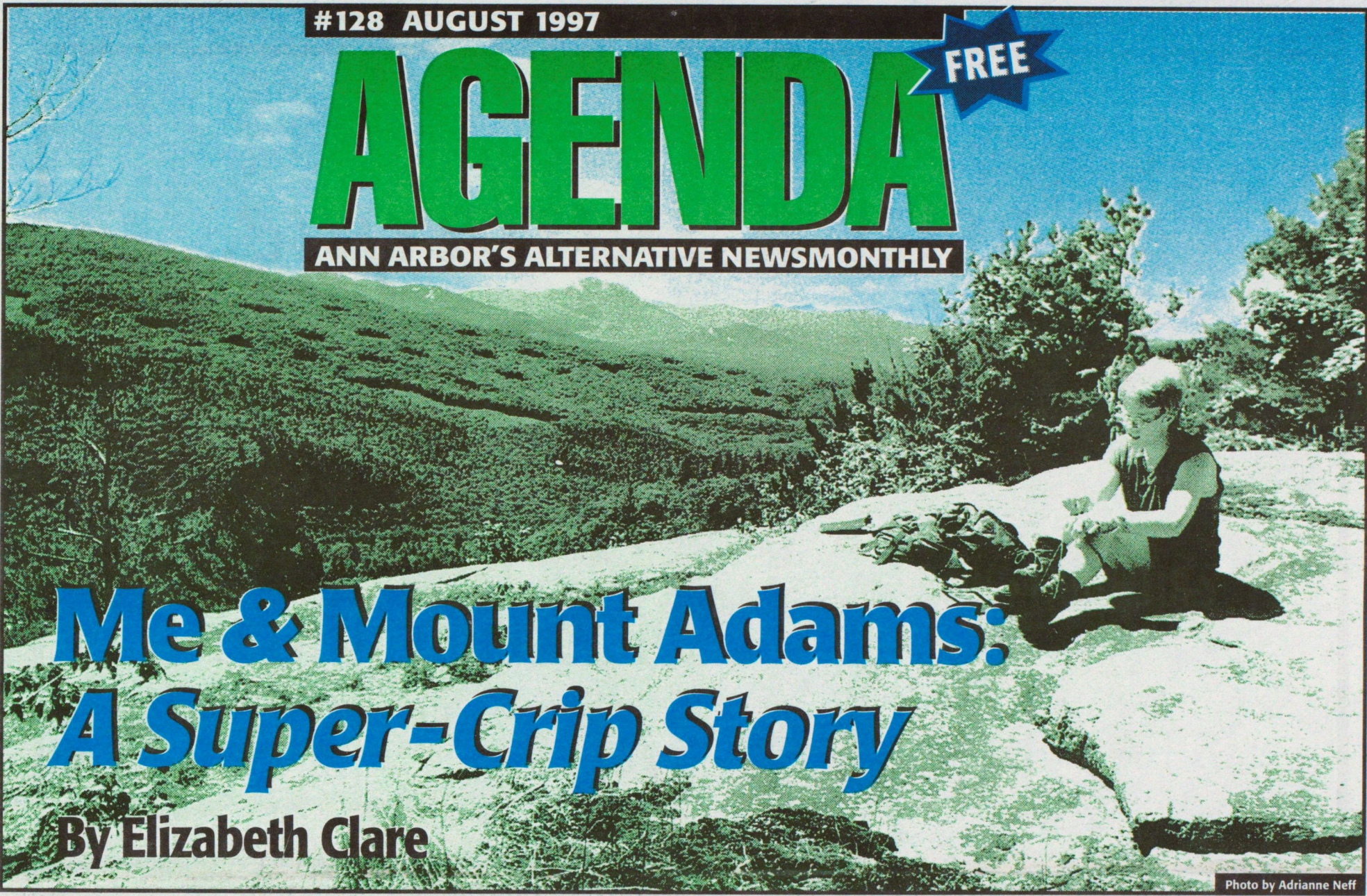


#128 AUGUST 1997

AGENDA

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ANN ARBOR'S ALTERNATIVE NEWSMONTHLY



Me & Mount Adams: A Super-Crip Story

By Elizabeth Clare

Photo by Adrienne Neff

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Leif Ritchey

by Lou Hillman

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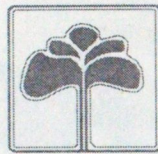
Untitled, LEIF RITCHEY

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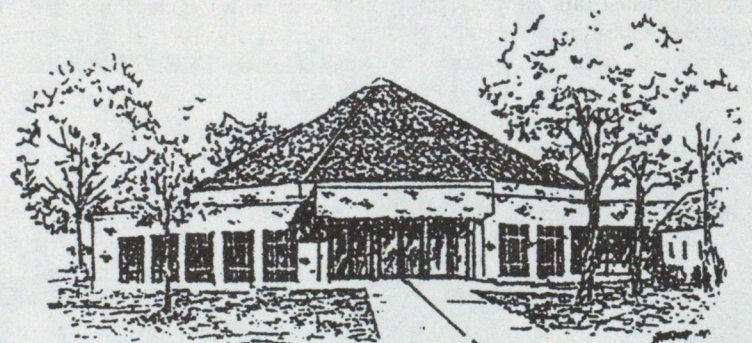
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THIS MODERN WORLD

by TOM TOMORROW

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TOM TOMORROW © 6-25-97

F.Y.I.

Please send items for F.Y.I. to: F.Y.I. Editor, AGENDA, 220 S. Main St., Ann Arbor, MI 48104.

Peace Day Celebration at Gallup

The Interfaith Council for Peace and 35 congregations and community groups on Wed., August 6 will come together for an evening of peaceable games and crafts for children, and inspiration for youth and adults to mark the anniversary of the first atomic weapon used against humankind.

Events will take place at the Gallup Park picnic shelters and include dramatizations of creative actions taken for peace by Michigan individuals and groups, reflections by six Ann Arbor youth who visited the Hiroshima (Japan) Peace Museum last fall, songs, a multi-congregational Bell Choir, and the traditional children's lantern boat launch at dusk.

It all starts with a 6 pm potluck (bring a dish to share, your own tableware, and a blanket or chair). The all-ages program begins at 6:45 pm. In case of rain, events will be at Temple Beth Emeth/St. Clare's Episcopal Church, 2309 Packard. Call 663-1870 for more information.

African American Health Festivals Scheduled

The Washtenaw Community Health Outreach Worker Coalition (WCHOWC) has set Sat., August 9 and Sat., September 13 as the

dates for the first two health festivals focusing on the needs of the African American community.

Both festivals will run from 10 am to 4 pm and will promote community access to health information, resources, and services related to diabetes, immunizations, cancer, arthritis, asthma, cholesterol, blood pressure, HIV/AIDS, as well as housing, safety, crisis, youth issues and more.

The first festival will be held in Ann Arbor at Peace Neighborhood Center, 1111 N. Maple Road. The September festival will be in Ypsilanti at Perry School, 550 Perry Street. Both events are free, and free food and refreshments will be provided.

WCHOWC is a coalition of health education and outreach workers. Some of the charter members include: The Corner Health Center, HIV/AIDS Resource Center, Ozone House, Washtenaw County Public Health, Food Gatherers, St. Joseph Mercy Hospital, Assault Crisis Center, SOS Crisis Center, Washtenaw Council on Alcoholism, and more. For a complete list or to find out more about these unique health festivals call 313-572-9355.

A Guide to Michigan Organic Foods

The 1997 edition of "Eating Organically: A Guide to Michigan's Organic Food Producers and Related Businesses" is now available. "Eating Organically" contains listings by county of farming operations that are either certified organic or close to organic in their practices, as well as processors, wholesalers and retailers of organic food within the state.

In addition, the publication includes essays, poems, and food and farming facts that consider the relationship between food production, personal and environmental health, and the larger social and economic systems.

The guide is published by the nonprofit Michigan Organic Food and Farm Alliance. Copies are available at the People's Food Co-op, or send \$7 to the Alliance at P.O. Box 530, Hartland, MI 48553-0530.

(Reprinted from the People's Food Co-op's summer issue of "Connection." For newsletter subscription information, write the PFC at 216 N. Fourth Ave., Ann Arbor, MI 48104.)

Death Penalty Legislation Opposed

The Ann Arbor American Friends Service Committee is organizing against the death penalty locally, while participating nationally in "Envisioning a World Without Violence, The Religious Organizing Against the Death Penalty Project." Materials for study groups are available. Call Heba Nimr at 313-761-8283 for more information.

Jewish Cultural Society

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Registration and first day of Sunday school are September 14, 10 a.m. - noon. Call 665-5761 or visit <http://www.hvcn.org/info/jcs/> for more information.

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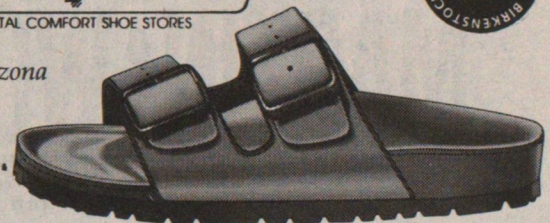
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AGENDA is an independent, nonaligned newsmonthly published by Agenda Publications, 220 S. Main St., Ann Arbor, MI 48104, 313/996-8018, ISSN 1047-0727. Vol. 12, No. 5, AUGUST 1997, Copyright © Agenda Publications. Subscriptions: \$15/year U.S., \$30/year international.

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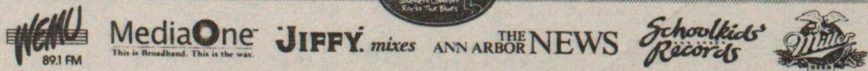
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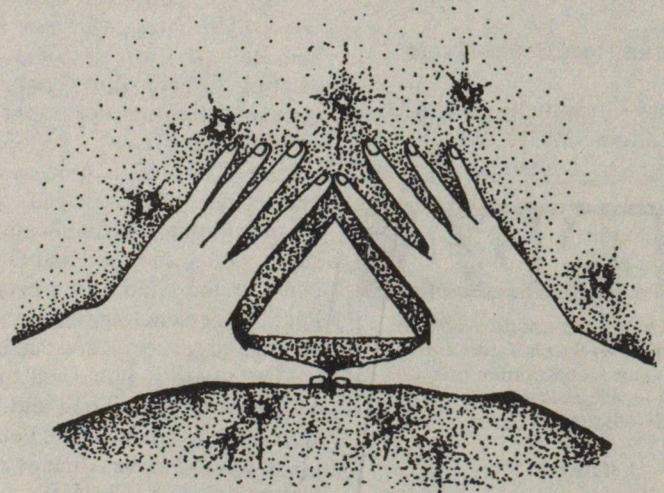
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Me & Mount Adams: A Super-Crip Story

By Elizabeth Clare

Elizabeth Clare on top of a mountain (not Mount Adams) in New Hampshire's White Mountain Range

PHOTO: ADRIANNE NEFF

A boy without hands bats .486 on his Little League team. A blind man hikes the entire Appalachian Trail. An adolescent girl with Downs Syndrome learns to drive and has a boyfriend. A guy with one leg runs across Canada. The nondisabled world is saturated with super-crip stories: stories about gimps who engage in activities as grand as walking 2,500 miles or as mundane as learning to drive. They focus on disabled people "overcoming" our disabilities. They reinforce the superiority of the nondisabled body and mind. They turn individual disabled people, who are simply leading their lives, into symbols of inspiration.

Super-crip stories never focus on the conditions that make it so difficult for people with Downs to have romantic partners, for blind people to have adventures, for disabled kids to play sports. I don't mean medical conditions. I mean material, social, legal conditions. I mean lack of access, lack of employment, lack of education, lack of personal attendant services. I mean stereotypes and attitudes. I mean oppression. The dominant story about disability should be about ableism, not the inspirational super-crip crap, the believe-it-or-not disability story.

