the forgotten past, but people are still pursuing the same ideal, this time through the Ekumen, an alliance dominated by the civilizations which still ply interstellar space. That's the general background to the four novellas that make up Le Guin's new book.

The tales all have a more spe-

cific backdrop, the planets Werel and Yeowe, at the start a troubled slave society in which the latter is a colony of the former. As in many societies, these places change. The stories are set at four cusps of what Confucians might regard as accursed "interesting times."

And so we have "Betrayal," the tale of a retired schoolteacher's relationship with a crazed former autocrat. In "Forgiveness Day," we read of diplomacy, treachery, love and terrorism, mostly told through the eyes of a disillusioned veteran of a disastrous attempt to suppress a slave revolt. "A Man of the People" is about a backwoods Hainish hick who disgraces his matrilineal family by becoming an historian and ends up as the Ekumen's envoy on a dystopic world whose victorious Liberation War has brought about precious little liberty. "A Woman's Liberation" is an old woman's memoirs of a revolution that changed her status from that of a cute asset for her male and female owners—a better fate than her other option of taking a place among the dust people—to a respected position on a university faculty.

If you are a history buff, or if you follow current events closely, you may see hints of Haiti or Vietnam or Afghanistan in *Four Ways to Forgiveness*. In her earlier works set in the times of the Ekumen, you could detect parallels to Nixon White House intrigues or Berkeley radical's factional disputes. It really doesn't matter which sides of those arguments you may have taken—Le Guin has mastered all the usual tricks of good fiction writing and the suspense and intrigues in places high and low make for en-

MYSTERY

The Poet

By Michael Connelly
Little Brown, 1996
435 pages, \$22.95 hardcover

Reviewed by Jamie Agnew
Owner of Aunt Agatha's

I have a confession to make—I can't read regular contemporary fiction anymore. When I get home from a long day selling and reading mysteries, I now pick up a biography or some criticism. Real mainstream fiction just annoys me because nothing ever happens—I keep hoping that at least one of the boring characters will get killed.

In the tepid "naturalism" now in vogue artistically and academically tedium is mistaken for reality, and the writers are so afraid of appearing low brow that the one element that has driven stories from before Homer is now passe. Mysteries are the only place where you can find a plot these days, even if it's just a cemetery plot.

The Poet by Michael Connelly is such a book—if nothing else it's got plot to spare. In a way *The Poet*, with its coincidences, wild improbabilities, shocking twists and surprise ending, is almost Victorian in the pull and complexity of the nar-

teraining reading even if the allegories escape your gaze.

But don't narrow your literary field of view if you want to appreciate this master of her genre. Le Guin isn't preachy or polemical, but her science fiction is, at its

core, about moral dilemmas. Not that the Moral Majority would approve. But I think that the guy who wouldn't throw the first stone would like her attitude—as will discriminating connoisseurs of the best science fiction.

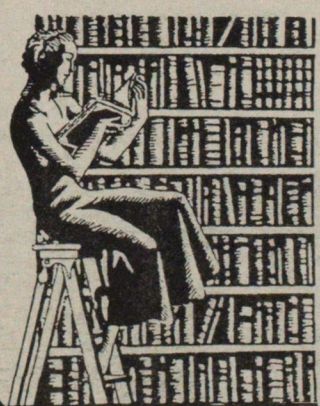
There's the buzz of imminent bestsellerdom about Connelly in the book world these days, and he certainly deserves it. In *The Poet* he departs from his four-book Harry Bosch series to present the story of Jack McEvoy, a crusty newspaper reporter whose investigation of the apparent suicide of his twin brother, a cop, uncovers a most complicated and chilling story. This being a suspense book of the '90s there's a psychopath, grisly corpses, the ambivalent machinations of the federal government, and, if not really a romance, a sudden sexual relationship.

All this plot, however, detracts from the other niceties of fiction like character and style, and Connelly is not in the same league as the current crime fiction masters like Burke and Ellroy who can juggle all three elements. The great Edgar Allan Poe is even reduced to a gimmick with no resonance in this book, and the great modern horror, the psychopath (a horror Poe prefigured) is made distressingly commonplace. But a great read is not always a great novel, and *The Poet* is a very cunning mechanism with a tightly wound plot mainspring that will cause your fingers to turn the pages a lot faster than the books all the swells are reading down at the coffeehouse.


But don't narrow your literary field of view if you want to appreciate this master of her genre. Le Guin isn't preachy or polemical, but her science fiction is, at its

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Thursday, March 14: 7, 9:30, & 11 pm

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SCREEN SCENE

By John Carlos Cantú

LEAVING LAS VEGAS

[1995. Directed by Mike Figgis. Cast: Nicholas Cage, Elisabeth Shue, Julian Sands. United Artists. 112 mins.]



Who said a love story has to be romantic? Granted, Hollywood love stories have to be good to survive their box office competition. But romance has always been optional when it comes to the big screen. Unless you're aiming for a fairy tale along the lines of *Sabrina* or *Pretty Woman*, romance can unglue a good love story faster than any other form of inconvenience.

That's why the superior love story is something to cheer about. They just don't come around that often. Perhaps like love itself, these films are always promising more than they can deliver.

By being a love story that is decidedly unromantic, *Leaving Las Vegas* seems like the real thing. Indeed, the film is so unsettling as a romance, one almost feels like ordering a round in the house for its star-crossed lovers.

There's no doubt that Ben Sanderson would....

As played by Nicholas Cage, Sanderson is a cipher of the most agreeable sort. He's a witty screenwriter so totally dedicated to his craft of creative alcoholism that his respect, his job, and his life fall by the wayside of the perfect apéritif.

Rather than give us a hint of the demons plaguing Sanderson—if indeed any demons do plague him—we're left with a post-modernist day after. For existentialism is a bit too bleak for this sort of mischief-making. As Ben reminisces at one point, he's not sure if he lost his wife because of his drinking or if he started drinking because he lost his wife.

It's this sort of gnomic understatement that tells us Ben is a dedicated party hound. And does he ever make the most of what time is left.

It's perhaps a measure of our times that Las Vegas has now replaced New Orleans as the place where one goes to die. 'Orleans' religiosity has given way to the jump-cut flash edit ennui of losing it all in the heart of the desert. This is why Ben Sanderson travels to this gambling Mecca with all the resolve of an intemperate lemming heading off a cliff.

By contrast, Sera (Elisabeth Shue), the tem-

porary girlfriend Ben meets in Vegas, seems to have dropped in from another screenplay. She's modernism wrapped in a silk package. Not exactly tortured by her choice of lifestyle as much as seemingly dazed by it all, Sera doesn't have much of a backstory. She's simply fleeing from her misanthropic Latvian pimp (Julian Sands) who's tailed her from the west coast.

Needless to say, Ben's a good-humor guy compared to this heavy-handed knife-wielding thug.

Equally needless to say, Ben and Sera fall heedlessly—if not also implausibly—in love. After all, fate has a mysterious way of throwing lovers together.

No matter. Sera vows to stick Ben out to the bitter end. Not that it's so bitter early on...and not that the end is out of sight. She's just a working girl and he's drunk all the time. It's through the prickles of this delicate tension that they find themselves soulmates.

Leaving Las Vegas would have us believe they're unlikely soulmates, but this isn't really the case. Sera has the considerate prescience to give Ben a hip flask as a (literal) going away present. And Ben finally calls her to his death bed so they can consummate their relationship to the soulful strains of Alain Bernardin's "You Turn Me On."

Were it not for Mike Figgis' alternating touches of bathos and pathos, Cage's alternating stages of levity and abandon, and Declan Quinn's inspired cinematography, *Leaving Las Vegas* would be a dreadful experience. Perhaps it is a dreadful experience. But there's also something to be said for being a good sport in love and war.

For Ben's nothing if he's not a good sport. In fact, he handles his relentless demise as sportingly as possible. Wouldn't it just be a wonderful life if every self-destructive personality should die so redeemed in the clasp of a dedicated lover?

RUBY IN PARADISE

[1993. Directed by Victor Nuñez. Cast: Ashley Judd, Todd Field, Bentley Mitchum. October Films/Republic Pictures Video. 114 mins.]



Entering Chambers Beach Shop seeking off-season employment at the beginning of *Ruby in Paradise*, Ruby Gissing has the look of a survivor. The tourists' bric-a-brac lining the shelf makes it clear that she's a member of that army of the unemployed with no job training and fewer prospects.

Having escaped from the Tennessee hills to Panama City, Florida because her family once vacationed there, Ruby has a soft-spoken nature; but she also has the equally fierce grit to succeed beyond what she has known. The fact that Chambers Beach Shop is a step up from that past is enough to tell us what kind of paradise Ruby's life is.

Independent filmmaker Victor Nuñez has crafted a masterpiece out of the minute details of Ruby's coming of age. As played by 1993 Oscar-nominated Ashley Judd, each stage of Ruby's future is firmly etched on her face as she goes through the tribulations of finding, losing, and regaining her modest utopia. And the emphasis here is on modest because Ruby doesn't seemingly know any better than what she has earned.

