

# The Alliance For Cultural Democracy

## BULLETIN

Date April, 1985

Number I ii

- Coordinated by Debra Wise,  
Boston area ACD

### WPA: GOLDEN ANNIVERSARY, AN OPPORTUNITY AND A CHALLENGE

Dear ACD Members,

In 1935, 50 years ago, Congress allocated \$5 billion of federal funds to the Works Progress Administration (WPA) -- a vast emergency relief program created to deal with the millions of Americans who, during the mid-thirties, depended on public support for survival. Thanks to WPA director Harry Hopkins' insistence that workers in the arts (painters, musicians, writers, dancers, actors, and other artists) were as deserving of support as workers with other skills, the Federal Arts Projects were funded as part of the WPA. Even though they were a very small part (less than 1% of the funds were devoted to the arts), the Arts Projects employed 40,000 artists by the end of 1935 -- and became, over the four years of their existence, a remarkable series of experiments designed to bring together the arts and 'the people' and to use the arts to enrich the lives of ordinary citizens.

This 50th anniversary provides an exciting opportunity for all of us to find out more about the Federal Arts Projects, particularly the role they played in shaping the traditions that much of our work grows out of and carries on. I began my anniversary celebration this month with a trip to the Federal Theater Project archives at George Mason University in Fairfax, VA and a visit with Lorraine Brown, administrator of the Institute on the Federal Theater Project and New Deal Culture. This archival collection includes an astonishing amount of the original 'product' materials from the FTP. There are 2,3000 scripts, including 30 of the "Living Newspapers" -- original documentary plays on contemporary themes such as housing, power and health care. It contains a number of plays by women and Black playwrights and several unpublished early works from other distinguished American playwrights. There are adaptations of classics, children's and puppet plays, vaudeville and variety and pageants. It also includes 2,500 radio scripts, 750 production notebooks, and a large collection of silk screened posters, programs, billboards, set and costume designs and thousands of photos.

As we worked our way through the archives and Ms. Brown talked, I began to understand the FTP's commitment to new, socially relevant drama. Their "Living Newspapers" -- such as Triple A Plowed Under (on agriculture) and One Third of a Nation (on housing) -- represented a new dramatic form in this country, a documentary that informed the audience of the size, nature and origin of a social problem and then called for specific action to solve it. And I began to see how, because they were not tied to the box office, they could take greater risk in play selection and experiment more with pro-

ductions. For example, they staged the world premiere of Murder in the Cathedral, T.S. Eliot's verse drama about Thomas a Becket, Chalk Dust, an attack on the American educational system, and the "voodoo" Macbeth, Orsen Well's Black adaptation.

The FTP productions were staged not only in theaters around the country, but in rural towns, CCC camps, city parks and other places where there had been no theater before. So, one real measure of the project is in the thousands of people who saw live theater for the first time. But another measure is certainly in the value of the experience for the theater people who participated. For many it was a unique opportunity to work full time in the theater. For younger actors, there was an opportunity to study and work with older, more experienced actors, on stage and off. And, on a more emotional and spiritual level, there was the very fact of being part of a project that was described by its director, Hallie Flanagan, this way: "The Federal Theater Project is a pioneer theater because it is part of a tremendous rethinking, rebuilding and redreaming of America, a frontier against disease, dirt, poverty, illiteracy, unemployment and despair, and at the same time against selfishness, special privilege and social apathy. And in the struggle for a better life, our actors know what they are talking about: the Federal Theater, being their theater, becomes not merely a decoration, but a vital force in our democracy." In 1939 the FTP confronted the ultimate reality of government control and federal funding -- Congress did not appropriate the funds to continue and the Arts Projects closed. The FTP had become too vital of a force and now it was over. They had one month to close down and pack up.

Last year the National Endowment for the Humanities awarded the Institute on the Federal Theater \$248,700 for a two-year "anniversary project" which will bring to diverse audiences interpretive programs and events centering on works from the Arts Projects -- Art, Music, Theater and Writers. Programs are being designed to reflect and evaluate the richness



Peter Courtain



and diversity of the 30s and will draw on the strengths of the FTP collection at George Mason University. All programs will include performances, reunions of former participants, scholarly components and discussions with the audience. The Institute is interested in cooperatively producing such programs with other educational and cultural institutions. If you know of such an institution and would like to see this kind of program in your community, or if you want more information on the anniversary project of the FTP collection at George Mason, contact: Lorraine Brown, Institute on the Federal Theater Project and the New Deal Culture, 5th Floor, Fenwick Library, George Mason University, Fairfax, VA 22030. (703) 323-2546.