I've been a super crip in the mind's eye of nondisabled people more than once. Running cross country and track in high school, I came in dead last in more races than I care to count. My tense wiry body, right foot wandering out to the side as I grew tired, pushed against the miles, the stopwatch, the final back stretch, the last muddy hill. Sometimes I was lapped by the front runners even in the mile. Sometimes I trailed everyone on a cross country course by two, three, four minutes. I ran because I loved to run, and yet after every race, strangers came to thank me, cry over me, tell me what an inspiration I was. To them, I was

not just another hopelessly slow and tenacious high school athlete, but super crip, tragic brave girl with cerebral palsy, courageous cripple. It sucked. I hated it just as I hate pity. The slogan on one of my favorite t-shirts, black cotton inked with big florescent pink letters, one word per line, reads PISS ON PITY.

And now I want to tell another kind of super-crip story, a story about internalizing super criptom, about becoming super crip in my own mind's eye, a story about climbing Mount Adams last summer with my friend Adrienne. We had been planning this trip for years. Adrienne spent her childhood roaming the White Mountains and wanted to take me to her favorite haunts. Six times in six years, we set the trip up, and every time something fell through at the last minute. Finally, last summer everything stayed in place.

I love the mountains almost as much as I love the ocean, not a soft romantic kind of love, but a deep down rumble in my bones. When Adrienne pulled out her trail guides and topo maps and asked me to choose one of the mountains we'd climb, I looked for a big mountain,

for a long, hard hike, for a trail that would take us well above treeline. I picked Mount Adams. I think I asked Adrienne, "Can I handle this trail," meaning "Will I have to clamber across deep gulches on narrow log bridges without hand railings to get to the top of this mountain?" Without a moment's hesitation, she said, "No problem."

I have walked from Los Angeles to Washington D.C. on a peace walk; backpacked solo in the southern Appalachians, along Lake Superior, on the beaches at Point Reyes; slogged my way over Cottonwood Pass and down South Manitou's perched dunes. Learning to walk took me longer than most kids—certainly most nondisabled kids. I was two-and-a-half before I figured out how to stand on my own two feet, drop my heels to the ground, balance my weight on the whole long flat of each foot. I wore "special" shoes—clunky, unbending monsters—for several years but never had to suffer through physical therapy or surgery. Today I can and often do walk unending miles for the pure joy of walking. In the disability community I am called a walkie, someone who doesn't use a wheelchair, who walks rather than rolls. Adrienne and I have been hiking buddies for years. I never questioned her judgment. Of course I could handle Mount Adams.

The night before our hike, it rained. In the morning we thought we might have to postpone. The weather reports from the summit still looked uncertain, but by 10 a.m. the clouds started to lift, later than we had planned to begin but still okay. The first mile of trail snaked through steep jumbles of rock, leaving me breathing hard, sweat drenching my cotton t-shirt, dripping into my eyes. Part of what I love about mountains is this exact pull and stretch, quads and calves, lungs and heart straining.

The trail divides and divides again, steeper and rockier now, moving not around but over piles of craggy granite, mossy and a bit

slick from the night's rain. I start having to watch where I put my feet. Balance has always been a problem for me, not a big one but nonetheless a problem, my right foot less steady than my left. On uncertain ground, each step becomes a studied move, especially when my weight is balanced on my right foot. I take the trail slowly, bringing both feet together, solid on one stone, before leaning into the next step. This assures my balance, but I lose all the momentum gained from swinging into a step, touching ground, pushing off again in the same moment. There is no rhythm to my stop-and-go clamber. I know that going down will be worse, gravity underscoring my lack of balance. I watch Adrienne ahead of me hop from one rock to the next up this tumble trail of granite. I know that she's breathing hard, that this is no easy climb, but also that each step isn't a strategic game for her. I start getting scared as the trail steepens, then steepens again, the rocks not let-

ting up. I can't think of how I will ever come down this mountain. Fear sets up a rumble right alongside the love in my bones. I keep climbing. Adrienne starts waiting for me every fifty yards or so. I finally tell her I'm scared.

I thought a lot coming down Mount Adams. Thought about bitterness. For as long as I can remember, I have avoided certain questions. Would I have been a good runner if I didn't have CP?

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She's never hiked this trail before so can't tell me if this is as steep as it gets. We study the topo map, do a time check. We have many hours of daylight ahead of us, but we're both thinking about how much time it might take me to climb down, using my hands and butt when I can't trust my feet. I

Could I have been a surgeon or pianist, ballet dancer or gymnast? Tempting questions that have no answers. I refuse to enter the territory marked bitterness. I wondered about a friend who calls herself one of the last of the polio tribe, born just before the polio vaccine's discovery. Does she ever ask what her life might look like had she been born five years later? On a topo map bitterness would be outlined in red.

I thought about the model of disability that separates impairment

(SEE NEXT PAGE)

(FROM PREVIOUS PAGE)

from disability. Disability theorist Michael Oliver defines impairment as "lacking part of or all of a limb, or having a defective limb, organism or mechanism of the body." I lack a fair amount of fine motor control. My hands shake. I can't play a piano, place my hands gently on a keyboard, or type fifteen words a minute, much less fifty, whole paragraphs cascading from my fingertips. My long hand is a slow scrawl. I have trouble picking up small objects, putting them down. Dicing onions with a sharp knife puts my hands at risk. A food processor is not a yuppie kitchen luxury in my house but an adaptive device. My gross motor skills are better but not great. I can walk mile after mile, run and jump and skip and hop, but don't expect me to walk a balance beam. A tightrope would be murder; boulder hopping and rock climbing, not much better. I am not asking for pity. I am telling you about impairment.

Oliver defines disability as "the disadvantage or restriction of activity caused by a contemporary social organization which takes no or little account of people who have physical [and/or mental] impairments and thus excludes them from the mainstream of society." I write slowly enough that cashiers get impatient as I sign my name to checks, stop talking to me, turn to my companions, hand them my receipts. I have failed timed tests, important tests, because teachers wouldn't allow me extra time to finish the sheer physical act of writing, wouldn't allow me to use a typewriter. I have been turned away from jobs because my potential employer believed my slow slurred speech meant I was stupid. Everywhere I go people stare at me, in restaurants as I eat a meal, in grocery stores as I fish coins out of my pocket to pay the cashier, in parks as I put the leash back on my dog.

Me & Mount Adams: A Super-Crip Story

I wondered about a friend who calls herself one of the last of the polio tribe, born just before the polio vaccine's discovery. Does she ever ask what her life might look like had she been born five years later? On a topo map bitterness would be outlined in red.

I am not asking for pity. I am telling you about disability.

In large part, disability is about access. Simply being on Mount Adams, halfway up Air Line Trail, represents a whole lot of access. When access is measured by curb cuts, ramps, and whether they are kept clear of snow and ice in the winter, by the width of doors and height of counters, by the presence or absence of Braille, closed captions, ASL, and TDDs, my not being able to climb all the way to the very top of Mount Adams stops being about disability. I decided that turning around before reaching the summit was more about impairment than disability.

But even as I formed the thought, I could feel my resistance to it. To neatly divide disability from impairment simply feels wrong. My experience of living with CP has been so shaped by ableism—or to use Oliver's language, my experience of impairment has been so shaped by disability—that I have trouble separating the two. I understand the difference between failing a test because some stupid school rule won't give me more time and failing to summit Mount Adams because it's too steep and slippery for my feet. But both kinds of failure are intimately connected to my CP. And in both cases, frustration comes crashing down, making me want to crumple the test I can't finish, hurl the rocks I can't climb. Frustration knows no neat theoretical divide. Neither does disap-

pointment nor embarrassment. There is nothing simple about separating the anger I turn inward at my body from the anger that needs to be turned outward, directed at the daily ableist shit; nothing neat about kindling the latter kind of anger and transforming the former. I decided that while Oliver's model of disability helps me make sense of ableism and the social construction of disability, it doesn't help me untangle the many feelings I have about living with CP.

I thought of my nondisabled friends who don't care for camping, hiking, or backpacking. They would never spend a vacation sweat-drenched and breathing hard halfway up a mountain. I started to list their names, told Adrienne what I was doing. She reminded me about other friends who enjoy easy day hikes on smooth, well-maintained trails. Many of them would never even attempt the tumbled trail of rocks I climbed for an hour-and-a-half before turning around. We added their names to my list. It turned out to be a long roster. I decided that if part of what happened to me up there was about impairment, another part was about desire, my desire to climb mountains.

I thought about super crips. Some of us—the teenager with Downs who has a boyfriend, the girl with CP who runs track and cross country—lead entirely ordinary lives and become super crips. Nothing about having a boyfriend or running cross country is particu-

larly noteworthy or inspirational. Yet when disabled people engage in these activities, nondisabled people find us astonishing. Others of us—the boy who bats .486, the man who thru-hikes the A.T.—accomplish something truly extraordinary and become super crips. Yet nondisabled people don't celebrate the extraordinary feat of batting .486 when they create the super crip story about the boy without hands. Instead, their story relies on the perceived contradiction between disability and achievement, however ordinary or amazing. This contradiction creates the unspoken center of the super-crip crap, inspiring nondisabled people and reassuring them that impairment can in truth be overcome.

To believe that achievement contradicts disability is to pair helplessness with disability, a pairing that disabled people pay an incredibly high price for. The nondisabled world locks us away in nursing homes. It deprives us the resources to live independently. It physically, sexually, and emotionally abuses us in astoundingly high numbers. It refuses to give us jobs because even when a workplace is accessible, the speech impediment, the limp, the respirator, the seeing-eye dog are read as signs of inability. The price is high.

And here super crip turns complicated. On the other side of super criptom lies pity, tragedy, and the nursing home. Disabled people know this, and in our process of knowing, some of us internalize the crap. We make super crip our own, particularly the type that pushes into the extraordinary, cracks into our physical limitations. We use super criptom as our shield.

I climbed Mount Adams for an hour-and-a-half scared, not sure I'd ever be able to climb down, knowing that on the next rock my balance could give out, and yet I climbed. Climbed surely because I

wanted the summit, because of the love rumbling in my bones. But climbed also because I wanted to say, "Yes, I have CP, but see. See, watch me. I can climb mountains too." I wanted to prove myself once again. I wanted to overcome my CP.

Overcoming has a powerful grip. Back home, my friends told me, "But Elizabeth, you can walk any of us under the table." My sister, a serious mountain climber who spends many a weekend high up in the North Cascades, told me, "I bet with the right gear and enough practice you could climb Mount Adams." A woman who doesn't know me told Adrienne, "Tell your friend not to give up. She can do anything she wants. She just has to want it hard enough" I told myself as Adrienne and I started talking about another trip to the Whites, "If I used a walking stick, and we picked a dry day and a different trail, maybe I could make it up to the top of Adams." I never once heard, "Elizabeth, you made the right choice when you turned around." The mountain just won't let go.

And neither will super crip. She resides in me, alive and well, ready and willing to push her physical limitations, to try the "extraordinary," because down at the base of the mountain waits a nursing home.

Someday after the revolution, disabled people will live ordinary lives, made neither heroic nor tragic. Super crip will be dead; the nursing home, burnt down. Still I expect there to be mountains I want to climb and can't, but I'll be able to say without doubt, without hesitation, "Let's turn around here. This one is too steep and slippery for my feet."

The above essay will be published in a book of poems and essays by Elizabeth Clare, "Grace Lives Tangled & Strong," by South End Press in the Spring of 1999.