Her wood frame bungalow is located next to working-class neighbors and Indian emigrants. Her sole friend, Rochelle Bridges (Allison Dean), works at Chambers during college breaks. And that boss, Mildred Chambers (Dorothy Lyman), runs her little empire with strict rules. The most important of which is not fraternizing with her son, Ricky (Bentley Mitchum).

The first rule to be broken is, of course, the first in the company's rule book. Ricky takes advantage of Ruby's loneliness. But by refusing to sur-

render to events, she finds another boyfriend in salesclerk Mike McCasin (Todd Fields).

This humble triangle plays itself out in the most understated of fashions. Nuñez, who wrote and directed the film, equally lays his cards on the table in a leisurely fashion. The result is a story whose wise tenderness is of an unassuming sort.

Ruby in Paradise works because its quiet strength lies in one of the most accomplished performances by a leading lady in some number of years. Ashley Judd is revelatory of a certain kind of private personality. The self-reliant young lady she portrays is a quite likable and good person.

Judd's youthful woman unfolds before the audience with the wary mature assurance of someone who's already seen a little too much of living. Each of her emotions rings true and it's to Judd's credit that we become absorbed in her quest for a better place.

The coming-of-age genre is one of the most notorious quagmires in film history. Both *Rebel Without a Cause* and *Fast Times at Ridgmont High* are notable for the number of bad imitations that followed them. In particular, love stories of this sort have rarely succeeded. Warner Bros.' early 1960s post-teen tearjerkers—*A Summer Place* and *Parrish*—doomed the genre to a teen-aged death.

Nuñez succeeds because he's apparently a true believer of kindness. By grounding Ruby in an off-season resort town, and by giving her such modest expectations, he's made a virtue of a milieu that's rarely seen in feature films. His characters' working-class backgrounds are similar to John Sayles' low-keyed characters in *The Return of the Secaucus Seven*.

That Nuñez pulls off his wager with the same folksy flair as Sayles is enough to raise a cheer in a certain section of today's movie audience. But what raises *Ruby in Paradise* above even this enviable independent film status is Ashley Judd's self-assured performance.

Ruby's vision of paradise may not be one that most of us would want to call home. But Nuñez and Judd both seem to want to tell us sometimes paradise is just where you find it.

ART AND THE ANN ARBOR FILM FESTIVAL

by Orin Buck

Is the Ann Arbor's 16mm Film Festival really the most important art event in Ann Arbor every year, as I have said before in this column? Any generalization as big as that is hard to swallow, so, with the 34th Ann Arbor Film Festival coming to the Michigan Theater March 12-17, I thought it would be a good time to explain my opinion a little more. When you put the quantity of art in the Festival together with its quality, I think it clearly comes out on top in our local scene.

The quantity of art at the Festival is apparent. While not every film stands up in comparison to the best art exhibit or live performance in Ann Arbor, taken as a whole they offer an unsurpassed quantity of novel aesthetic experiences. At a single two-hour screening you might see 10 films, each with a different soundtrack and a different technique and approach to the medium. With about three shows a day for six days you can see over a hundred films—and most are as different from each other as Rembrandt is different from Jackson Pollack.

It is a festival of independent and experimental film, so not all of the films should be seen as pure art. But independence and experimentation lead to individualized creative expression which is appropriately perceived in artistic terms. In comparison to other film festivals like Cannes or Sundance which focus on fiction and documentary, our Film Fest is rich in works that build on the varied intellectual foundations of fine art, and which appeal to the fine art sensibility which

recognizes other possibilities for film besides fiction and documentary. Just as WCBN-FM (Ann Arbor's student-run community radio station) seeks out all genres of music with an ear for whatever has quality, so the Film Festival attracts the widest range of genres while rejecting the commonplace.

For example, "Concrete Music" is a genre of film that has never found a mainstream audience. It explores making abstract animation that precisely embodies the music of the soundtrack, making "music you can see." It grows directly out of Twentieth Century abstract art, and is neither drama nor documentary. There are many such genres to be discovered at the Film Festival.

Many types of independent and experimental film offer a greater quantity of art than you will ever see hanging on a gallery wall. In each film you see 24 frames a second, and in some films each frame is as deserving of attention as each painting in an exhibit. I especially remember a short animation of the myth of Sisyphus, who was condemned to eternally push a boulder up a hill, only to have it roll down each time. The animation was done entirely with ink brush paintings. Each frame was made of a very few well-chosen lines, as in the most elegant Japanese ink brush painting. If you paid attention you could appreciate each frame as a finished painting while taking in the beauty of the motion produced by their sequence. I can't remember how long it was, but if it was two minutes then the

artist painted 2,280 frames. And you might see several such films in one evening at the Film Festival. Some difficult films in the Festival are best appreciated if you see them as giant paintings that move.

Quality is what raises the Film Festival above other Ann Arbor events that can compete in sheer quantity of art, especially the obvious candidate, Ann Arbor's summer Art Fair. In comparison, Art Fair is like cable TV—a huge amount of stuff to see, but little that stands out as different or worth remembering. The film festival rewards viewers that open their minds wide enough to fit in a hundred different takes on life. As art, it challenges viewers to think about what each filmmaker is doing, while Art Fair art merely conforms to established categories of decoration for the home. Of course the very richness makes it hard to digest the Film Festival. I have sat through nights where I enjoy eight out of nine films, but then I see the ninth again in another context—like when it is picked for Winner's Night—and I see what I missed the first time.

One thing that adds to the quality of the Film Festival as a whole is the amount of films that have something important or interesting to say. They aren't competing for "Best Chase Scene" but rather for titles like "Most Innovative." With the small budget that most of them have, it is the power and originality of the ideas that excite the selection committee and the judges, not the production values.

I don't think that all Festival films are great and unforgettable. But with all the quality and diversity, there are always several that keep me thinking. And little else in our area integrates the full capabilities of traditional and new media. The Film Fest is like a week of Laurie Anderson concerts with Salvador Dali cartoons. It tests the limits of your concentration and your lust for life.



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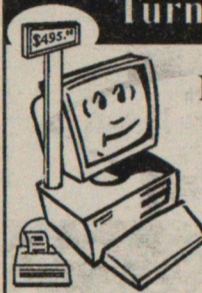
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MARCH, 1996 Visual Arts Calendar

STILL SHOWING

NEXT Alexa Lee Gallery, 201 Nickels Arcade. Laurie Halbritter, Carter Hodgkin, Greg Simons, Stephanie Sailor & Scott Stephanoff exhibit thru Mar. 16. 663-8800

Laszlo Moholy-Nagy William Pelletier Gallery, 213 1/2 S. Main. New prints from original negatives showing thru March. 761-5305

"Sol LeWitt: Five Wall Drawings" U-M Museum of Art, 525 S. State. Conceptual art drawing by founder of conceptual art in the Museum Apse. Exhibit thru Aug. 4. 764-0395

Dark Embrace: Images of War, Death, and the Apocalypse U-M Museum of Art, 525 S. State. Graphic work from Museum collection in conjunction with U-M Theme Semester. Thru Mar. 17. 764-0395

Harvey Gordon Clare Spitzer Works of Art, 2007 Pauline Ct. Paintings & color laser prints thru Mar. 26. 662-8914

Kathleen Kazmierski U-M Hospital Lobby, Fl. 1. Watercolors thru Mar. 21. 936-ARTS

"Echoes: Recent Work by Jay Yager" Ann Arbor Art Center, 117 W. Liberty. Interactive multimedia installation thru Mar. 10. 994-8004

"Trio: Masterpieces of Contemporary Japanese Ceramic Art" U-M Museum of Art, 525 S. State St. Thirty works by three living Japanese national treasures thru April 14. 764-0395

Bold Strokes: The Inventiveness of Rembrandt's Late Prints U-M Museum of Art, 525 S. State St. Exhibit thru April 28. 764-0395

1 FRIDAY
Out-Going-In-Query Opening 6-9 pm, Matrix Gallery, 212 Miller Ave. Painted structures by Mark Nielsen thru April 1. Closing party April 1. 663-7775

4 MONDAY
Annual Juried Student Exhibit Opening 5-8 pm, Ford Gallery, Ford Hall & Intermedia Gallery, KcKenny Union, Ypsilanti. EMU Department of Art exhibit thru March 16. 487-1268

6 WEDNESDAY
"Divinations" Michigan Union Art Lounge. Drawings and paintings by Lane Clark thru March 29. 764-7544

9 SATURDAY
"The Foundation Invitational" 11 am-Noon, Washtenaw Community College 4800 E. Huron River Dr. New Art League Second Saturday Morning event. Meet and talk with mixed-media printmakers Ben Upton & Takeshi Takahara. 973-3300

11 MONDAY
"Imagery and the Role of Tools in Imagery" Pierpont Commons Atrium, 2101 Bonisteel Boulevard. Exhibit thru March 30. 764-7544

12 TUESDAY
34th Ann Arbor Film Festival Opening Reception 7 pm, Michigan Theater, 603 E. Liberty. 995-5356

15 FRIDAY
"Le Cri de la Mémoire" Opening 8-Midnight, Galerie Jacques, 414 Wesley. Drawings and wood sculptures by Rosemarie Koczý thru April. 665-9889

