Dear ACD members,

A question emerged as I talked with people before the June Meeting. It came up in different ways and it grew out of different experiences... but it was a recurring one that became a major focus in our planning for this year’s national conference, and for the work which will flow from it.

The question: How can we build and maintain an organization that reflects its membership and its work--our ideal of many different communities co-existing and working together? It’s not a new question, but an essential one for the Alliance. It is a question which needs to be asked and re-asked as we continually assess the relationships among peoples--different racial groups, urban and rural communities, seniors and youth, men and women, gay and straight people. It is a question whose answers are best found in a dialogue among these diverse communities.

IMAGINATION can play a critical role in this search for answers by bringing many different people together and providing the opportunities to share our cultures, and to talk, work and party together. The Board and NOC members have developed an agenda that we think provides such opportunities and which includes a diversity of presenters and workshop leaders. We are counting on you to help too, by working to make sure that lots of different people come to Chicago. We have funding proposals that you can use to locally raise travel monies, etc. Let me know if you’d like copies. If you need more ACD brochures or posters, contact conference coordinator, Allen Schwartz.

I’ve included an outline of the final agenda of the conference. A more detailed agenda, with names and locations, will be sent out with the next issue of Cultural Democracy, in September. Most of the conference will take place at the Wellington Church, 615 W. Wellington, Chicago.

Lina Newhouser
Board President

Funds for Imagination

If you have any questions or suggestions, please let me know. My permanent address and phone number:

Linda Newhouser
Board President

The Alliance For Cultural Democracy

This publication is partially supported by a grant from the Illinois Arts Council, a state agency.

FUNDS FOR IMAGINATION

We would like to remind all Illinois artists, arts administrators and interested people that technical assistance funds are available from the Illinois Arts Council to help defray the expenses incurred by persons attending conferences that offer information or training pertinent to their work in the arts or arts related fields. Imagination is one such conference/workshop, and a spokesman for the IAC technical assistance programs has told us that funds can be available for people who can show that attending will increase their effectiveness in their work. Most technical assistance grants will cover up to 50% of a person’s expenses including transportation, lodging, per diem, and registration fees. For instructions and application forms for Technical Assistance Grants, you may call:

Illinois Arts Council 312-793-6750
100 W Randolph St, Suite 10-500
Chicago, IL 60601

or Jerri Cain-Tyson
115 Brownie Hall
Macomb, IL 61455

People from states other than Illinois should contact their own state arts councils for information pertaining to technical assistance grants of a similar nature to that of the IAC.
**Friday, October 11**

3-6pm Registration

7-10pm Opening event—cabaret style, including:
* a variety of short performances
* short talks--welcome to conference, what is ACD?
* self-determination as conference theme.
* dancing and time to visit
* open slots for comments from the floor
* time slots for discussion of specific topics
* time for adding to the "conference mural" that will grow during the weekend.

The idea for this evening is for the event to be about the people(s) who are at the conference and for the performances to help create a sense of community.

**Saturday, October 12**

9-11am The Ground We Are Standing On Plenary presentation of works and discussion with representatives from urban, rural and immigrant/exile communities.

11:30am Lunch (Provided through conference fee)

1-3:30pm Workshops (see list at end of agenda)

4-6:30pm Working It Out Plenary with presentations of works and discussion with representatives from labor and education communities.

8pm-- Party with dancing and performances (possibly an open cabaret)

**Sunday, October 12**

10-12:30pm What Sea Do We Swim In & What Kind of a Fish Does It Make Us? Plenary with presentations of works and discussion with representatives from the Black, Asian-American, deaf and artists' communities.

12:30pm Lunch (provided)

1:30-4pm Workshops (see list)

4pm ACD Membership Business Meeting

8pm Film and Video Screenings

**Monday, October 14**

9-11:30am All Fired Up Plenary with presentations of works and discussion with people working on the issues of Native American land and water rights, militarism, farm foreclosures, and South African apartheid.

