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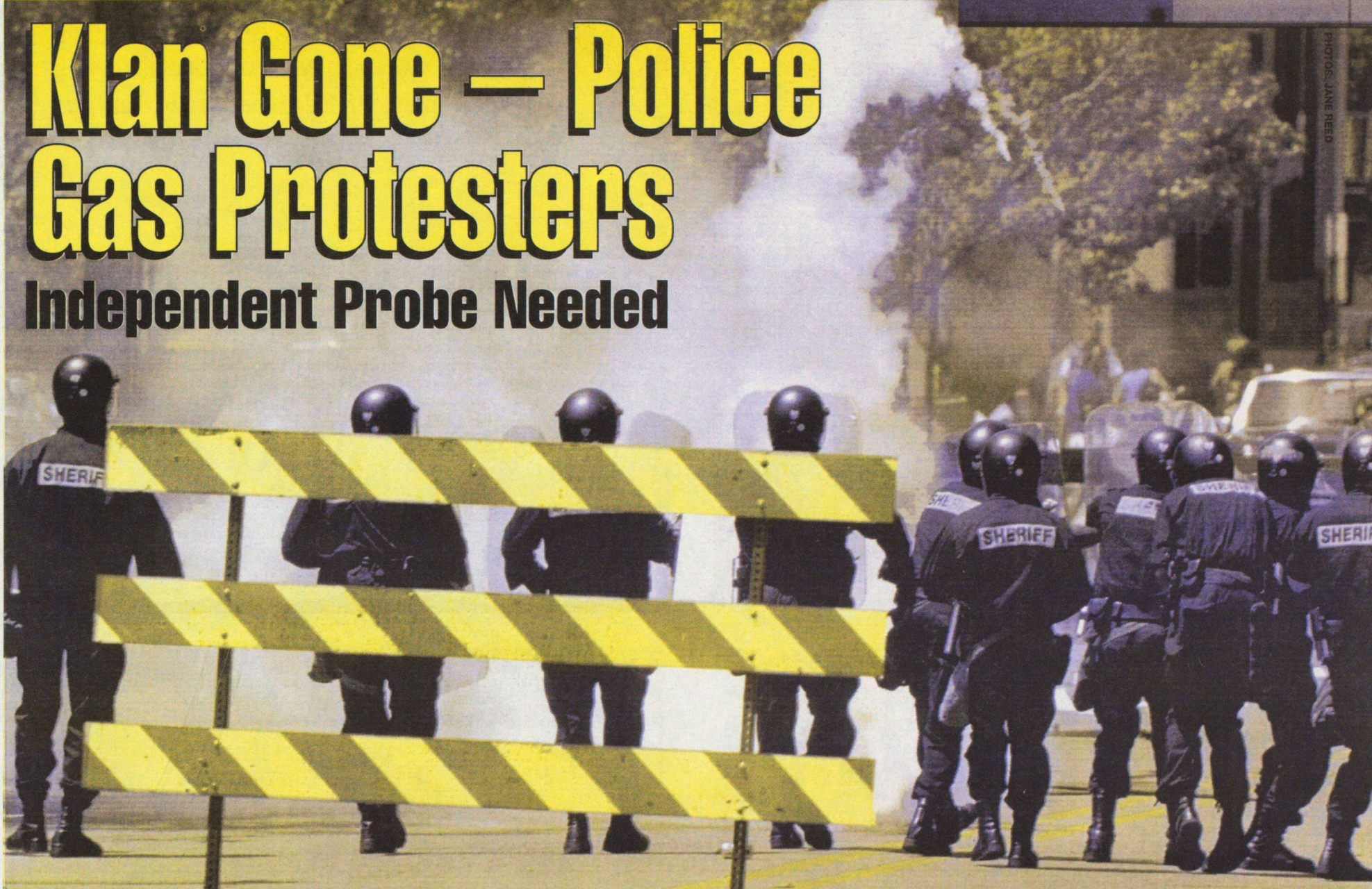
AGENDA

ANN ARBOR'S ALTERNATIVE NEWSMONTHLY



Klan Gone — Police Gas Protesters

Independent Probe Needed



ART

- ★ Arwulf: "Capitalism Stinks"
- ★ Buck: Local Arts Magazines
- ★ Cantú: Local Art Videos

BOOKS

- ★ Literary Calendar and Reviews

INSIDE
this issue

**Community
Events
Calendar**

MUSIC

- ★ Goldsmith's View From Nowhere
- ★ Shea on Early Rock & Roll

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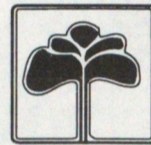
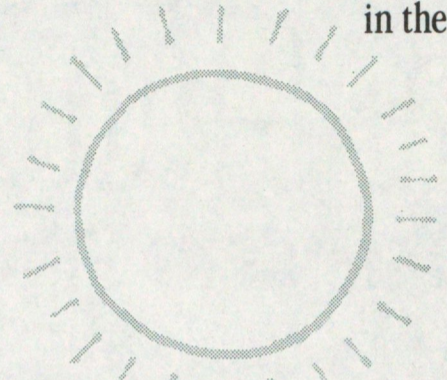
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LETTERS

Have a response to an article we published? AGENDA wants to know what you think! Send letters by the 20th day of the month preceding publication of our next issue to: Editor, AGENDA, 220 S. Main St., Ann Arbor, MI 48104. Please include your address and phone number (not for publication). AGENDA reserves the right to edit or reject any letter. We give preference to letters under 400 words.

Borders Follow-Up

In regard to your article on the Southern Poverty Law Center campaign to boycott Borders and other booksellers who carry *The Turner Diaries*, I agree that neither Borders nor anyone else ought to be able to make money from the sale of hate literature. I think such boycotts are in order. However, these writings ought not to be suppressed by government or public bodies so that libraries should be able to carry at least one copy of each such diatribe.

Ironically, on the same day I read your article, I received the latest issue of "CounterPunch," a newsletter by Ken Silverstein and Alexander Cockburn, which regularly exposes sham operators whether they hold office in the White House, the Congress, in environmental groups or regional poverty law centers.

This issue devoted itself mostly to Morris Dees and the Southern Poverty Law Center. Dees has long been rumored to collect huge amounts of money from people in small contributions while spending only minute portions of it on lawsuits, while building up a huge endowment fund and eschewing cases or campaigns which did not seem like rewarding monetary enterprises.

Cockburn has interviewed former employees of the Center and other journalists who have done investigative reporting on the Center for his information. There was a mass resignation of the Center's entire legal staff in the late 1980s according to this article, partly because Dees was reluctant to deal with the legal issues of most concern to poor people.

His major focus has been the Klanwatch Project, which is described as a cash cow which brought in millions. I agree with Cockburn that the Klan is a despicable group but that today it hardly represents a major threat to the country, and that for poor blacks (as well as whites) the Contract With America is a far more immediate worry. I can hardly repeat all the information and or allegations in the story in this letter, but I want to alert readers to a less benign view (from the left) of the SPLC and Morris Dees and urge folks to pick up a copy of the "CounterPunch," Vol. 3, No. 10, dated May 15-31, 1996.

Maybe AGENDA could also do a major

THIS MODERN WORLD

by TOM TOMORROW

INTELLECTUAL APOLOGISTS CAN ALWAYS BE FOUND FOR REPREHENSIBLE IDEOLOGIES...FOR INSTANCE, BACK IN 1957, WILLIAM F. BUCKLEY ASKED WHETHER SOUTHERN WHITES HAD THE RIGHT TO DOMINATE AREAS IN WHICH THEY WERE THE MINORITY--AND CONCLUDED:

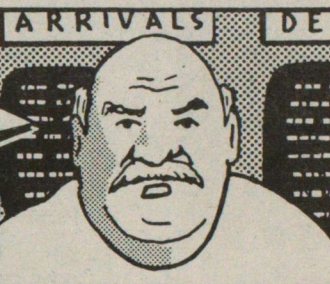
"THE SOBERING ANSWER IS YES--THE WHITE COMMUNITY IS SO ENTITLED BECAUSE...IT IS THE ADVANCED RACE...IT IS MORE IMPORTANT... TO AFFIRM AND LIVE BY CIVILIZED STANDARDS...THAN TO BOW TO THE DEMANDS OF THE NUMERICAL MAJORITY." *



*ACTUAL QUOTE...

SPEAKING OF RACISM (NOT TO MENTION BONE-HEADS)...IN SAN DIEGO, CONCERNED TALK RADIO LISTENERS ARE PATROLLING THE AIRPORT, LOOKING FOR ILLEGAL ALIENS--WHO ARE EASY TO SPOT, ACCORDING TO A SPOKESMAN FOR THE SELF-APPOINTED "CITIZEN'S PATROL," BECAUSE THEY ARE USUALLY SPEAKING SPANISH AND WEARING OUT-OF-STYLE CLOTHING...

YO, PEDRO--BY THE AUTHORITY VESTED IN ME AS A WHITE PERSON --
-- I DEMAND TO SEE YOUR PAPERS!



IN MORE RECENT YEARS, BUCKLEY'S SPIRITUAL PROGENY HAVE BEEN ADVANCING THE LUDICROUS AND MORALLY BANKRUPT NOTION THAT THERE SIMPLY IS NO MORE RACISM IN AMERICA... WHICH KIND OF MAKES YOU WONDER HOW THEY MIGHT EXPLAIN THE SCORES OF SOUTHERN BLACK CHURCHES BURNED TO THE GROUND IN THE PAST YEAR AND A HALF...

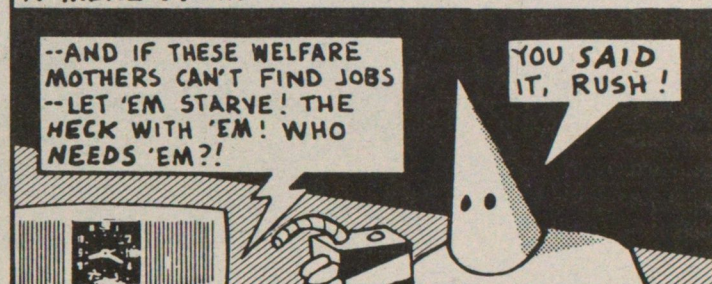
ER--SPONTANEOUS COMBUSTION?



STILL, COMPASSION AND DECENCY ARE FAR FROM EXTINCT IN THIS COUNTRY... CONSIDER THAT, ACCORDING TO ONE RECENT SURVEY, A FULL 50% OF AMERICANS ACTUALLY AGREE THAT GOVERNMENT SHOULD DO MORE TO HELP THE NEEDY, EVEN IF IT MEANS GOING DEEPER INTO DEBT...THOUGH OF COURSE, AMONG RUSH LIMBAUGH LISTENERS, THE NUMBER DROPS TO A MERE 19%...

--AND IF THESE WELFARE MOTHERS CAN'T FIND JOBS --LET 'EM STARVE! THE HECK WITH 'EM! WHO NEEDS 'EM?!

YOU SAID IT, RUSH!



TOM TOMORROW © 6-26-96

investigation into the SPLC in the near future. In the meantime, I will make my contributions to the National Lawyers Guild and other groups that put their efforts and energies where they are needed, not just into revenue-producing appeals.

Rose Hochman
ANN ARBOR

"Gimme Shelter": Another Perspective

To give you another angle, consider the effect of mental illness has on the reaction to offers of help for the homeless. I am a manic-depressive who spent most of 1985 and part of 1986 at the Ann Arbor Shelter. Part of my illness is paranoia and delusions of grandeur. When life gets bad and then gets worse the last person you're going to trust is a shelter worker.

I can see where setting up a homeless person with housing would help get the person psychiatric help because it would be a sign things are getting better. With me they staged a fight to get me out of the shelter and to get me into probate court. I was so delusional I was committed though not dangerous. I can see the staff's frustration because of the commitment laws even though I do not like the hospital. I was forced onto medication each time before I recognized I was psychotic. That may seem like neo-Nazism to you but it is reality.