16 SATURDAY
"Le Cri de la Mémoire" Reception 2-6 pm, Galerie Jacques, 414 Wesley. See 15 Friday. 665-9889

22 FRIDAY
Work from the Wedge and Grove Series Opening 5-8 pm, Alexa Lee Gallery, 201 Nickels Arcade. Recent sculpture by Lois Teicher thru April 27. 663-8800

The Print Opening 6-8 pm, Ann Arbor Art Center, 117 W. Liberty. Michigan printmakers exhibit thru April 14. 994-8004

29 FRIDAY
Folk and Outsider Art: An Ann Arbor Collection Opening Celebration 8 pm, U-M Museum of Art, 525 S. State St. \$12 admission includes RFD Boys bluegrass band & refreshments. Exhibit thru June 16. 764-0395

Opportunities IN ALL MEDIA

"The Print" Deliver works to be juried Mar. 8-9. For Mar. 22-April 14 exhibit. Michigan artists may submit work in any print media except photography. \$2,200 in prizes. Ann Arbor Art Center, 117 W. Liberty, Ann Arbor MI 48104. 994-8004

Hollander's Winter/Spring Workshops Mar. 2 Origami; Mar. 9 Concertina Scrapbook; Mar. 10 Washi Eggs; Mar. 16 Paper Marbling; Mar. 23 Box Making; Mar. 30 Calligraphy. Fees vary. Hollander's, 407 N. 5th Ave. (Kerrytown). 741-7531

Plymouth Community Arts Council Artists & Craftsmen Show 1996 Submit work on March 6, 13, 20 or 27 for Sep. 7-8 show in Plymouth. PCAC, 774 N. Sheldon, Plymouth, MI 48170. Call for details. 313-416-4ART

"Toward the Millennium: Art, Technology and the Transformation of Community" Entries sought for all-media exhibition Aug. 2-11 in E. Lansing. \$1,500 stipends to 10 artists. For prospectus send SASE: "Toward the Millennium" c/o Nancy McRay, 300 Baily St., E. Lansing, MI 48823

Art Birmingham '96 Deadline Mar. 25 for juried fine arts & crafts show June 1-2 w/\$13,000 in prizes. Art Birmingham, 340 E. Maple, Birmingham, MI 48009. 810-644-2150.

Art Reach of Mid-Michigan Deadline April 1. Soliciting 10 slides or photographs of recent work by area artists in all media for upcoming shows in new gallery: Art Reach on Broadway. 517-773-3689

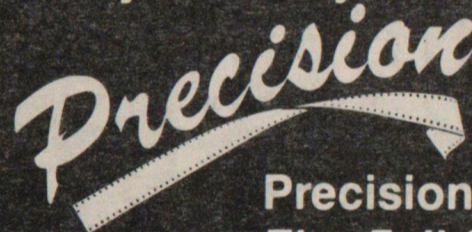
Michigan Annual XXIV Accepting applications thru Mar. 21 for juried show of painting, drawing, printmaking, photography & mixed media by Michigan artists. The Art Center, 125 Macomb Place, Mt. Clemens, MI 48043-5650.

Michigan Touring Arts Directory March 15 deadline to apply for listing in 8th edition of directory of professional artists in music, dance, theater and visual arts. Touring Arts Agency, Midland Center for the Arts, 1801 W. St. Andrews, Midland, MI 48640-2695.

Arts Midwest Home Page Launch Get acquainted with this regional art support group at <http://www.artswire.org/Artswire/artsmidwest/home.htm>

Cultural Calendar U-M School of Art Graduate Studies Program is collecting any information about local programs, events, exhibitions, etc. for online calendar. No deadlines—put them on your mailing list. Cultural Calendar, U-M School of Art, 2000 Bonisteel Blvd., Ann Arbor MI 48109-2069, attn. Robert Anderson, Coordinator. E-mail rwa@umich.edu

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The 24th ANNUAL ANN ARBOR "Dance for Mother Earth" POW WOW, rated one of the top Native American celebrations in North America, will feature champion dancers and singers, artisans, and craftspeople from near and far. It all happens at U-M's Crisler Arena. (see 29 Fri thru 31 Sun)

UM Folk Dancing Club: Leonardo's 7:30 pm, N. Campus Commons. Emphasis on Eastern European and Middle Eastern line and circle dances. No partner needed, beginners and spectators welcome. 764-7544

"Human Rights in China": Amnesty International, Group 617: 30 pm, Kuenzel Room, Mich. Union. With Gendun Rinchen, former Tibetan prisoner of conscience. 668-0660

"Eye of the Spiral": Druids of Shining Lakes Grove 8-10 pm, ICC Education Center, 1522 Hill St. Weekly meeting of Wiccan/Pagan group. 332-9510

Video Planning Meeting: Peace InSight 8 pm, Espresso Royale Caffe, 214 S. Main. Help produce cable TV series on peace and justice issues. 761-7749

Louden Wainwright III: The Ark 8 pm, 637 1/2 S. Main. Songs that offend, amuse, amaze, and scathe—a stand-up comedian with a guitar, \$15. 761-1800

Movies: U-Club 9 pm, 1st fl. Mich. Union. For U-M studs, staff, faculty, alums & guests, \$1. 763-3281

6 Wednesday

Gay Radio Hour: WCBN 88.3 FM 6-7 pm. Closets R 4 Clothes (6 pm) shares the hour with Radio Q (6:30 pm). News and more for the Les/Bi/Gay communities. 763-3500

Services for Lesbians, Gay Men & Bisexuals: Tree of Life Metropolitan Community Church 6 pm, 1st Congreg. Church, 218 N. Adams, Ypsi. 677-1418

Drop-in Storytime: Ann Arbor District Library 6:30-7 pm, (see 5 Tue)

"Good Mornin' Blues": Lifespan Learning 6:30-8:30 pm, EMU's Depot Town Center, 32 E. Cross St., Ypsi. Four-session series with WEMU dj Michael Jewett that will include classic recordings, archival films, and a special discography of recommended recordings. Session 1: "Down Home Blues—The Country Blues Tradition" examines the roots of blues music and surveys early regional styles, \$10 per session/\$35 series. 487-0407

Bowling: Rainbow League 7:30 pm, Ypsi-Arbor Lanes, 2985 Washtenaw, Ypsilanti. Gay, lesbian, bisexual bowling league! 763-4186.

Great American Meatout: VINE 7:30 pm, Guild House, 802 Monroe. Veggie videos and discussions, 668-9925

Open Stage: The Ark 8 pm, 637-1/2 S. Main. Budding musicians welcome—sign up at 7:30 pm, \$3. 761-1800

Meeting: Latin American Solidarity Comm. 8 pm, Mich. Union. Group organized around human rights in Latin America. 663-0173

"R.U.R.": Ann Arbor Civic Theatre 8 pm, 2275 Platt Road. The technologically updated story of Capek's 1921 classic science fiction thriller about a powerful multinational corporation whose sole purpose is the full-scale manufacture and sale of soulless, emotionless, artificial workers, \$15 (discounts avail.). 971-2228

"Beast on the Moon": Purple Rose Theatre 8 pm (see 1 Fri)

Without a Net: U-Club 9 pm, 1st floor, Mich. Union. Improv comedy troupe. For

U-M studs, staff, faculty, alums & guests. 763-3281

7 Thursday

"Awaken Your Light Body!" 10-11:30 am & 7-8:30 pm. Meditational program led by Sandra Shears. Call for location. 994-0047

"The Blustery Day": A2 Parks & Rec. 10-11:30 am & 1-2:30 pm, Leslie Science Center, 1831 Traver Road. Children ages 4-5 will travel on a different adventure each week, \$25/4 sessions. Pre-register 662-7802

Meeting: Homeless Action Committee 5:30 pm, 802 Monroe. Group organized to address the problems of poverty and homelessness. 930-0601

Positive Women's Support Group: HIV/AIDS Resource Center 6:30-8:30 pm, call HARC for info. 572-9355

Meeting: Druids of Shining Lakes Grove 7-9 pm, Common Language Bookstore, 215 S. 4th Ave. 764-2538

"Anger Management & Assertive Communication Development": Blackburn & Grob Associates 7-9 pm, 1945 Pauline Blvd., Suite 10. Workshop designed for women to explore the role of anger in their lives and relationships, \$20. 994-1531

Sophia Haniffi w/Kiss Me Screaming: The Ark 8 pm, 637-1/2 S. Main. Map of the World singer/songwriter Sophia Haniffi joins her brother Khalid's band, Kiss Me Screaming, performing new country/folk/rock originals, \$8.75. 761-1800

The Atlantis Ensemble: Kerrytown Concert House 8 pm, 415 N. Fourth Ave. Classical Chamber Music with Jaap Schroeder, violin, Penelope Crawford, fortepiano, and Enid Sutherland, cello, \$5-\$15. 769-2999

Live Jazz: Leonardo's 8-10 pm, N. Campus Commons. With U-M School of Music jazz students. 764-7544

