

# ACD National News...

## MAYDAY IN MINNEAPOLIS

Early May saw ACD's national gathering take place in Minneapolis, Minnesota. Some 200 cultural activists from around the country gathered for three days to share their art, ideas and themselves around a host of topics and concerns within the movement for cultural democracy. Particular focus at the Gathering was on the organizing for the Columbus Quincentennial Project of ACD, as well as the Declaration of Cultural Rights and a series of working groups planning an expanded version of Cultural Democracy, the ACD magazine, and discussion of a new journal or magazine devoted to topics of art and politics. The Gathering was also honored to have Alan Bolt from Nicaragua and Margaret Randall as special guests.

After two days of mostly mental labor, culminating Saturday night in a party and dance, the Gathering ended Sunday with ACD members participating in the annual Heart of the Beast Mayday parade and pageant, a beautiful community celebration including puppets, children, music and a parade which snaked its way through Minneapolis to Powderhorn Park, and turned into a pageant of giant land and waterborn puppets enacting a story of birth, survival, destruction and rebirth on the planet. Its sheer scale and beauty, along with the tremendous amount of community support and participation, is a living lesson in the principals of cultural democracy, and an inspiration to all of us lucky enough to have been there.

Our hats off to Heart of the Beast, and to the wonderful efforts of the Gathering organizers in Minneapolis, especially Denise,

Juanita, Ricardo, and the many other folks in Minneapolis whose superhuman efforts kept us dry, warm, fed and happy over the weekend, especially when much to the surprise of us balmy West Coast types, it began to snow on Friday night! And a special thanks to Wastewi and Olivia, who helped remind us all of why we were there.

(For a complete wrap-up and report on ACD's National Gathering, see the upcoming issue of Cultural Democracy.)



## NEW NATIONAL DIRECTORY

ACD's new national directory of ACD members is available with listings of 100s of cultural activists, artists, and community organizers from throughout the nation.

Each listing contains the name, address and contact numbers of the individual or organization, as well as a brief description of what they do, who their constituency is, what issues they address, skills offered, and connections they're tied into (read "networks"). As an additional indexing help, each listing is keyed with several icons (ok, you Mac users!) that help identify certain key elements in each listing. For a copy of the Directory, write ACD Directory, P.O. Box 7591, Minneapolis MN 55407.

## ACD GOES ON-LINE!!!

Not to be left behind by ATT and Time-Warner Inc., ACD has entered the information age and is now on-line (as in "computer"), linking itself nationally and internationally to thousands of computer and data-base users throughout the world.

How have we accomplished this amazing technological feat? Through the pioneering efforts of Matt Schwarzman and his IBM clone, the Alliance now has a bulletin board on PeaceNet, the international computer network dedicated to peace and justice organizing work. The bulletin board is called 'acd.general', and is available for posting notices about upcoming events, cultural projects, thoughts and dreams of ACD and its members and allies.

Through membership in PeaceNet, individuals with any kind and any level of personal computer and equipped with a modem (a device that links your computer to the same wires your telephone uses) can send and receive personal messages with other members; post notices; send telexes; and stay in touch with over one thousand organizations and five thousand individuals across the U.S., the Americas, Great Britain and Europe. As an example of the potential and actual use of such a network, activists involved in the recent events in China and Alaska kept each other and the rest of the world informed through the use of just this kind of technology, and it's time we put it to use for cultural activism, as well. After all, cultural democracy includes access to technology, as well as other tools.

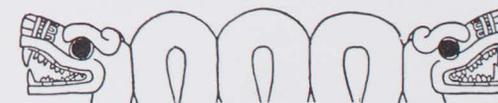
How do YOU get on-line? Technophobes take note!

If you have a personal computer (IBM, Apple, MAC, or clone), a modem costs as little as \$75-100. Membership and use of PeaceNet can cost as little as \$130 a year, and "gateways" or access points in every major city in the U.S. make dialing up the system almost always as cheap as an in-state phone call.

Once you're "on-line", the system can be used for collaborative writing projects, news updates, cross-country planning, and

general correspondence and thought sharing. It also hooks you up with the work of activists in every sphere of progressive organizing, and allows you to access other bulletin boards involved with rainforest organizing, nuclear issues, etc.

For more information on getting "on-line", and from whom and where you might get help to tool-up in your area, call IGC (Institute for Global Communications) at (415)-923-0900 or Mat Schwarzman at (415)346-8031. And if you have items that you'd like listed on the Bulletin Board, send them to Mat at 625 Scott St. #201, San Francisco CA 94117.