11:30am Lunch (provided)

1-4pm IMAGINATION: Creating a Cultural Bill of Rights. This will be the culminating event of the conference, one that we build for throughout the conference. The plan is to come out of this event with the first draft of a Cultural Bill of Rights which would articulate the vision of cultural democracy, and be a tool we can use throughout the coming year as we add to and refine it through the regional policy seminars and local organizing. At the 1986 ACD conference we will adopt a final draft of the Cultural Bill of Rights and then put it out into the world.

Agenda for the meeting: 1. What is the vision of cultural democracy & self-determination? 2. What are the obstacles to achieving this vision? 3. How can these obstacles be overcome? 4. Cultural Bill of Rights--develop and endorse.

**Workshops**

The plan is to place a set of workshops between two plenary sessions, so they can build off one plenary and into the next one. Below are the topics that have been suggested so far. This list may change some by the conference, but probably not much.

1. Community Cultural Centers: Organizing & Maintaining Them
2. Drama by the Community for Reflection & Action. Is this called Animation?
3. Central America: Intervention/ Exile/ Sanctuary
4. Alternative Fundraising for Small Organizations
5. Open Dialogue II Organizing Caucus
6. Artists Working in Institutions
7. Black Art/ White Art (multi-racial work)
8. The Whisper Project
9. Demonstrations as an Art Form
10. Media Access/ Cable
11. Alternative Publications
12. Terms/ Language
13. Chicago Mural Tour
14. Working with Youth
15. Working with Elders
16. Displacement

CONFERENCE REGISTRATION FEES-- $45 ACD members; $55 non-members; $25 unemployed. $70 ACD membership and conference registration. Add $10 after September 30. For information and registration, contact: Allen Schwartz, ACD; 2262 W 119th Pl. Blue Island, IL 60606. 312-388-3871
Ricardo Morales

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Northland Poster Catalog, a mail-order the dependence on corporate and government reaching ever-wider audiences with the pro­

allow them to continue their work while income to politically committed artists to receive 60% of the income received from the
catalog of some 85 posters and several projects made up entirely of coffee breaks, the posters cover a wide range of cultural distribution systems are geared to works which challenge their cozy status quo. Nor do they offer a fair return to the artists for their labor. As muralists, theaterworkers, mu­

icians and writers have been increasingly forming networks of mutual support, poster­

makers have remained relatively isolated from each other (outside of local areas). Some have stopped producing posters because of the cost and difficulty of distribution. The Northland Poster Collective, a six-year-old poster-printing collective in Minneapolis/St Paul, is pursuing one approach to solving this problem for polit­

ical printmakers. In early 1984 we began systematic contacting artists and col­

lectives around the country and laying the groundwork for a national poster distribution system.

The centerpiece of the project is the Northland Poster Catalog, a mail-order catalog of some 85 posters and several cards. The posters cover a wide range of social concerns and styles. Artists receive 60% of the income received from the sale of posters. The response to the proj­

ect has been enthusiastic from the artists and the progressive stores who form the foundation of the distribution network.

Our goal is to provide a source of income to politically committed artists to allow them to continue their work while reaching ever-wider audiences with the pro­

human values reflected in that work. We think it’s possible to achieve this without the dependence on corporate and government monies, the lack of which has so crippled many community arts organizations.

The catalog is available for $1 (refunded with your first order) from:

Northland Poster Collective
127 N Washington Ave, Room A
Minneapolis, Mn. 55401

Ricardo Morales

NORTHLAND POSTER COLLECTIVE: FIGHTING FOR A PLACE ON THE WALL

One of the greatest difficulties facing progressive cultural workers is the problem of how to get our work circulated. Once the poem, play, dance, picture, etc. has been created, it still has far to go to reach the hands, eyes, and ears of the people it’s intended for. The existing cultural distribution systems are geared toward profit making and are not very open to works which challenge their cozy status quo. Nor do they offer a fair return to the artists for their labor.