With the proper medication combination I have been stable for four years. I have obtained a MS in Biology and am currently working on a MS in Chemistry. I also tutor and teach chemistry. Still people think I need a kick in the butt because I'm not working a full-time job -- well give me one. Many of us who have psychiatric histories are unable to work because people don't trust us.

Petra Moessner
ANN ARBOR

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Cops Coddle Klan

Safety of Counter-Demonstrators Ignored

PHOTO STORY

Police arrest unidentified suspect in Ann St. backyard. Note Keisha Thomas, the woman credited with saving an alleged Klan sympathizer earlier, on the ground.



PHOTO: ARMANDO RIOS



PHOTO: JANE REED

▲ Police bring a suspected rock-thrower into custody



PHOTO: ARMANDO RIOS

▲ Police pepper-spray crowd at City Hall entryway

By Ted Sylvester
AGENDA Editor

ANN ARBOR — No one knows for sure who actually started the violence. Anti-Klan demonstrators say the police overreacted to their presence, that many of them were unfairly tear-gassed, Maced, pepper-sprayed and clubbed. Police say they were "baited," that many of the counter-demonstrators came to the Klan rally at City Hall looking for a fight.

No matter who actually started the violence, the almost hour-and-a-half Saturday afternoon ugliness billed as a Klan recruiting rally and counter-demonstration could have ended sooner, with less violence, with less tear gas, and with less injury and property damage, if the police had retreated back to City Hall once the Klan had left the premises.

Instead, shortly after three vans led by two police squad cars exited City Hall carrying Klan members to safety — with the crowd more than 150 feet away and posing no threat to the motorcade — police fired and lobbed volley after volley of tear gas canisters at hundreds of remaining protesters, and then chased them three blocks from the rally site through downtown streets.

What appears to be a lack of police restraint at this critical juncture in a near-riot situation, as well as an overly-generous use of the taxpayers' resources to provide the Klan with their fortified City Hall balcony pulpit, leads us at AGENDA to join others in the community, including council members Tobi Hanna-Davies and Pat Vereen-Dixon, in calling for an independent investigation into the strategy and behavior of law enforcement officials at the rally.

We are particularly interested in why, at a point when the Klan had vacated the premises and the most violent clashes between the police and the crowd were over, the police did not retreat. Their job — to protect the Klan from harm while they exercised their right to free speech and assembly — appeared to be over.

Instead, according to Ann Arbor Deputy Police Chief Craig Roderick in an interview with AGENDA, police used tear gas at this point because they were being attacked by the crowd and the officers were acting to disperse them. Several eyewitness accounts, however, say the police and protesters were at a standoff and although there were a few isolated individuals in the crowd who were acting provocatively, the vast majority of people were milling about and catching their breath from having already been tear-gassed.

Klan opponents are already being subjected to systematic scrutiny by the police and courts. Eight arrests have been made and more may be forthcoming as videotapes of the rally are reviewed by the authorities.

The Klan has already announced their intention to return to Ann Arbor for future "rallies." We feel that the best way to prevent more violence will be to look at some of the mistakes that were made at this rally. Only a public hearing in which all sides of the story are presented will adequately accomplish this goal.

Pre-Rally: Organized Responses

Many reports in the mainstream media say that "violence erupted" at the rally — as if without cause, suggesting an almost spontaneous combustion by the crowd or the police. However, the tension actually started building weeks before the June 22 fiasco, when the public learned that a group of Ku Klux Klan members from Butler, Indiana would hold a recruiting rally in Ann Arbor. Since the plan called for fewer than 50 Klan members to be at the rally (15 actually showed up), they didn't even need a permit from the city.

Nonetheless the city began preparing in various ways for their arrival.

The Fair Housing Center of Washtenaw County turned the anticipated event into a fundraiser, taking pledges of money for every minute the Klan rally lasted (they raised about \$4,000). Letters were sent by the police to residents on Ann St. across the street from City Hall advising them to be away from their homes because of the potential for violence and the expected use of tear gas. Some local clergy, in an Ann Arbor News story published the morning of the rally, urged people to stay away, citing the potential for violence. The police also warned the general public to stay away from the rally. Deputy Police Chief Walter Lunsford told The News: "There is a substantial risk to anyone who does show up, and should an incident happen, there is not a lot the police will be able to do to protect them from being hurt."

Others in the community felt that ignoring the Klan, given their history of violence, bigotry, hatred, and calls for state-sponsored genocide, was not a morally or politically acceptable option. Two marches and counter-demonstrations were organized by different groups of activists, students, and union members.

One coalition of groups, Ann Arbor Organizing Against the Klan (AAOAK), called for an 11 am rally on the U-M Diag followed by a march to City Hall and a counter-demonstration. AAOAK's fliers and press conference statements stressed opposition and resistance to the Klan but did not call for violence. Some of the groups listed as endorsers on a flier included Coalition for Community Unity, Detroit Anti-Racist Action, Free Mumia Coalition, Industrial Workers of the World, Jobs With Justice Washtenaw County, A2/Ypsilanti Chapter of the Labor Party, Trotskyist League, and the Workers World Party.

A second and separate anti-Klan rally,

march, and protest was organized by the National Women's Rights Organizing Committee (NWROC), a wing of the Revolutionary Workers League. The NWROC rally was to take place at 10 am at the Michigan Union, followed by a march to City Hall. One of NWROC's fliers called for "smashing the hated racist scum of the KKK ... by any means necessary."

The police say that NWROC's past history of violence at Klan rallies, and their inflammatory literature posted about town, was responsible for extreme measures to insure the Klan's safety. Deputy Police Chief Roderick told AGENDA that police planned their strategy after seeing videotapes of four Klan rallies where NWROC showed up, two in Lansing in 1994, one in Howell in 1994, and one in Denver, Colo. in 1992. Most of those rallies ended with the police firing tear gas at counter-demonstrators. The police, in short, prepared for violence from the crowd.

Fortress City Hall

However it was hard to imagine the lengths to which the police would go to protect. To say they rolled out the carpet for the Klan is one way of putting it. From fortifying City Hall for the Klan's protection, to chauffeuring them to and from their commanding second floor City Hall soap box, little seemed to be spared to accommodate the Klan.

Preliminary reports on costs for city and county services for the afternoon set the figure around \$75,000. With more bills still being calculated, the potential total costs could reach close to \$100,000.

Some 277 law enforcement officials were involved in the extraordinary show of force (the Ann Arbor police estimated the crowd size at 350, other estimates are as high as 1,000). A total of 160 Ann Arbor officers, 54 Michigan State troopers, 40 Washtenaw County sheriff's deputies, 19 U-M Public Safety officers, and four sheriff's deputies from Livingston County made up the force. Police personnel costs for the city amounted to \$37,240. The eight-foot chain link perimeter fence cost \$10,000; equipment, food and water totaled \$4,748; and liability insurance cost \$3,800. Overtime for sheriff's deputies from Washtenaw County totaled \$15,000-\$20,000.

The News quoted Deputy Police Chief Roderick as saying the incident was "the physically most security-intensive operation" he's seen in 24 years on the job.

A Recipe for Disaster

What these numbers don't reflect is what it actually felt like to stand there and look at what City Hall had been turned into. To see the bricks and mortar of the city's most important civic structure used as a fortified bunker and pulpit for this particular group at this particular time when racial tensions are so high in Ann Arbor and around the country, was an assault on one's sensibility. To see the sheer numbers of police in riot gear with shields and gas masks (in pouches) standing behind eight-foot fences with signs on them that said "DO NOT TOUCH THE FENCE OR YOU WILL BEMACED" felt like a punch in the stomach. Even without the Klan and without the protesters on the scene, this was an ugly and disturbing sight.

It was this war-zone setting that greeted

about 300 marchers as they arrived at City Hall at about 11:30 am and congregated at the corner of Huron St. and Fifth Ave. (the two different marches merged downtown en route). They joined about 150 people who were passing by, milling about, observing, or waiting for the Klan to show up. In that half-hour wait, some of the crowd were content to chant slogans and listen to speeches from people with bullhorns about how they should deal with the Klan, anybody who looked like they were Klan supporters, and the police. One organizer suggested: "Look for people that may be identifying themselves with the other side and deal with them appropriately."

Unfortunately, at some point before the Klan took the stage at noon, some of the crowd did just that. In an incident that has made international news, a group of demonstrators ran down Fifth Ave. chasing an alleged Klan supporter wearing a confederate-flag adorned vest. When they caught him they pushed him to the ground and punched, kicked and beat him with sticks until 18-year old Keisha Thomas of Pittsfield Twp., an African-American woman, intervened by throwing her body over the man to protect him. Even though Thomas acted with admirable courage by saving the man from an even more brutal beating than he got, it was the first truly repulsive incident of the afternoon.

Tensions escalated another notch when 15 members of the Klan, dressed in white and black robes and carrying shields with swastikas and insignias, took their perch on City Hall's second-floor balcony at noon. It was just a few minutes into the rally when a Klanswoman on the podium was hit in the side of the head by a rock from the crowd. This caused the Klan to move back into City Hall and re-emerge a few minutes later. (The woman was taken to U-M Hospital where she received stitches and was released.) The alleged rock thrower was arrested by the police.

For the next half-hour or so part of the crowd were content to shout things at the Klan, and sometimes at the police. Some people chanted slogans like: "Hey hey, ho, ho, the KKK has got to go." Another slogan was: "The police and Klan go hand in hand."

Most people congregated or milled about in an unorganized fashion trying to get a good look at the Klan or just hung out and talked with each other. The vantage point from the corner of Fifth Ave. and Huron St. disappointed most gawkers, as the Klan appeared to be little clowns or puppets with colorful costumes upon a far-away stage. Also, whatever the Klan was saying at this point in the rally didn't seem to bother the crowd much because they simply couldn't hear them.

At some point, near 1 pm, most of the crowd moved to the other side of City Hall. They marched in an orderly way to the Ann St. side where barricades and a slew of police protected the only open spot in the perimeter fence, a driveway into City Hall's parking lot. It was this entryway through which the Klan was driven into the City Hall complex earlier in the day. It was also the egress through which the Klan would be transported. During normal City Hall operations, the driveway serves as the eastern-most entrance to City Hall's parking lot and the most direct path to the ground

(SEE NEXT PAGE)