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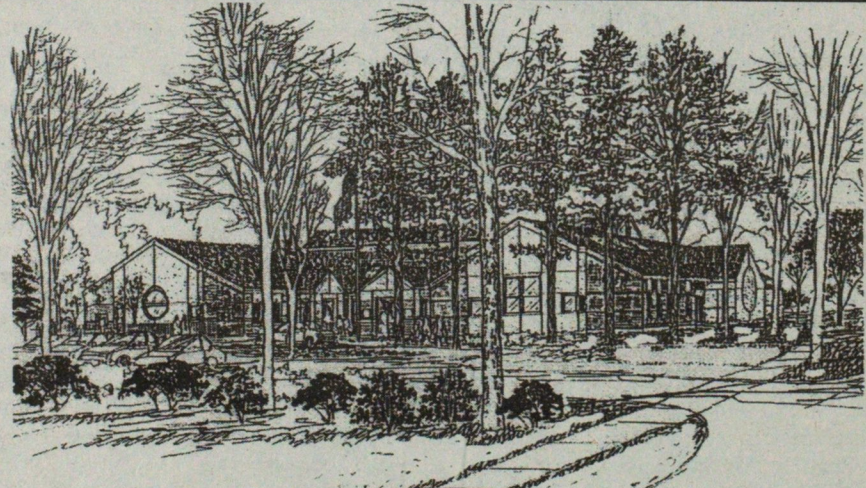
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Artist Profile Series: LEIF RITCHEY

INTERVIEW BY LOU HILLMAN

Art is what people do "to make a little joy for themselves," said Dubuffet, and a little joy can be contagious. Leif Ritchey is a 21-year-old Ann Arborite who assembles artworks with "found objects": photographs and advertisements, house paint and crayons, photocopies and textiles. In November of 1995, he began painting in an old world atlas from a used book store, recording his tours of the United States. The finished piece, a book of collage and paint, and a huge body of other visual works, expresses an extraordinary visual talent mixed with a vigorous ability to make joy.

Lou Hillman: The work you're doing right now is, I think, on the cutting edge of artistic production, historically—taking things and reworking them into new things. Robert Rauschenberg, Kurt Schwitters, William Burroughs and Michel Nedjar have all done that. Also the music you listen to is all about that.

Leif Ritchey: It's documentation, sort of. Most of my close friends are in the same situation I'm in. They're working on stuff and just getting by and enjoying what they do.

L.H.: And the process of making things and the thing when it's made makes you happy?

Leif: Yeah, that's basically it. I mean at this point there isn't really any reason to do it otherwise. We've been doing it since we were little kids, you know? And it's like we grew up this way and this is what we do.

My friend Spence was doing more and more photocopy stuff and it just looks cool. You can mutate it, you can enlarge or reduce it, blow it up. You can multiply them and just give them away, and every one's an original. And also I like the fact that it's totally looked down upon in the art world because it's just a photocopy. But the originals are photographs that I take in extreme situations that aren't going to happen again. Photographs like (when we were riding around on trains) from the roof of a train looking at Mount Shasta, or like in an alleyway finding pieces of metal to light on fire at a show. It's all extreme situations that aren't going to happen again, and when I photocopy them it's so other people can see them. It doesn't matter to me if it's not ...

L.H.: ... acid-free, P-H-balanced paper?

Leif: Exactly. It's not on canvas with oil. But I'm all about the "camouflage." If you notice, I'll work it in with pieces of stuff that I've found, like I collect pieces of stuff

from wherever I'm at. Across the country I've collected stuff, from when I was a kid. I started that process with (my friend) Chris. We'd both just skate around in all these old neighborhoods where there'd be tons of junk, and we'd just collect whatever: old books and magazines. I've got collections of people's photographs I found on the ground. I've met so many kids that collect found photographs. It's like these unknown people.

L.H.: And they re-work them into other pieces?

Leif: Yeah, it's amazing how many people I know use the techniques of re-worked objects. Like my friends all build their instruments out of old electronic stuff and loop it through drum machines. When you think about art forms and stuff, one of the newest forms of art music-wise, as far as genres go, is based on "samples." I'm all about samples, because it's already something that's perfect and you just re-work it to create something else. I mean, when you think about the way your mind works, it's all based on samples. It's all memories relapsed into the reality of the moment to diagnose the next moment.

L.H.: You started your atlas in November of 1995. Tell me about that process.

Leif: I started that book when I went on tour with my friends from Chicago and my friend Chris. I'd been painting all the time, and the closer I got to documentation, the more personal my contemplation and my ability to be in tune with myself was heightened. So I got into painting about myself and (see next page)

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visual arts calendar

STILL SHOWING

Exhibition: Works of the U-M Art Faculty U-M Art Museum, 525 S. State. Multi-media (thru Aug. 3). 764-0395

"Art By Architects": Michael Hall Sweetwaters Cafe, 123 W. Washington. Oil/Plaster (thru Aug. 10). 663-7775

"Vanishing Farm Architecture": Carol Guregian Pierpont Commons Gallery Wall, 2101 Bonisteel Blvd., N. Campus. Photos of silos, milkhouses & barns explore the disintegration of an American tradition (thru Aug. 22). 764-7544

Selections from the Lannan Foundation Gift: U-M Museum of Art 525 S. State St. Drawings by Delacroix & Delvaux, works by Matisse, Picasso & Talouse-Lautrec, Keith Haring, Louise Nevelson and more (thru Aug. 31). 764-0395

Robert Colarossi: Espresso Royale Caffe 324 State St. Surreal, incongruent images (thru Aug. 31). 994-8003X122

Mary Nasser: Espresso Royale Caffe 640 Packard. Larger-than-life oils (thru Aug. 31). 994-8003X122

Jim Isakson: Espresso Royale Caffe 214 S. Main. Influenced by nature & science (thru Aug. 31). 994-8003X122

Richard Goff: Mich. Heart & Vascular Institute 5325 Elliott Dr., St. Joseph Mercy Hosp. Vivid, colorful gouache paintings (thru Aug. 31). 994-8003X122

Liz Lemire: Oasis Hot Tub Gardens 2301 S. State St. Abstract pastel drawings (thru Aug. 31). 994-8003X122

Nina Howard: Mountain Jacks Restaurant 300 S. Maple. Abstract paintings (thru Aug. 31). 994-8003X122

Simone De Sousa: Amer's Cafe 530 State St. Cutting-edge computer-generated mixed media (thru Aug. 31). 994-8003X122

The Museum Collects: 20th Century Works on Paper Part II U-M Museum of Art. Representational to abstract nudes,

self-portraits and animals (thru Sept. 7). 764-0395

Through the Looking Glass: Sculpture by Fred Sandback U-M Museum of Art. From yarn, realms of space are created (thru Sept. 28). 764-0395

1 FRIDAY

Opening "Just Corn": A2 Art Center 6-8 pm, 117 W. Liberty. Works by Shawn R. Skabelund & Valerie Mann. Addressing the impact that industrial and technological advancements have had on agrarian communities. 994-8004X122

Opening "HAIR-The Lines Between": Matrix Gallery 7-9 pm, 212 Miller Ave. Exploring connections via hair (thru Aug 31). 663-7775

Artistic Fashions: the L.A.B 8 pm, 823 Parkwood Ave., Ypsi. One night show of energetic creations from a collage of projections, music, poetry, dance, costuming & photography. By local artists. 487-8483

3 SUNDAY

First Sunday Free 1-5 pm, ArtVentures, 117 W. Liberty. The art of ancient Ireland. 994-8004

6 WEDNESDAY

Artvideos 12:10 pm, Media Room, U-M Museum of Art. Program: "Strokes of Genius—David Smith, Sculptor." 764-0395

7 THURSDAY

Artvideos 7:30 pm (see 2 Wed)

10 SUNDAY

"Art By Architects": Daniel J. Barry Sweetwaters Cafe, 123 W. Washington. Marker/pastel. 663-7775

13 WEDNESDAY

Artvideos 12:10 pm, Media Room, U-M Museum of Art. Program: "Strokes of Genius—Franz Kline, Painter." 764-0395

14 THURSDAY

Artvideos 7:30 pm (see 9 Wed)

20 WEDNESDAY

Artvideos 12:10 pm, Media Room, U-M Museum of Art. Program: "Strokes of Genius—Mark Rothko, Painter." 764-0395

21 THURSDAY

Artvideos 7:30 pm (see 16 Wed)

24 SUNDAY

Japanese Tea Ceremony 3 pm, U-M Museum of Art. Demonstration and discussion of the Art of Tea from various "schools." This month follows the style of the Ura Senke school. 764-0395

27 WEDNESDAY

Artvideos 12:10 pm, Media Room, U-M Museum of Art. Program: "Strokes of Genius—Jackson Pollack, Painter." 764-0395

28 THURSDAY

Artvideos 7:30 pm (see 23 Wed)

30 WEDNESDAY

Kate Pocrass: Pierpont Commons Atrium 2101 Bonisteel Blvd., N. Campus. Fiber art & photos by third year School of Art student (thru Sept. 30). 764-7544

Artvideos 12:10 pm, Media Room, U-M Museum of Art. Program: "Majestic Architecture of the Hermitage." 764-0395

31 THURSDAY

Artvideos 7:30 pm (see 30 Wed)

OPPORTUNITIES

Call for Artists Space downtown seeks 2-3 works to show on consignment. Send up to 20 slides, resumé/bio and SASE to Output Solutions, 209 N. Main, Ann Arbor, MI 48104.

Art solicited by Ann Arbor Art Center for display and sale next Christmas (Nov 22-Dec 31). Slides and brochures may be sent until Aug 15 and will be reviewed upon receipt. Send to Holiday Gifts Review, Liz Lemire, A2 Art Center, 117 W. Liberty, Ann Arbor, MI 48104. 994-8004

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arts agenda

LEIF RITCHEY

(from previous page)

painting about my experiences. Before, all my paintings were based on, sort of like, revelations or dreams and images that I would catch. I've always painted people, like I just get a picture of them in my head — there's something about this person which just speaks to me — like they've got a full soundtrack, they're just like a walking planet, and I just want to capture that feeling. When I started doing this book, it was a documentation of places and people that I was meeting and I tried to do them before they'd get away. That's how I started working on the book. I would work on it from what I was going through and that's how I've been painting since then. And through using photocopy machines I've been able to use photographs that I've actually taken and re-work them.

L.H.: A lot of your friends are students, but you don't seem real turned on by school.

Leif: School's always been kind of like half-and-half for me. I always liked it for the social aspects. I love being around people. When I was a kid I always had a ton of friends. I think I learn more about things from other people than I can from sitting down and having someone just talk to me about something and then have to reiterate it. I like to do things when I'm inspired to do it, not because someone else is inspired for me to do it.

My parents have always been very into alternative education, Summerhill and all these philosophies about school, early-learning programs and how messed up things can be, just stunting your whole creative processes. I did okay academically when I tried to do stuff; the classes I liked I did well in. But as far as the rigidity, there is too much set time involved. It's too structured for me. It's too much information, too fast to even enjoy it.

I think the next step that I would like to do is get a place, get some kind of a building. I'm thinking about a place in Detroit because it's cheap, just getting a place with friends, you know? Having a place and creating a planet. Just living there and working on stuff and traveling from time to time. I love traveling. I've been kind of waiting for something like that to take off, something I can really start working on.

You can get so much inspiration from looking at something else, something somebody else did. You can see that you can do that. You know? Your mind is in rapture for a little while. I really want to put out a CD, so you can get a soundtrack and a book, so you can get a full experience. Like, I've been inspired enough to do all this stuff, maybe people can be inspired from the inspirations I got. It's just passing it on. I think that's the whole recycling aspect; I will grow from it and other people will too. That's the way things really work. I've seen it work and I'm sure others have too.