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ILLINOIS REGIONAL MEETING

Thirty people gathered in Champaign, for discussion and presentations at the ACD Illinois regional meeting on Saturday, April 14th. A long and lively discussion ensued about strategies of cultural work with communities. These are a few points voiced during the discussion:

We often talk to the community as if "we" are apart from the problem. We are a product of the culture imposed on us. Communities of people are markets to be exploited. Rather than ignore the popular culture people are already fond of ("authentic culture expression"), we can show that the culture being fed to us is produced. Michael Jackson is a creation. Exposing popular and commercial culture is a first step. Negating is useful up to a point; then we need to go beyond the mocking and posit what culture could be.

Since pre-packaged, pre-pared culture provides the major images most people have, a radical re-thinking of the structure of society is required to offer new images. In working with kids (and adults), take the frame off cultural products- take apart the cultural forms we know. Show that they are created, analyze how they are created, encourage the reflection and the desire we create our own culture. Critical thinking is needed. We can offer choices to the existing popular culture and help people make their own art.

A note of warning: do we exploit the people we're actually trying to help in an animation situation, whose work is this? do we use in creating an art piece? We have a responsibility both to ourselves as artists and to the community we work with.

Culture is a process, a social rela­tionship. It is usually talked about as a thing. We can say culture is a two-way process (like tv). Something unpredictable happens when two people talk together. At the beginning of the session, Annetta Pedretti, a Swiss writer, described a process of one-to-one letter writing which we used during the day. At any point, one person could write a letter to another person about a specific concern, or about something that he or she didn't get a chance to say during the large group dis­

coveries. Copies of the letters were posted on a wall throughout the day for people to read, so another "conference" happened simultaneously with the pre- and post-conference books based on an accomplishment of all the letter writing. This writing functioned both as a private (addressed to one person from one person) and a public (displayed for the entire group) communication.

Annetta noticed that the most exciting aspects of conferences she has attended have been the conversations during coffee breaks, not the actual large-group presentations and discussions. In lieu of designing a conference made up entirely of coffee breaks, she developed the letter writing process to provide an undercurrent to the large group activities. She has published pre- and post-conference books based on an accummulation of all the letter writings. We will try a similar idea during the national conference in Chicago.

The afternoon of presentations in­

cluded a performance by Candace Walwort, entitled "Writing Against the Grain", in which she flipped back and forth between two speakers, each speaker embroiled in her own work as street artist collaborator, as well as current work by other members of the Chicago Public Art Group.

Bob Feldman

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PUBLIC ART CONTROVERSY by Cynthia Weiss of Chicago Public Art Group (Formerly Chicago Mural Group)

Two recent works of public art are now under siege by a public demanding their removal. The first, Richard Serra's "Tilted Arc," a sculpture commissioned by the General Services Administration for the Javits Federal Building in New York has received national attention. The second, a fresco by Chicago artist Irene Siegel, commissioned by the City of Chicago's Percent for the Arts Program for a new regional library, has sparked a local controversy. Both works have generated heated public debate, and raise complicated questions about the role of the public in determining the integrity of artistic expression, these questions are doubly complicated. The sculpture "Tilted Arc" is a 120 ft. long by 12 ft. high, curved steel wall. Since its installation in 1981, office workers have complained about the graffiti-tied, rusting wall which divides the plaza in two. Last March, GSA regional administrator William Diamond, set up a public hearing to determine whether to relocate the work. At the hearing 59 people spoke out in opposition, and the 118 defenders, (including public figures like Joan Mondale and an art dealer) raised legal issues of free expression, censorship, the need for unique community involvement in public art, community artists with dual allegiances to community and office workers, community support for the arts, and the merits of Serra's work.