Be sure to let ACD know of any WPA-related projects that you're involved with. We'll write about them in the bulletin, and perhaps there will be a special WPA evening at the conference in Chicago. In any case, I urge you to learn more about the WPA Arts Projects and to celebrate the spirit that animated them...and that helps to carry us on as well.

-Lina Newhouser *Live*  
Board President, ACD



Mag Crocker Birmingham

#### ACD AND THE APRIL ACTIONS FOR PEACE, JOBS AND JUSTICE

"Giant sculptures representing transformations we want to make in our society. Eight foot high flip charts with statistics on the high financial costs of military expansion, and dramatic images of the emotional costs. Musicians, dancers, poets and actors sharing visions of the struggle for peace, jobs and justice. Colorful banners proclaiming the urgency of our demands: No U.S. Intervention; Create Jobs and Build a Just Society; Freeze and Reverse the Arms Race; and Oppose Apartheid and End Racism. This is the vibrancy we want to bring to the April Actions for Peace, Jobs and Justice." This is Susan McCarn (ACD member from NYC and National Cultural Coordinator for the April Actions) writing about the cultural activities being planned around the country. ACD members played key roles in several cities, work which culminated with a very successful demonstration of spirit, 100,000 people strong, in Washington on April 20:

- in Washington, DC the ACD chapter was instrumental in bringing cultural workers together and advancing the participation of artists in these actions. Alliance members helped to coordinate and produce the "Festival of Resistance" (six stages of performances from around the country), planned street theater to publicize the demonstration and dramatize the political themes, painted banners that spelled out the four demands, and created a large sculpture reflecting the demand to "Freeze and Reverse the Arms Race."

- in Chicago, ACD members helped to create a large sculpture reflecting the demand to "Oppose Apartheid and End Racism."

- in New York City, ACD members built large sculptures dramatizing the demands "No US Intervention" and "Create Jobs and Build a Just Society," and created the giant flip charts. They also played a major role in the writing and publishing of the Demonstration Art Handbook, a 32 page how-to pamphlet that is being distributed to cultural workers around the country. To get your copies, write to Cultural Correspondence, 505 West End Ave., NYC 10024 (\$1 for a single copy; 25¢ each for 5, 10, 20, 50, 100. Enclose \$2 for postage and handling.)

- in Boston, ACD members organized the contingent of performers that represented the city in the Festival of Resistance: musicians Laura Burns and Roger Rosen, Willie Sordill, Little Flags Theater and the Touch of Class Theater. (Many thanks to the Boston office of the April Actions, who subsidized the bus fares for Touch of Class, making it possible for ten inner-city teens to get to Washington.)

#### ACD MEMBERS PANELISTS AT THE NATIONAL ASSOCIATION OF ARTISTS' ORGANIZATIONS CONFERENCE

The National Association of Artists' Organizations, Inc. is sponsoring its 5th national conference, entitled "DIVERSITY/UNITY," April 24-27 in Houston, Texas. NAAO writes, "This conference will focus on the art that artists' organizations present, particularly those art forms which have yet to achieve widespread acceptance: video, performance art, artists' books, art with controversial subject matter and art that is considered "ethnic" in origin. In a field which is characterized by its diversity, this conference will focus on our united strength, the national impact we hope to achieve, and the vision which keeps us all going; the strong belief in the need for a multiplicity of artistic creation."

ACD member Ruby Lerner (Atlanta, GA) will be a panelist on the "Cultural Diversity/Cultural Apartheid?" panel, and ACD member Michael Perri (Columbus, Ohio - formerly Atlanta) will be moderator of the panel "Criticism: Encouraging the Evolution of Criticism"

Form more information, contact:  
NAAO, Inc., 930 F Street, NW, Washington DC, 20004 (202) 737-8493.

