



CULTURAL DEMOCRACY

A Magazine devoted to Cultural Rights,
Neighborhood, Ecology and Arts Activism

1994 ACD National Conference: Culture and the Environment

OPEN LETTER/PROPOSAL TO ACD MEMBERS FROM LARRY ABRAMS, ACD BOARD MEMBER
IN LOS ANGELES

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William Stroud

Cultural workers find themselves constantly behind the wave (if not under it) of events that are shaping not only our lives today but the future of the planet. If we have progressive political agendas we find ourselves always on the defensive from right-wing attacks and liberal accommodation to those attacks. The recent, and ongoing, NEA censorship scandal is an example of how artists and other cultural workers, struggling to make their work relevant to the growing numbers of people who have been forgotten by the market-based social agenda, get their energy tied up in fights for self-preservation, which lead to divisiveness and reactionary public postures. Witness the backlash against multiculturalism as an example.

The Counter-Columbus Quincentennial, however, gave many of us – especially in ACD, which took an early and active leadership role – an exhilarating rush to see how effective we could be in shaping public awareness when we addressed an issue head-on and took a position of aggressive coalition-building around a common goal. In this case, it was to establish the nature of the insidious threat to humanity posited by a continued myth-building of European superiority. The American native populations led the struggle, as the most obvious resisters to that myth, but ACD was right there with them, in myriad ways, serving as a bridge between that message and the larger community that needed to hear it. This was one of our finest hours in fulfilling our mandate to further “cultural democracy.”

I think the need and opportunity exists for another such initiative to take place around the crisis of the natural environment. Already, environmental groups are out there pushing this issue on every front, from pristine wilderness freaks to anti-pollution activists in the inner cities, and every point in between. Yet most are, again, fighting a defensive action which does not often relate this most essential of all struggles to the cultural assumptions that fuel the aggressive attacks upon humanity and nature by market-driven forces. In fact, those assumptions are in many cases inextricably linked to the myth-making of Columbus. I would like for

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CULTURAL

DEMOCRACY

means that culture is an essential human need and that each person and community has the right to a culture or cultures of their choice; that all communities should have equitable access to the material resources of the commonwealth for their cultural expression; that cultural values and policies should be decided in public debate with the guaranteed participation of all communities; that the government does not have the right to favor one culture over another.

THE ALLIANCE FOR CULTURAL DEMOCRACY

supports community cultural participation. We believe in cultural pluralism, and understand the necessity to integrate the struggles for cultural, political, and economic democracy in the United States. The most important initiatives for cultural democracy take place on a grassroots level in the communities, neighborhoods, and among activist artists and other progressive cultural workers.

CULTURAL DEMOCRACY is published by the Alliance for Cultural Democracy. CD is sent to all ACD members. Publication content is decided by the editorial collective composed of a volunteer group of ACD Board members and ACD General Membership. Submission of manuscripts, photos and graphics should be addressed to Cultural Democracy, P. O. Box 7591, Minneapolis, MN 55407, or fax materials to 612-721-2160. If possible, include electronic copies of materials on floppy disk. Next deadline for submissions is December 17, 1993.

Join ACD!

The Alliance for Cultural Democracy is the only national network of progressive and community based artists, activists and cultural workers. Members of ACD share the understanding that culture is an inalienable right, and that political and economic democracy cannot exist without cultural democracy - the right of all peoples to create and preserve their own culture.

Visions of ecological sustainability, peace and social justice begin at the core of our personal and communal lives, and they cannot be achieved without the sustenance of art and culture. Through work in diverse arenas, forms and media, members of ACD have committed themselves to cultivating a more humane, beautiful and just society.

Since 1976, when it began as the Neighborhood Arts Programs National Organizing Committee (NAPNOC), the ACD community has enabled cultural activists to share news and new ideas, arrange tours, organize study groups, receive feedback on their work, meet new collaborators, and overcome their sense of isolation. At the regional and

national level, ACD works to forge closer ties with other activist organizations, and to build an effective public voice on issues of cultural policy.

As a member of the Alliance you will:

- Have access to Arts Wire, a national computer network devoted exclusively to the arts. This network will provide you with up to the minute information on grants, shows and other opportunities, as well as allow you to interact with people around the country.
- Receive a subscription to Huracan, and Cultural Democracy,
- Receive members discounts at ACD Regional and National conferences, a source of inspiration for hundreds of activists from the U.S. and abroad.
- Have the opportunity to take part in the governance of ACD. The Alliance is a membership run national collective. Through your contribution of dues and labor, you can help build a movement for cultural democracy.
- You will have the opportunity to initiate your own projects.