Among the artists testifying in Serra's behalf, there was a shared desire to defend "one of our own." The question we are confronted with as community artists is larger: Who are we? As community artists, we are citizens, as well as producers, as cultural workers, in the region. We are artists, union members, community leaders, and community artists with dual allegiances to our art community and to the larger political picture. Supportive of the Serra nearings, asked, "Do they not understand what Serra's site-specific public art is that his work is determined by the topography of the site. Specifics of the Siegel debate differ from Serra's. The regional G.S.A. in New York has voted to remove Siegel's work. The Chicago Office of Fine Arts has made a firm commitment to protect Siegel's work. There is a similarity with the selection process used in both projects.

Both were criticized for lack of public participation in planning their works. The Regional Library was selected by an advisory panel to the Percent for the Arts Program; Serra's "Tilted Arc" was selected by the director of the library, a community resident and artist, the director of a prestigious Chicago gallery, and the building's Architect. After viewing slides, artists were invited to submit design changes; these changes were approved by the Public Art Committee of the Chicago Council on Fine Arts. Artists were also invited to present sketches for any of the artists' works; Siegel presented preliminary sketches, but the committee only asked to see one picture of the section that showing. The artists were not asked to meet with the community to determine any community objections to any public presentations of their work. This was particularly upsetting to the Ravenswood community leaders who had been involved in planning other stages of the Library's development.

Siegel's mural which depicts scenes from Virgil's Aenid is painted in bold colors in an expressionistic style. She has hand-written quotes from the Aenid as well as from Pablo Neruda in many sections of the mural. It was objected to by the local community artists with dual allegiances to community and office workers, who felt what they saw as they watched the mural unfold. They contacted the city councilor planing the local area, and Siegel was asked to stop her work until a community-forum could be held. Close to 200 people attended the meeting. Critics testified against the mural; they felt their eyes resembled graffiti; they felt it would lead to more graffiti throughout the building. Others objected to the images of war and destruction, and to the painting style of Siegel, which they found inappropriate for a community meeting room used by children. They were furious that no one had consulted them about the design of the mural and they felt powerless to change it at this point. It is easy to sympathize with the community concern. Siegel's comments might not be appropriate for that room. If the Percent for the Arts guidelines encouraged consultations with the community, and if Siegel had talked with those concerned before she designed her work, the controversy might have been avoided. Yet we need to defend the right for art to be messy, difficult, new. Safe art that offers no challenges can't be guaranteed even with community participation by the artists. Any forum anywhere here, where to stand on the battle lines is not clear.

Social issues quickly became politicized in a politically and racially polarized city. The anti-Harold Washington alderman's proposed legislation would have mandated community representatives for every public art advisory committee, and reduce the arts expert members to one. The results would be a less democratic system than the one he hopes to correct.

The public hearing concerning the legislation was filled with ironies for the community artists in attendance. One woman testified that she thought the mural should have contained images of people from the neighborhood, another that it should have celebrated Slavic heritage. Expressions of cultural identity we (CPAG artist) have chosen to portray in our work were being mandatorily presented by the only righted public art by community. Community artists with dual allegiances to their art and their community have a right to be able to choose the subject matter of their work, which is a reflection of the situations and each artist was different; he'd be the last person to dictate that everyone should work as he did.

The public's role in public art is being defined. The art community in the middle puts the community artist in a special role. We should take this opportunity to define their debate about issues that need to be raised: that there must be ample opportunities for dialogue between artists and their public, that pluralities of expression must be defended, and that community art and artists should by definition anticipate participation.
PERSONAL/POLITICAL WORKSHOP?

Sitting here in Champaign-Urbana, going through a personal life relationship crisis, I am wondering how to write this so that it can’t sound like an essay. I am writing it from a “sensitivity training”, get it touch with one’s own feelings” semi- ntar. Being aware of the fact that many of the problems that led to my current crisis are situational in that they stem from the difficulty of being a self-employed, travelling, progressive artist in Reagan’s 1980’s, I also wonder, “Am I nuts or what?” Do other people who do similar work have similar problems integrating personal and political life? It is a question of trying to swim upstream politically, culturally, financially and creatively in this world.