#### OPEN DIALOGUE II: MINORITY CONCERNS IN THE ARTS

Ann Dabovich, ACD member at the Texas Commission on the Arts, has been working on a national conference designed to focus on key issues addressing Native, Hispanic, Asian and Black Americans as they relate to arts institutions' funding, programming and administration. Artists and administrators will convene to discuss issues, strategies, and future directions to assist established institutions in an effort to effectively and consistently address our cultural diversities. The conference is being sponsored by the DC Commission on the Arts and Humanities, the Ohio Arts Council, the Pennsylvania Council on the Arts, the Texas Commission on the Arts and the National Endowment for the Arts; it will take place May 9-12, in San Antonio. For more information, contact: Open Dialogue II, San Antonio Arts Council, 227 S. Presa, San Antonio, TX 78205 (512) 224-5532. Registration fee is \$60.



## REAP: REMEMBERING THE ROSENBERGS

Rob Okun, Director of the Rosenberg Era Art Project, has written us and asked for any thoughts, leads or ideas the ACD membership might have for his project, which involves uncovering the artworks and the artists of the period of Julius and Ethel Rothenberg and Morton Sobell. Dozens of artists have painted, sculpted, and collaged their ideas and feelings about what happened. A few works, like Picasso's line drawings and Leger's silkscreen, are well known. Until now, the rest were not. But artwork from the US, France, Italy, Mexico, Germany and elsewhere has been, and still is being uncovered by the REAP project. The result will be an exhibition of Rosenberg era art and a book of interviews with the artists who made it. If you have any ideas to offer, or if you would like to know more information, contact Rob Okun, c/o Rosenberg Era Art Project, 1 Brickyard Hollow, Montague Center, MA 01351, or phone (413) 367-2671.

## ACD SLIDESHOW: SPREAD THE WORD, SHARE YOUR WORK

The Alliance's central mission is to enable community arts people and other cultural workers to create participatory union among themselves, to overcome their isolation, share their skills and knowledge and to work together on cultural policy.

We need to know each other's work, and we need concrete images.

Olivia Gude, ACD member from Chicago, has volunteered to put together an Alliance slide show, to be used for local organizing. Send slides to her today, illustrating your work, and the work going on in your region. If she has enough to work with, Olivia will present a draft of the slide show at the October conference. Slides and documentation should go to Olivia Gude, 11221 Champlain, Chicago, IL 60628, (314) 568-4480.



- logo for the Boston area chapter of Artists Call vs US Intervention in Central America
- by ACD member David Fichter (Cambridge, MA)

## SUPPORT LETTERS NEEDED NOW TO GET OUR ALLIANCE SERVICES TO THE FIELD

The panel meeting for our current proposal to the Expansion Arts Program of the National Endowment for the Arts is coming up soon; our program will be reviewed in early June, so if some more letters of support can reach the Expansion Arts office by mid-May, our case will be made more strongly.

The proposal is to send consultants, members of the Alliance, into communities to work with local arts agencies, artists and community groups to promote community arts, and to help communities develop dynamic models for cultural work unique to their community problems, opportunities, constituencies.

Letters that support the Alliance's ability to carry out this kind of service, and that demonstrate the continuing need for this kind of work, should be addressed to:

Melody Wayland  
Expansion Arts Office  
National Endowment for the Arts  
1100 Pennsylvania Ave., NW  
Washington DC 20506

## NOTICES.....NOTICES.....NOTICES.....

### MOTHER EARTH/FATHER SKY

June 23-July 19 are the dates of the Mother Earth, Father Sky Summer Workshops in Indian Arts and Cultures of the Southwest and Mexico. Workshops will include Navajo weaving, Hopi basketweaving, and Acoma, San Ildefonso, and Hopi pottery. Weekend seminars in Acoma Traditions, Hopi Humor, and Cahuilla Music will also be held. For further information, contact Idyllwild School of Music and the Arts, P.O. Box 38, Idyllwild, CA 92349.

### SISTERFIRE

A 2-day Open-Air Festival in celebration of women artists will be held in Takoma Park, MD (just outside Washington, DC) on Saturday, June 22 and Sunday, June 23, from 11:00 a.m. to 7:00 p.m. both days. Performers include Sweet Honey in the Rock, Edwina Lee Tyler, African National Congress Poets, Flora Molton, Ronnie Gilbert and Adrienne Torf, Mischief Mime, Split Britches Theater, DC Area Feminist Chorus, Ferron, and more. For more information, contact: Roadwork, Dept. SF, 1475 Harvard St., NW, Washington DC 20009, (202) 234-9308.