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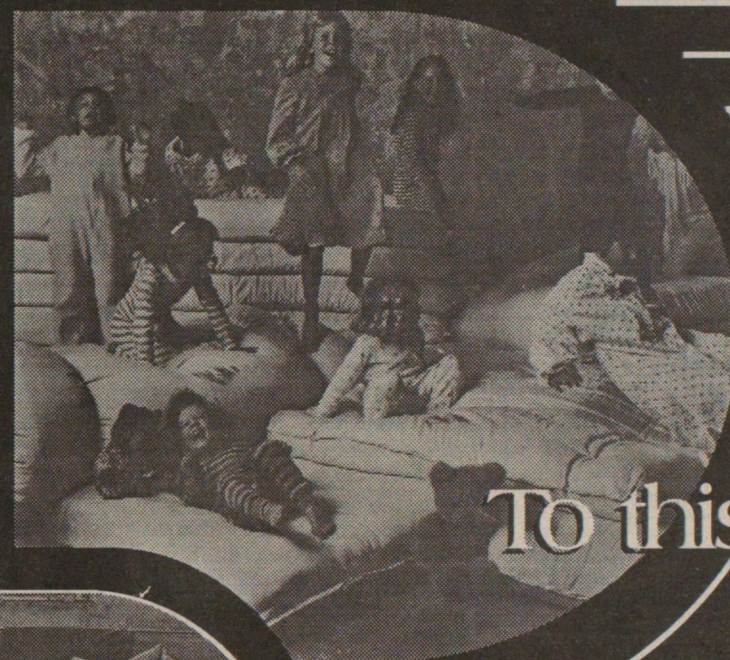
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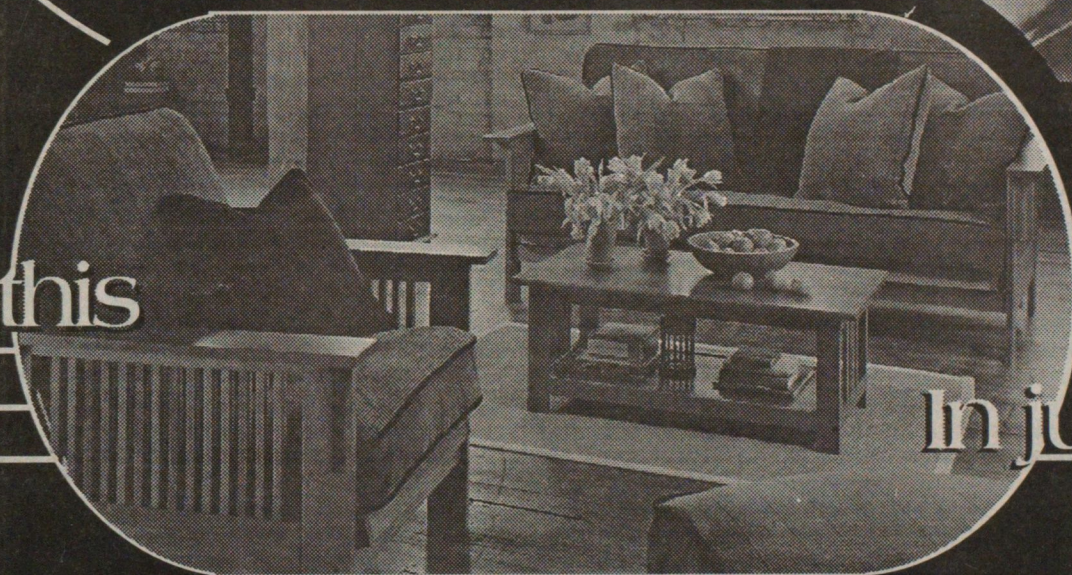
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POP culture

By William Shea

Duende, From Traditional Masters to Gypsy Rock Ellipsis Arts

A few years ago, the record label Ellipsis Arts released an extraordinary three-CD set of accordion music. Featuring music from polkas to sambas, this wonderful set was not EA's first large-scale work focusing on one particular genre of music. That honor belongs to a 1994-released three-CD package on Flamenco entitled "Duende, From Traditional Masters to Gypsy Rock."

Flamenco, which is certainly more than the flashing swirling step-dancing replete with clattering castanets, has a long folk history. Evolving in Southern Spain during the 19th century, itinerant musicians from the Andalusia, influenced by various cultures (Arabs, Moors, Romans, and Gypsies), developed this unique soulful music, earmarked by brilliant forceful strumming and finger-picking guitar lines, syncopated hand-clapping, and beautiful emotive vocal lines. The result was a popular music "from the bottom up," music from the people reflecting the energy, pathos, and history of an area and people.

The CDs feature three distinct approaches to Flamenco. The first focuses on the vocalists. Although the familiar virtuoso guitar accompaniment is ever-present, the long-sustained melismatic vocal lines, long the core of Flamenco musicians, are highlighted. Such artists as Luis De Cordoba, Jose Menese, Enrique Morente, and the late Camaron De La Isla all illustrate the breath-taking range and emotive control of Flamenco singing. Of particular note is the Moorish-sounding work of El Polaco. His deeply emotional singing on the elaborate *cante jondo*, "A mi guitarra" is both eerie and compelling, transcending Flamenco, becoming truly exceptional music of any culture.

The second CD focuses on the more familiar Flamenco guitar playing. The distinctive treble sound of the Flamenco guitar comes from its cheaper construction. Flamenco guitars are often made of cedar (not unlike those guitars found in the gypsy slums of the 19th-century) rather than hardwoods found in more resonant and fuller-sounding modern acoustic guitars. This sound, coupled with extraordinary finger-thumb-strumming techniques, all lead to the Flamenco guitar style which we Westerners are most familiar. Featured in this section is the work of legend Paco de Lucia. He has taken the standard repertoire of Flamenco techniques and combined them with

both jazz and rock, playing with rock and jazz guitarists John McLaughlin, Larry Coryell and Al Di Meola, forming a contemporary sound featured on the third CD of this set.

The final CD features the future of Flamenco: a fusion idiom that comes from the musical experiments of Flamenco players rather than direct influence from outside artists or genres. Today the Flamenco form is expanded and stretched to fit jazz and rock rather than Flamenco techniques merely being added to the forms of rock and jazz. This is not to hint that Flamenco is not driving, pulsating music. It is. It's just that the complexity of the rhythms and sophisticated syncopations of Flamenco are tempered when connected with the narrower genres of rock and jazz. The result is a heavier beat-laden, highly stylized playing that forces both genres into new territory, a hybrid which moves beyond jazz, rock, and Flamenco. Featured in this section is the work of Pata Negra, a wildly, funky, rocky, acoustic Flamenco group from Seville. One can hear elements of the blues, Frank Zappa, even Grateful Dead in their fascinating amalgam.

This entire CD set is worth the purchase. Flamenco music is familiar to us yet the breadth of this compilation makes it sound completely new.

Antonio Carlos Jobim • A Twist of Jobim • i.e. music

In his book "Elevator Music" Joseph Lanza does a fine job of laying out the history of Muzak music and the rise of the radio format, "Beautiful Music." He argues that "Beautiful Music," and its newer sound "Lite FM," is so pervasive that it might define American music more accurately than rock, pop, jazz, or country. Certainly when one cannot find a good rock station (say in Lake Havasu, Arizona), one will find a "Beautiful Music" station, playing string-laden mood variations of light classics of popular tunes, soft jazz, or exotic melodies.

A surprisingly good CD has recently been released that focuses on an artist whose work could find no other place on radio than on the "Beautiful Music" circuit. Although Antonio Carlos Jobim's "Girl From Ipanema" did reach the upper positions of the pop charts, his large catalog of materials were soft and inventive, free from rock clichés, focusing on Caribbean sensitivities and rhythms and never really had a chance to be heard by a mass audience in the United States. Besides the "Beautiful Music" stations, there was certainly no room for his exquisite music anywhere else on a U.S. radio dial.

Now, jazz guitarist and producer, Lee Ritenour has released a compilation of the late Jobim's work entitled "A Twist of Jobim." Featur-

ing artists such as Herbie Hancock, El DeBarge, Al Jarreau, and the Yellowjackets, the bossa nova rhythms and samba-tinged music made famous by Jobim lives on.

One strength of this recording is how well Ritenour has captured the balance of Jobim's music. A Brazilian, Jobim almost instinctively knew how to combine rhythm, melody and harmony when composing his sambas and bossa novas to form a powerful and persuasive sound. The effect was creatively compelling yet challenging for other musicians to capture and cover. For instance, it is the soft, subtle sway found on "Girl From Ipanema" that gives the song its power and appeal. To introduce an arrangement using more conventional rock or jazz sensitivities would be woefully inappropriate and ... wrong. Similarly, on the classic "The Waters of March" featuring Al Jarreau and Oleta Adams, the collection of words create a poetic comparison of rhyme, meter and meaning. Their appeal could not be handled with the same intensity using the formulas of any other genre; no rock beat or blistering jazz riff could accentuate the appeal of Jobim's great musical feel. Ritenour knew this, so he kept the arrangements consistent to the originals, which is one reason this recording is so good and why this recommended recording is truly "Beautiful Music."

LOCAL MUSIC

The View from Nowhere

By Alan Goldsmith

It's been way too long since singer/songwriter Brian Lillie's brilliant debut CD, "Waking Up in Traffic" was released in 1995. The collection of sometimes starkly painful, other times funny-as-hell slices of the human condition was one of the best pieces of music to pop up from the local folk (for lack of a better term) scene that gets better with each passing day. Lillie's new CD, "Rowboats" (with his backup band, **The Squirrel Mountain Orchestra**) is set for release next month on Ann Arbor's Thursday Records and is more evidence the artist has taken a giant leap both as a writer and as a vocalist.

On the 19 tunes here, there's this Brian Lillie world/Brian Lillie reality that sneaks up on you like summer turning into fall. It's a universe with a tiny bit of sadness and introspection, but one that's mostly

a celebration of love, a celebration of hope and faith in the way life is unfolding. On nearly every track here, Lillie just clicks and connects with the listener in an original, personal way so that you feel like you're part of his circle of friends.

Yeah, yeah. Normally I'm a hard-core cynic to the pits of my soul and happy gets on my nerves. Not always, but it's way easier to project angst and heartbreak and pain than the good, life-lifting incredible stuff. But Brian Lillie walks the tightrope like a pro and pulls it off.

As a songwriter Lillie can be amazingly silly on a tune like "Sweetheart," a giddy double-time foot-stomper about an all-night car trip to visit a lover in Indiana ("I'm so tired I've got one eye closed. Long dead relatives are waving from passing cars ...") or on the throw-away "Squids," another silly piece of fluff that knocks 'em dead at a live gig. He's a performer as well as an "artist" you know and this side is entertaining fun pop music.

But where Lillie shines is on the heart-touching songs. On the kick-off cut, "Sunday," the singer's voice and tone is so upbeat when he

sings about writing tunes, relaxing and making love, it's fun and uplifting and moving and perfect pop music too. The production seems almost radio-aimed and in the right time and place it could be the perfect summer single. On the song about his grandmother's death, "Hazel's Last Christmas," the tale of a last family gathering is so full of hope and joy, you can't help but smile and cry at the same time. On the more complex "Madrid," Lillie pulls in subject matter that includes John Kennedy's death, the Civil War, Hank Williams Sr., and his own love of playing the guitar, into a song poem about faith in the future.

Even on the oh-so-so sad "Bad Advice," a lost soul finally falls in love figures out "Even the saddest heart can be lit up by grace" and only someone as gifted as Lillie can use that line and get away with it. The cool thing about it is Brian Lillie doesn't run away from taking chances and risks when it comes to wearing his heart on his sleeve.

Good songs are nice but there's more to the story here than good song writing. Lillie has turned into a

great singer too. On his debut CD he was a little close to his roots, mostly early Bob Dylan. But on "Rowboats," he has mellowed as a vocalist and has a better sense of timing and control. There's a laid back, easy feel that slides and drifts through the voice and he's learned when NOT to push the vocal chords and when the tune calls for a little crunch. Lillie seems to know less is better on the new recording and the songs benefit from the restraint.