"People Dancing": Performance Network 8 pm, 408 W. Washington. Smorgasbord of dance, theatre, multi-media, and music represents the new collaborative style of this trend-setting company, \$12/\$9 studs & srs. 663-0681

"R.U.R.": Ann Arbor Civic Theatre 8 pm (see 6 Wed)

"Beast on the Moon": Purple Rose Theatre 8 pm (see 1 Fri)

Rich Hall: Mainstreet Comedy Showcase 8:30 pm, 314 E. Liberty. Wry, thoughtful, and candidly warped, \$12. 996-9080

II-V-I Orchestra: Soup Kitchen Saloon 9 pm, 1585 Franklin, Detroit. Big band jazz, \$2. 313-259-1374

8 Friday

"Politics & Environmental Protection, Part 2": Peace InSight 6 pm (see 5 Tue)

Bardic Night: Druids of Shining Lakes Grove 7-11 pm, ICC Ed. Center, 1522 Hill St.. Free-form singing, drumming, poetry. 764-2538

Chris Buhalis & Brian Lillie: P.J.'s No-Kickdrum Acoustic Concert Series 7:30 pm, 617-B Packard. In-store performance by local folk singers. 663-3441

ries on Emerging Multidimensional Relationships 7:30-9:30 pm, Mission Health Aud/formerly McAuley, \$10. 761-6999

Discussion: Older Lesbians Organizing (OLO) 7:30-9:30 pm, Common Language, 215 S. Fourth Ave. Topic: "Awareness of Angels." Nancy, 769-4750

"The Inside Edge on Kids and the Internet": Ann Arbor District Library 7:30-9 pm, Loving Branch, 3042 Creek Drive. 994-2353

Meeting: Lesbians, Gay Men, & Bisexuals' AA & Alanon 7:30 pm (see 1 Fri)

John Wesley Harding: The Ark 8 pm, 637-1/2 S. Main. Biting social commentary, \$10. 761-1800

Arianna Harp Duo: Kerrytown Concert House 8 pm, 415 N. Fourth Ave. Kerstin Allvin and Jung Wha Lee, \$5-\$12. 769-2999

Bowl-A-Thon Challenge: Muscular Dystrophy Association 8 pm, Colonial Lanes, 1950 S. Industrial. Hosted by U-M and Wayne State chapters of the United Asian American Medical Students. (517) 694-7787

EMU Faculty Dance Concert: Dept. of Health, Physical Ed., Recreation & Dance 8 pm, Quirk Theater, CTA Bldg. "L'Histoire Du Soldat" and "A Grove, A Galaxie Encircles the Man," \$5-\$8. 487-1211

Meeting: Lesbian, Gay & Bi Youth 8 pm (see 1 Fri)

R.U.R.: Ann Arbor Civic Theatre 8 pm (see 6 Wed)

Swimmers: A2 Queer Aquatics Swim Team 8-9:30 pm (see 1 Fri)

"Beast on the Moon": Purple Rose Theatre 8 pm (see 1 Fri)

"People Dancing": Performance Network 8 pm (see 7 Thu)

Rich Hall: Mainstreet Comedy Showcase 8:30 & 10:30 pm (see 7 Thu)

9 Saturday

"The Science of Iridology" 9-10:30 am, Community Room, Society Bank, 2300 E. Stadium. Seminar led by Cindy Klement (Miller), \$10. 665-0383

"Yogamoves": BK Rowland 9-11:30 am, Peace Neighborhood Center, 1111 N. Maple Rd. Combine classical yoga postures with the freedom of self-expression. All abilities welcome, \$35. Reservation 663-7311

"Awaken the Miracle Within": UM Major Events Office 10 am, Hill Auditorium. Dr. Wayne W. Dyer is "one of the most widely known and respected people in the field of self-empowerment," \$29.50. 763-TKTS

Planetarium Shows: U-M Exhibit Museum of Natural History 10:30 am (1st showing, call for other times), Exhibit Museum, 1109 Geddes Ave. "Shiney: The Star Without a Constellation" and "When the Sun Ceases to Shine," \$3/\$2 srs/youth. 764-0478

R.U.R.: Ann Arbor Civic Theatre 2 & 8 pm (see 6 Wed)

Reading Group: Lesbian & Bisexual Women of Color Collective 3 pm, Common Language Bookstore, 215 S. 4th Ave. 763-4186

Basic Witchcraft: Magical Education Council of A2 6 pm, ICC Ed. Center, 1522 Hill St.. Informal discussion of the Old Religion of Europe. 665-3522

Empatheatre: Kerrytown Concert House 8 pm, 415 N. Fourth Ave., \$8/\$6. 769-2999

Arcady: The Ark 8 pm, 637-1/2 S. Main. Irish jigs, reels and airs, \$13.50. 761-1800

EMU Faculty Dance Concert 8 pm (see 8 Fri)

"Beast on the Moon": Purple Rose Theatre 8 pm (see 1 Fri)

"People Dancing": Performance Network 8 pm (see 7 Thu)

Rich Hall: Mainstreet Comedy Showcase 8:30 & 10:30 pm (see 7 Thu)

10 Sunday

Swimmers: A2 Queer Aquatics Swim Team 9:30 am (see 3 Sun)

"Waleed Howrani": Upstairs at Borders 1 pm, Borders Books & Music, 612 E. Liberty. Esteemed local pianist will play from a varied repertoire. 668-7652



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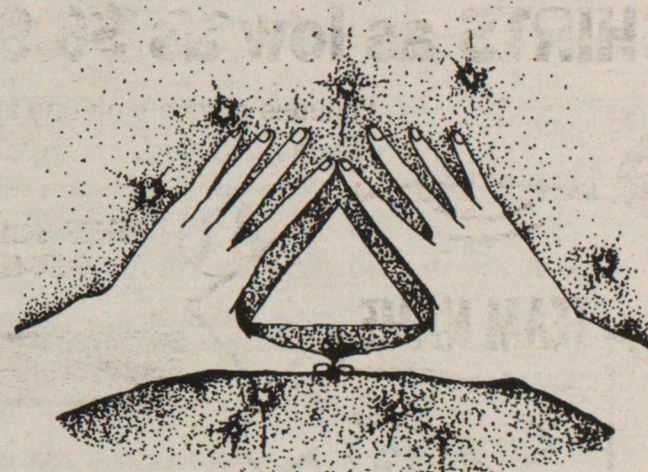


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said the little red
hen. "I will," said
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"Field of Dreams": A2 Parks & Rec. 1-2:30 pm, Leslie Science Center, 1831 Traver Road. Look for signs of spring, gather weeds and seeds, \$3/\$10 family. Pre-register 662-7802

Peter "Madcat" Ruth: The Ark 1 pm, 637-1/2 S. Main. Children's Concert, \$5. 761-1800

Dance Workshop & Swing Party: Vintage Dance Academy 1-5 pm, Pittsfield Grange Hall, A2-Saline Rd. Learn the "Big Apple" dance from the 20s from 1-3 pm; Informal Swing from 3-5 pm with the Contratonos. All dancing abilities, no partner required, \$5-\$7.50. Pre-register 429-0014

Planetarium Shows: U-M Exhibit Museum of Natural History 1:30 pm (see 9 Sat)

"Beast on the Moon": Purple Rose Theatre 2 pm & 8 pm (see 1 Fri)

Gender-Free Contra Dances 2 pm (see 3 Sun)

"Politics & Environmental Protection, Part 2": Peace InSight 2 pm (see 5 Tue)

The Samaris Piano Trio: Kerrytown Concert House 4 pm, 415 N. Fourth Ave. Playing the music of Haydn, Medndelsohn & Bridge, \$5-\$12. 769-2999

Services for Lesbians, Gay Men & Bisexuals 6 pm (see 3 Sun)

Sunday Jazz: Del Rio 6-9 pm (see 3 Sun)

Meeting: Amnesty International Community Group 7-8 pm, Guild House, 802 Monroe. With film: "Battle for Burma." 662-5189

"People Dancing": Performance Network 7 pm (see 7 Thu)

"Global Trade, International Labor, & Women": Women & Development Film Series 7:30-10 pm, MLB Aud. 4. Films: "The Global Assembly Line" and "Lady Marshal," followed by panel discussion. 747-2077

Israeli Dancing: Hillel 7:30-10 pm (see 3 Sun)

Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals AA 7:30 pm (see 3 Sun)

Anne Hills: The Ark 8 pm, 637-1/2 S. Main. Soaring soprano who grew up in Michigan with both jazz and folk roots, \$10. 761-1800

11 Monday

"Days-Off Outdoors": A2 Parks & Rec. 8:30 am-5:30 pm, Leslie Science Center, 1831 Traver Rd. Grades K-5th will explore the woods, water and wildlife with hands-on activities and games, \$25. 662-7802

"No School Days on the Farm": A2 Parks & Rec. 9 am-3:30 pm, Cobblestone Farm, 2781 Packard. One-day "camp" centers around pioneer crafts, cooking, games and stories, \$21. 662-7802