### NOTICE FROM ACD MEMBER RON SAKOLSKY

I will be teaching a course called "Cultural Democracy" at Sangamon State University in Springfield, Illinois this fall semester. Any suggestions for readings, teaching approaches, etc., from members of the ACD network would be greatly appreciated. Also, for those of you in the Illinois area and/or for those who might be able to come to Springfield between September and December '85 (perhaps around the time of the October IMAGINATION conference), let me know about your work, possible dates, monetary requirements (there's not much available, but you know that), and perhaps we can arrange a visit to the University. Contact me: Ron Sakolsky, Studies in Social Change, Sangamon State University, Springfield, IL 62708.



imagination  
imagine action  
image in action  
**imaginaction!**

1985 national conference  
Alliance for Cultural Democracy

CHICAGO

October 12-14

for information:

ACD P.O. Box 2478 station A  
Champaign, Illinois 61820

**DON'T MISS IT!**

Anyone who has been to a national Alliance conference knows that it is invigorating, inspiring, energizing and fun; this year's IMAGINACTION conference will build on what has been learned in the planning of the last several such gatherings, and promises to be especially valuable. Set for Columbus Day weekend, to allow more time for in-depth exchange and skills-sharing, the primary goals of the conference will be to provide models for integrating cultural work and community organizing, and to build links between artists, organizers and educators. The sessions will combine presentations by a wide range of cultural workers and organizers doing innovative, substantial work; open discussion and debate; performances; and participatory events designed especially for the conference to allow us to combine the activities of reflection, analysis, image-making and self-expression to better articulate the insights gained and questions raised during the weekend.

The list of speakers and presenters is long and varied, including Judy Baca (organizer of a monumental ongoing community mural project in Los Angeles), Suzanne Lacy (California performance artist and organizer, specializing in long-term projects with women around issues of old age and immigration); Jerry Kearns (visual artist, co-founder of Political Art Documentation and Distribution in NYC); and Dennis Brutus (South African poet, a leader in the anti-apartheid movement). Possible performers include Paul Zaloom, John O-Neal, Liz Lerman, Si Kahn, Meridel Le Seur, the Roadside Theater and the United Mime Workers, as well as a strong contingent from Chicago.

COMING SOON: IMAGINACTION details and registration forms. Be there, and bring your co-workers!

BOSTON BOARD MEETING/BOSTON ORGANIZING

ACD members in Boston will host the May 31-June 2 board meeting, during which the final plans for the IMAGINACTION conference will be made. Not only board members should make a special effort to attend, but all members of the National Organizing Committee, as well.

There will be a reception for the board and NOC members travelling to Boston on Friday, May 31, hosted by the Boston-area Artists Call, Artists for Survival, and the Boston Visual Artists' Union. The idea is to introduce the goals of the Alliance to Boston area cultural workers and community organizers.

The Saturday and Sunday meetings will be held in Cambridge, at the Underground Railway Theater studio.

All those planning to attend, please contact: Debra Wise, c/o Underground Railway Theater, 21 Notre Dame Ave., Cambridge, MA 02140, (617) 497-6136 (wk), or 491-5816.

BOSTON AREA NEWS

Boston area Artists Call, an ACD member organization, recently sponsored a series of exhibits on Central America in schools and libraries, including photographs by local artists of Guatemala and Nicaragua, and drawings by El Salvadoran refugee children.

Artists for Survival is sponsoring a two-week series of exhibits and multi-media performances from May 14-June 1, taking over the Fort Point Channel artists' community of Boston, and also including such public sites as the Massachusetts State House.

David Fichter, ACD member and a presenter for the October conference, recently completed work on a collaborative mural in a local inner-city public school with visiting Nicaraguan artist Maria Gallo, local highschool students, and several artists from a local support group, Arts for a New Nicaragua, who sponsored the project.