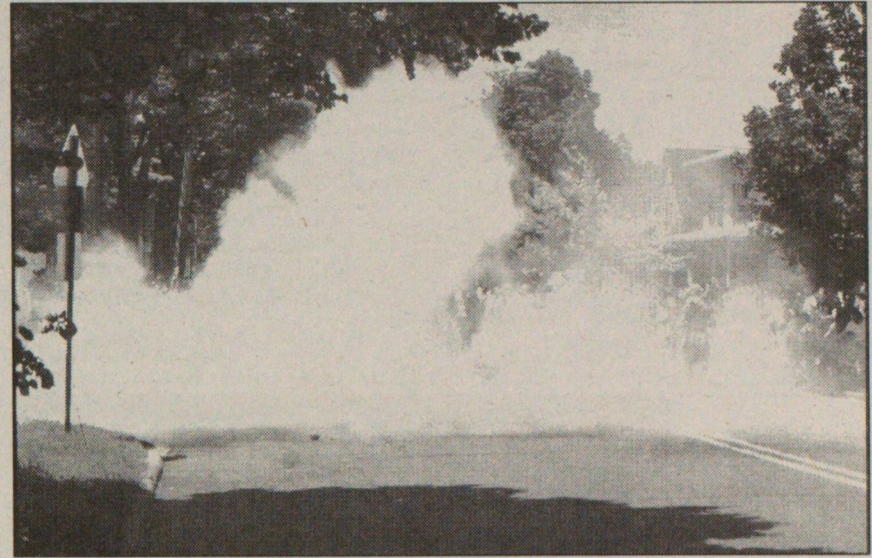


PHOTO: JANE REED

▲ 1:04 pm: Police dispense gas from City Hall entryway

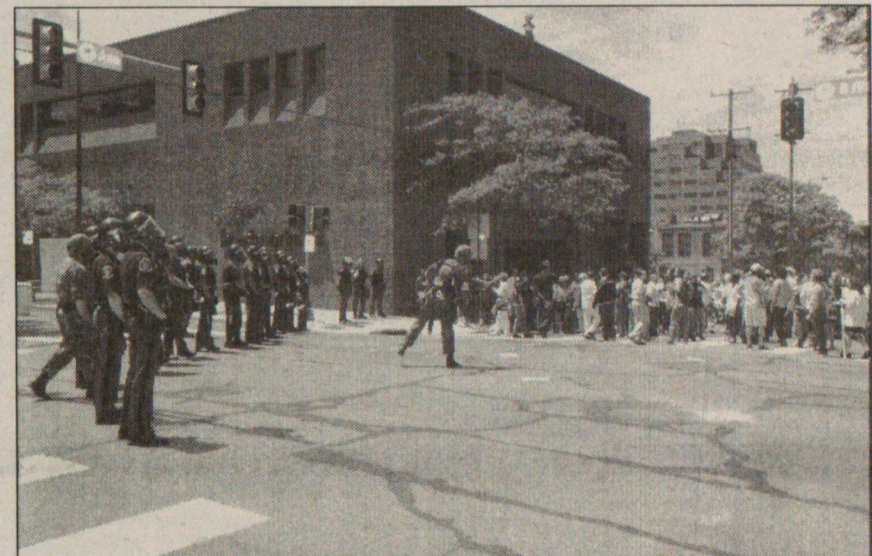


PHOTO: JANE REED

▲ Fifth Ave. and Ann St. standoff just before final tear gassing



PHOTO: TED SYLVESTER

▲ Police move the crowd west on Ann St. toward Fourth Ave.



PHOTO: JANE REED

▲ Police pursue protesters on 100 block of E. Huron St.



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floor police garage and station.

Eventually the crowd gravitated toward the western end of the perimeter fence along Ann St., closer to the corner of Fifth Ave. From this vantage point demonstrators were close enough to see the Klan's white-power salutes and hear an occasional racial epithet coming from their podium. A small group of demonstrators then began surging toward the fence, occasionally touching it. Each time they neared it or rattled it, the police shot thin lines of Mace in their direction. A small part of the crowd in no time responded with a barrage of bottles, rocks, and sticks from their protest signs.

The Violence Escalates

After this first violent altercation the police waded into the crowd on Ann St. to arrest people identified by their rooftop spotters and personnel on the ground as the crowd's main offenders. Moving in squads the police singled out, chased, and apprehended a number of individuals in the front and back yards of houses across the street from City Hall.

These forays provoked tremendous resistance from onlookers and friends of the targeted suspects. They at times almost surrounded the police and screamed at police to let their friends go, and at times threw things and surged toward the arresting officers. In the course of bringing suspects through the entryway and into the City Hall compound, in one case about a 100-foot journey, the officers Maced anyone who came within range.

With the arrested in custody behind police lines and the Klan out of sight — having been ordered into City Hall at 1 pm, a half-hour before their rally was scheduled to end — the police needed to clear the driveway exit for the Klan's departure. Many demonstrators were now congregating around that entryway, having been drawn to it by the arrests. At this point, one officer let fly a giant stream of pepper spray from a hose connected to a canister to drive people back. While he continued to spray the crowd and drive them west on Ann St. another officer stepped forward and sprayed to the east, a spot occupied mainly by photographers and onlookers.

Then without warning, police put on their gas masks and from the entryway lobbed and fired their first volley of tear gas canisters at the crowd. According to Deputy Police Chief Roderick the order to dispense gas and disperse the crowd was given at 1:03 pm. The gas was first dispensed at 1:04 pm.

The clouds of gas drove the crowd west down Ann St. As they retreated, some demonstrators threw rocks and sticks, and the tear gas canisters still spewing their noxious fumes, back at the police. The police fired even more gas and within minutes the crowd moved back to the corner of Fifth Ave.

Many in the crowd spent the next five to ten minutes recovering from the effects of the pepper spray and tear gas, seeking water from back yard spigots to wash their faces and rinse their eyes. They congregated for the most part in the 200 block of Ann St. right next to the fire station, no closer than 150 feet from the Klan's exit point.

A Turning Point

At this time, police squads dressed in camouflage and in all-black uniforms slowly formed a line across Fifth Ave. at the corner of Ann St. Some of the officers wore special gloves and carried tear gas canisters. One officer carried a short shot-gun looking de-

vice which was used to launch gas canisters at a distance.

Then at 1:14 pm, according to Deputy Police Chief Roderick, the Klan caravan exited the City Hall complex. An eyewitness account described their pace as leisurely. When asked whether the Klan faced any danger during their exit, Roderick would only say that the only instance of the crowd harming the Klan came when they were on the podium and the woman was hit by a rock.

What happened next appears to be unwarranted and unrestrained action by the police. With the Klan already gone, many now wonder: Why did the police not retreat into City Hall? If the crowd pursued them or started to act violently again, orders could have been given to disperse and measures then taken.

Without giving any warnings to the demonstrators to disperse, and with little apparent provocation, the police dispensed canister after canister of tear gas into the crowd. A few demonstrators retaliated with a barrage of projectiles, including gas canisters, as they moved away.

This final phase of tear gas started between 1:15-1:20 pm, according to Deputy Police Chief Roderick. "If the crowd had kept moving there would have been no need to dispense gas further," Roderick said. "One officer was pelted with a brick, and another subject came out of the alleyway and attacked officers from behind," Roderick explained. As far as giving the crowd a verbal warning or an order to disperse, Roderick said that "in confrontations, when under attack, the necessity [for police] for verbal commands goes out the window."

The crowd fell back on Ann St. and turned south at Fourth Ave. Police lines advanced toward them pushing and clearing the area of anyone not motivated to move by the tear gas. The police pursued the remaining crowd, chasing some down alleys, all the way to the 100 block of E. Huron St. On their retreat down Fourth Ave. protesters broke several windows at the Washtenaw County Court House before they turned west on Huron St. and eventually straggled south up Main St. where they regrouped and then made their way back to campus. It's important to note that if the demonstrators had turned north on Fourth Ave., where many shoppers and cafe customers were going about their business, their might have been many more innocent bystanders affected by the last and unnecessary gassing and police pursuit.

The Aftermath

A press release issued by AAOAK and NWROC on June 27 calls for an independent investigation of "police misconduct," as well as the dropping of charges against the anti-Klan demonstrators, the suspension without pay of policemen involved, and a promise from the city that the police will not escort or protect the Klan or the Nazis in the future. The groups plan a picket at the preliminary hearings for the protesters at 9 am on July 3 at the District Court House in downtown Ann Arbor.

Keisha Thomas, the woman who garnered national media attention for protecting an alleged Klan supporter, may now face charges herself. In a separate incident during the rally, Thomas says she tried to protect a protester from the police as he was being Maced and arrested. Police say that Thomas rushed an officer during the arrest and may face charges of interfering with police.

Capitalism Stinks.

BY ARWULF ARWULF

The following essay consists of insights derived from thirty-eight years of reckless/careful research here in the land of gimme-gimme. I wish to acknowledge the influence of poet/radical feminists Barbara Mor and Lindsay Forbes. Without their vision, I would never have developed anything like this article or any of my recent writings.

Not long ago, a biochemist presenting a lecture at one of America's most prestigious universities offered up a clear and concise example of why capitalism is no goddamn good. He didn't say "capitalism stinks" — he simply described the tragedy of malaria. Said it kills more people worldwide every year than practically any other malady. The punchline? Get this: Hardly any research is being done to update the cure for malaria, because most of the people who suffer from the disease would not be able to afford the medicine. Here he shrugged and said something like "that's the way things are." My own reaction, (and I bring it before you today), consisted of these carefully chosen words: CAPITALISM STINKS.

Saying CAPITALISM STINKS doesn't mean I don't own or want to own wonderful things which make me happy and make others happy when I share. Because I am a soft touch. When I've got something I am most likely going to share it. (If you're not gonna share, what you got it for, anyway?) Speaking out against systemic inequity doesn't mean I don't want to live comfortably in a quiet place, working hard and trying to save some money for later on. What I'm voicing is a healthy dissatisfaction with organized crime, which is to say, capitalism. I say it stinks.

Capitalism, be it Soviet State Capitalism or Corporate American Capitalism, means hierarchy. And I regard hierarchies as criminal. Ashley Montague, author of *The Natural Superiority of Women* and *The Anatomy of Swearing*, explains in his brief but enlightening study, *The Idea of Race*: "... the dangers inherent in hierarchical thinking are several, among them being the error of taking the abstraction for reality ..." Hierarchies, says Montague, do not occur in nature, but have been devised by humans. And I say: Capitalism is a fake structure which has nothing to do with our natural place on this planet. People think it's real! Stake their lives on it. But it's a lie, contrary to who we really are. CAPITALISM STINKS.

Capitalism has solid gold roots up there in the Vatican. Check that catechism. "Q: Is the Pope infallible? A: The Pope is infallible." Got some nasty old roots in the Inquisition, and you know the inquisition bone connected to the slavery bone. Wage slavery, domestic slavery, and the notorious slavery of colonialism. This is all connected. It's an outgrowth of the same principle, false and deadly. Sexism and racism are completely intertwined. There is no separation. CAPITALISM STINKS.

Our culture is shaped by marketing decisions. This is not okay. It is an unhealthy mistake. Exhibit A: What is wrong with the woman on the cover of *Cosmopolitan* magazine? She looks wealthy but seems to be suffering from malnutrition. Gaunt, uncomfortable, sickly. What is going on here? It's got a lot to do with capitalism. Why do the radio and television stations play the same commercial seventy-five times per day? Has anyone considered the detrimental effects of repetitive marketing? Of selling out the alternatives? (Even the word "alternative" has become a trademark, as it were.) None of this is okay. CAPITALISM STINKS.

Which brings us to the annual "Art" Fair which paralyzes Ann Arbor during the summer, when we should all be catching our breath and preparing for autumn and winter. This event has gotten completely out of control. It has become a ghastly embodiment of one of my favorite 20th century adages: "Growth for its own sake is the ideology of the cancer cell." Bigger is not only *not* better, it is getting lots worse. Over the years we have seen deeply gifted artists denied a place at the fair, while peddlers of worthless crap seem to be gaining the upper hand.

It's actually a Retail Fair, during which local businesses struggle to turn over lots of merchandise in order to make ends meet. I do wish all independent merchants the best of luck during this grossly overdone festival of commerce. It's confusing that Art is supposed to be central to the events at the Fair. Most of us have trouble finding the art we know lurks somewhere amidst all of the regulated mayhem which takes over the streets in the name of capitalism. This, too, stinks!

So we're frantically celebrating Revenue again, chintzing it up in the name of culture. Very insulting and stressful for residents and particularly nasty for working people. Ann Arbor offers regular laborers an interesting mix of outrageously high living costs and insultingly low wages. Resentment? You bet. Look into the eyes of the hired help. Can you picture how you look to someone who's working a ten or twelve hour day for peanuts? Not a pretty picture.

Now, a quote from Julian Beck of the Living Theatre: "There will be no condescension in the art that speaks to the people. The bourgeoisie are flabby because they are conditioned by a flabby way of life: and their flabbiness of mind, spirit and body expects, wants, condescension from art, from everything." (from *The Life of the Theatre: The Relation of the Artist to the Struggle of the People*, City Lights books, 1972)

Angela Y. Davis, in her book *Women, Culture & Politics*, (Random House 1984), quotes Karl Marx (from his *Theories of Surplus Value*): "Capitalist production is hostile to certain branches of spiritual production, namely poetry and art." She also includes a segment from the *Sisterfire* manifesto: "... Culture, in its most valid form, expresses a mass or popular character. It must not be defined and perpetuated by an elite few for the benefit of a few. Culture must, of necessity, reflect and chart humanity's attempt to live in harmony with itself and nature

... "But most of what passes for "art" in this community has little to do with any such realities. We are swimming in a puddle of marketing concepts, and little else.