In addition, the new collection seems like a record and not just a recording. The debut CD sounded just fine, but "Rowboats" is the perfect mix of sounding good and not being overproduced. Some of the credit goes to the busload of great musicians who are along for the ride. Whether it's the cool cello fills from Abby Alwin, the hot hot mandolin on "Carnival" from David Mose (ex-of the Deadbeat Society) or the down-home steel guitar on "Sweetheart" by Rollie Tussing III, Lillie's sense for record producing is right on track. Recorded at the 16 track studio, 40 Oz. Sound in Ann Arbor (with one solo voice/guitar number captured live at the leg-

end-in-the-making Gypsy Cafe), the overall mix is lively and clean.

It all falls right into place on "Rowboats"—the songs, the voice, the sound. Only a tiny bit of the time does Lillie get a little silly. (O.K. ... there are 19 tunes here. I'll give him a little slack). But once again, Brian Lillie proves what a rare, gifted artist he continues to be.

Speaking of rare and gifted artists who continue to create a body of important pop music, **Billy King**, the teenage pop genius who has been pumping out gem-filled little classic cassettes for years is back and his new self-titled release is pure pop music in the best sense of jangling guitars, sing-along chords, and tales of broken hearts. The new one is more of the same and this time around I hear echoes of Freedy Johnston, John Lennon and the Byrds. Recorded at King's home studio, it sounds like the performer has been listening to old Phil Spector/Ronettes records until the early hours of the morning. Which is just fine with me.

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SCREEN SCENE

By John Carlos Cantú

CONTACT

[1997. Directed by Robert Zemeckis. Cast: Jodie Foster, Tom Skerritt, John Hurt. Warner Bros. 142 mins.]



Astronomer Ellie Arroway's ardent belief in intelligent life beyond our parochial sphere is so strong, the sheer force of her conviction carries us along for Hollywood's latest ride through the length of the cosmos. Played with a commensurate post-doctorate charm by Jodie Foster, Arroway's icy impassioned unreasonable zealousness in the face of such equally unreasonable expectations makes *Contact* seem almost plausible.

If the movie has a single flaw, however, it's that there's a studious intellectual seriousness to the whole proceeding that undercuts the story's potential charm. Standing tall with the good guy aliens — alongside such worthy company as Robert Wise's monumental *The Day the Earth Stood Still*; and Steven Spielberg's cheery duo of *Close Encounters of the Third Kind* and *ET: The Extra-Terrestrial* — *Contact* is ultimately and ironically as nearly humanly clueless as any upbeat sci-fi film could possibly be.

A large part of this shortcoming results from director Robert Zemeckis' unwieldy attempt to out-metaphysicalize Stanley Kubrick's towering cinematic *2001: A Space Odyssey*. For both films end with an inconclusiveness that's supposed to leave us in rapturous awe. But Kubrick was also smart enough to get out of town after cutting straight to the chase. Zemeckis, by contrast, insists upon reminding us for an extra quarter-hour of how lonesome the universe is and how awesome the potential for extra-terrestrial existence would be for our future.

After an idyllic introduction meant to show us how the tiny Ellie got to be the hard-driven astronomer she has become — namely captivated professionally and personally by the joys of radio astronomy — *Contact* settles into a protracted battle of wills between Arroway and her former astronomical supervisor, David Drumlin (Tom Skerritt). Being a Presidential scientific advisor has its definite privileges and Drumlin has the upper hand until Arroway almost casually trips over a message from the star Vegas while fine-tuning through the universe's cosmic radiation background on a rare night off the job.

This otherworldly microwave radio emission

convincing Arroway she's dialed into the astronomers' holy grail and she unsteadily basks in this glory until Drumlin hogs the publicity to the chagrin of eccentric multi-billionaire S. R. Hadden (John Hurt) who has funded Arroway's project after Drumlin had the American government pull her telescopic plug.

One fantastic discovery leads to another when the message is found to be transmitting a series of prime numbers which in turn mutate into the blueprint for a space vehicle and loft mechanism when manipulated by multidimensional computer graphics. Two space capsules — one governmentally funded and another secret privately funded project — set mankind up for the ultimate tour of the galaxy.

Hurling along at near-warp speed, *Contact* traces the efforts of scientists worldwide to grapple with the implications of this startling alien communication. And for the most part, Zemeckis and screenwriters James V. Hart and Michael Goldenberg manage to get their narrative points across with a minimal amount of mind-stretching jargon. But the philosophy and cosmology fly by swiftly and a certain amount of incredulous scientific exploration gets fudged along the way.

It makes no difference. What makes *Contact* noteworthy is Foster's gradual metamorphosis from a single-minded nerd to a totally bewildered heroine whose close encounter of a *nth*-dimensional kind transforms her life with a private understanding that's close to a mystical religious epiphany.

Whether the aliens do or do not exist is left pending in everyone else's (including the audience's) mind. Yet Ellie Arroway's enigmatic brush with her extra-terrestrial state of grace leaves her — and us — wiser to the ways of whatever the macrocosm really is ... and who may be out there to someday greet us. *Contact*, in its humbler-than-*2001: A Space Odyssey*-fashion, is quite nearly as awe inspiring.

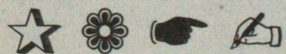
RATING KEY

- ☆ 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.

BREAKING THE WAVES

[1996. Directed by Lars Von Trier. Cast: Emily Watson, Stellan Skarsgard, Katrin Cartlidge. October Films/Evergreen Entertainment. 158 mins.]



Lars Von Trier's *Breaking the Waves* explores the mystery of God's love through the sacrifice of a scarcely sane woman for her invalid husband.

As visually exacting as the devotion Bess (Emily Watson) musters for her boundless faith, Von Trier's oddly austere masterwork explores her progressive psychological disintegration with a relentlessly precise pathos. Cinematographer Robby Muller's nervous camerawork complements Watson's conscience-racked performance as a near-hysterical Scottish girl who in grabbing at life's sensuousness (with the same desperation as a sinking swimmer grabbing for a distant life buoy) is torn between her love for her husband (who represents her physical life) and her equally strong-held commitment to God's love (which represents her spiritual life).

Married to boisterous Jan (Stellan Skarsgard), an oil rig worker from outside her community, Bess faces the visible disapproval of the patriarchs of her North-West Scot village. And supported only tacitly by her mother (Sandra Voe) and her widowed best friend, Dodo (Katrin Cartlidge), Bess innocently flaunts herself before her close-knit Presbyterian elders.

Privately beset by doubts of self-worth, she engages in a seemingly schizophrenic private monologue with God in the town's church. Her life is turned upside down when she tearfully pleads for the premature return of her husband from his job and he is indeed returned after an accident leaves him paralyzed from the neck down.

Convinced that she is the cause for his impairment, Bess seeks further counsel from God and she becomes convinced that she must share — and ultimately bear — the trauma of his injury. Thus when Jan asks her to have relations with other men and tell him about her experiences, Bess tries her best to comply believing that only by obeying can she forestall his death and make him well again.

Like a latter-day Job, however, she finds the uncomprehending censure of her family and fellow townsmen almost more than she can handle, and in one single-minded effort to bring her beloved Jan back to health, she risks her body and soul in one final misadventure that cruelly tests her faith.

The quasi-naturalistic camerawork of *Breaking the Waves* stands in stark contrast to the stylish half-tones of Von Trier's earlier masterwork, *Zentropa*. Where that earlier film abandoned its characters to its quirky film noir post-World War II conundrums, this film's clearly photographed images contradict the story's incipient mysticism. For *Breaking the Wave's* straining at love and sacrifice only come at the loss of Bess' whole being.

Nominated for an Academy Award for her performance as the young Bess, first-time actress Emily Watson allows us to feel the almost incoherent depths of her character's inner-most yearnings and confusions. Passion, as seen through Watson's luminous eyes, reveals the unexpected grief and joy of a devoted wife who may or may not be psychologically coherent — indeed, may or may not be able to save her husband's life — and, who, finally, may or may not be completely insane.

What is *not* insane is the deliberation with which she places herself in God's hands — and harms way — to save her beloved Jan. And it's this constant straining between self-interest and self-sacrifice that makes Watson's performance as memorably resonant as the cacophony of soulful bells that mournfully peel in her tragic wake.



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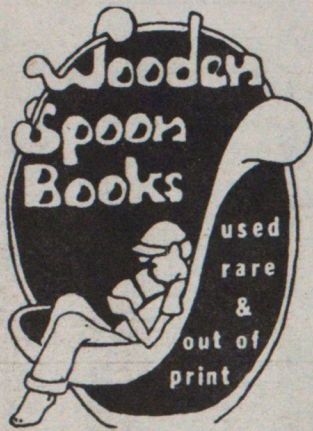
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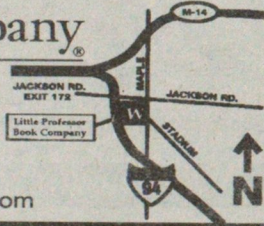
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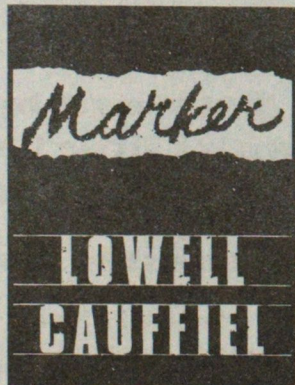


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TRUE CRIME

DEADLY GOALS By Wilt Brown-
ing, St. Martin's, 298 pages, \$5.99
paperback.

POWER TO HURT By Darcy
O'Brien, Harper, 516 pages, \$5.99
paperback.

**THE COED CALL GIRL MUR-
DER** By Fannie Weinstein and
Melinda Wilson, St. Martin's, 295
pages, \$5.99 paperback.

By Jamie Agnew
Owner of Aunt Agatha's

I'm a binge person — to paraphrase De Quincy, something in me defeats the power of steady exertion, but encourages pre-matural paroxysms of intermittent power. After a steady diet of books that are *de rigueur*, that are classics, that have to be read, I develop an insatiable craving for that junk genre, true crime. I'm three books into my current spree, and they've provided some fine moments, but my jones has yet to be satisfied.

I started out with "Deadly Goals," which is the story of Pernell Jefferson, a charismatic, ex-NAIA football star who murdered his girlfriend. Written in an overwrought, sentimental style, it's basically an extended People article, a fairly impressive marshaling of facts, but a bare scratch on the surface of the significance of the crime or the time.

It has its satisfying true crime moments however, which mostly come from our foreknowledge — the relief as Pernell's first few girlfriends escape his murderous, controlling rages, the dramatic moment when the victim first meets the eyes of her future lover and killer, and the always special scene where the hunter's dog uncovers something strange and foul smelling in the woods. What this

book doesn't dig up, however, are the societal and psychological forces that turned a personable young black man into a monster full of steroids and rage, and a young woman into a fearful victim who can find no alternative to his abuse.

Just as the spirits of O.J. and Nicole hover over "Deadly Goals," Darcy O'Brien's "Power to Hurt" brings to mind Clarence Thomas and Anita Hill. The winner of the 1997 Edgar award for best True Crime book, "Power to Hurt" is the ponderous, overlong chronicle of Judge David W. Lanier, the major political and legal player in a small Tennessee town. Lanier is a man who developed "a sensibility in which sex, hate and the lust for power were so intertwined as to be indistinguishable." His harassment, assault and rape of a woman who came to him "unstable, insecure and dependent on the Judge's power over divorce, child support, custody and employment," was anything but sexy — an extremely crude and childish acting out of the institutional sexism he so firmly upheld.