The Massachusetts Arts Extension Service, directed by ACD NOC member Barbara Schaeffer-Bacon, will be holding the New England Arts Biennial, the largest multi-arts event in New England, on June 1 & 2. Designed as a combination showcase and arts festival, the event will include performances by 40 different groups; an opportunity to honor seven particularly distinguished regional artists through the "New England Living Art Treasure Program;" and a "New England Neighborhoods" program that will feature Greek-American community groups from western Massachusetts, with demonstrations by artisans and craftspeople, foods, and ethnic festivities. For more information, call (413) 545-2360.

**imaginaction!**

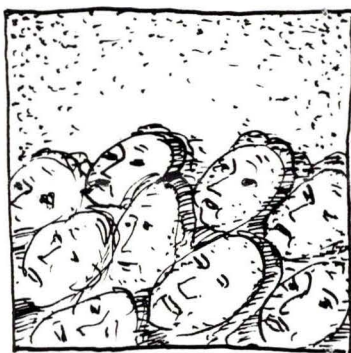
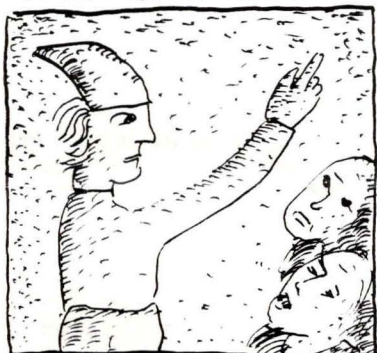


BOOK REVIEW:  
BREAD & PUPPET -  
STORIES OF STRUGGLE AND FAITH FROM  
CENTRAL AMERICA

"This book is not a puppet show, but it has its own power as a brief and searing, loving history of Central America. In the foreword, Grace Paley gives Artistic and Political Inspiration the same voice: "Why not speak the truth directly? Just speak out! Speak to! Why not?" This is the essence of Bread and Puppet's genius - that they have refused to separate beauty and feeling from conscience and action..."

--Lucy Lippard, ACD member

For copies, write Green Valley Film and Art Center, Inc., 64 North St., Burlington, VT, 05401 (802) 658-2523.



#### AN URGENT APPEAL

Yes, this is a time for pledges. As the song says, "Many stones can form an arch, one by one/ Many drops can turn a wheel, singly none!" The Alliance for Cultural Democracy is a membership organization: with each new member, our network grows and our community becomes stronger. And membership fees are needed now, more than ever, to pay the costs of the October 12-14 IMAGINATION ACD National Conference in Chicago. If you are not yet a member, don't delay: join us! If you are, join the pledge campaign by bringing more people into the Alliance. (A note: the organizing work necessary to keep ACD growing is totally volunteer, yet the Board Members have so far pledged to bring in \$1500 in membership. Please help, if you can!)

Individual Membership (\$25/yr) \_\_\_\_\_  
Organizational Memberships  
Budget under \$50,000 (\$30/yr) \_\_\_\_\_  
under \$100,000 (\$45) \_\_\_\_\_ under \$200,000 (\$60) \_\_\_\_\_

Yes, I will support ACD by pledging \$ \_\_\_\_\_ in membership or donations by Sept. 30, 1985.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_  
MAIL TO Catherine Jordan, ACD; c/o WARM,  
414 First Ave., NO. Minneapolis, MN 55401

(Memberships and donations are tax deductible)

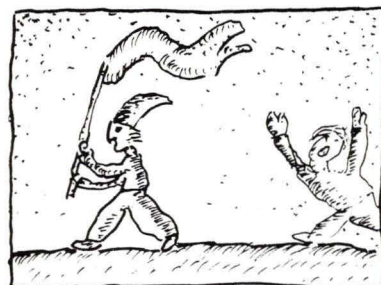
#### ACD AND THE NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES EXCHANGE MEMBERSHIP AND DISCUSS CULTURAL POLICY ACTIVITIES

Earlier this month, ACD President Lina Newhouser met with Bob Lynch, the new Executive Director of NALAA, to exchange updates and to explore possibilities for cooperation between our organizations. Lynch described his ambition to develop NALAA into an organization that will take action on issues and matters of concern to its national constituency, rather than simply responding to individual problems or issues. He explained their goal to strengthen the effectiveness of local arts councils in the delivery of programs and services as one method of dealing with issues and of expanding access to the arts for everyone. For example, they are planning an "emphasis" program to assist local arts agencies in serving and involving minorities. Another major goal is to influence joint policy development between local agencies and government. They are currently tracking and lobbying on several pieces of legislation that affect the interests of their members. For example, they are lobbying the NEA to put more money into locally based programs; they are opposing the elimination of the bulk mail rate for non-profit organizations; and they are opposing the elimination of tax breaks for charitable donations to tax exempt organizations.