ALLIANCE FOR CULTURAL DEMOCRACY

MEMBERSHIP APPLICATION

(membership and donations are tax deductible)

- | | | |
|---------------------------|-------|--------------------------|
| Individual membership | \$25 | <input type="checkbox"/> |
| | \$40 | <input type="checkbox"/> |
| Other | \$___ | <input type="checkbox"/> |
| Organizational membership | \$50 | <input type="checkbox"/> |
| Contribution | \$___ | <input type="checkbox"/> |

Name: _____

Address: _____

Phone : (home) _____

(work) _____

Organizational affiliation: _____

Please send a check or money order, payable to the Alliance for Cultural Democracy, to PO Box 7591, Minneapolis, MN 55407.

CUBA LEADS THE WAY INTO THE 21ST CENTURY

Larry Abrams, ADC Board Member, Griot Literary Collective

Cuba is a country that combines in its history and its present circumstances many of the worst and best features of the 500 year old European adventure in the Americas. For most of those years it was out of the loop of the kind of rapacious destruction and plantation economies found elsewhere in the Americas that poured riches into European coffers. Its population centered around Santiago de Cuba in the eastern end of the island, nestled in the mountains and rolling hills that played host to successive generations of small farmers and cattle raisers who over a three hundred year period developed into a population blending racial and cultural influences from Africa, Europe and Native Americans: the "Guajiro" of the song "Guantanamo".

In 1795, at the time of the Haitian revolution, where 80% of the population of that island were slaves, and of those slaves as much as 60% were born in Africa, just across the straits in Cuba the majority population was free blacks and mulattos (which included people of Taino and Caribe descent) followed by whites, and smallest of all, slaves living and working under a much different economic order than the gang slavery characteristic of the plantations of the rest of the Caribbean and North and South Americas. With the advent of the Haitian revolution, and the shifting of capital intensive sugar, tobacco, and coffee plantations into Cuba, the people of Oriente were pushed off their lands further into the mountains and the western, undeveloped end of the island, around Havana, became the location of huge plantations. The new importation of slaves from Africa to work them ensued to the extent that, by the middle of the 19th century, over half the population of the island was slave and black.

That heritage has produced a constant rebellion emanating from the eastern end of the island where both the first war of independence started, which was sparked by a slave rebellion, as well as the subsequent war in the 1890's which the U.S. capitalized on to extend its hegemony over the island. Successive corrupt governments centered in Havana were chal-

lenged by various movements, including labor and peasant movements, until Fidel Castro's revolution succeeded in ousting the U.S. in 1961. Since then, the Castro governance of the island saw a humane and skillful use of the aid and support from the Soviets and Eastern Europe to develop high health, technical, and educational levels that are the envy of other Third World states around the world. Also, not often mentioned but nonetheless extremely potent was the contribution that the African and Indian cultures, deeply imbedded and recently refreshed by the huge 19th century influx of entire villages of Africans with their cultures intact, have made to the collective, communal, and spiritual undergirding of the socialist experiment in this hemisphere.

Now much of this hidden history is coming to light and its cultural richness is being sorely tested as the world support system for Cuban socialism recedes before the onslaught of world market-driven economies. As the proud Cubans fight to retain their society built on socialist principles, every aspect of the cultural glue that has held it together is being consciously applied and celebrated. One can see, especially in Cuba's great effort to become self-sufficient in food production, a new blending of advanced technology and indigenous knowledge and processes to substitute for the high input, pesticide and fertilizer, mechanized farming for export that goes by the misleading name of the "Green Revolution" in most of the rest of the world. This has meant a return to the countryside for a significant portion of the population. It has meant a radical restructuring of both the direction and values that the government and official culture has

taken, much more towards lower consumption at sustainable levels so that a more equal distribution of resources for all can continue to be the driving force behind Cuban national policies.

I believe that when the world wakes up and abandons the consumer binge it is currently locked into, many of the ecologically sound values and practices that we will need to learn and initiate are at this very moment being experimented with in Cuba. And not the least of them is what Cuba has been most successful at during its colonial history: the blending of cultures in a rich and potent way that is about sustaining and nurturing rather than the destruction and alienation that we see in other "New World" states, including the U.S. We should be supporting this advance look at a world that has decided upon living modestly with enough for all rather than dying violently from the effects of greed. □



Va. Man Wins Right to Make a Deal in Cuba

After Seven-Year Fight, U. S. Lifts Ban, Allows Poster Salesman to Travel, Do Business

Bill McAllister, Washington Post, September 6, 1993

Daniel J. Walsh describes the small poster business he runs out of his Alexandria duplex as offering "the art of dissent."