The book also centers around the life of Vivian Forsythe, who despite a life of confusion, sex and drugs, becomes a powerful witness against the Judge, "the key instrument in his downfall." Her unshakable, painfully truthful testimony produces the trial's "peak experience ... something very strange and powerful and horrible," and results in the Judge's only felony convictions. (Shockingly, a panel of fellow judges overturned the jury's verdict, and the Judge was free at the time of this edition's publication.)

The strengths of "Power to Hurt" are deep — a view of crimes and lives too often unreported, a keen dissection of the maggoty underbelly of the too often idealized small Southern town, and an endorsement of the need for Federal protection of civil rights. These

points are made in an overdetermined way, however, with lines like "How complicated this thing called justice is, Bill was thinking," as if O'Brien doesn't trust the true crime reader to appreciate the story he's telling. Maybe if he had called it "Sex Crime Judge," he might have been inspired to be more direct.

Starting with its catchy title, "The Coed Call Girl Murder," cuts right to the chase, even presenting the body discovery scene in the prologue. The case is interesting, and perhaps familiar, that of Tina Biggar, the attractive Oakland University student who went from doing research on AIDS and prostitutes to doing jobs for an "escort service" to being murdered by a "client." Tina's psychology classes and "Pretty Woman" fantasies didn't include the prostitute's first rule of never making things personal, and she was unprepared for Ken Tranchida, a small time con man and big time loser, who turned violent when his crimes were discovered.

But Weinstein and Wilson make very little of their material. If "Power to Hurt" is too cooked, "The Coed Call Girl Murder" is way too raw, the bare bones, sprinkled with descriptions of Tina's "thousand-watt smile," and her desire to "find out what make people tick." Near the end of the book the authors quote Tina's father, Bill, as saying that "there are no answers to the why questions." Maybe so, but I would have like at least a little speculation as to why Tina, "a good girl from a good home," became fatally immersed in the world of pagers, garters, stockings, condoms, charge slips and K-Y jelly.

So none of the above books completely satisfied my true crime hunger, or even left such a bad taste in my mouth that I lost my appetite. Next is "Night Stalker" by Philip Carlo, 576 pages on the life and crimes of Richard Ramirez. Maybe that will do the trick.

• BOOKS • LITERARY EVENTS • BOOKS •

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

2 Saturday

Children's Story Hour: Little Professor Book Company 11 am, 2513 Jackson Rd. "Follow the Alphabet" fun with CHARLES LEWIS. 662-4110

3 Sunday

Kerry Tales: Kerrytown Shops 2 pm, Courtyard, 410 N. 4th Ave. Program: "Cat Tales with Mother Goose." 769-3115

5 Tuesday

"Turning Memories Into Memoirs" Writers' Workshop: Shaman Drum Bookshop 8 pm, 315 S. State. SEBASTIAN MATTHEWS teaches written word as a way to explore and preserve personal and family stories. 662-7407

6 Wednesday

The African-American Book Club: Little Professor 7 pm, 2513 Jackson Rd. Discuss "The Conjure Man Die" by Rudolph Tischer. Veleria Banks 942-6013

7 Thursday

Summer Storytelling: U-M Museum of Art 1 pm, 525 S. State St. ELIZABETH JAMES tells stories from around the world. 764-0395

9 Saturday

Children's Story Hour: Little Professor Book Company 12-12:30 pm, 2513 Jackson Rd. Stories with MARY GLIEDT

followed by a visit from "Stinky Cheese Man." 662-4110

Reading and Reception: Shaman Drum Bookshop 8 pm, 315 S. State. Poets WANDA OLUGBALA & AURORA HARRIS read from their work. 662-7407

10 Sunday

Booked for Murder Club: Little Professor Book Company 5-6 pm, 2513 Jackson Rd. New members always welcome. 769-3362

12 Tuesday

Poetry Slam: Heidelberg 7 pm, 215 N. Main. Open "Slam" competition resumes. 426-3451

14 Thursday

Summer Storytelling: U-M Museum of Art 1 pm, 525 S. State St. TRUDY BULKEY tells stories about nature and imagination. 764-0395

15 Friday

Reading and Reception: Shaman Drum Bookshop 8 pm, 315 S. State. Poet, graphic artist, BRIAN SCHORN reads from his first book, "Strabismus." 662-7407

16 Saturday

Children's Story Hour: Little Professor Book Company 11 am (see 2 Sat)

17 Sunday

Stilyagi Air Corps Club: Little Professor Book Company 5 pm, 2513 Jackson Rd. Science fiction club's book for discussion can be found on the web at www.stilyagi.org. 390-2369

19 Tuesday

Reading and Reception: Shaman Drum Bookshop 8 pm, 315 S. State. Poet JILL BATTSON reads from her first full-length poetry collection, "Hard Candy." 662-7407

21 Thursday

Summer Storytelling: U-M Museum of Art 1 pm, 525 S. State. BARBARA JONES-CLARK tells stories using movement, call & response, and origami. 764-0395

23 Saturday

Children's Story Hour: Little Professor Book Company 12-12:30 pm (see 9 Sat)

24 Sunday

Reading and Reception: Shaman Drum Bookshop 3-4 pm, 315 S. State. ROBERT ELLSBERG, Editor-in-Chief of Orbis Books and son of Daniel Ellsberg of Pentagon Papers fame, will read from his new book, "All Saints: Daily Reflections on Saints, Prophets, and Witnesses for our Time." Traditional saints stories are told as well as modern geniuses of spiritual life, including Thomas Merton, William Blake, Flannery O'Connor and more. 662-7407

OPPORTUNITIES

Contest: National Library of Poetry 1 Poetry Plaza, Owings Mills, Maryland 21117-6282. Submit one original poem, by mail or e-mail, over 250 prizes awarded. Deadline for North American Open Amateur Poetry Contest is April 30, 1998. E-mail: www.poetry.com. 410-356-2000

AUGUST

LITERARY EVENTS

Book & Poetry Readings, Publication Parties, Writers Groups, etc. are listed in the LITERARY EVENTS Calendar (page 12).

VISUAL ARTS

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

Unless otherwise noted, all events in this Calendar are FREE and open to the public

To publicize September Calendar events, send information by August 15 to AGENDA, 220 S. Main St., Ann Arbor, 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 Friday

Swimmers: A2 Queer Aquatics Swim Team call for time and place. Kelly 663-0036

Disarmament Group Meeting: Interfaith Council for Peace & Justice noon, Memorial Church, 730 Tappan St. 663-1870

First Fridays—A Group for Women Therapists: Soundings—A Center For Women 2:30-4:30 pm, 4090 Packard. Networking & support group for therapists. 973-7723

"Ritual of a Dead Planet": Ron Allen & the Thick Knot Rhythm Ensemble 7:30 pm, Red Door Theater, First Unitarian Universalist Church, 4605 Cass Ave., Detroit. Enter through red door on Forest. Vignettes investigating the decline of spirituality in the face of objectification. 313-831-8976

Mahlathini & the Mahotella Queens: The Ark 7:30 pm, 316 S. Main. South African mbaqanga at its best, \$15. 761-1451

"A Midsummer Night's Dream": Performance Network 8 pm, 408 W. Washington. Basement Arts exposes the underbelly of Shakespeare's celebrated comedy, \$9-\$12 (Thur is pay what you can day). 663-0681

"Off The Map": Purple Rose Theatre 8 pm, 137 Park St., Chelsea. The Grodens live a simple, quirky, lifestyle on less than \$5,000 per year. Everything changes when an IRS auditor pays them a visit, \$15-\$20. 475-7902

"South Pacific": Croswell Opera House 8 pm, 129 E. Maumee, Adrian. Michael Lackey stars in this Pulitzer prize-winning production, \$7-\$16. 517-264-SHOW

Los Lobos: Prism 8 pm, Clutch Cargo's, 65 E. Huron St., Pontiac, \$15. 99-Music

Lisa Hunter: Espresso Royale Caffe 9-11 pm, 214 S. Main. One of Ann Arbor's premier singer-songwriters performs her unique repertoire. 668-1838

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, \$3. 459-8136

2 Saturday

Family Canoeing: A2 Parks & Rec 10:30 am-12:30 pm, Argo Park Canoe Livery, 1055 Longshore Drive. Leslie Science hosts this exploration of the Huron River, \$8/person, \$25/family, pre-register 662-7802

Creative Expression Group: LGBTA 1 pm, call for location. Teens interested in exploring issues of sexual orientation and gender identity; no artistic experience necessary; allies also welcome to participate. 763-4186

"A Midsummer Night's Dream": Performance Network 2 pm (see 1 Fri)

"Off The Map": Purple Rose Theatre 3 pm (see 1 Fri)

Guy Clark & Danny Britt & the Dixie Chicks: The Ark 7:30 pm, 316 S. Main, \$15. 761-1451

First Saturday Contra Dance: AACTMD 8 pm, Pittsfield Grange Hall, Ann Arbor-Saline Rd. No experience or partner necessary, \$6. 913-2076

"S' Wonderful Music Part 2—Classic": Kerrytown Concert House 8 pm, 415 N. 4th Ave. Louis Nagel, Rich Ridenour, Jean Schneider (pianists), with Kimberly Haynes & Richard Taylor (vocalists), celebrate the music of George Gershwin, \$8-\$25. 769-2999

"A Midsummer Night's Dream": Performance Network 8 pm (see 1 Fri)

"Off The Map": Purple Rose Theatre 8 pm (see 1 Fri)

"South Pacific": Croswell Opera House 8 pm (see 1 Fri)

3 Sunday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Wetlands By Canoe: A2 Parks & Rec 10 am-noon, Gallup Park Canoe Livery, 3000 Fuller Rd. Guided tour of the Huron's wetlands, refreshments included, \$7.50/person, \$12/couple, pre-register 662-9319

"Celery Stalks At Midnight": A2 Parks & Rec 1-5 pm, Cobblestone Farm Museum, 2781 Packard. Program: 19th century gardening techniques & a tour through the Ticknor's kitchen garden, \$1.50/adults, \$1/children & seniors. 994-2928

Meeting: A2 Co-Housing Group 1-3 pm, Little Professor Book Company, 2513 Jackson Rd. Update on the local Co-Housing project for members and interested parties. 663-7523

"A Midsummer Night's Dream": Performance Network 2 pm (see 1 Fri)

"Off The Map": Purple Rose Theatre 3 pm (see 1 Fri)

"South Pacific": Croswell Opera House 3 pm (see 1 Fri)

Meeting: Gay & Lesbian Buddhist Fellowship 4-6 pm, call for location. Meditation, a Dharma talk, discussion and socializing. 313-283-6568

Services for Lesbians, Gay Men & Bisexuals: Tree of Life Metropolitan Comm. Church 6 pm, 1st Congreg. Church, 218 N. Adams, Ypsi. 485-3922

"A Midsummer Night's Dream": Performance Network 7 pm (see 1 Fri)

Meeting: Ypsilanti Lesbian, Gay Men, & Bisexuals' AA 7:30 pm, downstairs (back entrance), 1st Congreg. Church, 218 N. Adams, Ypsi. 721-2081

Meeting: Michigan Amigos de Guatemala 7:30 pm (6:30 potluck), St. Mary's Student Parish, 331 Thompson. Sue Ellen Kingsley shares slides and talks of her experience of living in a village of returned refugees. 663-3338

Soul Coughing: Prism 7:30 pm, St. Andrews, 431 E. Congress, Detroit, \$12. 99-MUSIC

"A Midsummer Night's Dream": Performance Network 8 pm (see 1 Fri)

Ann Arbor Bluestage: Arbor Brewing Company 8 pm-midnight, 116 E. Washington. Live blues, \$3. 213-1393

4 Monday

Rehearsal: Out Loud Chorus call for time and place. A Lesbian Gay Bi and Trans chorus open for all. Every Mon. 741-8000 x140

HIV & Recovery: HIV/AIDS Resource Center call for time and place. Every Monday. For HIV-positive men & women who are chemically dependent. Call for referral. 800-578-2300



DAN BECKETT as The Inspector in "Drop Dead," playing at The Performance Network Thursday-Sunday, August 7-24 (see 7 Thu).