Women's Support Group 5 pm, LGBPO Lounge, 3116 Mich. Union. 763-4186

Screening Social Change: International Institute 7 pm, 1210 Chemistry Bldg. Two films on the Women's Movement in Japan with Director Nanako Kurihara ("Ripples of Change") to speak afterwards. 747-2077

Meeting: Labor Party Advocates 7 pm, Wooden Spoon Books, 200 N. 4th Ave. Group advocating a nationwide working-class party. 480-7923

"Healing the Special Senses (Sight, Sound, Smell) with Food & Herbs" 7-8:30 pm, Community Room, Society Bank, 2300 E. Stadium. Seminar led by Cindy Klement (Miller), \$10. 665-0383

12-Step Group for Adult Daughters of Alcoholics and/or Dysfunctional Families 7 pm (see 4 Mon)

Multiple Sclerosis Support Group 7 pm (see 4 Mon)

"Treatment for Serious Brain Disorders-What Works?": Washtenaw Alliance for the Mentally III 7:30 pm, St. Clare's Episcopal Church, 2309 Packard. Presentation and discussion. 994-6611

Group: Monday Night Out 9 pm (see 4 Mon)

12 Tuesday

Rape Prevention Month: SAPAC 580 Kennedy Dr., Rm L-107. Pick up ballots until April 6 for "Sexism in Advertising Contest." 763-5865

Habitat for Humanity: Volunteers in Action-Hillel 3:30 pm, meet at Hillel. 930-1873

Drop-in Storytime: A2 District Library 4-4:30 pm (see 5 Tue)

Teen Les/Bi/Gay Support Group 6:30 pm (see 5 Tue)



MULLIGAN STEW is just one of many fine acts to be featured at the Second Annual St. Patrick's Celtic Celebration in Ypsilanti's Depot Town (smoke-free and alcohol-free). (see 15 Friday)

Opening Reception: Ann Arbor Film Festival 7 pm, Michigan Theater. Performance by Dance Gallery/Peter Sparling Co. and silent auction. 995-5396

Prayer Services of Hope in the Face of AIDS: Tree of Life Metropolitan Comm. Church 7 pm, 218 N. Adams, Ypsi. 485-3922

"Gathering Allies in Defense of Separation of Church & State. Part 2": Peace InSight 7 pm, TV Cable Channel 9. Talk by John Swomley, Chair of the National ACLU Church/State Committee. 769-7422

Liturgists' Round Table: Druids of Shining Lakes Grove 7 pm (see 5 Tue)

"Hunger, Debt & Women": Women & Development Film Series 7:30-10 pm, MLB Aud. 4. Films: "The Business of Hunger" and "Hell to Pay" followed by panel discussion. 747-2077

Meeting: Amnesty International Group 6:30 pm, Mich. Union. 668-0660

Swimmers: A2 Queer Aquatics Swim Team 7:30 pm (see 5 Tue)

Meeting: Living with HIV 7:30 pm (see 5 Tue)

Ann Arbor Film Festival 8 pm, Michigan Theater. 16mm independent and experimental film from all over the world including animation, documentary, narrative, and experimental film, \$6 single/\$10 evening/\$35 series. 995-5396

Judy Small: The Ark 8 pm, 637-1/2 S. Main. Australian singer-songwriter who writes powerful social and political songs, \$10/\$9 mems, studs & srs. 761-1800

"Eye of the Spiral": Druids of Shining Lakes Grove 8-10 pm (see 5 Tue)

Tuesday Nite Flicks: U-Club 9 pm (see 5 Tue)

13 Wednesday

Awards Jury Member Free Screening: Ann Arbor Film Festival 3 pm, Michigan Theater. Featuring Rob Moss's documentary films. 995-5356

Second Wednesday Supper Forum: Guild House 5:15 pm, 802 Monroe. Beans & rice supper followed by discussion of "The Work Transformation Movement: The New Work Project With Detroit Churches" with Dr. Frithjof Bergman, \$5 donation. 662-5189

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

Gay Radio Hour: WCBN 88.3 FM 6-7 pm (see 6 Wed)

"How-To" Workshop: A2 Community Development Corporation 6:30-8:30 pm, 2008 Hogback Road, Suite A. Topic: "How to Obtain Small Business Financing," \$5. Register 677-1400

"Good Mornin' Blues": Lifespan Learning 6:30-8:30 pm. Session 2: "Jumpin' the Blues: Music on the Move." Blues styles from the mid-20s to the mid-40s, and the relationship between blues and jazz. (see 6 Wed)

Drop-in Storytime: A2 District Library 6:30-7 pm (see 5 Tue)

Men's Support Group: LGBPO 7 pm, LGBPO, 3116 Mich. Union. Open to all men. 763-4186

"Young Soul Rebels": Program in British Studies 7 pm, 1300 Chemistry Bldg. Debut film feature from Isaac Julien is a fascinating look at British culture in the late '70s, especially politics and music. 747-2077

A2 Film Festival 7 & 9:30 pm (see 12 Tue)

Shamanic Journeys: The Seeker 7:30 pm, ICC Ed. Center, 1522 Hill St. Shamanic healing and trance work. 665-3522

Bowling: Rainbow League 7:30 pm (see 6 Wed)

Jake Reichbart: Leonardo's 8-10 pm, N. Campus Commons. Solo jazz and pop guitar. 764-7544

"Mass Sterilization & the Politics of Reproductive Rights": Women & Development Film Series 8-10 pm, MLB Aud. 3. Film: "La Operacion" followed by panel discussion. 747-2077

Open Stage: The Ark 8 pm (see 6 Wed)

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

Without a Net: U-Club 9 pm (see 6 Wed)

Meeting: East Quad Social Group 9-11 pm, call for location. For les/gay/bi students. 763-4186

14 Thursday

"Awaken Your Light Body!" 10 am & 7 pm (see 7 Thu)

Awards Jury Member Free Screening: Ann Arbor Film Festival 3 pm, Michigan Theater. Featuring Christine Panushka's experimental animated works. 995-5356

Dinner for the Homeless: Volunteers in Action-Hillel 3-7:30 pm, First Methodist Church. 769-0500

Meeting: Homeless Action Committee 5:30 pm (see 7 Thu)

Positive Women's Support Group: HARC 6:30 pm (see 7 Thu)

Ann Arbor Film Festival 7, 9:30 & 11 pm. Note: 11 pm show free! (see 12 Tue)

"Framing Lesbian Fashion": TVQ 7 pm, LGBPO Lounge, Mich. Union. Video viewing. 763-4186

"Anger Management & Assertive Communication Development": Blackburn & Grob Associates 7-9 pm (see 7 Thu)

Songwriters Open Mic: Oz's Music 7:30 pm, 1920 Packard. Songwriters perform and talk about their songs, optional videotaping. 662-8283

Chris Buhalis & Brian Lillie: The Ark 8 pm, 637-1/2 S. Main. Buhalis has been featured on radio's Acoustic Cafe as "one to watch." Lillie's debut CD was called "perfect folk music" by AGENDA's Alan Goldsmith, \$8.75. 761-1800

"Trafficking of Women and the Global Economy": Women & Development Film Series 8-10 pm, MLB Aud. 4. Film: "Dying For Sex" followed by panel discussion. 747-2077

"The Maids": Performance Network 8 pm, 408 W. Washington. Ellipsis Theatre Company perform a play about two maids who both love and hate their mistress and obsessively enact their fantasy of her murder, \$12/\$9 studs & srs. 663-0681

Live Jazz: Leonardo's 8-10 pm (see 7 Thu)

Jeff Allen: Mainstreet Comedy Showcase 8:30 pm, 314 E. Liberty. Quintessential observationalist, \$10. 996-9080

II-V-I Orchestra: Soup Kitchen Saloon 9 pm (see 7 Thu)

Meeting: Queer Unity Project 10 pm, Mich. Union. Campus group working to overcome discrimination against lesbian, gay, and bisexual people. All are welcome. 763-4186

15 Friday

Awards Jury Member Free Screening: Ann Arbor Film Festival 3 pm, Michigan Theater. Featuring Craig Baldwin's experimental films. 995-5356

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)

"Gathering Allies in Defense of Separation of Church & State. Part 2": Peace InSight 6 pm (see 12 Tue)

Philips Educational Presentation: Univ. Musical Society 7 pm, Koessler Library, Michigan League. Program: "Mahler in Love: The Fifth Symphony." 764-2538

"Women Celebrating Cultural Diversity": WILPF 7 pm, Bach School Aud., 600 W. Jefferson St. Featuring Carol Moore, WILPF National Office Membership Coordinator and guest speakers from Nigeria, the Philippines and the Palestine Aid Society. Cultural fashion show and an "International Children's Art Table." 995-8947

A2 Film Festival 7 & 9:30 pm (see 12 Tue)

Pete Moss & the Fungis: P.J.'s No-Kickdrum Acoustic Concert Series 7:30 pm, 617-B Packard. In-store performance of fungidelic blue jazz. 663-3441

St. Patrick's Celtic Celebration: Irish Music, Tales, & Dance: Mad River Music 7:30 pm, Ypsilanti Freighthouse, Depot Town. Mulligan Stew, Kimberly Rowe, Jack Hickey, The O'Hare Dancers, & Ken Smith, \$8/\$4 children. 663-3441