Posters proclaiming the glories of communism, the horrors of apartheid, the fight of Palestinians and revolutionary heroes such as Vladimir I. Lenin, Ho Chi Minh and Che Guevara are the fare the Walsh's Liberation Graphics has sold for more than a decade.

O fall political posters, Walsh has craved none more than those created in Castro's Cuba. With their vivid images and blazing colors, "they have affected all poster art around the world ... a seminal genre," Walsh said.

But for the last seven years, Walsh, a former Peace Corps volunteer turned entrepreneur, has been locked in a battle with Washington over his request to travel to Cuba and talk to its poster artists.

It took action by Secretary of State Warren M. Christopher and senior Treasury officials, but late Friday the federal bureaucracy finally yielded, agreeing to let Walsh head for Havana and make arrangement to import some of the

country's famed posters.

"I consider this a victory, a hard-pressed victory," said Walsh in an interview shortly after he learned that the Treasury Department would issue a permit allowing him to do business in Cuba.

Kate Martin, a lawyer for the American Civil Liberties Union, which had waged an unsuccessful court fight over the issue, said Walsh's victory may be a shallow one. "In some ways he's won, but it's not a victory for everyone," she said, citing new travel regulations that will make Walsh's trip possible.

Although praising the Clinton administration for taking a "positive first step toward opening travel in Cuba," Martin said she remains worried by a phrase in the regulations. It allows Treasury officials to decide what are the "appropriate cases" for the Cuban permits. "It's dangerous to leave that in the hands of bureaucrats," Martin said.

Treasury officials, who oversaw the long-standing embargo on Cuban trade, had insisted that Walsh do his business by telephone or mail. They would not allow him to travel to Havana for business and spend any money there in pur-

suit of political posters. Walsh said he could not do business that way.

He enlisted the support of Rep. Howard L. Berman (D-Calif.), chairman of the house Foreign Affairs subcommittee on international operations and author of a 1988 exception to the rules. Berman was pushing new legislation that would have forced approval of Walsh's trips, but he agreed to hold back and give the Clinton administration time to rewrite Cuban travel regulations.

Acting under the new travel regulations, published in late June, The Treasury Department gave Walsh permission to travel to Cuba. Walsh said he did not know when he would make the trip, but he said he still is troubled that the department is going to require him to report all his business expenses there.

Cubans living in the United States have been free to travel to Cuba to visit relatives for years, and they do not have to report their expenses in Havana, he said. Some have established a competing poster business in Miami, Walsh said.

"My government has created a seven-year disadvantage for me," Walsh said. "Thank you, Uncle Sam." □

Artists working together in Philadelphia

A New Coalition for Community Development in the Arts

Philadelphia's future lies in the prosperity of its neighborhoods. Here are the diverse cultures, the artists, the activists, and the grassroots organizations which serve them, each with a vision for the improvement of their community. But the pressures facing neighborhood-based activists are great, and too often a paucity of resources keeps them from working with other types of groups and individuals who are addressing the same issues in different ways.

Recognizing this fragmentation, the Painted Bride has recently sought to serve as a catalyst for dialogue among community-based housing and economic development and arts groups. With support

from the Peter A. and Elizabeth Greene Wiley Fund of the Philadelphia Foundation and the William Penn Foundation, the Bride has sponsored research into the overlapping needs of community groups, and a series of meetings to discuss a common agenda for the future of the city's neighborhoods. Representatives of funders, loan funds and banks, profit and non-profit developers, city and state agencies joined neighborhood activists in bringing expertise to the gatherings.

These sessions have been high-spirited, informative, and marked by broad participation. To continue this process, and to create a resource for all its mem-

bers, the group has formed the Philadelphia Coalition for Community Development and the Arts. While advocacy, education, and evaluation are the basic functions of the Coalition, it also plans to create a technical assistance and funding source for collaborative projects which incorporate diverse solutions to community problems.

The formation of the Philadelphia Coalition for Community Development and the Arts gives those who are concerned about our city's neighborhoods the opportunity to act on our imagination. Membership in the Coalition is free and open to all. For information about meetings, call Pam Carunchio (215-482-7891) or Gil Ott (215-925-9914) or write to the Painted Bride Art Center, 230 Vine Street, Philadelphia, PA 19106. □

In Loving Memory of William Michael Stroud

July 21, 1954 - June 30, 1993

Tribute To Comrade William "Bill" Stroud

by Lindiwe Mabuza, Chief representative ANC Mission to the United States

We are deeply saddened and shocked by the sudden death of Comrade Bill Stroud on June 30, 1993, from pneumonia and leukemia. His untimely death represents a profound loss to all freedom loving people throughout South Africa and the world. As a true pioneer in the struggle against apartheid, racism and injustice, he will be sorely missed. Family, friends and colleagues and his many contributions for peace, justice and non-racial democracy will always stand as a testament of hope and inspiration to all his comrades and future of freedom fighters.