Lynch expressed interest in collaboration with ACD on cultural policy analysis and development and agreed to participate in the cultural policy session at the Alliance's national conference in Chicago (October 12-14; see notice in this Bulletin). Newhouser and Lynch also discussed ACD participation in NALAA's conference in Cedar Rapids (see below) and agreed that, at least, ACD members attending the conference would set up an information 'round-table' on the Alliance. It was agreed that the best first step to all cooperation was to exchange memberships between ACD and NALAA, thus establishing an ongoing flow of information between the two organizations.

#### "JOURNEY TO THE HEARTLAND" - THE SEVENTH ANNUAL NALAA CONVENTION

NALAA's 1985 convention will be held in Cedar Rapids, Iowa, June 12-14 at the Stouffer's Five Seasons Hotel. The convention will offer educational and informational opportunities for arts administrators, individual artists, public officials, students, arts-related management personnel and volunteer leadership. Issues of national impact and of central concern to the field of local arts agencies will be addressed through general sessions, panels, workshops and regional meetings. Registration fees are \$150 (members) and \$180 (non-members). For more information: NALAA, 1785 Massachusetts Ave., NW Suite 413, Washington, DC, 20036 (202) 483-8670.



BREAD & PUPPET



## US WITHDRAWAL FROM UNESCO

The US withdrew from UNESCO last December. The reasons for withdrawal were numerous, according to Gregory Newell, Assistant Secretary of State at the Office of International Organization Affairs: 1) misguided policies and programs, 2) repeated management failures, 3) an endemic hostility toward the institutions of a free society, particularly those that protect a free press, free markets, and above all, individual human rights, and 4) the politicization of almost every issue (disarmament, human rights, etc.).

While attempts at working out management problems are beginning to happen at the Paris headquarters, the key issue in the withdrawal is clearly what the US sees as a dampening of "freedom." What this really means is the freedom of the US to impose its cultural standards on Third World countries. It sounds like UNESCO was becoming too democratic for US tastes. More voices were speaking out in support of collective rights, or "rights of peoples," including the self-determination of groups of people. UNESCO has had a long history of concern for human rights, but the Reagan administration is concerned first and foremost with the rights of "individuals."

This has led to the belief that UNESCO's proposed "New World Information and Communications Order" (NWICO) would license journalists and prevent freedom of the press. The NWICO was actually conceived by developing countries as a means of helping poor countries expand their mass media facilities in order to enable them to avoid a total dependence on Western media and to communicate their own views more effectively. In fact, the NWICO was suggested by UNESCO to help break into the Western press monopoly on news coverage in Third World countries. The big four Western news agencies (Associated Press, United Press International, Reuters, and Agence France-Presse) account for nearly all foreign news transmitted worldwide, and most of this coverage is about disasters and violence. Journalists could be invited to Third World countries in order to better understand the reality of the countries from an inside perspective. In this way, they could analyze different political and economic systems without imposing Western cultural values. As a representative from Senegal said in the UNESCO Forum at the New York Roundtable discussion earlier this year, people from the US have the "Walk-Man Syndrome." When in other countries, "your voice is so loud, wherever you go you hear only yourself. You can't listen. You can't look at the problems through the eyes of others."

Attention has been paid to UNESCO's alleged repression of the press to the complete exclusion of UNESCO's other programs. This can be seen from a report by the National News Council, an independent monitoring group, after UNESCO's 1980 General Conference. They examined 448 news reports and 206 editorials written about the conference, and found that:

"Not one story emanating from the six-week conference dealt with any of the reports, speeches, or resolutions on UNESCO's basic activities in combatting illiteracy, developing alternative energy sources, pro-

tecting historic monuments, broadening educational programs for scientists and engineers, sponsoring basic research in food production and oceanic sciences, and scores of other fields."