My awareness that some of you are dealing with the same questions stems from conversations between workshops that I had with many of you at the last national conference in Washington, D.C. There was a shared knowledge, especially among those of us who have been doing progressive cultural work for a long time, that our work creates us who have been doing progressive cultural conversations between workshops. I had what? Do other people who do similar work have similar problems integrating personal and political life with their creative work? Am I nuts or what?

During Doug Patterson’s workshop on Cultural Animation, many one such concerns, voiced in a first go ‘round of the circle, seemed to be more or less the same: the personal-political dialectic. I became aware of the need for us to do a cultural animation project with ourselves, not only to be able to solve our personal dilemmas creatively, but to be more effective politically.

At the national conference in Chicago, I would like to find a time and space dedicated to the sharing of some work- related personal concerns, with a view towards learning from one another in order to design some creative solutions; a personal-political conference for the personal-political dialectic. I became aware of the need for us to do a cultural animation project with ourselves, not only to be able to solve our personal dilemmas creatively, but to be more effective politically.

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URBAN TRADITIONS publishes a newsletter called “Expressions” and hopes to publish this fall on the theme ‘lost forever in a nuclear war’; ‘the theme ‘what I cannot bear to think of as lost forever in a nuclear war’; ‘The Writing on the Wall – An Exhibition of Work by Calligraphic Artists’; ‘1000 Bottles”, please call for information and cost for a logo, “Give Peace a Look”. The Peace Museum is now a scheduled stop on the city’s Culture Bus West. For more info. call Mark Rogovin, 312-440-1960

NO MORE PLEASE!

THE PEACE MUSEUM moved recently to 430 W Erie, Chgo., one block west of its old spot. It is now 1 1/2 years old and has mounted 20 exhibitions. The first is the first of its kind in the nation: a museum dedicated to exploring the issues of peace and war through visual images and performing arts. Although there are many war memorials, there has never been a museum in the U.S. dedicated to raising public consciousness about the issues involved in building peace.

The Peace Museum provides peace education through exhibitions, films, lectures and festivals, as well as through educational- outreach, research, and membership programs. The Museum is also developing a Peace Resource Center and currently makes books, posters and other material available through its museum store.

The next exhibit will open Sept 15 running through Dec 31 and will be called, “Child’s Play: an exhibition of toys and games for parents, teachers and children” Two recent exhibits have traveled to Ireland, “The Unforgettable Line” (Hiroshima/Nagasaki), and “Dr Martin Luther King, Jr Peacemaker”. Other recent shows were the “The Ribbon”, fresco panels on the theme ‘what I cannot bear to think of as lost forever in a nuclear war’; ‘The Writing on the Wall – An Exhibition of Work by Calligraphic Artists’; ‘1000 Bottles”. Please call for information and cost for a logo, “Give Peace a Look”.

AT THE FOOT OF THE MOUNTAIN

For information and inspiration in your own life, there is a small gallery of original art and craft work on display in the Peace Museum. The next exhibit will open Sept 15 running through Dec 31 and will be called, “Child’s Play: an exhibition of toys and games for parents, teachers and children”. Two recent exhibits have traveled to Ireland, “The Unforgettable Line” (Hiroshima/Nagasaki), and “Dr Martin Luther King, Jr Peacemaker”. Other recent shows were the “The Ribbon”, fresco panels on the theme ‘what I cannot bear to think of as lost forever in a nuclear war’; ‘The Writing on the Wall – An Exhibition of Work by Calligraphic Artists’; ‘1000 Bottles”. Please call for information and cost for a logo, “Give Peace a Look”.