## Quincentennial Project

1992 will mark the 500th anniversary of the official European invasion of the Western Hemisphere. The United States, along with its counterparts in Europe and Latin America, is gearing up for "official" celebrations of the date. However, indigenous groups in North and South America, Central America and the Caribbean, along with progressives in the Europe and the United States, are gearing up for a different version of our Hemisphere's 5000+ (not a typo) year history.

At the Gathering in May, a network of people was established around the country to carry on work around the Quincentennial. As part of the plans, ACD will be initiating a call in the US to artists and activists to participate in actions and campaigns telling the real story of the so-called "discovery". In addition to the call, ACD will be publishing special materials, like a poster, and developing a curriculum/study-guide for teachers, as well as will be working in various regions to encourage and activate local projects. ACD will also act as a national clearinghouse for information on the various activities/actions in the US and elsewhere.

For more information and to be in touch with the ACD Quincentennial Project, contact Ricardo Levins-Morales/ACD, PO Box 7591, Minneapolis MN 55407.

# Working Paper

## The Death of the Non-Profit Theater: A Draft in Transition.

(Writer's Note: This is not a research study, but rather, an observation. Take it as such.)

The non-profit theater as we know it is dead. Those of us working inside of the bodies of various theaters are no more than maggots. We are living on the residue of the past and will soon find ourselves running out of flesh to chew on.

Those of you who know the statistics will probably argue that the non-profit sector is still growing. But how is it growing and which sector? Like every other sector of the U.S. economy, non-profits have increased their debt substantially in the last five years. Using the card game that is our principal national pastime these days - debt management - we can show unparalleled growth while losing money at a steady and ever-increasing rate. Among the small and medium non-profits, failures and near failures (slow downs or changes in program) are growing rapidly, while larger institutions maintain a sustainable pattern of growth.

This is a reflection of the economic division in our society as a whole, i.e. the rich get richer, etc. The obvious factor is simply the old adage among philanthropists and businessmen that "good money follows good money". Funders see their money as an investment, and there is little reason to invest in an operation that is as risky as non-profit theater. That is, if you want your money to grow in a monetarily or institutionally verifiable way.

But economics, while clearly at the heart of the matter, is not really the question here. The bottom line for charity, and thus the non-profit arts, is human survival. And the arts are bound to suffer as the health crisis of AIDS, drug addiction, the environment, etc. make survival more difficult. Times are

tough, and we haven't even started the great depression of the nineties!

What I am really talking about then is perception. Perception of ourselves, our organizations, and our place in society.

The idea of a non-profit arts sector has been an illusion for at least ten years. It has been an illusion that we could eke out a lower middle class livelihood doing the things we loved. Some have managed to do so, but for the vast majority, the non-profit was either a convenient and less obnoxious entry point into some other labor market (commercial acting, union technician, small business, etc.) or it was a constantly sought after but never attained goal of the \$20,000+ a year job with benefits and vacation pay.

It was an illusion grounded in an earlier perception of growth within the non-profit arts. For a relatively brief in the late sixties and early seventies, maybe six to ten years at the most, artists and arts producers could create and sustain viable organizations.

But in those six to ten years it was as if a Pandora's Box had been opened, as friend after friend took their little theater or music group and began to "scam" money under their new 501c3. With CETA staffs, multi-year grants, and sustained public funding, there was a feeling of power in the land. The outcast artist, whether living in a cooperative or private hovel, trimmed his beard or shaved her legs in order to make themselves presentable to the prospective funder. And it worked. A boom industry was created.

By 1983 in San Francisco when I arrived, the sense of boom had faded. A third of the companies in the People's Theater Coalition had folded in the preceding two years, and although a few groups had taken their places, it was clear this was not a time for optimism.

Very few analysts stated the obvious. The economic Darwinism of the Reagan era translated into little fish either getting bigger faster, or getting eaten. One person's gain in funding was another's loss, and the older and bigger groups could argue better, work faster and prove themselves by the self-rationalization of their own history. By the begin-

ning of the eighties, many smaller groups were gone.

By then, the illusion had shifted. We were convinced that growth was a planning issue, and failure, simply the inability to plan a sustainable future.

We took on the planning issue, yet our deficits grew. We sought to professionalize our management, yet we continued to burn-out at amazing rates. We went to conference after conference, read book after book, hired consultants, took retreats, and talked smugly on the phone to each other about our latest hit show, or the big grant we'd just reeled in. But

**"The non-profit theater is dead. Those of us working inside of the bodies of various theaters are no more than maggots living on the residue of the past"**

things did not get better, and now those that have survived are wounded. Worse yet, we may have already died and not realized it.

The illusion must stop.