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Fuller Pool Day Camps: A2 Parks & Rec 9:30 am-3:30 pm, Fuller Pool, 1519 Fuller Rd. 5-day camp for kids who have completed grade 6. Camp activities utilize all of Fuller Park, Island Park, Mixer Playground and the new pool. Snacks provided twice daily, \$110/residents, \$120/non-res. pre-register 994-4263

Job Hunters Networking Group: Soundings—A Center For Women 10-11:30 am, 4090 Packard. Ongoing drop-in program. Meet with other job seekers, \$5. 973-7723

Women's Support Group: LGBTA 5 pm, LGBTA Lounge, Mich. Union 3rd Floor. Every Mon. Open to all women. 763-4186

Meeting: U-M LGBTA Commission of MSA (Michigan Student Assembly) 6 pm, check web page for location: www.umich.edu/~msa/lgbt/lgbtc.htm or email ozell@umich.edu.

Mondays in Leonardo's: Pierpont Commons 7-9 pm, 2101 Bonisteel, N. Campus. Randy Napoleon & friends play jazz tunes. 764-7544.

5 Tuesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Living With HIV: HIV/AIDS Resource Center Every Tue. & Wed. Support group for men & women. Call for referral. 572-9355

Herb Fowler Memorial Junior City Golf Tournament: A2 Parks & Rec 7:30 am, Huron Hills Golf Course, 3465 E. Huron River Dr. For 17 years and under. Special mini-tournament for 12 and under, \$53/regular, \$27/mini tournament. pre-register 971-6840

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

Frontrunners & Walkers 6:20 pm & 6:30 pm, Furstenburg Park (just west of Gallup Park on Fuller Rd.). Runners and walkers, various paces and distances. 434-4494

Meeting: Lesbian Survivor Support Group 6:30-8 pm, SAFE House, 4100 Clark Rd. Weekly meeting for lesbian survivors of lesbian battering. 973-0242 x201

Women's Pick-Up Basketball: LGBTA 7 pm, CCRB. All skill levels, just show up. anmarier@umich.edu

Break-away: Arbor Brewing Company 9 pm-12 am, 116 E. Washington. Jazz quintet. 213-1393

6 Wednesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Living With HIV: HARC (see 5 Tue)

Herb Fowler Memorial Junior City Golf Tournament: A2 Parks & Rec 7:30 am (see 5 Tue)

Volunteer Stewardship Workday: A2 Parks & Rec 8:30 pm, Foxfire South Park, meet near Placid Way Park entrance on Olmesaad. Help control the invasion of purple loosestrife. Dress for field work. 996-3266

Wet & Wild Wednesdays: A2 Parks & Rec 2-4 pm, Buhr Park Pool, 2751 Packard Rd. Different games for all ages, including the famous Jello pool, pie toss, chalk the deck & more, \$2/adults, \$1.25/youths & seniors. 971-3228

Come Together For Peace Day: Interfaith Council for Peace & Justice 6 pm, Gallup Park Picnic Shelters. Activities marking the anniversary of the first use of nuclear weapons against humankind. All ages, many events, including potluck picnic at 6 pm. 663-1870

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

Canoeing & Kayaking: Wild Women on the Water 6:30 pm, Argo Park. Lesbians & Honorary lesbians welcome. 487-2321

Membership/Outreach Committee Meeting: Shining Lakes Grove 7-9 pm, 909 Sheridan, Ypsilanti. Discuss ways of interacting with members and the community in general. 434-7444

"Off The Map": Purple Rose Theatre 8 pm (see 1 Fri)

U-M Folk Dancing Club: Pierpont Commons 8-10:30 pm, Leonardo's, 2101 Bonisteel, N. Campus. Learn a variety of international dances. Beginners welcome, no partner needed. 764-7544.

7 Thursday

Positive Women's Group: HIV/AIDS Resource Center Meets alternate Thursdays. Group for HIV-positive women. Call for referral. 800-578-2300

Herb Fowler Memorial Junior City Golf Tournament: A2 Parks & Rec 7:30 am (see 5 Tue)

Frontrunners & Walkers 6:20 pm & 6:30 pm (see 5 Tue)

Support Group for LGBT Men & Women: LGBTA 6:30 pm, 3rd floor Mich. Union. Meets every Thur. 763-4186

Divorce & Beyond Workshops: Soundings—A Center For Women 7-9 pm, 4090 Packard. Resources & information for coping with divorce. Eight Thursdays, \$150. pre-register 973-7723

David Wilcox: The Ark 7:30 & 9:30 pm, 316 S. Main. Presenting work from his new album, "Turning Point," \$13.50. 761-1451

"Open" Open Mic: Oz's Music 7:30-9:30 pm, 1920 Packard. Open stage—all genres—with host Lili Fox. Perform or listen. 662-8283

"Drop Dead": Performance Network 8 pm, 408 W. Washington. Wacky murder mystery, \$9-\$12 (Thur is pay what you can day). 663-0681

Leone Buysse Recital: Kerrytown Concert House 8 pm, 415 N. 4th Ave. Accompanied by Stephen Buck (piano) & Michael Webster (clarinet), \$5-\$10. 769-2999

"Waiting For Godot": John Henry Production Group 8 pm, Trueblood Theater, 105 S. State St. A new theater group comprised of EMU & UM students offers Samuel Beckett's Nobel Prize winning play as their first production, \$8. 764-5387

"Off The Map": Purple Rose Theatre 8 pm (see 1 Fri)

"South Pacific": Croswell Opera House 8 pm (see 1 Fri)

Al Hill & the Love Butlers: Arbor Brewing Company 9 pm, 116 E. Washington. Delta Blues/boogie woogie. 213-1393

8 Friday

"The Hero's Journey" Conference: FTM Conference of the Americas Fri thru Sun., Boston, MA. Workshops, panels, presentations, networking, socializing and partying for all FTMs and their partners and friends, \$75 (some work-exchange available). Mike (617) 639-7968

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Disarmament Group Meeting: Interfaith Council for Peace & Justice noon, Memorial Church, 730 Tappan St. 663-1870

Bardic Night: Shining Lakes Grove 7-11 pm, ICC Education Ctr., 1522 Hill St. Drumming, singing & fun. 434-7444

"Drop Dead": Performance Network 8 pm (see 7 Thu)

"Off The Map": Purple Rose Theatre 8 pm (see 1 Fri)

"South Pacific": Croswell Opera House 8 pm (see 1 Fri)

G. Love & Special Sauce: Prism 9 pm, Majestic, 4140 Woodward, Detroit. With special guest, Ben Lee, \$12. 99-MUSIC

5 Guys Named Moe: Espresso Royale Caffe 9-11 pm, 214 S. Main. Crisp jazz & swing featuring intricate vocal harmonies. 668-1838

9 Saturday

Creative Expression Group: LGBTA 1 pm (see 2 Sat)

"Off The Map": Purple Rose Theatre 3 pm (see 1 Fri)

Reveling on the River: A2 Parks & Rec 6:30-7:30 pm, Gallup Park Canoe Livery. "Ger's Jamboree" is featured at this concert on the Huron River. 662-9319

"Metropolis": Cinema Guild 7 & 10:10 pm, Natural Science Aud. Silent w/ music, \$4. 994-0027

Spencer Barefield Quartet: Kerrytown Concert House 8 pm, 415 N. 4th Ave.

Guitar-Spencer Barefield, drums-Tani Tabbal, bass-Jaribu Shahid, piano-Henry Gibson, \$5-\$12. 769-2999

"Drop Dead": Performance Network 8 pm (see 7 Thu)

"South Pacific": Croswell Opera House 8 pm (see 1 Fri)

"Off The Map": Purple Rose Theatre 8 pm (see 1 Fri)

"Hiroshima, Mon Amour": Cinema Guild 8:40 pm, Natural Science Aud., \$4. 994-0027

10 Sunday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Second Sunday Stroll—"Aliens Among Us!": A2 Parks & Rec 1-2:30 pm, Leslie Science Center, 1831 Traver. Learn about invasive species, \$3/person, \$10/family. pre-register 662-7802

Kids Concerts: Oz's Music 1 pm, 1920 Packard Rd. Open stage for the young ones with host Steve Osburn. Perform or listen. 662-8283

Healers' Guild Meeting: Shining Lakes Grove 2-4 pm, Washtenaw Rec. Center. 487-4931

"Drop Dead": Performance Network 2 pm (see 7 Thu)

"Off The Map": Purple Rose Theatre 3 pm (see 1 Fri)

"South Pacific": Croswell Opera House 3 pm (see 1 Fri)

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

Fundraising Committee Meeting: Shining Lakes Grove 6-8 pm, 1455 Gregory St., #7, Ypsi. 487-4931

Meeting: Amnesty International Community Group 7-8 pm, Guild House, 807 Monroe. 662-5189

Kelly Willis: The Ark 7:30 pm, 316 S. Main. New country, \$12. 761-1451

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

Ann Arbor Bluestage: Arbor Brewing Company 8 pm-midnight (see 3 Sun)

11 Monday

Meeting: Exploring Gender call for time, 3rd floor, Mich. Union. New social/support group for transgenderists, transsexuals, cross-dressers, Third Genders, intersexuals, those questioning their gender, and trans-friendly. 763-4186

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

HIV & Recovery: HARC (see 4 Mon)

Rehearsal: Out Loud Chorus (see 4 Mon)

Fuller Pool Day Camps: A2 Parks & Rec 9:30 am-3:30 pm (see 4 Mon)

Women's Support Group: LGBTA 5 pm (see 4 Mon)

Meeting: U-M LGBTA Commission of MSA 6 pm (see 4 Mon)

Meeting: The Labor Party of Washtenaw County 7 pm, Wooden Spoon Books, 200 N. 4th Ave. Open business meeting. 913-4691

Study Group: Shining Lakes Grove 7-9 pm, 1455 Gregory St., #7, Ypsi. Continued study of the book "Management For Dummies." 434-7444

Mondays in Leonardo's: Pierpont Commons 7-9 pm (see 4 Mon)

12 Tuesday

22nd Annual Michigan Womyn's Music Festival: WWTMC Walhalla, MI. Week-long festival features Toshi Reagan Band, Ulali, Cris Williamson & Tret Fure, Lunachicks, Holly Near & Ronnie Gilbert, The Five Lesbian Brothers, Dar Williams, Sexpod, Elvira Kurt, Sawagi Taiko, The Murrums, Dance Brigade, Lea DeLaria, Knee Jerk Dance Project, Edwina Lee Tyler, Ubaka Hill, Reno, and Three of Hearts. Workshops,

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Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Tenant Talk: WCBN 88.3 FM6-6:30 pm (see 5 Tue)

Free HIV Antibody Testing: HARC 6-9 pm (see 5 Tue)

Frontrunners & Walkers 6:20 pm & 6:30 pm (see 5 Tue)

Canoe Instruction Clinic: A2 Parks & Rec 6:30-8:30 pm, Gallup Park Livery, 3000 Fuller Rd. Families & individuals learn basic canoeing techniques, \$7.50. 662-9319

Lesbian Survivor Support Group 6:30 pm (see 5 Tue)

Living With HIV: HARC 7 pm (see 5 Tue)

Meeting: Interfaith Council for Peace & Justice 7:30 pm, Memorial Church, 730 Tappan. Plan publicity for the 23rd annual CROP walk. 663-1870