Frankenstein: UM Major Events Office 7:30 pm, Mendelssohn Theatre. One actor/storyteller, Jon Spelman, manipulates images, narrative, movements, voices, props, and specially made dolls to the music of Andy Tierstein. \$8-\$12. 763-TKTS

"The Inside Edge on Exploring the Electronic Catalog": A2 District Library 7:30-9 pm, Northeast Branch, 2713 Plymouth. 996-3180

Meetings: Lesbians, Gay Men, & Bisexuals AA & Alanon 7:30 pm (see 1 Fri)

San Francisco Symphony: University Musical Society 8 pm, Hill Aud. Works by Mahler and Copland, \$16-\$42. 764-2538

Guys & Dolls: U-Club 8 pm, 1st floor, Mich. Union, UAC/Musket presents highlights. 763-3281

Five Guys Named Moe: Leonardo's 8-10 pm, N. Campus Commons. Jazz, traditional and popular music. 764-7544

Swimmers: A2 Queer Aquatics 8 pm (see 1 Fri)

"The Maids": Performance Network 8 pm (see 14 Thu)

Meeting: Lesbian, Gay & Bi Youth 8 pm (see 1 Fri)

Jeff Allen: Mainstreet Comedy Showcase 8:30 & 10:30 pm (see 14 Thu)

"Framing Lesbian Fashion": TVQ Rebroadcast 9 pm, UMTV chan. 24. (see 14 Thu)

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

Meeting: Lesbian, Gay & Bi Youth 8 pm (see 1 Fri)

Meeting: Lesbian, Gay & Bi Youth 8 pm (see 1 Fri)

16 Saturday

Fourth Annual Bowl for Kids' Sake: Big Brothers/Big Sisters of Washtenaw County Colonial Lanes, 1950 S. Industrial. Two-day fundraising event (see 17 Sun). Register four-person team by March 8. Help raise funds to make a difference in children's lives. 994-4224

"The Science of Iridology" 9-10:30 am, Community Room, Society Bank, 2300 E. Stadium. Seminar led by Cindy Klement (Miller) \$10. 665-0383

Planetarium Shows: U-M Exhibit Museum of Natural History 10:30 am (see 9 Sat)

"A Flea & Me": A2 Parks & Rec. 1-2:30 pm, Leslie Science Center, 1831 Traver Rd. Ages 4-6 have fun with the stoneyly and snow flea as they team up for some winter sports, \$6. 994-2928

A2 Film Festival 1, 7 & 9:30 pm. Note: 1 pm show free! (see 12 Tue)

Judy Carmichael: Kerrytown Concert House 7 pm & 9 pm, 415 N. 4th Ave. Jazz pianist, \$10-25. 769-2999



Penelope Crawford and Nancy Garrett, DUO CRISTOFORI, perform two-piano literature using fortepianos of the 18th and 19th centuries at Kerrytown Concert House. (see 22 Friday)

The Complete Solo Piano Music of Frederic Chopin: University Musical Society 8 pm, Hill Aud. Garrick Ohlsson's Grand Finale-Recital VI, \$16-\$36. 764-2538

RFD Boys: The Ark 8 pm (see 1 Fri)

"The Maids": Performance Network 8 pm (see 14 Thu)

Jeff Allen: Mainstreet Comedy Showcase 8:30 & 10:30 pm (see 14 Thu)

Digital Music Ensemble: U-Club 9 pm, 1st fl. Mich. Union. On MIDI instruments, \$5. 763-3281

17 Sunday

Fourth Annual Bowl for Kids' Sake: Big Brothers/Big Sisters of Washtenaw County times vary, call for details. (see 16 Sat)

Swimmers: A2 Queer Aquatics Swim Team 9:30 am (see 3 Sun)

"Mulligan Stew": Upstairs at Borders 1 pm, 612 E. Liberty. Celebrate St. Paddy's Day with this local Irish band. 668-7652

Bluegrass & Old-Time Country Music Jam Sessions 1:30-5 pm, Ypsilanti Freight-house, Depot Town. Acoustic music only, \$2 donation. 930-2680

Planetarium Shows: U-M Exhibit Museum of Natural History 1:30 pm (see 9 Sat)

Meeting: Parents-FLAG/Ann Arbor 2 pm, First Unitarian Church, 1917 Washtenaw. Helping family and friends understand and accept gay loved ones. 741-0659

"Gathering Allies in Defense of Separation of Church & State. Part 2": Peace InSight 2 pm (see 12 Tue)

Gender-Free Contra Dances 2 pm (see 3 Sun)

Meeting: Lesbian & Bisexual Women of Color Collective 3 pm, Common Language Bookstore, 215 S. 4th Ave. Safe sex seminar. 763-4186

"An Irish Wish" Concert: Brigus Management 4 pm, Kerrytown Concert House, 415 N. Fourth Ave. Irish folk songs, stories, and traditional jigs and reels, \$10-15. 769-2999

Beethoven's Violin Sonatas: U-M School of Music 4 pm, Recital Hall, 1100 Baits Drive, North Campus. Concert by professors at the School of Music. 769-2999

Winners Screenings: Ann Arbor Film Festival 5, 7 & 9 pm (see 12 Tue)

Sunday Jazz: Del Rio 6-9 pm (see 3 Sun)

Services for Lesbians, Gay Men & Bisexuals 6 pm (see 3 Sun)

"Bring Back the Snakes" Party: Druids of Shining Lakes Grove 7-9 pm, 818 Brooks. Celebrate St. Patrick's Day the Pagan way. 761-1137

"The Maids": Performance Network 7 pm (see 14 Thu)

Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals' AA 7:30 pm (see 3 Sun)

Israeli Dancing: Hillel 7:30-10 pm (see 3 Sun)

18 Monday

"The Anne Frank Story": Hillel Irwin Green Aud., Hillel, 1429 Hill. Exhibition exploring the life of Anne Frank from birth in 1929 until her death in Bergen-Belton in 1945. 769-0500

Addressing the Needs of LGBT Youth in Schools: U-M School of Social Work 9 am-4:30 pm, Mich. Union. With guest speaker, \$95/\$45 students. 763-4186

Women's Support Group 5 pm (see 11 Mon)

Book Group 7 pm, Common Language Bookstore, 215 S. 4th Ave. Lesbian book group. 994-0469

Screening Social Change: International Institute 7 pm, 1210 Chemistry Bldg. Film: "A Valley Rises" documents a non-violent Ghandian march protesting the construction of a dam, with director Ali Kazimi to speak afterwards. 747-2077

Evening Voyages—Tunes & Tales: A2 District Library 7-7:45 pm. Folktales, ages 6-69. 994-2345

"Healing the Reproductive System with Food & Herbs" 7-8:30 pm, Community Room, Society Bank, 2300 E. Stadium. Seminar led by Cindy Klement (Miller), \$10. 665-0383

12-Step Group for Adult Daughters of Alcoholics and/or Dysfunctional Families 7 pm (see 4 Mon)

Multiple Sclerosis Support Group 7 pm (see 4 Mon)

19 Tuesday

Habitat for Humanity: Volunteers in Action-Hillel 3:30 pm (see 12 Tue)

Drop-in Storytime: A2 District Library 4 pm (see 5 Tue)

Teen Les/Bi/Gay Support Group 6:30 pm (see 5 Tue)

Warriors' Guild Meeting: Druids of Shining Lakes Grove 7 pm, 507 Pearl St., Ypsi. 761-1137

"The Struggle to Free Mumia—Featuring Pam Africa": Peace InSight 7 pm, TV Cable Channel 9. Videotape of M.O.V.E.-member Pam Africa's defense of Mumia Abu Jamal, former Black Panther now on death row, accused of killing a Philadelphia policeman. 769-7422

Alvin Ailey American Dance Theater: University Musical Society 7 pm, Power Center. Under the direction of Judith Jamison, the Ailey company remains one of the most popular international ambassadors of American culture. Tues. is Family Show, \$16-\$36 (Family Show \$15/\$5 children). 764-2538

Network: Borders 7:30 pm, 612 E. Liberty. Browsing the World Wide Web and Netscape. 668-7652

Swimmers: A2 Queer Aquatics Swim Team 7:30 pm (see 5 Tue)

U-M Folk Dancing Club: Leonardo's 7:30 pm (see 5 Tue)

Meeting: Living with HIV 7:30 pm (see 5 Tue)

"Eye of the Spiral": Druids of Shining Lakes Grove 8-10 pm (see 5 Tue)

Tuesday Nite Flicks: U-Club 9 pm (see 5 Tue)

20 Wednesday

Research Seminar Series: Michigan Initiative for Women's Health 12:10-1 pm, Rackham E. Conf. Rm. (4th floor). Topic:

"Gender Differences in Sports Participation." 747-0472

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

Gay Radio Hour: WCBN 88.3 FM 6 pm (see 6 Wed)

"Good Mornin' Blues": Lifespan Learning 6:30-8:30 pm. Session 3: "Bright Lights, Big City: The Golden Age of Urban Blues." Examine how blues gave birth to Rock n' Roll, R & B and Soul music. (see 6 Wed)