The whole idea of the non-profit arts has been to try and create some middle ground for the art. The preamble of the NEA supposes neither the socialist perception of art as social force and available to the general public use and enjoyment, nor a purely capitalist one of art as a reflection of a transcendent, yet abstract force of enlightenment best understood by a cultured elite, or the artists themselves. Even if you don't like the choices, it provided for a relatively stable environment for creation.

So what is the middle ground? Or is there middle ground? Does art have an intrinsic value by itself, and therefore the artist stands outside the parameters of social and political prerogatives? Or course not. But despite language that hints at social responsibility, in the grants we write and the panels we sit on, and in the formal policies of the public agencies and private foundations, we all must

pretend that art is separate, and not essentially responsible to its patrons or the undefinable mass. Otherwise, art would be reduced to the crassest debate over who defines public need: Jesse Jackson or Jesse Helms? And that IS the real debate in society, is it not? Witness the current (and successful!) attacks by Jesse Helms on the NEA. Perhaps the right has no illusions about where they stand.

We used to say that you can run from mortality, but you can't hide. Well, this is the end of a long run. Most of us are faced with two choices. Either we opt to adapt ourselves to a corporate environment and put our art at the disposal of business, or we opt for becoming sustained grassroots community groups. A hybrid of these two is now being encouraged in the newspeak of multi-culturalism. But this supposed melding of corporate interests and community needs will fall flat on its face as artists and businessmen reach a final impasse about what IS in the best interests of the "community".

Like most non-profit managers, I'm big on denial. I want to postpone my decision until the depression hits or Jesse Jackson is elected President. But it's difficult. One day I'm in a room of Asian grassroots community organizers talking about audience development in the context of community organizing and the next I'm having breakfast with an entrepreneur talking about tying in with MTV and performance displays in corporate lobbies.

Both scenarios are attractive. In one, I let go of the emotional baggage of climbing a ladder to bigger and better producing, and opt for the satisfaction of touching and working with people where they live. In the other, I create a sustainable livelihood and perhaps have a real influence on mass culture.

I'd like to have both, but in my heart I know it doesn't exist. Like all of us I will have to decide.

(Joe Lambert is an ACD Board Member and Executive Director of Life on The Water Theater. Send your comments to Joe at LOTW, Building B, Ft. Mason Ctr., San Francisco CA 94123.)

## Alliance for Cultural Democracy (ACD)

This newsletter produced by Lincoln Cushing and Tripp

## RESOURCES

### Border Arts Workshop/ Taller de Arte Fronteriza

The BAW/TAF is a group of Mexican, American and Chicano artists who have worked together over the past five years to discover and define the myriad of levels of "border consciousness." Their current work, "Border Axes" at San Francisco's Capp Street Project, is a bi-national news and information network installation. For more information, contact them c/o Capp Street Project, Box 40339, San Francisco, CA 94110, (415) 626-7747.

### In Celebration of the State of Palestine

A travelling group show of over 50 works in 2-dimensional media by San Francisco Bay Area artists. The show has appeared in Berkeley, Ca., the United Nations in NY, and is scheduled for Europe in September. For more information, contact Wendy Masri, (212) 431-6984.

### Shanachie Records

Many albums which are hard to find can be purchased here. South African music, Reggae, WorldBeat, Celtic, Delta Blues... P.O. Box 208, Newton, N.J., 07860.



### Break the Silence Mural Project

This June four Bay Area women went to East Jerusalem to paint a mural in solidarity with efforts for peace in the Middle East. If you would like more information about the project, contact them c/o 1442A Walnut St. #252, Berkeley, CA 94709, (415) 540-0161.

### South and Meso-American Indian Information Center (SAIC)

An excellent resource on current work by indigenous peoples of the western hemisphere. They publish a newsletter which has articles on issues and actions from almost every country in central and south america. P.O. Box 7550, Berkeley, CA, 94707, (415) 834-4263.

### Fusion Video

Great political videos need all the exposure they can get, and Fusion is doing its best to do that. Their recent catalog includes classics such as *Salt of the Earth* and *Underground* as well as newer releases like the *Martin Luther King Commemorative Collection* and *McCarthy: Death of a Witch Hunter*. Contact them at 17214 South Oak Park Ave., Dept. 1221, Tinley Park, IL 60477, or call 1-(800) 338-7710.

### Liberation Graphics

LG is an excellent source of information on oppositional posters of the U.S and around the world. Write for catalogs of posters for sale or talk to director Dan Walsh about consultation on producing posters. Box 2394, Alexandria, VA 22301-0394, (703) 549-4957.