Debate over communications issues was the central topic for news reports from both the 1980 and 1983 General Conferences, and most were hostile.

To date, however, there has been no support of activity by UNESCO to license or create codes of conduct or censorship for journalists, though some such resolutions have been proposed. UNESCO has made it clear that the NWICO is an evolving process, not an imposed set of regulations intended to hamper the free flow of information.

The US withdrawal was against the wishes of the US National Commission (USNC) for UNESCO, a body established by Congress in 1946 to serve as a liason between UNESCO and major US organizations interested in educational, scientific, and cultural matters. 1/3 of the membership is nominated by the US administration from federal, state, and local governments, and 2/3 are designated for nongovernmental organizations, such as WILPF, Planned Parenthood, American Theater Association, YWCA, and American Council on Education. The US government made an unsuccessful attempt to eliminate USNC's funding in 1983, but did effectively eliminate its professional staff. Our government has largely ignored the USNC, unlike most other countries where it has an important advisory, communicative, and management function. The USNC has been rendered ineffective.

What can be done now? The withdrawal is not irreversible, so the US can rejoin UNESCO. Herschelle Challenor, the Director of the Liason Office in Washington, suggests that in order to exert pressure on the government to take action that would lead to a rapid return to the Organization, specific activities that might be undertaken are:

- 1) Write members of the Foreign Relations Committee to assure funding for the US National Committee for UNESCO.

- 2) Write the Secretary of State urging the creation of a Cabinet Level Committee to monitor events in UNESCO (only an inter-agency committee is envisioned at this point).

- 3) Disseminate information about UNESCO programs and the importance of multilateral diplomacy in an increasingly interdependent world with global problems. You can write for information to the UNESCO Liason Office, Suite 301, 918 16th Street, NW, Washington DC 20006.

An international body like UNESCO is needed to provide a multi-cultural forum where differences of attitudes and outlook can be discussed and constructive policies created. Meetings on international cultural policy have been held in the past, and many countries have adopted "cultural democracy" as a major aspect of their policies. If you are interested in following up on some of the above ideas, you can help by working on ACD's Cultural Policy Task Force, coordinated by Marvo Ewell of the Colorado Arts Council. You can contact her at 1424 Snowmass St., Boulder, CO 80303, (303) 494-0293.

---Bob Feldman  
Illinois Chapter, ACD



# NEW ALLIANCE MEMBERS, SUBSCRIBERS, AND MAILING LIST CHANGES SINCE OCTOBER

## New Members

Dan Behrman	Immigrant Music, Inc. 205 W. South Orange Ave.	South Orange, NJ 07079	(201) 762-7580
Mary MacArthur	5303 Dorsett PL. NW	Washington, DC 20016	(202) 686-0139
Yolanda King	Martin Luther King Jr. Non-Violent Center 449 Auburn Ave., NE	Atlanta, GA 30312	
Estelle Carol & Bob Simpson	Carol*Simpson Productions 2501 N. St. Louis	Chicago, IL 60647	(312) 227-5826
Mary J. Dougherty	821 W. Montrose	Chicago, IL 60613	
Noreen Warnock	1304 W. Henderson	Chicago, IL 60657	(312) 525-6305
Bill Buckley	ART Services PO Box 6146	Santa Fe, NM 87502	(505) 983-1154
Barbara Leventhal-Stern	3720 Starr King Circle	Palo Alto, CA 94306	(415) 858-0976
Juliet Wittman	7241 S. Boulder Rd.	Boulder, CO	(303) 494-4535
Sarah Sutro	20 Gorham St.	Somerville, MA 02144	
Richard Trenner	PO Box 521	Princeton, NJ 08542	
William McKibbin	The New Yorker 25 West 43rd St.	New York, NY 10036	
Malcolm Davis	PO Box 144	Penland, NC 28765	(704) 688-3087
Lyn Miller-Lachmann	501 S. Prospect	Madison, WI 53711	(608) 255-8425
Sarah Gaskill	NH Commission on the Arts 18 Monroe St.	Concord NH 03301	(603) 271-2789 224-9044
Sue Goodwin	Institute for Policy Studies 1901 Q St., NW	Washington, DC 20009	(202) 234-9382
Si Kahn	400 E. Tremont Ave.	Charlotte, NC 28203	(704) 376-9206
Mrs. J. V. Newhouser	1070 Canary Dr.	Prescott, AZ 86301	(602) 778-5265
Patty Stone	18803 North Park	Shaker Heights, OH 44122	(216) 932-0040
David Fichter	Arts for a New Nicaragua 503 Franklin St., #1	Cambridge, MA 02139	(617) 491-5816