Religious Coalition on Latin America: Interfaith Council for Peace & Justice 7:30 pm, First Baptist Church, 512 E. Huron. Video: "Inside the School of Assassins." 663-1870

Meeting: Amnesty International Group 61 7:30 pm, Mich. Union. Local chapter of independent worldwide movement. 668-0660

Moving Cloud: The Ark 7:30 pm, 316 S. Main. Acoustic Irish music, \$12.50. 761-1451

Kneset: Arbor Brewing Company 9 pm-midnight, 116 E. Washington. 213-1393

13 Wednesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Gay Radio Hour: WCBN 88.3 FM6-7 pm (see 2 Wed)

Canoeing & Kayaking: Wild Women on the Water 6:30 pm, call for location. Lesbians & Honorary lesbians welcome. 487-2321

Informal Singing Group: AACTMD 7:30 pm, call for location. All skill levels invited. 913-2076

The Drovers: The Ark 7:30 pm, 316 S. Main. Celtic psychedelia, \$10. 761-1451

U-M Folk Dancing Club: Pierpont Commons 8-10:30 pm (see 6 Wed)

Ann Arbor Irish Ensemble: Arbor Brewing Company 8:30 pm (see 2 Wed)

14 Thursday

Racial & Economic Justice Meeting: Interfaith Council for Peace & Justice 7:30 pm, Memorial Church, 730 Tappan at Hill. Plan anti-racism work, welfare simulations and non-violence training. 663-1870

Derby Day: A2 Parks & Rec 6-8 pm, Gallup Park Canoe Livery, 3000 Fuller Rd. Fishing clinic for ages 6-14. Bring your own equipment. Bait, prizes, & fishing tips will be provided. pre-register 662-9319

Frontrunners & Walkers 6:20 pm & 6:30 pm (see 5 Tue)

Resumes & Cover Letters That Get Results: Soundings-A Center For Women 6:30-8:30 pm, 4090 Packard. Includes career changes, portfolios & more, \$65. pre-register 973-7723

Meeting: LGBT Support Group for Men & Women 6:30 pm (see 7 Thu)

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

Business Meeting: Shining Lakes Grove 7-9 pm, 4793 Sandstone Pass #2B, Ypsi. 434-7444

The Black Brothers: The Ark 7:30 pm, 316 S. Main. Trio of brothers singing traditional Irish music, \$12.50. 761-1451

Songwriter's Open Mic: Oz's Music 7:30-9:30 pm, 1920 Packard. With host Jim Novak. Perform or listen. 662-8283

"Drop Dead": Performance Network 8 pm (see 7 Thu)

AI Hill and the Love Butlers: Arbor Brewing Company 9 pm (see 7 Thu)

15 Friday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)



Samuel Beckett's Nobel winning absurdity, "Waiting For Godot," comes to the Trueblood Theatre August 7-10 (see 7 Thu).

"Drop Dead": Performance Network 8 pm (see 7 Thu)

The Firebird Balalaika Ensemble: Espresso Royale Caffe 9-11 pm, 214 S. Main. Russian & Eastern European music performed on traditional instruments. 668-1838

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, \$3. 459-8136

16 Saturday

Creative Expression Group: LGBT 1 pm (see 2 Sat)

Open Jam-Cobblestone Farm Dancers: AACTMD 4-6 pm, Pittsfield Grange Hall, Ann Arbor-Saline Rd. No experience or partner necessary. 662-3371

Meeting: Lutherans Concerned 6:30 pm, Lord of Light Lutheran Church, 801 S. Forest. Lutheran group for lesbian, gay, and bisexual people. Scott 663-6954

Third Saturday Contra Dance: Cobblestone Farm Dancers 8 pm, Pittsfield Grange Hall, Ann Arbor-Saline Rd. No experience or partner necessary, \$6. 913-2076

"Drop Dead": Performance Network 8 pm (see 7 Thu)

17 Sunday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Meeting: A. Lorde Collective call for time, Affirmations Comm. Center, 195 W. Nine Mile Rd., Ferndale. ALC's goal is to promote the needs of Black lesbians in the Detroit Metro area. 313-862-3396

Meeting: Parents, Families & Friends of Lesbians and Gays/PFLAG Ann Arbor 2-5 pm, First Unitarian Universalist Church, 1917 Washtenaw. Songwriter-pianist, Jallen Rix, talks about his experiences with the ex-gay ministry. 741-0659

"Drop Dead": Performance Network 2 pm (see 7 Thu)

Meeting: Gay & Lesbian Buddhist Fellowship 4-6 pm (see 3 Sun)

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

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

Ann Arbor Bluestage: Arbor Brewing Company 8 pm-midnight (see 3 Sun)

Maceo Parker: Prism 9 pm, Majestic, 4140 Woodward, Detroit, \$18. 99-MUSIC

18 Monday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Rehearsal: Out Loud Chorus (see 4 Mon)

HIV & Recovery: HARC (see 4 Mon)

Women's Support Group: LGBT 5 pm (see 4 Mon)

Meeting: U-M LGBT Commission of MSA 6 pm (see 4 Mon)

Mondays in Leonardo's: Pierpont Commons 7-9 pm (see 4 Mon)

19 Tuesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Tenant Talk: WCBN 88.3 FM6 pm (see 5 Tue)

Frontrunners & Walkers 6:20 pm & 6:30 pm (see 5 Tue)

Lesbian Survivor Support Group: LGBT 6:30 pm (see 5 Tue)

Living With HIV: HARC 7:30-9 pm (see 5 Tue)

Break-away: Arbor Brewing Company 9 pm (see 5 Tue)

20 Wednesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Living With HIV: HARC (see 5 Tue)

Gay Radio Hour: WCBN 88.3 FM6-7 pm (see 2 Wed)

Volunteer Stewardship Workday: A2 Parks & Rec 6:30-8:30 pm, Fritz Park. Meet at Pauline Blvd. entrance. Help remove non-native plants. Dress for field work. 996-3266

Canoeing & Kayaking: Wild Women on the Water 6:30 pm (see 2 Wed)

Tempest: The Ark 7:30 pm, 316 S. Main. Celtic, Norwegian folk-rock, \$10. 761-1451

Ann Arbor Irish Ensemble: Arbor Brewing Company 8 pm (see 2 Wed)

21 Thursday

Workday: Shining Lakes Grove 5:30 pm, 1325 Rosewood. Help complete construction of room for rituals & events. 434-7444

Frontrunners & Walkers 6:20 pm & 6:30 pm (see 5 Tue)

Resumes & Cover Letters That Get Results: Soundings-A Center For Women 6:30-8:30 pm (see 14 Thu)

Meeting: LGBT Support Group for Men & Women 6:30 pm (see 7 Thu)

Bluegrass Open Mic: Oz's Music 7:30-9:30 pm, 1920 Packard Rd. Open stage with hosts Herb & Marcia Miller. Perform or listen. 662-8283

"Drop Dead": Performance Network 8 pm (see 7 Thu)

AI Hill and the Love Butlers: Arbor Brewing Company 9 pm (see 7 Thu)

22 Friday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Euchre Party: Shining Lakes Grove 7-9 pm, 1325 Rosewood, \$6. 487-4931

"Drop Dead": Performance Network 8 pm (see 7 Thu)

"Shame On Me": What Will the Neighbors Think? Productions 8:30 pm, Mudd House, 317 Cross St., Ypsi. One woman show attacking life & the art of secret-keeping, donations accepted. 482-8020

Salero de Spana: Espresso Royale Caffe 9-11 pm, 214 S. Main. Flamenco quartet led by dancer Maria-Durante accompanied by guitarists Jean Agopian & John Carlson with Glenn Bering on doumbek. 668-1838

23 Saturday

Meeting: The Labor Party of Washtenaw County 11 am, Wooden Spoon Books, 200 N. 4th Ave. Open discussion. 913-4691

Meeting: A2 Co-Housing Group 1-3 pm (see 3 Sun)

Creative Expression Group: LGBT 1 pm (see 2 Sat)

5th Annual Golf Tournament: Croswell Opera House 1:30 pm, Lenawee Country Club. Fee includes cart, music, and dinner, \$100-\$115. 517-263-6868

Reveling on the River: A2 Parks & Rec 6:30-7:30 pm, Gallup Park Canoe Livery. Community High's "Community Jazz Collective" is featured at this concert on the Huron River. 662-9319

"Drop Dead": Performance Network 8 pm (see 7 Thu)

24 Sunday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

"Drop Dead": Performance Network 2 pm (see 7 Thu)

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

Meeting: Amnesty International Community Group 7-8 pm (see 10 Sun)

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

Ann Arbor Bluestage: Arbor Brewing Company 8 pm-midnight (see 3 Sun)

25 Monday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Meeting: Exploring Gender (see 14 Mon)

HIV & Recovery: HARC (see 4 Mon)

Rehearsal: Out Loud Chorus (see 4 Mon)

Meeting: Women's Support Group 5 pm (see 4 Mon)

Meeting: U-M LGBT Commission of MSA 6 pm (see 4 Mon)

Mondays in Leonardo's: Pierpont Commons 7-9 pm (see 4 Mon)

Ann Arbor-Juigalpa Sister City Committee Meeting: Interfaith Council for Peace & Justice 7:30 pm, First Baptist Church, 512 E. Huron. Plan for next project and delegation to Nicaragua. 663-1870

26 Tuesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Tenant Talk: WCBN 88.3 FM6-6:30 pm (see 5 Tue)

Frontrunners & Walkers 6:20 pm & 6:30 pm (see 5 Tue)

Meeting: Lesbian Survivor Support Group 6:30 pm (see 5 Tue)

Living With HIV: HARC 7:30-9 pm (see 5 Tue)

Kneset: Arbor Brewing Company 9:30 pm (see 8 Tue)

27 Wednesday

Swimmers: A2 Queer Aquatics Swim Team (see 1 Fri)

Living With HIV: HARC (see 5 Tue)

Gay Radio Hour: WCBN 88.3 FM6 pm (see 2 Wed)

Canoeing & Kayaking: Wild Women on the Water 6:30 pm (see 9 Wed)

Meeting: Interfaith Council for Peace & Justice 7:30 pm, call for location. Plan the 23rd annual CROP walk. 663-1870

A Pleasure-Positive Safer Sex Toy Party: Safety Girl and Butch Curious 7:30 pm, Common Language Book Store, 215 S. 4th Ave. Frank and sincere language for audiences with an open mind. Games, demos and prizes. 975-9975

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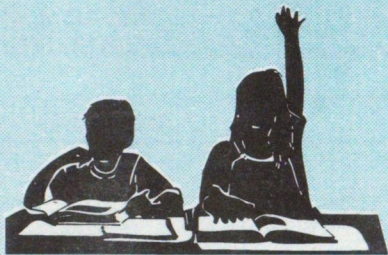
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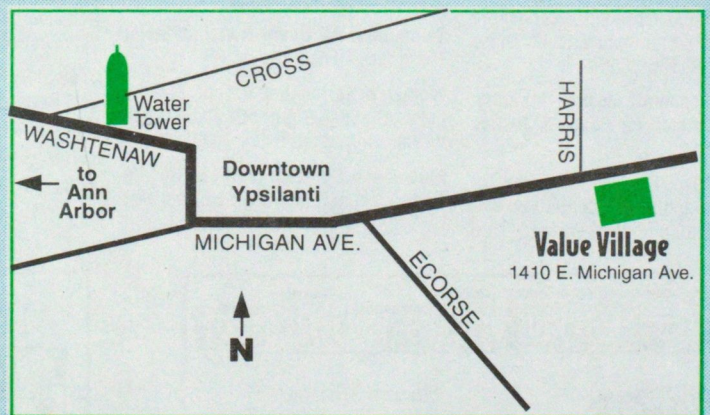
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