### New Deal Committee of the American Federation of Musicians

This committee is working on ways to help "small" professional musicians better support themselves. They will produce a newsletter which will cover issues such as contracts and pension plans. Contact John O'Connor at P.O. Box 22863, Seattle, WA., 98122, (206) 322-5165 or Marsha Lee Cutting, 247 Second St, Troy, NY, 12180, (518) 271-6169.



### Center for the Study of Political Graphics

One of the few U.S. efforts to collect, preserve, exhibit, and promote political poster art. The archive was recently used for the artwork in the recent calendar datebook by *Barricada International*. Contact executive director Carol Wells at P.O. Box 455, Venice, CA., 90292, phone (213) 396-0880.

### Union for Democratic Communications

The UDC is sponsoring a conference on Grassroots Communications for Democratic, Social, Cultural and Political Change the weekend of October 26-29 in New York City. For more information contact Mark Schulman, Conference Coordinator, City College of New York, Dept. of Communications, Film & Video, 138th St. and Convent Avenue, N.Y., N.Y 10031.

### Curbstone Press

Curbstone is a publisher of high-quality cultural gems. Their most recent release is *Have You Seen a Red Curtain in my Weary Chamber?*, the selected literary writings of Tomás Borge's writings that include poems, essays, short stories, and autobiographical narratives. Other listings by Curbstone include works by Roque Dalton, Ernesto Cardenal and Claribel Alegría. *Curtain* is available for \$11.45 including postage and handling from Curbstone Press, 321 Jackson Street, Willamantic, CA 06226, (203) 423-9190.



### Cultural Views

This quarterly multicultural arts education newsletter is now in its second year of publication. Each issue includes teaching resources, profiles of successful programs, and reviews of resources. Contact Ed Pazzanese, 184 Otis St.#2, Cambridge, MA 02141, (617) 868-6068.

### The Rosenbergs

This new book by the Rosenberg Era Art Project (REAP) contains works by many artists and writers, including Picasso, Alice Neel, Sue Coe, Adrienne Rich, Allen Ginsberg, E.L. Doctorow, and Robert Arneson. Available for \$22 (+\$2.50 p&h) from REAP, 37 Ferry Road, Turners Falls, MA 01376, (413) 863-9402.



### CHICANO PARK

A documentary of a major community organizing project to create a peoples' park in San Diego. Many of the murals produced in this park are stunning examples of the fusion of art and politics. For rental information, contact Redbird Films, 3015 Bateman St., Berkeley, CA., 94705, phone (415) 845-4271.

### Appalshop Catalog

Appalshop, the community-based arts center for production and preservation of Appalachian culture via film, video, music, photography and theater is celebrating its 20th anniversary this year. Its catalog of records, tapes, books and even videotapes covers the range of Appalachian life and culture. A special surprise is the video section, which includes everything from Appalachian MTV (just kidding!) of Lily May Ledford, the original banjo pickin' girl, and Nimrod Workman, to a newly released video featuring the Bay Area's own Traveling Jewish Theater, John O'Neil's Junebug Tales, and Appalshop's own Roadside Theater. For a copy of the latest catalog, write APPALSHOP, 306 Madison St., Whitesburg KY 41858 or call toll free: 1-800-545-7467.

## ACD WESTERN REGION

### Bay Area Quincentennial

A group of ACD members have formed a **Bay Area Quincentennial Working Group** to help begin planning and networking for Bay Area activities and projects around the Columbus Quincentennial (see ACD National News).

Already the group is in touch with SAIC (see Resources), which is working closely with indigenous groups throughout the hemisphere, and has begun to brainstorm ideas for projects and contacts, including ACD's participation in the January "Reimagining America" event. (see below)

If you'd like to become involved in the Western Region's Quincentennial organizing, call **Betty** at (415) 527-1401 or **Mat** at (415) 346-8031.

### MULTICULTURAL FORCE

The Alameda County Arts Commission in the Bay Area took its first steps toward meeting the needs of its diverse communities during the recent meeting of its **Multi-Cultural Task Force** in Oakland.

More than fifty artists, educators, writers, dancers and arts administrators came together to talk about the need to communicate with each other and collaborate to better address issues like racism in the arts and attacks on affirmative action, building community cultural centers, making art-making more accessible to neighborhoods, and improving art education in the schools.

The Multi-Cultural Task Force meets again Sept. 18 at 7pm at Concepts Cultural Gallery, 480 Third St. in Oakland. Call **Betty Kano** at (415) 527-1401 for more information.

### Changes...

**Arlene Goldbard** and **Don Adams**, founding ACD members and longtime cultural activists, have a new address. You can reach them now at **875 Watson Rd., Ukiah CA 95482**. Their phone is still (707)-462-0169.