A reality check is in order! Hit me in the face with a wad of those newly redesigned one hundred dollar bills! The very substance of life in Ann Arbor has been seriously misinterpreted on a mass scale. I'm talking about *Money Magazine's* recent report naming Ann Arbor the fifth best community in America for flocking to. Aside from the fact that this is bound to attract all kinds of sleazebags (and you know it will), the reasons given for our being so very desirable are astonishingly untrue. We are supposed to have clean air, clean water and (gasp) *low taxes!*

I don't know about you, but if I get lied to often enough I get positively riled. Air pollution, for example, is fast becoming one of our worst problems, as too many people are cramming into what used to be a comfortable college town. Walk through the middle of town and get some of that car and bus exhaust up into your nose. Suck it up, and hold it within your lungs to get the maximum effect. Stand at a busy intersection during rush hour and take some deep yoga breaths. Then come tell me about our clean air. The people who've invested all of their money in fossil fuels wouldn't have it any other way. In this example, more than ever, I can safely say: CAPITALISM STINKS.

Ann Arbor's tap water is notoriously icky. Ground water? Deplorable—particularly the water table near a certain chemical corporation on Wagner road. Truly vile! A product of free enterprise. Ask the fish and the frogs, the turtles and waterfowl how they like it. This company has become an inspiration to many other corporate polluters across America. They too can get away with gross negligence. Just fund a few cultural events, schmooze with the smart set; pose for the press photo with a big reassuring smile. With the right kind of public relations ploy, even the worst offenders can be absolved of their sins in the name of capitalism. This really stinks and I resent it. Do you?

Ann Arbor's taxes are notoriously high. Outlandishly, inhumanely high. Everybody seems to know this except for *Money Magazine*. It sounds to me like another ad campaign for the real estate racket. And if you're like me you're afraid to imagine what they'll do to this place over the next twenty years. By now I should be accustomed to cheating, lying and stealing, since that is how America has operated all along. I should accept the fact that the Reagans and Englers will brutally violate as many ethical standards as humanly possible, ripping people off and posing as philanthropes. But I still haven't made the adjustment. The entire system needs to be re-evaluated. Capitalism Stinks, and I know we can evolve beyond the thief ethic. We have to. It can't go on forever. We'll run out of people to steal from, and one day we've got to realize we're stealing from ourselves.

RAIN

ARWULF ARWULF
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July 22-August 2
SESSION 2

Metals-Jewelry Workshop
Real Time Images:
Personalizing Installation
Image Transfers
Fresco
Life Drawing Workshop

July 8-19

SESSION 1

Baskets: Cultural Sculpture
The Metaphorical Vessel
Beyond the Zone System
Art on Site in New York City
Re-thinking Paper:
New Forms and Approaches
Quicktime and Art
Life Drawing

August 5-16

SESSION 3

Landscape Painting
Photographing Your Artwork
Portfolio Development
Life Drawing



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arts agenda

**LOCAL ARTS
MAGAZINES**

by Orin Buck

July in Ann Arbor begins slowly, as the few of us left in town brace ourselves for Art Fair. This July will be unusually active for the arts community as **The Arthouse** hosts a benefit for the new magazine **Do Or Donut** July 4-13. The Arthouse is now an "urban gallery & tea bar" with a full schedule of music and other events in addition to its fine art.

The two-week fundraiser is in conjunction with the publication of D.O.D.'s second issue. Events will take place Thursday-Saturday July 4-6, and Wednesday-Saturday July 10-13 (see calendar listings below). They will include music, poetry, movies, an Open Mic night, and a fashion show from Style Revival. Some events are free.

Do Or Donut is "a local non-profit literary-arts magazine that was born out of the heads of 14 U-M students and graduates in the winter of 1996. The first issue was released in April, and is available at Borders, Main St. News, Schoolkids', Shaman Drum and Village Corner."

What makes D.O.D. exciting for people who want to get involved is the openness of the magazine. Everyone on staff is or has been a contributor, and each issue is put together in what staffer Rick Bliman describes as a party. Since such a group could never agree on what is "good," inclusivity is emphasized

instead. Rick says to send in the raw, cutting edge work you would be afraid to send elsewhere.

Ypsilanti's **Generator** is a model of how to get things done in a more normal way. Kimberly Baker and Michelle McGrath do the work, and the other writers and artists just have to be creative. The magazine is an arts quarterly publishing its sixth issue Friday July 19. That evening at 9 pm there will be a Premiere Party at 52 1/2 E. Cross, Ypsilanti.

Generator does a feature story on the cover artist every issue as well as using other artists' work on the interior. Cover artists have included Valerie Mann and Julie Bedore White. Various literary forms are represented, from poetry to articles. This issue will have an 11-page comic by David Quinn, who has done work for independents and written Dr. Strange for Marvel Comics. Generator is available in Ann Arbor at Shaman Drum, Webster's Books, Borders and Main St. News. See the Opportunities listing below for where to send submissions to either D.O.D. or Generator.

A few other publications should be mentioned while I'm on the subject. **Montage** is an ambitious project out of Toledo, OH. A few years old now, it began as a tabloid-size free magazine. Recently it split into two publications: a \$4 quarterly tabloid-size glossy and a free monthly magazine-size newsprint "Guide To The Arts." More Ann Arbor organizations should send in their events for free calendar listings—the Guide is dis-

tributed all over northern Ohio and southern Michigan. Mail to P.O. Box 573, Toledo, OH 43697-0573; voice 419-255-5607; fax 419-255-5601.

Artmage is a yearly publication from U-M students since 1985. I have a copy of the 1995 issue that I found in the free pile at a cafe. It includes pictures, literature and articles, including one titled "The L.A.B.: Controversy over the student art gallery," by Amanda Tasse and Olga Savic: "The University of Michigan is known for being a liberal school, but according to its students, its Art School is astonishingly conservative..."

Third Wave: A Forum for Feminist Voices is a former read of mine which, like Artmage, utilizes U-M funding and faculty assistance. Literary and visual art is featured along with informative articles that are conveniently short. Send submissions to Third Wave, 3909 Michigan Union, Ann Arbor, MI 48109-1349 or e-mail to third.wave.editors@umich.edu

On another vector, **Impulse Magazine** is unabashedly commercial. Published in Birmingham and readily available at nearly 80 locations in Ann Arbor, Impulse is oriented to upperclass women who can indulge in impulse buying. Articles range from painting and antiques to skin care and food. The authors are quite often advertisers in the magazine who are allowed to write articles that promote their own businesses. Rumor is that advertising is the *only* way to get an article.

If you know of another notable arts publications, drop one by AGENDA, in the back of Main St. News.

**JULY 1996
Visual Arts Calendar
STILL SHOWING**

Gallery Artists: Paintings and Sculptures Alexa Lee Gallery, 201 Nickels Arcade. Christopher Campbell, Vincent Castagnacci, Laurie Halbritter, Martha Keller, Jane Kent, Cynthia Nartonis, Sharon Que, Jennifer Reeves, Stephanie Sailor, Lincoln Schatz, David Shapiro, Greg Simons, Nancy Stokes, Lois Teicher & Elaine Wilson exhibit thru August 3.

"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

"The Weddige Collection—A Gift to the University" U-M Museum of Art, 525 S. State. 20th C. & old master prints donated to U-M by Art Professor Emeritus Emile Weddige. Exhibit thru July 7. 764-0395

"David Roberts: A Victorian's Passion for Egypt" Kelsey Museum of Archeology, 434 S. State. 8 original prints thru August 1. 764-9304

"Auto Show" Cranbrook Art Museum, 1221 N. Woodward, Bloomfield Hills, 26 Mich. artists assess impact of automobile on our culture. Exhibit thru Sept. 1. 810-645-3323

"Figures and Faces" Clare Spittler Works of Art, 2007 Pauline Ct. Jane Bunge Noffke sculptures & Jill Donovan pastels thru July 30. 662-8914

"New York, New York" Art & the World Wide Web, 106 E. Liberty. Two New York painters, Kevin Sudieth & Benjamin Pritchard exhibit thru July 14. Online catalog: http://mendez5000.com/new_york/ 213-1650

Ernie Rogers Gypsy Cafe, 214 N. 4th Ave. Portraits and abstracts. 994-3940

1 MONDAY
"The Original 37th" U-M Hospital Taubman Lobby, North 1st floor. A selection of artists from the 37th Annual Street Art Fair thru Aug. 22. 936-ARTS

4 THURSDAY
Do Or Donut Fun(d)raiser 7 pm, Arthouse, 106 E. Liberty. Music by DJ Yellow Pepper, Andy Crosby & Salix. Local films; spoken word performances by D.O.D. staff. \$4 adv (avail. at Arthouse) \$5 @ door. 994-7411

5 FRIDAY
Summer Show of Gallery Artists Opening 8-12, Galerie Jacques, 414 Wesley. Exhibit thru September 7. 665-9889

Do Or Donut Fun(d)raiser 8 pm, Arthouse, 106 E. Liberty. Live bands—Butterfly & more. \$2 or free w/July 4 stub. 994-7411

6 SATURDAY
"A Day Without Poets" **Do Or Donut Fun(d)raiser** Arthouse, 106 E. Liberty. 1-2 pm: Children's Storytime; 2-3:30: Poetry Wkshp ages 7-12; 8-9 Big People's Wkshp; 9:30 pm: A Little Reading—Randy Antin, Rick Bliman, Fausto. Open Mic follows. 994-7411

National Paper Invitational Slusser Gallery, U-M School of Art, 2000 Bonisteel Blvd. Collaborative exhibition with the Holland Area Art Center. Shown thru July 26. 763-4417

Summer Show of Gallery Artists 2nd Opening 2-6 pm, Galerie Jacques, 414 Wesley. See Fri. July 5. 665-9889

10 WEDNESDAY
Film Festival—Do Or Donut Fun(d)raiser 9 pm, Arthouse, 106 E. Liberty. Local film & videomakers—\$2. 994-7411

11 THURSDAY
Open Mic Night—Do Or Donut Fun(d)raiser 8 pm, Arthouse, 106 E. Liberty. Bring words & instruments & join with Poignant Plecostomus. Donation. 994-7411

12 FRIDAY
"Range of Motion" Reception 6-8 pm, Ann Arbor Art Center, 117 W. Liberty. Photographs and kinetic works by Heidi Kumao June 22-July 28. 994-8004

"Inside-Outside" Opening 7-10 pm, Kerrytown Concert House, 414 N. 4th Ave. A2 art group *Art du Jour* group show including works in various media by Joan Painter Jones, Nancy Sippel, Vincent Frappier, Richard Mozio, Linda Brokaw, Susan Crawley & Rocco De Pietro. Exhibit thru July 31. 741-0315

"We"—Do Or Donut Fun(d)raiser 8 pm, Arthouse, 106 E. Liberty. Video screening, performance by Without A Net Comedy Troupe members, music from Jet Stetson & DJ Bubblicious w/Salix. \$2 donation. 994-7411

13 SATURDAY
"Be Dressed"—Do Or Donut Fun(d)raiser 8 pm, Arthouse, 106 E. Liberty. Fashioners from Style Revival & local designer Leila Azar-Kia. Music by Transmission & DJs Bubblicious & Salix—\$2. 994-7411

19 FRIDAY
Art Fair Exhibition Reception 8-12, The Arthouse, 106 E. Liberty. Jen Schmidt, Alexa Horochowski, Adam Leemon, Krysta Ahn, Cherie Haney, Melissa Emery, Anna Gersh, Rob Kinnard, Ann Blackwell & Kurt Wunderlind show prints, photos, painting, ceramics & more July 18-31. 994-7411