Drop-in Storytime: Ann Arbor District Library 6:30 pm (see 5 Tue)

Philips Educational Presentation: Univ. Musical Society 7 pm, Koessler Library, Michigan League. "The Essential Alvin Ailey: His Emergence and Legacy as an African American Artist." 764-2538

"Body Beautiful": "Coffee Colored Children" & "Perfect Image": Program in British Studies 7 pm, 1300 Chemistry Bldg., 930 N. Univ. Three short films exploring how Black British women experience their body image in a white society. 747-2077

Rape Prevention Month: SAPAC 7 pm, Rackham Aud. Evelyn White lecture. 763-5865

Men's Support Group 7 pm (see 13 Wed)

Network: Borders 7:30 pm, 612 E. Liberty. Web Page makeovers with author Lynda Weinman. 668-7652

"Did Right-Wing Rhetoric Kill Rabin?": Hillel 7:30 pm, 1429 Hill. 769-0500

Bowling: Rainbow League 7:30 pm (see 6 Wed)

Open Stage: The Ark 8 pm (see 6 Wed)

Alvin Ailey American Dance Theater: University Musical Society 8 pm (see 19 Tue)

East Quad Social Group 9 pm (see 6 Wed)

Without a Net: U-Club 9 pm (see 6 Wed)

21 Thursday

"Awaken Your Light Body!" 10 am & 7 pm (see 7 Thu)

Meeting: Homeless Action Committee 5:30 pm (see 7 Thu)

Positive Women's Support Group: HARC 6:30 pm (see 7 Thu)

"The Question of Equality—Hollow Liberty": TVQ 7 pm, LGBPO Lounge, Mich. Union. Video viewing. 763-4186

Philips Educational Presentation: Univ. Musical Society 7 pm, Koessler Library, Michigan League. Topic: "The Musical Influences of Alvin Ailey." 764-2538

"Anger Management & Assertive Communication Development": Blackburn & Grob Associates 7-9 pm (see 7 Thu)

Network: Borders 7:30 pm, 612 E. Liberty. Expert panel on the future of the Web. 668-7652

Tish Hinojosa: The Ark 8 pm, 637-1/2 S. Main. Influenced by Mexican-American south Texas, 60s pop, country, and folk, \$12.50. 761-1800

Jana De Mita with Ropert Conway: Kerrytown Concert House 8 pm, 415 N. Fourth Ave. Cello and piano with works by Rachmaninoff, Prokofiev, and others, \$5-\$10. 769-2999

Alvin Ailey American Dance Theater: University Musical Society 8 pm (see 19 Tue)

"The Maids": Performance Network 8 pm (see 14 Thu)

Live Jazz: Leonardo's 8-10 pm (see 7 Thu)

Jack Mayberry: Mainstreet Comedy Showcase 8:30 pm, 314 E. Liberty. Clean social and political insight that has wowed audiences across the country, \$10. 996-9080

II-V-I Orchestra: Soup Kitchen Saloon 9 pm (see 7 Thu)

Meeting: Queer Unity Project 10 pm (see 14 Thu)

22 Friday

Queer Student Leader Regional Summit 2-8:30 pm, Hoyt Conference Ctr., EMU. Conference of high school and college LGB leaders from Ohio and Mich., \$15 registration fee. 763-4186

"The Struggle to Free Mumia": Peace InSight 6 pm (see 19 Tue)

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Phillips Educational Presentation: Univ. Musical Society 7 pm, Koessler Library, 3rd fl. Mich. League. Topic: "The Alvin Ailey American Dance Theater." 764-2538

Michigras: U-Club 7 pm, Mich. Union. For U-M studs, staff, faculty, alumni & guests. 763-3281

"Hockey Night": A2 Parks & Rec. 7-10 pm, Veterans Indoor Ice Arena, 2150 Jackson Rd. A2 Amateur Hockey Association ends season with this championship tournament of all ages, \$1. 761-7240

"The Question of Equality—Hollow Liberty": TVQ Rerobroadcast 7 pm, UMTV chan. 24. (see 21 Thu)

"John Dewey Meets the Barney Generation": A2 District Library 7:30-9 pm, Main Library. 994-2342

Meetings: Lesbians, Gay Men, & Bisexuals' AA & Alanon 7:30 pm (see 1 Fri)

Borodin String Quartet: University Musical Society 8 pm, Rackham Aud. Ludmilla Berlinskaya, piano. Works by Shostakovich, Prokofiev, and Schnittke, \$20-\$32. 764-2538

Riders in the Sky: The Ark 8 pm, 637-1/2 S. Main. Cowboy fun, \$13.50. 761-1800

Duo Cristofori: Great Lakes Performing Artist Assoc. 8 pm, Kerrytown Concert House, 415 N. 4th Ave. Fortepiano duo featuring Penelope Crawford & Nancy Garrett, \$5-\$12. 769-2999

The Raisin Pickers: Leonardo's 8-10 pm, N. Campus Commons. Old-time dance music, swing and "new"-grass. 764-7544

Alvin Ailey American Dance Theater: University Musical Society 8 pm (see 19 Tue)

Meeting: Lesbian, Gay & Bi Youth 8 pm (see 1 Fri)

"The Maids": Performance Network 8 pm (see 14 Thu)

Swimmers: A2 Queer Aquatics 8 pm (see 1 Fri)

Jack Mayberry: Mainstreet Comedy Showcase 8:30 & 10:30 pm (see 21 Thu)

23 Saturday

Party: Lesbian & Bisexual Women of Color Collective Call LGBPO for more info. 763-4186

Planetarium Shows: U-M Exhibit Museum of Natural History 10:30 am (see 9 Sat)

"Incredible Insects": A2 Parks & Rec. 1-2 pm, Leslie Science Center, 1831 Traver. Fascinating facts on the life cycle, diversity and important role in the world, \$4/\$15 family. Pre-register 662-7802

Spring Equinox Ritual: Druids of Shining Lakes Grove 2-5 pm, Friends Meetinghouse, 1420 Hill. 764-2538

Basic Witchcraft: Magical Educational Council of A2 6 pm (see 9 Sat)

An Evening of Jazz: U-Club 7 pm, 1st floor, Mich. Union. Featuring violinist Karen Goldman and Charlie Gabrielle, \$5-\$8. 763-3281

OLO Country Line Dancing/Potluck 7:30 pm, Common Language, 215 S. 4th Ave. 428-8824

John Gorka: The Ark 7:30 & 9:30 pm, 637-1/2 S. Main. Fresh, funny, stunning emotional baritone, \$13.50. 761-1800

An Evening with Bruce Campbell: A2 Film Co-op 8 pm, Natural Science Aud. Benefit for the co-op with Campbell and film "Evil Dead II: Dead By Dawn," the sequel to his Horror Cult Classic, "The Evil Dead." \$8-\$10. 761-1800

Songs of Vincent Youmans: Kerrytown Concert House 8 pm, 415 N. 4th Ave. William Bolcom, piano, Joan Morris, mezzo soprano, & Robert White, tenor, \$20-\$50. 769-2999

Guitar Summit II: University Musical Society 8 pm, Rackham Aud. Kenny Burrell, jazz; Manuel Barrueco, classical; Jorma Kaukonen, acoustic blues; Stanley Jordan, modern jazz, \$22-\$34. 764-2538

"The Maids": Performance Network 8 pm (see 14 Thu)

Jack Mayberry: Mainstreet Comedy Showcase 8:30 & 10:30 pm (see 21 Thu)

The Latex Ball: Club Fabulous 10 pm, Rackham Assembly Hall. Mega-mix dance party for LGB community. 763-4186

24 Sunday

Swimmers: A2 Queer Aquatics Swim Team 9:30 am (see 3 Sun)

"Unsung Heroines": Upstairs at Borders 1 pm, 612 E. Liberty. Mona DeQuis will talk about



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and play music by women composers past and present. 668-7652

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

Mustard's Retreat: The Ark 1 pm, 637-1/2 S. Main. Children's concert, \$5. 761-1800

Planetarium Shows: U-M Exhibit Museum of Natural History 1:30 pm (see 9 Sat)

Sunday Family Dance Series: A2 Parks & Rec. 2-4:30 pm, Cobblestone Farm, 2781 Packard Rd. All ages invited to learn square and contra dancing, \$6/\$10 family. 483-4124

Gender-Free Contra Dances 2 pm (see 3 Sun)

"The Struggle to Free Mumia—Featuring Pam Africa": Peace InSight 2 pm (see 19 Tue)

Sunday Jazz: Del Rio 6 pm (see 3 Sun)

Services for Lesbians, Gay Men & Bisexuals 6 pm (see 3 Sun)

"Sh'chur": Hillel 7 pm, Mich. Theater. Part of the Daniel Goldstein Israeli Film Festival, \$6/\$5. 769-0500

Meeting: Amnesty International Community Group 7-8 pm. Film: "Sri Lanka—Nation in Anguish." (see 10 Sun)

"The Maids": Performance Network 7 pm (see 14 Thu)