### 509 Cultural Center

Located in San Francisco's Tenderloin, the **509 Cultural Center** serves a diverse neighborhood comprised of homeless people, seniors, African Americans, Native Americans, and East African, Central American and Southeast Asian refugees. The 509 provides multi-generational, multi-cultural activities with workshops, performances, monthly gallery shows, and children's programming. The gallery shows are focused on emerging artists

From the Tenderloin, along with other more well-known artists. **Bill Stroud**, Director of the center says the 509 has become a place of "refuge for creative souls and kindred spirits, a sanctuary for artistic presence in neon America". And the door is always open.

You can visit the 509 or write to them via **Bill Stroud, 509 Cultural Center, 509 Ellis St., San Francisco CA 94109**. Or call at (415)-346-1308.

### VERSUS

A new and very nicely produced publication has appeared in the Bay Area called **VERSUS**, a tabloid whose third issue (it's found free in various cafes and bookstores around the City) features a cover by Enrique Chagoya, and pieces on the conceptual French street theatre Royal de Luxe, the Nevada Test Site Demos, a section on AIDS from several different and unique perspectives (parents, children, prisoners, etc.) and an article on Creativity Explored, an art center for developmentally disabled adults in the Mission.

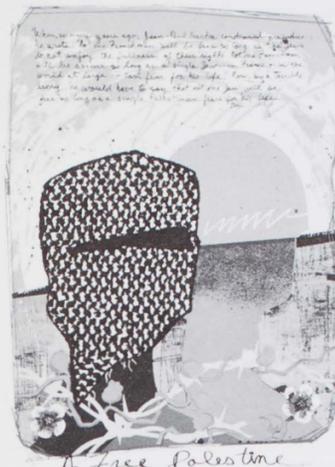
It describes itself as a "non-profit cooperative dedicated to affirming and promoting art as a means and indicator of social change". We couldn't agree more!

Subscriptions are \$15 for 4 issues from **VERSUS Magazine, 2215-R Market St. #130, San Francisco CA 94114**. Tel. (415)-255-7037.

### Life on the Water

**Life on the Water Theater's** fall season in San Francisco has some great surprises in it, including an appearance Sept. 21-23 of **Butch Hancock and Jimmy Gilmore** and the Oct. 25-29 performances of **DEREVO**, the **Soviet Union's Leningrad based performance art troupe**. Also in the season are Italian performance artist **Dario Dambrosi**, **Rova Saxophone Quartet**, SFMT member **Ed Holmes** (aka **St. Stupid**) Variety Show, new productions by **Nightletter** and **Bill Talen**, and a show by **Doug Skinner** and **Jim Turner** of MTV and **Duck's Breath** fame.

For information, write **LOTW, Building B, Ft. Mason Center, San Francisco CA 94123**. Or call (415)-885-2790.



### Inkworks 15th Anniversary Poster - "A Free Palestine"

**Inkworks Press** has recently celebrated 15 years of service to the progressive community by publishing a poster by silkscreen artist **Malaquias Montoya**. Part of the proceeds of the sales help to support the **Palestine Solidarity Committee** and the **Middle East Children's Alliance**. Available for \$6 plus \$2 p&h from **Inkworks, 2827 7th St, Berkeley, Ca 94710**, (415) 845-7111.

### Red Wood

**Redwood Records** and the **Redwood Records Cultural and Education Fund** recently joined to become one non-profit organization, **Redwood Cultural Work**.

Immediate plans include work with **Holly's** new album, **Sky Dances**, an album by Canadian artist **Faith Nolan**, and **Inti-Illimani's** new release, **De Canto y Baile**. A number of older albums will soon be re-issued on CD, and the long awaited concert production "how to" book, **Note By Note**, will soon be published. (It's first edition was the best concert production guide for cultural activists ever published! Ed.)

For information, write **Redwood Cultural Work, 600 Grand Ave., Suite 309, Oakland CA 94610**, or call **Karen Hester** in Promotion at (415)-428-9191.

### Western Regional Outreach

**Bill Stroud** of the 509 Cultural Center and **Tripp Mikich**, both ACD Board Members, have been meeting to develop strategies for more networking and membership development in ACD. If you are part of an organization that you think should belong to ACD, or know other individuals who would like to know more about ACD, contact **ACD Outreach, c/o 1326 Shotwell St., San Francisco CA 94110**. Or call (415)-821-9652.