Mingshi Huang Opening 8 pm, Yribar Gallery, 210 S. 4th Ave. Paintings thru August 13. 665-5740

Generator 9 pm, 52 1/2 E. Cross,

Ypsilanti. Fundraiser & Premiere Party for Issue #6 with readings by this issue's authors. 487-5174 or 482-2895

24 WEDNESDAY
"It's Not Art—It's Not Fair" The Anti Art Fair Receptions every night of Art Fair, Art and the World Wide Web, 106 E. Liberty. Group show of artists committed to art as expression, not commerce. Live performances by Arwulf Arwulf from the 2nd story window above Liberty & Main. Exhibit thru August 18. On-line catalog at http://mendez5000.com/not_art/ 213-1650

37th Ann Arbor Street Art Fair 9 am-9 pm, S. & E. University, & Church. 200+ artists thru 6 pm July 27. 994-5260

26th Ann Arbor Summer Art Fair 9 am-9 pm, Main, Liberty & State. 540+ members of the Michigan Guild thru 5 pm July 27. 662-3382

State Street Area Art Fair 9 am-9 pm, State St., Maynard, Liberty, William & N. University. 200+ artists. 663-6511

26 FRIDAY
The Artwork of John Lennon Campus Inn, 615 E. Huron. Drawings & prints by ex-Beatle, plus photos of John & Yoko & animation cells from Yellow Submarine. Exhibit thru July 28. 707-526-8991

27 SATURDAY
The New American Meet the Artist 2-4 pm & 7-9 pm, U-M Museum of Art, 525 S. State. Installation by Detroit artist Carl Demeulenaere. Exhibit July 6-August 18. 764-0395

Group 7 Show Closing Reception 6-9 pm, Art Package, 206 S. Main, #222. Orin Buck, Graham Duthie, Mark Homola, Sabha La'al, Christine Linder, Wayne Meiggs & Tomoko Ogawa show work in various media July 24-27. 665-6190

Opportunities
IN ALL MEDIA

Summer Workshops U-M School of Art & Design offers 17 workshops distributed in 3 sessions: July 8-July 19, July 22-Aug. 2, Aug. 5-16. 763-5247

Art Classes Registration for Ann Arbor Art Center summer term classes is in progress. Classes begin July 8. 117 W. Liberty. 994-8004

Do or Donut Local Ann Arbor literature and art magazine looking for submissions. Mail: D.O.D., 500 Packard, Ann Arbor MI 48104. Call: 665-3462, 995-9264, 662-1722

Submissions wanted for Generator Ypsilanti literary & art magazine. Submit stories, articles, poetry, photos, drawings & cartoons. Include SASE & phone #. Materials returned on request. Generator, P.O. Box 363, Ypsilanti MI 48197. 487-5174 or 482-2895

SCREEN SCENE

By John Carlos Cantú

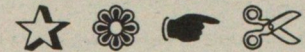
Local Art Videos

Editor's note: The films reviewed in this month's column have all been produced by resident Ann Arbor filmmakers. These films are available for viewing at no charge with identification at Liberty Street Video. Liberty Street Video's manager, Laura Abraham, says they will gladly add other locally produced films to their "Local Filmmakers" department. For more information, call 663-3121.

.....

SEDUCTION STORY

[1992. Directed by James Bonner. Cast: Rob Poole, Chung Fung, Heather Jenkins. Otherfilms Inc. 30 mins.]



A local video solely by virtue of its proximity, *Seduction Story* has all the polish of a Hollywood feature. James Bonner's Michigan State University project won him a student Emmy in 1993 and it had its televised premiere on the Bravo Channel in 1995.

Rob Poole stars as William, a university creative writing teacher who finds himself playing cat-and-mouse with an anonymous female student. He gradually moves himself towards a confrontation with her finding himself wanting to encourage her growth as a writer while also desiring the intimacy she promises.

Yet the unsettling nature of William's situation also hints at dangers no sensibly mature teacher would ignore. He must therefore choose whether or not to descend into the maelstrom — in whose vortex he cannot fully phantom — to weigh his personal and professional weaknesses.

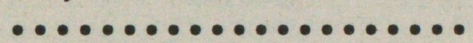
Bonner's wealth of Michigan talent in *Seduction Story* helps him to set up a superbly bewildering delivery. Cinematographer Lon A. Stratton and film editor Gregory Harrison help him portray William's psychological unraveling at a deceptively leisureed pace. But Bonner's firm fingerprints are to be found all over his production. The self-assured rhythm of his narrative timing indicates he's a talent who should have a lengthy career ahead of him.

The same could also be true of his leading man, Rob Poole. Poole plays William's conflicted idealism and moral conflict with disarming ease. One of those rare actors whose

features are seemingly photogenic from all angles, he signals his character's self-disillusionment with a compelling naïveté.

Perhaps most important, *Seduction Story's* quality should be heartening for all local independent filmmakers. Bonner's production clearly illustrates how technical expertise can compensate for the shortcomings of low-budget facilities. What remains is having a story to tell coupled with the ability to translate that plot into a compelling cinematic narrative.

Closest to the commensurate Michigan independent film production in recent years, *Seduction Story* is more than a mere who-done-it. Like Richard Rodriguez's fabled El Mariachi, it's first and foremost, a textbook how-to-do-it. When Bonner's career takes him to more prestigious vehicles, we'll be able to say we saw him when



LIVING IN LIBERAL HELL

[1995. Directed by Laura Abraham. Cast: Jude Walton, Justin Vanpoelvoorde. A Third Rail Initiative, 9 mins.]



More a visual tone poem than motion picture, *Living in Liberal Hell* describes itself as "a touching, heartwarming look at the budding romance between two strangers who meet one afternoon in a local coffee shop."

Right ... and Charles Bukowski wrote for *Golden Books*, too.

Laura Abraham's narration in this short film slams her viewer with a face-first expletive-laced invective whose fury culminates in a visceral climax discharging in more ways than one.

Make no mistake about it. Her narrative is poetry.

(SEE NEXT PAGE)

RATING KEY

- ☆ Acting
- ✿ Cinematography
- ☞ Direction
- ✂ Editing
- 📖 Narrative
- 🔊 Sound
- ⊠ Special Effects

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

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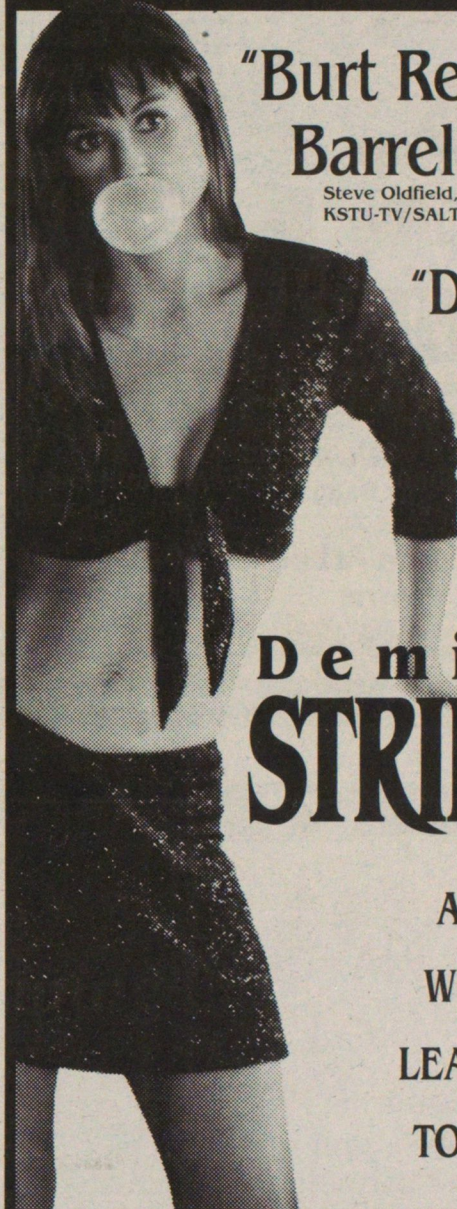
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Arch Campbell, WRC-TV/WASHINGTON

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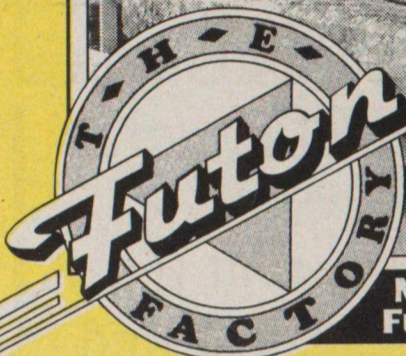
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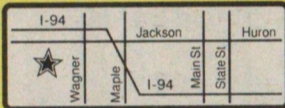
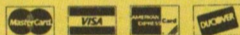
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(FROM PREVIOUS PAGE)

It's also lyricism of the rawest kind. Her no-holds-barred approach towards life, love, and the search for happiness, hurtle this screed forward with an uncompromising audacity that lacerates the imagination.

Indeed, the film's troubled title succinctly captures a social milieu of contemporary life whose shattered illusions run through the soundtrack like a sharpened switchblade knife. Irrespective of other weighty considerations, Abraham's ferocious words expose an acute understanding of the permissive pandering liberals sometimes confuse for fair-mindedness. This insight in turn says life on these terms — if taken to its farthest conclusion — would most certainly be life in hell.

Whether or not Abraham's poetry is an accu-

rate representation of liberal politics is irrelevant. What is relevant is the strident conviction she brings to the open-minded tolerance that political correctness sometimes fosters. Abraham's sharp language, sharp intelligence, and sharper uncompromising visual imagery, clarify the boundary between liberalism's cultural guise and its social reality.

Cleverly pivoting her work somewhere between guerrilla theater, the theater of the cruel, and the theater of the absurd, Abraham steamrollers romance. One of the film's viewers says watching *Life in Liberal Hell* gave her the "warm fuzzies" — and it could certainly do that. But the attentive liberal-minded viewer will probably get as many warm "fuzzies" nervously traveling up and down his or her spine as anywhere else.

MARWOOD'S GHOST

[1995. Directed by Anthony Reed. Cast: Phillip Brough, Ken Cormier, Patrick Penta. Panoptic Film and Video, 73 mins.]



Ann Arbor's response to Jerry Lewis has shifted directions and taken after the spirit of Roger Corman. Yet Anthony Reed, whose 1993 *The Retards Clean Up* quoted directly from Lewis' zaniness, has also gone Corman's pinching of Edgar Allan Poe one step better. By crafting his own screenplay rather than merely adapting a story from the master of horror, Reed has ambitiously grappled with two of cinema's most notoriously difficult genres — comedy and horror.

One would think this sort of film might be an easy venture. After all, what could be funnier than

a butler who seems to have stepped from George Romero's *Night of the Living Dead*; an all-too-rational scientist lifted from Ingmar Bergman's *The Magician*; and the questionable Indian caricature of *Gunga Din*?

The problem, of course, is that what's often hilarious on paper is depressingly flat on screen. There's no such problem with *Marwood's Ghost*.

The tale of three wealthy cousins tracking down a mysterious string of pearls, *Marwood's Ghost* relentlessly works to top itself. Despite intermittent pacing and an edgy editing style; its wonderfully complicated hop-scotching plot keeps Reed's momentum going through sheer enthusiasm.

Patrick Penta's impassioned *Marwood* holds the film together. His troubled conscience serves as a solid foil against the comic performances of co-stars Phillip Brough, Ken Cormier, and Scott Hoye. Walter (Cormier) and Reginald (Brough) — *Marwood's* jaded cousins — scheme to relieve him and his thoroughly frightened manservant Bapoo (Hoye) of the story's enigmatic jewels. *Marwood*, by contrast, nobly wants to right a tragic wrong.