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BROADCLOTH ’86

Phyllis Jane Rose sent us lots of exciting and inspirational information on the current projects of this professional women’s theatre. Unfortunately, space and cost prevent us from sharing with you the details of all this information. We will be forwarding the information to the editors of CD. Briefly, it is an outline of a multi-faceted plan in effect at a theatre to become a more multi-racial/ cultural/generational performance company. In addition to its regular programming, Broadcloth will produce a new trilogy: “Child and the Siamese Cat”, “The Longest Night of the Year”, and “Give Peace a Look”. The Peace Museum is now a scheduled stop on the city’s Culture Bus West. For more info. call Mark Rogovin, 312-440-1960

At the Foot of the Mountain 2000 S Fifth St Minneapolis, Mn 55454-1337

MARCH (MOVIMIENTO ARTISTICO CHICANO) has a traveling exhibit of posters and graphics by the Royal Chicano Art Museum (Sacramento CA) from the period 1973-1980. It will be on exhibit for the month of July at the Madison ‘71 at the Survival Graphics School of Art,853 Williamson. Poetry readings and music will be scheduled in conjunction. This show was recently at Chicago’s Casa Aztlan and the Heartland Cafe. In the past year MARCH has sponsored several series of only poetry readings and musical performances at the Galeria Amistad and Tribunal Cafe, Chgo. They hope to do this again starting in the fall. MARCH member Carlos Cumiap is also seeking scripts from women of color for consideration for Broadcloth ’86 to be produced by MCAW (Multimedia Cross-cultural Alliance of Women).

MARCH will host a convention of the Midwest Black Theater Alliance on Oct. 10-12. The convention will be held at the Museum of American Folk Art,853 Williamson. Poetry readings and music will be scheduled in conjunction. The convention will feature a panel discussion on women’s issues and will be held in conjunction with the current projects of this professional women’s theatre. Unfortunately, space and cost prevent us from sharing with you the details of all this information. We will be forwarding the information to the editors of CD. Briefly, it is an outline of a multi-faceted plan in effect at a theatre to become a more multi-racial/ cultural/generational performance company. In addition to its regular programming, Broadcloth will produce a new trilogy: “Child and the Siamese Cat”, “The Longest Night of the Year”, and “Give Peace a Look”. The Peace Museum is now a scheduled stop on the city’s Culture Bus West. For more info. call Mark Rogovin, 312-440-1960

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MEMBERS TO ADD TO MAILING LIST

In response to my article on the U.S. withdrawal from UNESCO in the Northeast Bulletin (April, i, 11,), Arlene Goldbard wrote me as part of a longer personal letter) about another significant issue involved in the U.S. withdrawal that was not covered in the article. She agreed to have this printed here:

"The official terms of the debate, the rules, are set by the Reagan administration. Naturally, they want to set them in terms of the moral panic about the New World Information Order and racketeering of African bureaucrats wheedling it up in Paris on the U.S. taxpayers' dollar. You've reached the core of the issue by saying that UNESCO is too democratic; the Reagan administration doesn't want to see part of any global assemblies that operate on the principle of one country, one vote. But it's more insidious than that."

"American cultural products (records, TV programs, and so on) face severe competition from those of their largest markets abroad. The Motion Picture Export Association and other industry groups want to insure the 'free flow of cultural products' internationally; that is, they want to eliminate tariffs and trade restrictions on the 25th Street corner of Chicago, New York, New York 10010. Esther Perelmen, 616 Scoville Oak Park, IL 60304. Neil and Laura Seldman, 3201 19th St., NW New York, NY 10011. Ira Shor, 100 Bank St., #4E Washington, DC 20010. Donna Slepack, 817 Bughton New York, NY 10014. Miki Listz, 1922 Greenbrier Dr. Charleston, WV 25304. Cheryl L. Yuen, 312 Malden Claremont, CA 91711. Anne Silverman, 39 Powderhouse Terrace Boston, MA 02124. Small Family Orchestra, P.O. Box 8681 Hustontown, PA 17229. Don and I tried to get some leftist journals to publish something exposing the Hollywood connection, but they were convinced not to do so by all the wild rhetoric about threats to freedom of the press, or were convinced that UNESCO is too flawed to defend. "We have not rid the Motion Picture Export Association of its mismanagement (in an agency whose total budget amounts to a mote in a speck on the national debt)."