### Internationalists, Unite!

From ACD member **Wilton Hall** in San Francisco we receive notice of a **Gramsci/Friere Study Group for Internationalists**, "a series of participant-directed small group meetings to read and discuss relevant theory by Italian Communist **Antonio Gramsci** and Brazilian revolutionary educator **Paulo Friere**". Meetings will be held monthly through December. For information, call **Bill** at (415)-788-3666 or (415)-824-0136.

## Western Regional Bulletin Summer 1989

Tripp Mikich, virgins to the Pagemaker goddess. Forgive us.



### LATE ARRIVALS...

While we're on ACD member news, we have some good news, even great news from back East.

**Debra Wise** and **David Fichter** are expecting their **first child** this fall, and ACD Board Member **Lisa Knauer** reports that her **expected new arrival** is getting quite active these days. And, **Lina Newhouser**, former ACD President, present Executive Director of the Huntingdon County Arts Council, and newly appointed member of the Pennsylvania Advisory Commission on State Grants to the Arts, is **also expecting**. (Lina, how do you find time to work on the farm?)

Is this some plot the ACD Board cooked up to boost membership, or are we experiencing our very own ACD Baby Boomlet?

Stay tuned for details.

### RED NOVEMBER...

ACD Board Member **Sal Salerno's** new book, **RED NOVEMBER, BLACK NOVEMBER: Culture and Community in the Industrial Workers of the World**, is due out soon as part of SUNY's series on American Labor History. The book is a study of the culture of the IWW at the turn of the century and analyzes the Wobblies use of songs, poetry and cartoons as a means of educating and unifying workers. Included are numerous rare drawings done by IWW members for political tracts and publications.

To order, call 1-800-666-2211, or write **State University of New York (SUNY) Press, P.O. Box 6525, Ithaca NY 14851**.

### From the Northeast...

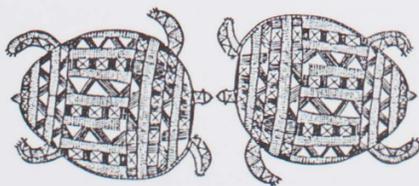
The **Underground Railway Theatre** will be touring in the South this fall and winter with their all-new production **HOME IS WHERE**, about home and homelessness. Tentative schedule includes: **Oct. 31 Winston-Salem, NC**; **Nov. 3 Atlanta, GA**; **Nov. 7 Montgomery AL**; **Nov. 11 & 13 Charlotte NC**; **Nov. 16 Raleigh NC**; **Nov. 18 Nashville TN**; **Nov. 20 Roanoke VA**. For complete tour and booking information, including a possible West Coast tour in 1990-91, write **URT, 21 Notre Dame Ave., Cambridge MA 02140** or call (617)-497-6136.

### SMALLtalk

From Colorado we've received **SMALLtalk**, a newsletter of the **Sustainable Mountain Agricultural Alliance (SMALL)**, a network of folks in the Southern Rockies who share the goal of developing and supporting successful, sustainable farming systems for the higher elevations of the world.

**Talking Gourds: A Mountain Celebration of Ethnopoetics** takes place **Sept. 14-24** in Telluride sponsored by SMALL and the Telluride Institute. **Jerome Rothenberg** and a host of poets, anthros, scholars and "wordslinging coyotes" will get together in the Rockies to hike, perform, listen and talk poetry across cultures.

For information on SMALL and Talking Gourds, write **Art Goodtimes, Telluride Institute, Box 1770, Telluride CO 81435**. Or call Art at (303)-728-4402.



### From the South...

Mark your calendars and plan to attend **Alternate Roots' 13th Annual Meeting** at **Black Mountain, North Carolina**, August 27th through September 1st. A preliminary list of facilitators includes writer/critic **Linda Burnham** from Los Angeles, theatre director **Steven Kent**, and dancer/choreographer **Jawole Zollar** of **Urban Bush Women**. They're also hoping that **Jane Sapp** of **Highlander** and **Guillermo Gomez-Pena** of the **Border Arts Workshop (Tijuana-San Diego)** will be attending. It's a summer arts camp for adults, including master classes, as well as "passionate discussions of art and politics", swimming, basketball, critiques, performances and lots more.

For more information, call (404)-577-1079.

### VOICES OF DISSENT

**REIMAGING AMERICA: ART AS A SOURCE FOR SOCIAL CHANGE**, is a book of essays and art pieces that grew out of the 1987 **Voices of Dissent** festival in Philadelphia. Edited by **Mark O'Brien** and **Craig Little**, the book explores issues like the artist's role in society, the political power of images, politics of the creative process and the relationship between artist and audience.