Despite the humor, Reed and co-scenarist Cormier, have a thoroughly serious intent with the film. The issue of romantic love — and its improvident timing — serves as the philosophical backbone of the film. Adroitly using mid-19th century conceits, Reed and Cormier explore *Marwood* and his cousins' prejudices against the tragic tale of two star-crossed lovers. And in doing so, Reed effectively contrasts our own contemporary mores against those of a mere century ago.

A film whose intent sometimes outstrips its execution, *Marwood's Ghost* indicates the earnestness of Reed's ambition. By seeking to tackle two difficult film genres simultaneously, he's tipped his hand at the dedication with which he's pursuing his craft. It will remain to be seen whether Reed's successfully exorcised his film work. But if he's to succeed, he'll ultimately have to be as resourceful as *Marwood* himself.

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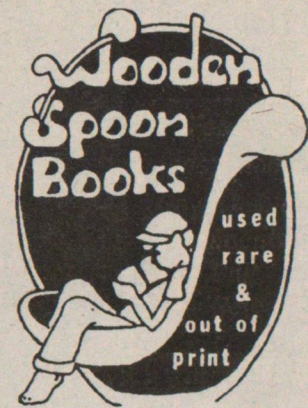
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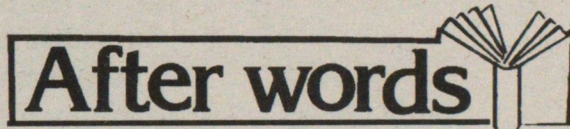
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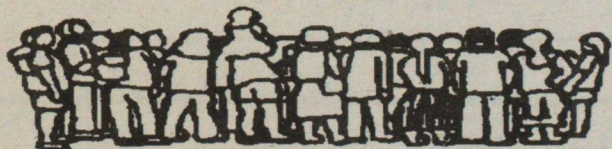
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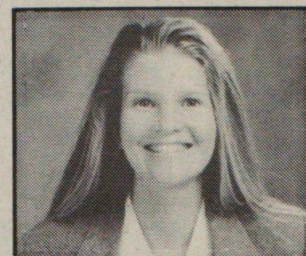
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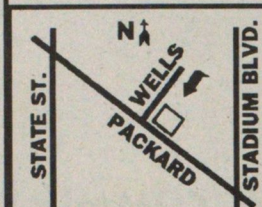
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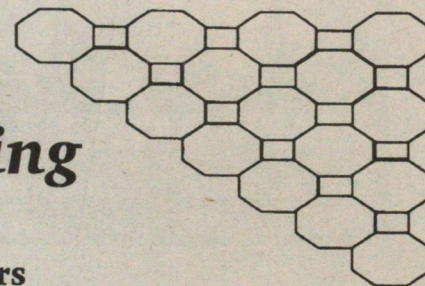
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1 Monday

Reading: Guild House 8:30 pm, 802 Monroe. Open mic poetry. 913-4574

2 Tuesday

Ann Arbor Poetry Slam: The Heidelberg Club Above 8 pm, 215 N. Main. The conclusion to this year's Grand Slam in which Steve Marsh, Kim Webb, Scott Klein, Todd Spencer, Decky Alexander and Vievee will vie for prizes and for spots on the national team competing in Portland, Ore., Aug. 21-24. Featured reader is KEN CORMIER. No open mic, \$3 cover. 426-3451

5 Friday

Opening & Reading: Galerie Jacques 8 pm, 616 Wesley. Summer gallery artist's show and poetry reading with open mic from 9-10 pm and GREGORY KIEWIET and VIEVEE 10-midnight. 665-9889

7 Sunday

Rabbit Ears Radio: WUOM 7:30 pm, WUOM 91.7 FM. Classic stories told and accompanied by big stars! Tonight's story is "Paul Bunyon" told by Jonathan Winters. Music by Leo Kottke. 764-9210

Feed the Poets Group Series: Del Rio Bar 1:30-4:30 pm, 122 W. Washington. Enjoy the poetry of Detroit's Flow Poets. Open mic readers also welcome. 761-2530

8 Monday

Reading: Guild House 8:30 pm, 802 Monroe. Open mic poetry. 913-4574

10 Wednesday

Reading: Borders 10:30 am, 612 E. Liberty. Ohio storyteller and reading enthusiast, MR. HATBOX will give a performance of his stories, poems and songs. 668-7652

12 Friday

Poetry Reading: Shaman Drum 8 pm, 315 S. State. Longtime Detroit poet/organizer RON ALLEN will read from his work. His performances are said to personify the energy and rhythm that propel his poems to life. 662-7407

13 Saturday

Reading: Borders 7:30 pm, 612 E. Liberty. Journalist LEGS MCNEIL and poet GILLIAN MCCAIN will read from their new book "Please Kill Me: The Uncensored Oral History of Punk." 668-7652

14 Sunday

Kerry Tales: Fine Feathers for Mother Goose: Kerrytown 2 pm, 410 N. Fourth Ave., 2nd floor children's furniture area. Mother Goose (TRUDY BULKLEY) entertains with rhymes, riddles and rollicking good fun. 769-3115

Rabbit Ears Radio: WUOM 7:30 pm, WUOM 91.7 FM. "Peter Rabbit/Jeremy Fischer" told by Meryl Streep. Music by Lyle Mays. 764-9210

15 Monday

Reading: Guild House 8:30 pm, 802 Monroe. Open mic poetry. 913-4574

17 Wednesday

Reading: Borders 7:30 pm, 612 E. Liberty. WALTER MOSELY is back to read from his new Easy Rawlins mys-

tery, "A Little Yellow Dog." Easy has given up the street life and he gets a little bored sometimes. Not for long. 668-7652

18 Thursday

Reading: Borders 7:30 pm, 612 E. Liberty. ART KLEINER will read from "The Age of Heretics: Heroes, Outlaws and the Forerunners of Corporate Change." About the bringing of ideals of democracy to Fortune 500 companies." Hmmm. 668-7652

21 Sunday

Rabbit Ears Radio: WUOM 7:30 pm, WUOM 91.7 FM. "The Legend of Sleepy Hollow" told by Glenn Close. Music by Tim Story. 764-9210

22 Monday

Reading: Shaman Drum 8 pm, 315 S. State. MARY SWANDER will read from her memoir "A Journey of Healing." An environmental illness sets the author to leading a simpler life. In turn she looks at community connection and self-sufficiency. 662-7407

Reading: Guild House 8:30 pm, 802 Monroe. Open mic poetry. 913-4574

26 Friday

Reading: Shaman Drum 8 pm, 315 S. State. Local author HELEN M. HILL reads from "A Proud and Fiery Spirit: Journals of Captain Edward Baker, 1846-1895." The book is a social history of Hill's grandfather's life in a rural seacoast town. 662-7407

28 Sunday

Rabbit Ears Radio: WUOM 7:30 pm, WUOM 91.7 FM. "Alladin and the Magic Lamp" told by John Hurt. Music by Mickey Hart. 764-9210

TRUE CRIME

Salt of the Earth

By Jack Olsen
St. Martin's Press
376 pages, \$24.95 hardcover

Reviewed by Jamie Agnew
Owner of Aunt Agatha's

The once booming genre of True Crime has hit hard times. The number of books sold and titles issued has receded from its 80s high-water, and even talented practitioners like Edna Buchanan and our own local master Lowell Cauffiel are tuning to the greener pastures of fiction. It had to happen sometime to a genre that didn't even have a name not that long ago. Blame overexposure — too many "instant" books of meager merit and too many television movies "inspired by real events" (a euphemism for transforming tangy reality into the usual Hollywood pablum).

But there's life in True Crime yet. Although its most popular author Ann Rule's latest book *Dead by Midnight* didn't become a hardback best-seller, it is comfortably lodged on the paperback list. John Berendt's *Midnight in the Garden of Good and Evil* is nothing if not True Crime, and it's been a best-seller for an astonishing 113 weeks. And there will always be hope for excellence as long as Jack Olsen is writing.

Salt of the Earth, Olsen's latest, continues his string of memorable and innovative True Crime

books. In it Olsen tells the story of a crime in its full context, tracing the life and destiny of an American family for almost a hundred pages before he allows murderous violence to enter. Olsen details not only the act, but the ripples of its effect on the characters we've grown to know, their community, and even on the family of the criminal. The result is a deep, profound vision not only of a crime in America, but of America itself.

Since modern day America grants recognition only to those who have achieved the narrow pinnacle of their professions, or to those who have been the victims or instigators of violent crime (hence O.J.'s quantum fame), a book like *Salt of the Earth* illuminates lives that are rarely seen on television or in print, people who aren't usually considered people enough to be included in "People." Along with other recent True Crime books, like the less excellent but quite entertaining *A Stranger in the Family* by Steven Naifeh and Gregory White and *All She Wanted* by Aphrodite Jones, it's a vision of a social/economic class that's neglected if not scorned. These protagonists look up to Oprah as an intellectual avatar, go to Jazzercise, sleep on waterbeds, are part-time cosmetologists, aspire to mobile home dealerships or good jobs at the nuclear plant, and get picked on at the Kwik Shop in Falls City or mocked at a barn dance in Humbolt.


It's class snobbery of course — when the unglamorous (i.e.

not wealthy) are examined in books, it's usually with the sort of anthropological, condescending "look how the other half lives" style of "K-Mart realism," reading like dispatches to "New Yorker" readers from writing faculty members who may have once been members of the lumpen. If *Salt of the Earth* had been written by, say, Joyce Carol Oates and labeled a novel it would be a shoo-in for a Pulitzer.

Olsen's focal point, Elaine Gere, is a sort of latter day Mother Courage, indomitably keeping her family and her spirit intact through the wasteland of alienation, violence and addiction she's forced to inhabit. Searching for roots, security and some hope, she moves from place to place around the country until, almost inevitably, fatal disaster finds her.

The perpetrator, the focus of most True Crime books, is here given the supporting role usually given to the victim. Michael Green emerges as a compelling figure nonetheless, a monster wreathed in marijuana haze and steroid rage, stalking through his Gatsbyish dreams of self-transformation — will he be mean Joe Green, Arnold Schwarzenegger or Ted Bundy — the kind of dreams that in America always seem to breed nightmares.

The flip side of the academic condescension toward the "common" people is the tabloid sin of sentimentality, but Olsen draws a clear middle path, giving his reporter's attention to the facts, avoiding facile judgements, and presenting a story as striking and heart-breaking as the life it's drawn from.



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- Jonathan Franzen

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NEW RELEASES

By William Shea

CDs reviewed in this article:

- Big Al Downing, "Rockin' n' Rollin," Schoolkids' Records
- Sid King & The Five Strings, "Rockin' on the Radio," Schoolkids' Records
- Charlie Gracie, "Live at the Stockton Globe," Schoolkids' Records

A recent theory in aesthetics argues that rock music is a recorded music with technological concerns (e.g., the production, mix and sound) as the central tenets to evaluating and appreciating the music. This compelling idea may work for rock music, but as heard on these early rock & roll recordings, it is the *performance* that defined and illustrated the essence of rock & roll.

It seems Schoolkids' Records started a trend when they released Bill Haley and the Comet's original 1951-54 Essex recordings a year or so ago. Now the label has released three CDs that offer a rare listen to the three branches of performance styles that went into early rock & roll: the rhythm and blues leanings of Big Al Downing, the western swing side of Sid King and the Five Strings, and the pop/rock'n'roll sensitivity of Charlie Gracie.

The rhythm and blues performance aesthetic can be clearly heard on Big Al Downing's "Rockin' and Rollin'." His piano stylings in these 1958 recordings combine the rhythmic piano lines of Fats Domino with the hollering and shaking gospel spirit of Little Richard. Tunes like his classic "Down On the Farm" and "Piano Nellie" are jumping, fast, and bass-laden, illustrating a variation on the jump-blues tradition of Louis Jordan and earlier boogie pianist Pete Johnson. Downing's vocals are gritty and dirty. Coupled with his infectious piano playing, Downing's performance is an excellent example of the R&B performance style found in early rock & roll.