Bob Feldman

NEWS FROM THE OZARKS

Talking with Tom Ashcraft, an itinerant sculptor, and Bob Dyer, poet and singer along the Missouri River, it becomes clear that most of the organized art energy around here is coming from women's groups. Among on-going and recent activities:

An hour video documentary by Denise Henderson: The American Indian Movement is leader Leonard Peltier now held in the federal prison medical center in Springfield, Mo.

Numerous benefits involving music of all kinds throughout the Ozarks for Jacki Malone, an acupuncturist barred from practice by the state of Missouri.

Gillikson, completing his study of Jack Conroy and the political writers and their communities in the Midwest during the Depression. Carolyn & Dan Woodward who opened the Rolla Film and Gallery last spring which so far has featured shows ranging from "50 Rolla Artists" to drawings by Robert Ludeke.

Heinser Concert in Rolla in April, with 30 or so women, music performed, followed by a discussion on Central American issues by the Rolla Peace Issues Group.

Sandy Primm, Rt. 6, Rolla, Missouri
KIOSK CULTURE

In recent discussions with other artists, writers, and political art, the conversation frequently turned to the problem of distribution. To many contemporary artists, the way one disseminates one's work is equal in importance to the content of the work itself; because the context of distribution - colors and form - is the work. When examining the dissemination of art works, it is important to compare the existing, established infrastructure for the dissemination of the commercial or commodity culture. In doing so, it is clear that the infrastructure of the commercial/fine arts' world and that of the political art, the conversation frequently

examining the dissemination of art works, is turned to the problem of distribution. To those who own one, and it's called community "owned" cable, not community "access" cable, not community "owned" cable. There is an admission charge, political or financial, levied by the cable operators and municipal authorities.

The ideal distribution method of a popular democratic culture is also its propaganda or vehicle for the dissemination of public acts at home, where we live, among our neighbors. We need as our foundation cultural "base neighborhoods, on the street corners and front porches, in the community "ownership" cable. Such neighborhood "ownership" cable would provide a weak foundation for a cultural base, and we need to offer an opening to democratic culture amidst the proprietary norm, the freedom of the press is still reserved for those who own one. And it's called community "ownership" cable. There is an admission charge, political or financial, levied by the cable operators and municipal authorities.

The public spaces in most communities are in key aspects not public spaces at all. Someone owns the buildings and the lots they're on, and the city "owns" the streets, sidewalks, parking lots, and lamp posts. Most of these spaces are used, but haphazardly, and the sense of public utility is at the discretion of the authorities. Political slogans, stickers, gang markings, children's chalk games, dance posters go up; the rain washes them away. Ironically, it is the so-called "nice neighborhoods" that are the centers of community life, some- thing that people can use to reach each other better. VISITS to plays, galleries, speakers, films, or meetings take place all the time on our doorsteps, because it's hard to lift a finger to get another view.

You may argue that a new physical element alone, without the social changes to support it, would be fruitless. When people move in, part, we... with the passivity led by mere culture consumption, (whether "high" or "low") changes in the environment are needed to change them by making new demands on them. Lately most of these changes have been negative with plant closings, factory shutdowns, farm foreclosures and layoffs, people have gone through many changes because of these things; why not a change for the better? There can be no ultimate solution, and it's about the people at this basic level of offering them a medium of communication.

Tom Vega-Byrnes

ARTS IN WEST CENTRAL ILLINOIS

Western Illinois University College of Fine Arts Development is looking for money to complete a color videotape that tells the farmer's story through the lenses of video, photographs, documentaries and narration of James Ritchie, a journalist from Alton, Illinois, Missouri. A script for the film was written by Joe Arnett, a folklorist from Bowling Green, Ohio, in consultation with Champaign University folklorists, philosophers, and historians. WIU-CFAD has worked with Two Rivers Arts Council representatives to develop the script.