## New Subscribers

Andrea Gilars	Split Rock Arts Program 320 Westbrook Hall University of Minnesota 77 Pleasant St., SE	Minneapolis, MN 55455	(612) 373-4947
Jerry Pomerantz	1536 Harvard St., #5	Santa Monica, CA 90404	(213) 828-4800
Myra Herr	Artists Call 1118 W. Drummond	Chicago, IL 60614	(312) 477-3581
Robert Aiken	1400 McClellan	Tama, IA 52339	(515) 484-4821
Jane Goldberg	65 E. 4th St. #15	New York, NY 10003	
Louise Todd Cope	Box One	Penland, NC 28765	(704) 675-4868
Little Miami Theatre Works	PO Box 248	W. Liberty, OH 43357	(513) 465-6751

## Changes

### New Addresses and Phones:

Robert Hurwitt	2570 Hilgard	Berkeley, CA 94709	
Catherine Ann Butler	3084 Meadow Brook	Cleveland Heights, OH 44118	(216) 397-0069
Lynn Moroney	400 W. California	OK City, OK 73102	
Jerri Allyn	573 Ninth Ave., #2	NY, NY 10036	(212) 239-0878
Eileen Whalen	434 54th St.	Brooklyn, NY 11220	(718) 492-3009
David Brown	462 Holly	St. Paul, MN 55102	(612) 222-2109
David & Kathryn Leo-Nyquist		CA	(707) 926-5326
John Pitman-Weber		IL	(312) 583-9890
Bill Pratt		MT	(406) 449-3406 444-6430
Catherine Jordan	3245 Garfield So.	Minneapolis, MN 55408	(612) 823-6257
Jerrilee Cain-Tyson	360 N. Normal St.	Macomb, IL 61455	(309) 837-1018
Barbara Denmark Long	South (not "West") LaSalle	Chicago, IL	
Debra Wise	Underground Railway Theater	02140 (not 02139), in MA	

Norma Munn should be added with Jimmie Durham's name next to the Foundation for the Community of Artists in New York City

Lincoln Cushing is a member, rather than a subscriber (Oakland, CA)

Joseph Zendell, Evanston Arts Council, is a member, rather than a subscriber (IL)

Melvyn Freilicher is a subscriber, rather than a member (CA)

Selina Roberts is the person now to be listed with Metropolitan Arts Commission (Portland, OR)

Jill Medredow change "The Annex" to WA (206) 324-5880

"Nine One One"

The following have left no forwarding addresses:

June Gutfleisch (CA), Charles Mark (DC), Bonnie Frazier (DC), and Blanca Facundo (VA)



### SPECIAL THANKS

...to ACD members Bob Feldman and Allen Schwartz for their good work writing and submitting a strong proposal to the Illinois Arts Council, and to member Jerrilee Cain Tyson for her work on the proposal to the Illinois Humanities Council. Both are for support for various pieces of the Alliance national conference, IMAGINATION, to be held in Chicago in October.

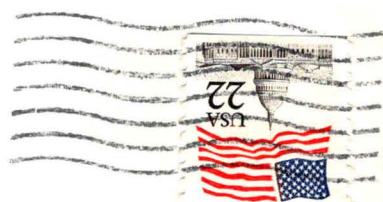
...to the following people for their work in writing material for this newsletter: Lina Newhouser (ACD Board President), Bob Feldman (Board Secretary), and Bridget Warren (ACD member, Washington, DC).

### SEND CONTRIBUTIONS SOON FOR THE JUNE NEWSLETTER TO:

Alliance for Cultural Democracy  
c/o Herb Perr  
790 Greenwich  
New York, NY 10014  
(212) 255-9192



Peter Gourfain



THE ALLIANCE FOR  
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Cambridge, MA 02140