The cuts on Sid King's "Rockin' On The Radio" are off-air broadcasts from Denton and Taylor, Texas in 1954 and 1955. Announced as hillbilly music, this western swing style of rock & roll owes much to Bob Wills' Texas Swing and Hank William's two-step music.

King's renditions, which incorporate a slap up-right bass, slide guitar and electric guitar, are up-tempoed, electric, and danceable. They appealed more to a younger audience and were more like traditional country music of the time. But no matter how it was derived, this western variation is pure rock & roll.

Foreexample, versions of Bill Haley's "Rock this Joint," Webb Pierce's "In The Jailhouse Now," Big Boy Crudup's "That's All Right," Chuck Berry's "Maybelline," Maybelle Carter's "Wildwood Flower" are all just a little off-center. King's performance is neither straight western music nor R&B. At times elements of both strains can be heard. His performance genuinely reflects the music that both Elvis and Buddy Holly heard and emulated in their music: a mixture of western dance rhythms, country lyric sentimentality and R&B jump music all performed with an energy that expressly defines rock'n'roll. This stuff is the real deal.

Although Charley Gracie's 1957 recording "Live at the Stockton Globe" is a mixed bag of ballads and rockers, the power of his rock & roll performance easily comes through. Backed by an ensemble that seems more at home playing wedding dances than rock & roll shows, the energy and excitement from the performance comes directly from Gracie's hard work.

Musically, Gracie's material is not as low-down as Downing's. He often selects songs, such as "Ko Ko Mo," that seem more at home

LOCAL MUSIC

The View from Nowhere

By Alan Goldsmith

I hate to speak down to you, but it didn't take a rocket scientist to grasp the concept that as Ann Arbor became flooded with hip, sometimes moody, fade-to-black coffee houses, that some java entrepreneurs would figure out the low-budget concept of filling up the joints by offering music. The town has always been loaded with zillions of gifted singer-songwriters banging their heads against the "you-better-sell-lots-of-beer-or-don't-waste-my-time-babe" school of music appreciation practiced by brain dead rock & roll club owners (who I don't need to list, I'm sure).

Of course, alcohol and loud guitars have their time and place, but the surge of venues for singer/songwriters popping up is both a cause for celebration and a spark of encouragement for performers who in the past would have given up and/or left town.

Two amazing songwriters, Audrey Becker and Lisa Hunter, both from the fascinating trio Jane Doe, are examples of talented artists who have emerged as products of this turn of events. Both are complex and original voices and both have gigs at The Gypsy Cafe this month (Hunter and Becker on July 5th and Becker also on July 26th). And there is not a doubt in my mind that you'll be artistically uplifted when you catch their shows.

Audrey Becker had been in the studio working on her debut CD, "Circles In The Sand" lately and if it's a fraction as good as word of her live shows (at places like The Ark, The Tap Room, Cava Java, et. al.) and her four-tune demo tape, well how perfect and wonderful this will be. Becker is a cool songwriter, with a truckload of hooks and a fresh, energetic drive that makes you want to smile, even when the lyrics focus on breakups and betrayals. But the main thing here is THE VOICE. How Becker can sound so young, so innocent AND like she's been dragged through the streets of relationship hell and still make the words ring true is nothing short of amazing. On the "Circles" title tune demo, Becker sounds like a warmer early version of Suzanne Vega on a song about a turning point of a last shot at

on the middle-of-the-road TV show "Your Hit Parade" than on a raucous rock & roll stage. Also Gracie's voice is more melodic and cleaner than Downing's "darker" R&B-tinged voice, much in the same vein as popular crooner Johnnie Ray and British rocker, Cliff Richard. Thus Gracie is more acceptable to the white popular music impresarios who were trying to catch up on, and control, the rock & roll phenomenon. Nowhere is cross-over pop sensitivity clearer than on tunes like "Trying," his minor hit "Butterfly," and his cleaned-up-Pat Boone-version of Little Richard's "Tutti Frutti."

This surprisingly good recording puts Gracie right in the middle of the pop vain of early rock & roll, focusing on versions in the rock & roll repertoire, (i.e. "Hound Dog," "Flip, Flop, Fly") that could be easily cleaned up for a more middle class white audience. This comment is not meant as a put-down. Instead, it is in Gracie's easy appeal to this pop audience that shows the broad and lasting power of early rock & roll.

For a good primer on the performance evolution of early rock'n'roll, pick up all three recordings.

redemption. But on "Putty In Your Hands" when she sings out the chorus line of "what you want me to be" with such a sense of resignation while sounding so seductive the voice just pulls you in and makes you sigh.

While a word here or a line there on other cuts (mostly on "Cross My Heart") show that Becker isn't always the master of every note lyric-wise just yet, the collection of original tunes show Audrey Becker is really really close to being as an incredible writer as she is a singer.

In contrast, Lisa Hunter and her three-tune preview of the CD "Solid Ground" (the July 26th gig is the official release party) sounds emotional but in a more detached, controlled sort of way. Hunter too writes classic pop/folk songs, and also has a bit of the Suzanne Vega influence afoot. But while Becker has a naive, innocent edge while singing her tales of broken hearts, Hunter seems to be looking through dark glasses, with some of the angst and some of the edges rounded off.

Hunter knows what went wrong and exactly what she wants. Rather than sitting alone, drinking herself to sleep down in the blues of some personal knife in the heart, she'd rather sit back, and write anthems about I'm-doing-just-fine thank-you and sail on to the next great experience. Her pain is more forgotten, more abstract but just as sharp and just as moving as Becker's musical outpours.

Hunter is a sharp cookie in the studio as well. Each cut, with guitars, vocal harmonies, drums and the entire parade of typical alternative/folk sounds pours from the speakers like it was recorded with a million dollar budget. Every note, every voice is right in place and would fix on the radio just fine. The song "Satisfied" has this Dire Straits groove with an amazing guitar solo and it's obvious Lisa Hunter is as confident as a record producer as she is an artist.

Only on "Fade Into Black" does Hunter let her emotions go and when she sings "tired of playing games," it almost breaks your heart. But, don't think her otherwise detachment is a bad thing — it's not.

With Audrey Becker it's the innocent razor along the spinal column. With Lisa Hunter, it's like watching a video of someone talking about a razor slicing into your soul. Both are cool foundations for wonderful and valuable and heartbreaking pop music. Both know what they are doing, both are important singer/songwriters and both deserve to have you check them out.

While both Lisa Hunter and Audrey Becker are going to be rich and famous, signed to big time record deals, record classic stuff and live happily ever after in the rock & roll history books, Detroit street singer, Robert Bradley, and his backup band, Blackwater Surprise, already have a deal with RCA and a new self-titled CD out shortly. It blew me away. The eleven-track collection is so soulful, so damn filled with the power of the blues, the Stax-Volt ghost of Otis Redding and all that is sacred, it's hard to believe this masterpiece was not a lost classic from the 1960s.

Oh, it's not time warp music. It's alive and cool and sounds like 1996. But if Robert Bradley (oh you can toss in some Motown too, let's not forget that) is not the most amazing voice to spring from the Murder City in 30 years, I don't know who the hell is. Blues and soul and funk like nobody on the planet... Joe Cocker, Wilson Pickett, Dr. John... these are all clues, but you need to hear for yourself.

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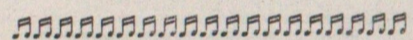
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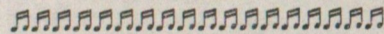
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LITERARY EVENTS

Book & Poetry Readings, Publication Parties, Writers Groups, etc. are listed in the LITERARY EVENTS Calendar (page 13).

VISUAL ARTS

Art Exhibitions, Workshops, Artist Opportunities, etc., are listed in the VISUAL ARTS Calendar (page 8).

To publicize AUGUST Calendar events, send information by July 15 to AGENDA, 220 S. Main St., A2, MI 48104.

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

1 Monday

Family, Friends, & Caregivers Support Group: HIV/AIDS Resource Center Call for time and place. Meets every Monday. 572-9355

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

The Milwaukeeans: Top of the Park Concert 7-9:30 pm, Power Center grounds. Groove and sway combo. 747-2278

"The Science & Practice of Iridology—Part I" 7-8:30 pm, Community Room, Key Bank, 2300 E. Stadium. Seminar led by Cindy Klement, \$12. 665-0383

Carillon Concert: A2 Summer Festival 7 pm, Charles Baird Carillon. Recital by Donna Gleason. 764-2539

Meeting: 22+ Bi-sexual Women's Meeting 7:30 pm, Aut Bar, 315 Braun Ct. 763-4186

John Hammond, The Duke Robillard Band and Mr. B: A2 Summer Festival 8 pm, Power Center. A night of the Blues—from boogie woogie to steel guitar rockin', \$11-\$20. 747-2278

"Miss Saigon": Cameron Mackintosh Productions 8 pm, Masonic Temple Theatre, Detroit. Broadway blockbuster musical, \$16-\$60. 810-645-6666

Poetry Slam: Heidelberg 8 pm (doors), 215 N. Main. 663-7758

Open Mic Blues Jam Session: Mel's 8 pm, Ramada Inn, 3750 Washtenaw. With Steve Somers & Friends. 971-2000

Monday Night Out Group: LGBPO 9

pm, Lord of Light Lutheran Church, 801 S. Forest. A social for lesbians, bisexual people, and gay men. 763-4186

Bird of Paradise Orchestra 9 pm-1 am, Bird of Paradise, 207 S. Ashley. 12-piece big band jazz, \$3. 662-8310

"Superman the Movie": Top of the Park Movie 10 pm, Power Center grounds. Saga of the Man of Steel. 747-2278

2 Tuesday

Master Class: A2 Summer Festival 3 pm, Power Center Theatre. The Hampton Sytring Quartet combines rock and classical techniques, \$10. 747-2278

Tenant Talk: WCBN 88.3 FM 6-6:30 pm. Call-in radio show with Patrice Maurer of the A2 Tenants Union. 763-3500

Meeting: Teen Les/Bi/Gay Support Group 6:30 pm, call Alan or Marion for location. 662-2222

Lunar Octet: Top of the Park Concert 7-9:30 pm, Power Center grounds. Latin jazz. 747-2278