The Two Rivers Arts Council and CFAD have just received the finished video documentation of the 1984 Cultural Animations Project done in the community of Bushnell, pp. 4000. Five animators from Cherry Creek Studio worked for eight weeks to help that community to reactivate an awareness of shared communal history, goals, beauty, problems, folklore, and dreams. The video tape entitled, "Windows-on-the-Praire", depicts the Bushnell cultural animation process.

All of this has to do with the cultural milieu of west central Illinois, a place where rural, midwestern culture trickles out of the fields like the black loam itself to float off into someone's memory. Another place that is in trouble is the arts - artists - some of them - are holding up a mirror to show the people living here something of what is passing and something of what is coming. Jerrilee Cain-Tyson
Let the People's Voice Be Heard!

Holidays in the U.S. have a way of losing their meaning. Religious holidays can become festivals of consumerism; patriotic holidays symbolized more by fireworks than by the anti-imperialism they commemorate; veteran's days memorializing the sacrifices of people in wars whose meanings have been forgotten, or more recently, rewritten. Few of our holidays commemorate the majority of our people, the working people - yet holidays are an important ritual element in a culture.

May 1986 will be the centennial of an event which has spawned the most internationally celebrated holiday, Labor Day or International Working Peoples Day. In May of 1886, a group of socialists, union and community organizers organized an enormous march for the 8 hour day. In Chicago Lucy Parsons, a black ex-slave, her husband Albert Parsons of Blue Blood New England stock, and their two children marched at the head of 80,000 workers of a dozen different nationalities speaking a plethora of languages. The newspapers screamed "Hang an organizer from every lampost" and called the children "anarchist sucklings." Two days later a peaceful crowd protesting the murder of strikers by the police were attacked by the police: a bomb was thrown, no one knows by whom, and the Haymarket Affair was begun.

Amid international outcry, an infamous witchhunt and frame-up ensued in which four men, including Albert Parsons, were hung and three sentenced to prison. No evidence ever linked them to the bomb, because he had contributed $2 to buy the press that printed the leaflet that called the meeting where the bomb was thrown. The states attorney stated that the defendants were no more guilty than the thousands who followed them, "Kill them and you've stopped the movement."

A million watched the ten mile long funeral procession for the martyrs under strict police orders that no one could sing or whistle. And the movement never stopped. The infamous crime is commemorated around the world every year in a holiday which symbolizes the struggle throughout the 20th Century and the world for union rights, human rights, civil rights, peace and justice.

The Haymarket Centennial Committee of Chicago has resolved to the brave the outrageous arrows of red baiting and rightwing nativism by committing the arts to create through the arts a month long celebration in May of 1986 of the spirit of struggle of working people. Mobilizing diverse groups in the religious, academic, arts, union, ethnic and media communities the Committee is putting together a city wide program of concerts, readings, theatre, exhibits, the establishment of a peoples labor park, and several conferences. With the support of the city government these events and others like community storytelling circles will be an important opportunity for cultural education. Artists John O'Neal, Pete Seeger, Ed Asner, Bernice Reagon, and Meridel Le Sueur are among those who have sent their support and offers to participate. Who else but the peoples cultural workers could keep our history, our songs of struggle, our dreams and visions alive?

"This is the coming forth they all died for... back in seed time. It is happening from that little square in Chicago... this is what gives them strength, some backward reflection so they can remember the future... Should be images of the hanged... nooses turn to freedom, and twelve foot high puppets. Slogan should be Parsons' last words 'Let the Voice of the People Be Heard'."

"From the back of the wagon in Haymarket to Nicaragua to Africa above it all it should show the fruits of the struggle come to ripeness, verging on a new world, the great struggle in Gary to open the mills, thousands of unemployed steel workers, sanctuary workers... I'll come in a wheel chair if necessary. Must be joy in entering the moment. I keep thinking of those hoods and nooses, take them off, you are wonderful to go on love''

Meridel Le Sueur

In May 1986, the eyes of the world will be on Chicago, and the world will see the other America. Plan to be here and bring your art.

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