"A Safe Place": Hillel 7:30 pm, 1429 Hill. Discussion about domestic violence. 769-0500

Israeli Dancing: Hillel 7:30-10 pm (see 3 Sun)

Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals' AA 7:30 pm (see 3 Sun)

Tutti Italiano: Kerrytown Concert House 8 pm, 415 N. Fourth Ave. Opera and Art Songs by soprano Annamaria Saritelli-DiPanni and tenor George Shirley, \$5-\$12. 769-2999

Si Kahn: The Ark 8 pm, 637-1/2 S. Main. Folk singer and political activist, \$11.50. 761-1800

25 Monday

Israel Information Day: Hillel Call for appointment, 1429 Hill. Learn about the wide variety of programs in Israel. 769-0500

Women's Support Group 5 pm (see 11 Mon)

"Hidden Children": Hillel 7 pm, 1429 Hill. Feature film recounts stories of six children who were hidden during the Holocaust, and survivors who were themselves hidden will share their stories. 769-0500

"Healing the Hair, Skin, Nails & Teeth with Food & Herbs" 7-8:30 pm, Community Room, Society Bank, 2300 E. Stadium. Seminar led by Cindy Klement (Miller), \$10. 665-0383

Screening Social Change: International Institute 7 pm, 1210 Chemistry Bldg. Film: "If the Mango Tree Could Speak" documents ten boys and girls growing up in the midst of war in Guatemala and El Salvador with director Patricia Goudvis to speak afterwards. 747-2077

Multiple Sclerosis Support Group 7 pm (see 4 Mon)

12-Step Group for Adult Daughters of Alcoholics and/or Dysfunctional Families 7 pm (see 4 Mon)

Group: Monday Night 9 pm (see 4 Mon)

26 Tuesday

Dining for Dollars (D4\$) Kickoff: HIV/AIDS Resource Center call for time, Gandy Dancer, 401 Depot. Gourmet dinner and silent auction to kickoff 10-year anniversary of HIV/AIDS Resource Center, \$100. Reserve 572-9355

Habitat for Humanity: Volunteers in Action-Hillel 3:30 pm (see 12 Tue)

Drop-in Storytime: Ann Arbor District Library 4 pm (see 5 Tue)

Teen Les/Bi/Gay Support Group 6:30 pm (see 5 Tue)

"Israel & Palestine: Two Years After Oslo": Peace InSight 7 pm, TV Cable Channel 9. Talk by Israeli peace activist on problems of Oslo Agreement. 769-7422

Swimmers: A2 Queer Aquatics Swim Team 7:30 pm (see 5 Tue)

Meeting: Living with HIV 7:30 pm (see 5 Tue)

Michigan Chamber Players: University Musical Society 8 pm, Rackham Aud. Music of Ravel, Copland, and Schubert, call for ticket info. 764-2538

Arlo Guthrie: The Ark 8 pm, 637-1/2 S. Main. Born storyteller and accomplished musician, Laura Smith opens, \$17.50. 761-1800

"Eye of the Spiral": Druids of Shining Lakes Grove 8 pm (see 5 Tue)

Tuesday Nite Flicks: U-Club 9 pm (see 5 Tue)

27 Wednesday

Memorial of Names: Hillel noon, U-M Diag. Continuous 24-hour reading of names of those who perished during the Holocaust. 769-0500

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

Gay Radio Hour: WCBN 88.3 FM 6-7 pm (see 6 Wed)

"How-To" Workshop: A2 Community Development Corporation 6:30-8:30 pm, 2008 Hogback Road, Suite A. Topic: "How to Create Advertising That Works!"; \$5. Register 677-1400

"Good Mornin' Blues": Lifespan Learning 6:30-8:30 pm. Session 4: "The Blues Never Die: Roots Music Revival." (see 6 Wed)

Drop-in Storytime: A2 District Library 6:30-7 pm (see 5 Tue)

"Gay Marriage": LGBPO's Out in the Academy 7 pm, Law School, room 120. Topic: Same-sex marriage. 763-4186

"Dreaming Rivers" & "I'm British, but...": Program in British Studies 7 pm, 1300 Chemistry Bldg. Films: "Dreaming" evokes post-colonial experience of Caribbean immigrants, and in "I'm British," second generation Asians discuss cultural identity. 747-2077

Men's Support Group 7 pm (see 6 Wed)

Family Support Group Meeting: Washtenaw Alliance for the Mentally Ill 7:30 pm, St. Clare's Episcopal Church, 2309 Packard. For people who have mentally ill family members. 994-6611

"The Life & Diary of Anne Frank": Hillel 7:30 pm, 1429 Hill. Dr. Tom Broos, U-M Department of German Languages Professor. 769-0500

Bowling: Rainbow League 7:30 pm (see 6 Wed)

Shamanic Journeys: The Seeker 7:30 pm (see 13 Wed)

Open Mike Night: Leonardo's 8-10 pm, N. Campus Commons. 764-7544

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

Arlo Guthrie: The Ark 8 pm (see 26 Tue)

Meeting: East Quad Social Group 9 pm (see 6 Wed)

Without a Net: U-Club 9 pm (see 6 Wed)

28 Thursday

"Awaken Your Light Body!" 10 am & 7 pm (see 7 Thu)

Memorial Service: Hillel 11:30 am, U-M Diag. Michael Brooks, Executive Director of U-M Hillel will conclude the 24-hour vigil on the Diag. 769-0500

"The Motives of Memory—Commercializing the Jewish Past in Poland": Hillel 4 pm, East Conference Rm., Rackham. Slide show by Erica Lehrer. 769-0500

"Poetry & Science, Daughter and Father—A Common Thread Through Political Activism": Puerto Rican Solidarity Organization 5 pm, Pendleton Room, Mich. Union. Richard Levins, scientist, and Aurora Levins Morales, poet, explore their common thread of political activism. 764-1433

Meeting: Homeless Action Committee 5:30 pm (see 7 Thu)

Positive Women's Support Group: HARC 6:30 pm (see 7 Thu)

"Homophobia in the Media & Society": TVQ 7 pm, LGBPO Lounge, Mich. Union. Video viewing. 763-4186

"Living True to Your Faith": Druids of Shining Lakes Grove 7-9 pm, Sweetwaters Cafe, 123 W. Washington. Informal coffee-hour discussion. 313-729-6968

"Anger Management & Assertive Communication Development": Blackburn & Grob Associates 7-9 pm (see 7 Thu)

"Why Remember": Hillel 7:30 pm, 1429 Hill. Panel discussion. 769-0500

Batt Burns with Maura Burns & Al Purcell: The Ark 8 pm, 637-1/2 S. Main. Stories and music of Ireland, \$12.50. 761-1800

"The Purple Rose Spring Comedy Festival": Purple Rose Theatre 8 pm, 137 Park St., Chelsea. Some of Michigan's best playwrights, actors, directors and designers are showcasing new material regarding the theme: "Life, Liberty and the Pursuit of Lust!" \$10-\$25. 475-7902

"Mid-Life Crisis": Performance Network 8 pm, 408 W. Washington. Starring Sensible Footwear, a.k.a. "comedic feminist terrorists," \$12. 663-0681

Live Jazz: Leonardo's 8-10 pm (see 7 Thu)

Brian Haley: Mainstreet Comedy Showcase 8:30 pm, 314 E. Liberty. Unique style and bizarre antics, \$10. 996-9080

Songwriters Night: Underground Coffee House 8:30 pm, Michigan League. Local singer/songwriters Audrey Becker, Ann Doyle, Angela Head, and Lisa Hunter. 669-9270

Il-V-I Orchestra: Soup Kitchen Saloon 9 pm (see 7 Thu)

Meeting: Queer Unity Project 10 pm (see 14 Thu)

29 Friday

"Dance for Mother Earth" Pow Wow: Multi-Ethnic Student Affairs 5 pm, Crisler Arena. First of 3-day event. Champion dancers of all ages will perform social dances and compete in categories such as traditional, fancy dance, grass dance and jingle dress. Native American

24th Annual

Dance for Mother Earth

Ann Arbor Pow Wow

March 29, 30 & 31, 1996

U of M Crisler Arena



A gathering of over 1,000 of North America's finest champion dancers and singers. Also you will see the country's most reknown Native Craftspeople and Artisans displaying and selling their authentic work.

Doors open Friday 5:00 PM
Grand Entry 7:00 PM
Doors open Sat. & Sun. 11:00 AM
Saturday Grand Entries 1:00 & 7:00 PM
Sunday Grand Entry 1:00 PM

Adults \$8/day
Child (3-12) \$3/day
Students and Seniors \$5/day
Family \$20/day
Children under 3 FREE
No Smoking in the Building

For more information contact the
Pow Wow Info Line @ (313) 936-8073
or Shannon Martin @ (313) 763-9044

Check out the Pow Wow webpage
<http://www.cic.net/glrain/events.htm>

As the blanket of snow that has covered Mother Earth lifts, a time of renewal begins. She prepares herself to give nourishment and life to all. So, is the time for us to "Dance for Mother Earth".

Open to the public. Join us and share the experience.