Contributors include filmmaker **Lizzie Borden**, **Pregones Theatre**, **Ruby Lerner** of **ROOTS**, jazz musician **Fred Ho**, art historian **Lucy Lippard**, **Judith Malina** of the **Living Theatre**, and **John O'Neal** of the **Free Southern Theatre**, to name just a few.

Events will be held in several cities throughout the U.S. this fall and winter to celebrate the book's publication, including a three day event in **San Francisco** slated for **January 26-28**. The S.F. event will take place at **Life on the Water Theatre, Galeria de la Raza, and New College**, and will include performance, panel discussions, brainstorming sessions and workshops around many of the topics raised in the book, with a special focus on the last day on ACD and the Quincentennial Project.

For information on the San Francisco event, and other events planned around the country, call **Mat Schwarzman** at (415)-346-8031 or **Painted Bride** in Philadelphia at (215)-925-9914.

Copies of **REIMAGING AMERICA** will be available in October from **New Society Publishers, 4527 Springfield Ave., Philadelphia PA 19143**. Call (215)-382-6543 to order.



Lincoln Cushing

### FLOR DE CAÑA

**Rosemarie** tells us that **Flor de Caña's** new album is selling great, and recently received a rave review in the **S.F. Weekly**, a progressive weekly entertainment calendar that's quickly becoming one of San Francisco's best political publications for local coverage.

She also tells us that they're going to be out on the West Coast again this fall in October to play with **Carlos Mejia Godoy** at the **Encuentro del Canto Popular**, as well as spending a few weeks touring on their own.

For more touring or booking information (yes, dates are still open), or to get a copy of their CD, write **Rosemarie Straijer-Amador, FLOR DE CAÑA, 7 Elmer St., Cambridge MA 02138**. Or call (617)-492-1515.



Dear Friends:

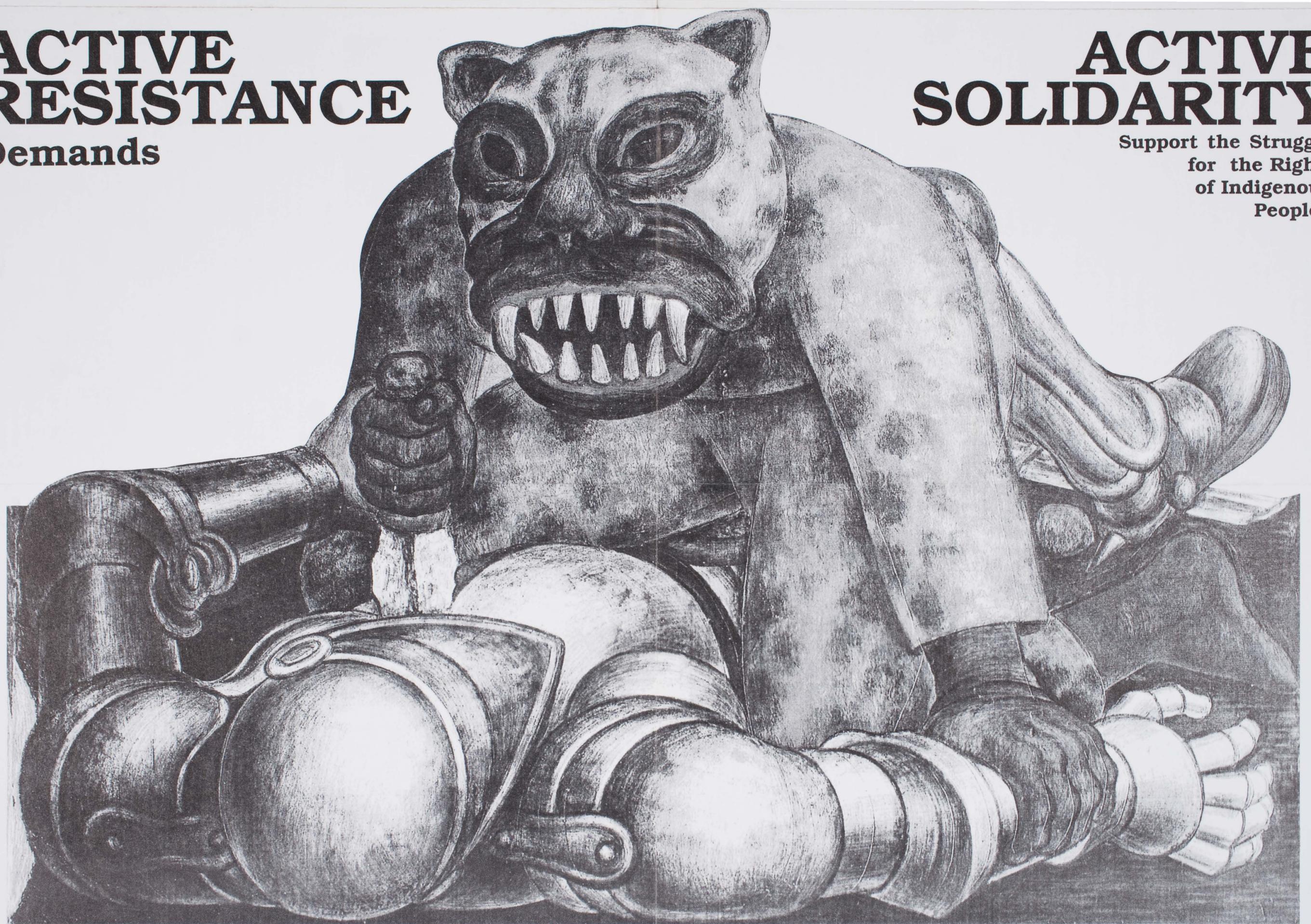
Can't be involved in ACD just now - but here's my latest logo. Timing inspired by recent news but concept created by Reagan's censorship activities. Good luck...  
KO