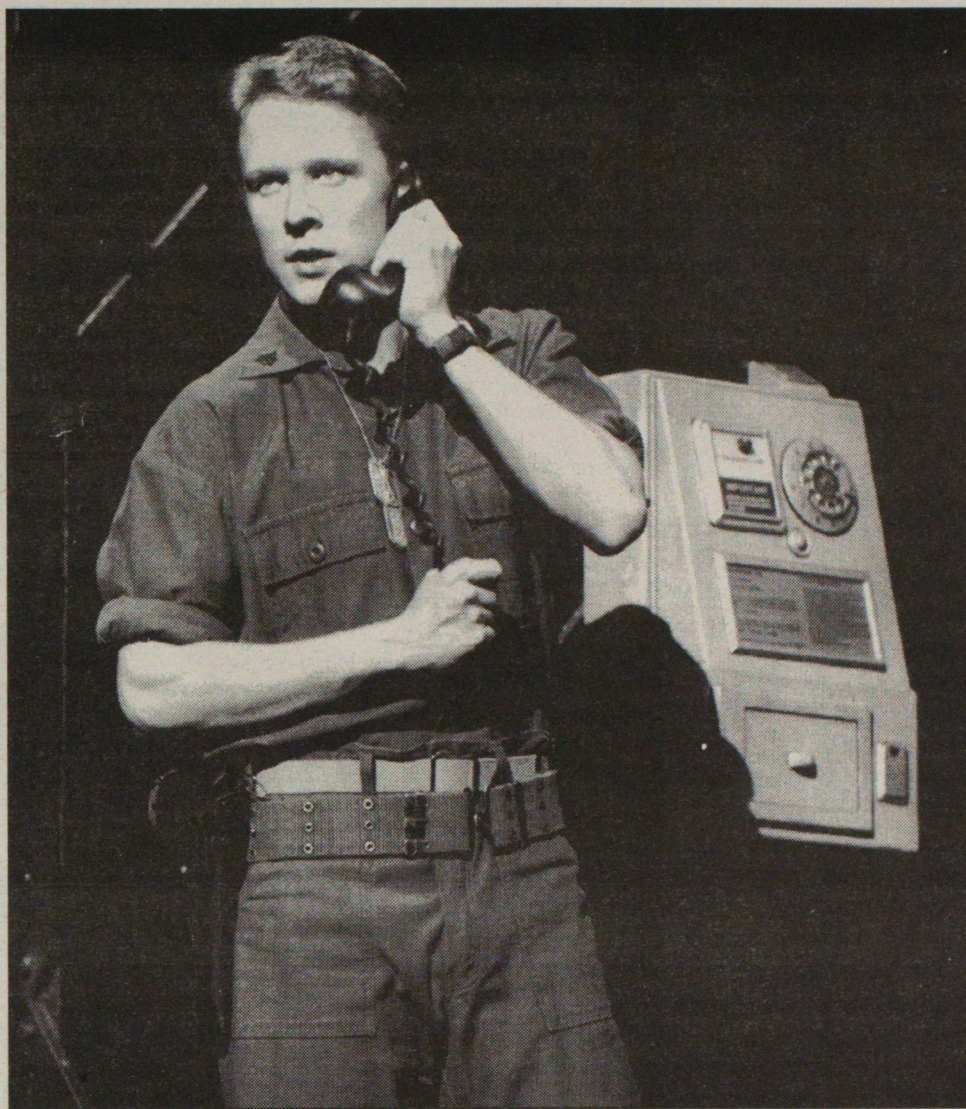
Meeting: Diverse Sexuality Partners 7 pm, LGBPO Lounge, 3116 Mich. Union. A new social/support group for partners who are of differing sexuality. 763-4186

Living With HIV Support Group: HIV/AIDS Resource Center 7:30-9 pm, every Tue. Call HARC for info. 572-9355

Swimmers: A2 Queer Aquatics Swim Team 7:30 pm, call for location. Kelly 663-0036 or Charley 482-2450

The Hampton String Quartet: A2 Summer Festival 8 pm, Power Center. Featuring the music of Jimi Hendrix, Led Zeppelin, the Beatles, and more, \$9-\$18. 747-2278

Acid Jazz Night: Prism/Bird of Paradise 8 pm-midnight, Bird of Paradise, 207 S. Ashley. DJ spinning hip-hop and acid jazz favorites, \$5. 662-8310



"Miss Saigon" will be at the Masonic Temple Theatre in Detroit thru July 27

"Miss Saigon": Cameron Mackintosh Productions 8 pm (see 1 Mon)

"Godzilla vs. Megalon": Top of the Park Movie 10 pm, Power Center grounds. 747-2278

3 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 Comm. Church 6 pm, 1st Congreg. Church, 218 N. Adams, Ypsi. 677-1418

Nite Flight: Top of the Park Concert 7-9:30 pm, Power Center grounds. Calypso, reggae. 747-2278

Women & Relationships: Blackburn & Grob Associates 7-9 pm, 1945 Pauline Blvd., Suite 10. Ten-week group for women to explore and discuss relationship-oriented topics such as communication, intimacy, co-dependency, and more, \$20/session. 994-1531

Stephen Jacob Concert: Unity Church of A2 7 pm, 4500 Carpenter Rd. Original music, poetry & selected writings speaking to the "Journey of Life," \$15. 434-8545

Men's Support Group 7 pm, LGBPO Lounge, 3116 Mich. Union. Open to

all men. 763-4186

Living With HIV Support Group: HIV/AIDS Resource Center 7:30-9 pm, every Wed. Call HARC for info. 572-9355

"Noises Off": Ann Arbor Civic Theatre 8 pm 2275 Platt Rd. A behind the scenes comedy of a theatre troupe performing the British sex farce "Nothing On," with romances, petty jealousies, sabotage and intrigue, call for ticket info. 971-2228.

"The Harmony Codes": Purple Rose Theatre 8 pm, 137 Park St., Chelsea. New comedy from Kalamazoo native Michael Grady about an Indiana housewife who says she gets regular

visits from space aliens searching for the "codes" to human existence, \$15-\$20. 313-475-7902

Dick Gaughan: The Ark 8 pm, 637-1/2 S. Main. Scotland's legendary singer/guitarist, \$12.50. 761-1800

Latin/Jazz Night: Bird of Paradise 8 pm-midnight, 207 S. Ashley. With special guests, \$3. 662-8310

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

Summer Symphony: A2 Summer Festival 8 pm, Power Center. Features solo pianist Joseph Gurt. 663-1086

"Miss Saigon": Cameron Mackintosh Productions 8 pm (see 1 Mon)

"Spies Like Us": Top of the Park Movie 10 pm, Power Center grounds. Starring Chase and Aykroyd. 747-2278

4 Thursday

Lunchtime Shorts: TVQ noon, LGBPO Lounge, Mich. Union. Weekly series of video, film, and TV made by, for, and about LGB people. 763-4186

Capitol Steps: A2 Summer Festival 5 & 8 pm, Power Center. A night of political satire from real-life former congressional staffers, \$12-21. 747-2278

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 7-9 pm, call HARC for info. 572-9355

A2 Civic Band w/Judy Dow: Top of the Park Concert 7-8 pm, Power Center grounds. Patriotic music. 747-2278

"Noises Off": Ann Arbor Civic Theatre 8 pm (see 3 Wed)

"The Harmony Codes": Purple Rose Theatre 8 pm (see 3 Wed)

Janet Tenaj w/Swen Anderson: Top of the Park Concert 7-8 pm, Power Center grounds. Jazz. 747-2278

Ron Brooks Trio: Bird of Paradise 8 pm, 207 S. Ashley, Annie Award winners, \$3 662-8310

Meeting: Queer Unity Project 9 pm, every Thu, Mich. Union (meet at CIC desk area). Campus group working

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Portuguese Rodeo Clown Company will be at Mainstreet Comedy Showcase every Wednesday

"Miss Saigon": Cameron Mackintosh Productions 8 pm (see 1 Mon)

"Black Patent Leather Shoes": Croswell Opera House 8 pm (see 11 Thu)

Harvey Thompson & Friends: Bird of Paradise 9 pm, 207 S. Ashley. Playing selections from new CD, "Jazz Is Anything You Want It To Be," \$5. 662-8310

Z.T., Whitley Setrakian, Timothy Monger: Gypsy Cafe 9, 10 & 11 pm, 214 N. 4th Ave. Three different local musical performances on the hour. 994-3940

The Prodigals: Heidelberg 10 pm, 215 N. Main. Surf & rockabilly, fee. 663-7758

13 Saturday

20th Annual "One Helluva Ride": A2 Bicycle Touring Society Ride starts between 7 am and 10 am, Chelsea Fairgrounds, Fletcher Rd. west of M-52. Take a scenic 793-mile or 100-mile bike ride through Hell, Mich. There are also routes 15-, 40- & 54-miles long. Registration \$20/children ages 7-12, \$17. 971-3610

"Healing the Structural Systems with Food & Herbs" 9-10:30 am, Community Room, Key Bank, 2300 E. Stadium. Seminar led by Cindy Klement, \$12. 665-0383

Children's Hour: Borders 11 am, Borders, 612 E. Liberty. Story hour about games, sports, and being a "good sport." 668-7652

Open House: Washtenaw Rainbow Action Project 11 am-1 pm, Common Language, 215 S. Fourth Ave. Meet WRAP's board of directors. 995-9867

Summer Carnival: A2 Jaycees noon-midnight (see 10 Wed)

Drum Workshop with Ubaka Hill 1-4 pm, call for location. Continues 14 Sun, sliding scale, \$50-\$90. 761-9148

"Miss Saigon": Cameron Mackintosh Productions 2 & 8 pm (see 1 Mon)

Hakamma: Detroit Women's Coffeehouse 7:30 pm, First Unitarian Church, 4605 Cass, Detroit. Detroit vocal & percussion ensemble of women weaves together African and Creole traditions, \$5-\$10. 810-398-4297

"Fool For Love": Performance Net-

work 8 pm (see 11 Thu)

"The Harmony Codes": Purple Rose Theatre 8 pm (see 3 Wed)

"Black Patent Leather Shoes": Croswell Opera House 8 pm (see 11 Thu)

Ben Wood, Decky Alexander & Michael Luiciano, Z.T. : Gypsy Cafe 9, 10 & 11 pm, 214 N. 4th Ave. Three different local musical performances on the hour. 994-3940

Harvey Thompson & Friends: Bird of Paradise 9 pm (see 12 Fri)

Dave Dale & The Blue Control: Heidelberg 10 pm, 215 N. Main. Jump-up blues w/ Blue Highway, fee. 663-7758

14 Sunday

Swimmers: A2 Queer Aquatics Swim Team 9:30 am (see 2 Tue)

Summer Carnival: A2 Jaycees noon-10 pm (see 10 Wed)

"The Harmony Codes": Purple Rose Theatre 2 & 7 pm (see 3 Wed)

"Miss Saigon": Cameron Mackintosh Productions 2 & 7:30 pm (see 1 Mon)

Summer Symphony: Huron River Days 3 pm, Gallup Park. Concert of river music. 663-1086

"Black Patent Leather Shoes": Croswell Opera House 3 pm (see 11 Thu)

Services for Lesbians, Gay Men & Bisexuals 6 pm (see 7 Sun)

Sunday Jazz: Del Rio 6-9 pm (see 7 Sun)

Meeting: Amnesty International Community Group 7-8 pm, Guild House, 802 Monroe. 662-5189

"Fool For Love": Performance Network 7 pm (see 11 Thu)

II-V-I Orchestra: Heidelberg 7 pm (see 7 Sun)

"Shapshifters" with Ubaka Hill 7:30 pm, Unitarian Church, 1917 Washtenaw. Percussion, poetry & song, \$10. 761-9148

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

Jazz Jam Session: Bird of Paradise 9 pm (see 7 Sun)

15 Monday

Family, Friends, & Caregivers Support Group: HIV/AIDS Resource Center call for time (see 1 Mon)

Women's Support Group 5 pm (see 1 Mon)

"The Science & Practice of Iridology—Part III" 7-8:30 pm (see 1 Mon)

Carillon Concert 7 pm. Recital by Edward M. Nassor (see 1 Mon)

Open Mic Blues Jam Session: Mel's 8 pm (see 1 Mon)

Bird of Paradise Orchestra 9 pm (see 1 Mon)

Group: Monday Night Out 9 pm (see 1 Mon)

16 Tuesday

Tenant Talk: WCBN 88.3 FM 6-6:30 pm (see 2 Tue)

Teen Les/Bi/Gay Support Group 6:30 pm (see 2 Tue)

"Enjoying Food, Enjoying Health: Quick Foods": Whole Foods Market 7 pm, Key Bank conference room, E. Stadium at St. Francis. With "Feeding Your Whole Self" founder Judy Stone. Call to register 971-3366

Meeting: Diverse Sexuality Partners 7 pm (see 2 Tue)

Middle East Task Force: Interfaith Council for Peace & Justice 7:30 pm, Bethlehem United Church, 423 S. 4th Ave. 663-1870

Swimmers: A2 Queer Aquatics Swim Team 7:30 pm (see 2 Tue)

Living with HIV Support Group 7:30 pm (see 2 Tue)

"Miss Saigon": Cameron Mackintosh Productions 8 pm (see 1 Mon)

Acid Jazz Night: Bird of Paradise 8 pm (see 2 Tue)

17 Wednesday

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

Gay Radio Hour: WCBN 88.3 FM 6 pm

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