# ACTIVE RESISTANCE

**Demands**

# ACTIVE SOLIDARITY

**Support the Struggle  
for the Rights  
of Indigenous  
Peoples**



Karen Merkel  
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London E15 3PR  
ENGLAND

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San Francisco, CA 94102

New College of California  
San Francisco

**THEATER, PERFORMANCE  
& SOCIAL CHANGE**

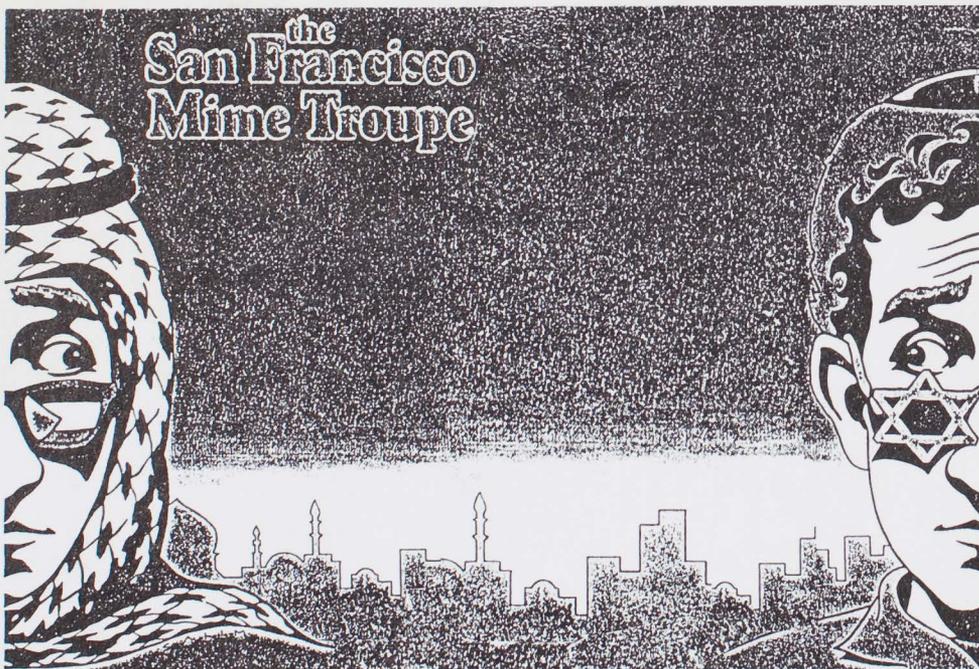
A One-Year B.A. Degree Completion Program

**Classes :**

- Imaging the Other
- Drama Therapy
- TheText and Its Roots
- Ensemble Lab
- Street Performance
- Mass Media
- Organizing in the 90's
- Community Internship
- Cultural Democracy



Call (415) 626-1694



**SEEING DOUBLE**

**SEEING DOUBLE**, the new San Francisco Mime Troupe's new show on the Middle East, hits the road in October with tentative tour dates in the West starting in October and on the East Coast in late November.

The plot is a classic Mime Troupe set-up of mistaken identities, misplaced persons, great physical comedy and fine songs. The script was a unique collaborative effort com-

binning the talents of Israeli actor/playwright Sinai Peter and Palestinian-American writer/performer Emily Shihadeh, along with the Mime Troupe's longtime resident playwright Joan Holden and musical director/composer Bruce Barthol.

For tour schedule, and booking information, contact **Stacey Powers, SFMT, 855 Treat St., San Francisco CA 94110. Or call (415)-285-1717.**