We will always remember the special character of comrade Bill. The city of San Francisco has lost a bridge builder. The Bay Area Anti-Apartheid Network has lost a soldier. Vukani Mawethu has lost a talented virtuoso. Poetry has lost a proficient lyricist. The world has lost a friend. Humanity has lost a shining example of selfless dedication and a courageous fighter.

He leaves for us a profound legacy that continues to replenish our resolve to realize the dawn of an imminent, free, non-racial, non-sexist and democratic South Africa. Our victory will be your victory Comrade Bill and those who loved and admired your work.

Hamba Kahle Comrade Bill! □

His vision was strong and clear

by Jack Hirschman and other friends

The death of Bill Stroud on June 30, 1993 is a profound loss for the City of San Francisco in particular, the Bay Area in general, and the cause of liberty everywhere. Bill lived each day to the fullest—working, studying, creating, communicating, inspiring, loving, caring, and giving of himself to all who came in contact

with him. For everyone that could reach him by phone, by fax, by mail, or by spirit, Bill was available.

He died quite suddenly, after less than a week in the hospital, of both pneumonia and leukemia. The latter was diagnosed only after he had entered the hospital with pneumonia. An African-American poet, local, national and international cultural worker and activist, Bill had worked for the past eleven years at the Stanford Medical Center in Palo Alto in cardiovascular research. He obtained

**Rest a spell
Sip cool lemonade by the tree
People don't cotton to
Political conversation
With conviviality.
We've meet before
We'll meet again
Please leave your message
And I'll get back
Together with you
Again**

William M. Stroud

both his B.S. and M.S. at Stanford University and was intending to go back to school for his Ph.D.. He was fluent in Japanese and Portuguese. Bill dedicated his life to community service at both the cultural and political levels. He was a co-founder and tireless board member of the Tenderloin's 509 Cultural Center from 1987 to the present. The day he passed a letter arrived from Cuba confirming the show of Cuban artists that he had spearheaded and worked on for two years. Bill was the chair of the Alliance for Cultural Democracy, past chair of Art Against Apartheid, and member of the Bay Area Anti-Apartheid Network. He was a member of the Bridge to Africa group, and virtually single-handedly facilitated the sending of one hundred boxes of medi-

cal supplies to Somalia. Bill was a member of the Venceramos Brigade and US Hands Off Cuba, and collected thousands of dollars for medical aid that was sent to Cuba. He was also an early member of the San Francisco Arts Democratic Club.

He had been working with the Asian African American Round Table, a group dealing with Pacific Rim problems as well as new alliances with the African continent. He was a past co-chair of the Tenderloin's Crime Abatement meetings. He served as a historical consultant to Keith Grier's A Black Box Theatre's production of Musa. He was fundraising to send Vukani Mawethu choir to South Africa.

As a poet, Bill was a member of the International Black Artists and Writers, and was editing an anthology of African-American poetry from the Bay Area. Bill's poetry and writings have been published in numerous publications and anthologies world wide. Bill helped to organize and gave readings at hundreds of events over the years involving the multicultural communities in the Bay Area. At the time of his death, he was in the process of getting his own book of poetry, *24 Hours*, published, and was working on an historical documentary on African American baseball leagues in Japan.

Additionally, Bill was a volunteer organizer for the Rainbow Coalition for Jesse Jackson's bid for the Presidency in 1984. And over the years, he acted as an advisor for a myriad of arts and community groups locally as well as internationally.

The activities described above ordinarily would inscribe the life of a man twice his age. Bill Stroud would have been 39 on July 21st of this sad year of 1993. He is survived by his mother Elizabeth and his brother Louis of Brooklyn, New York; his fiancée Marilyn Williams and her daughter Julia; and all his loving friends. Poet, internationalist, community dynamo, and avid Giants fan, Bill was a man well worth your deepest thoughts, and in whose name our collective struggle to transform this society and the world shall certainly be galvanized. □

Words about Bill

by Michael Schwartz

Sometimes, but very rarely, people will come into your life...and touch your soul, and light up your imagination. You know they love you, you can tell by the way they speak to you, the way you understand the emotions behind the words. You can tell because they feel like siblings, you know, like you have known them forever. He had been talking to the Tides foundation. I was going to call him later that day, I was tired so we didn't talk long. We played phone tag all week. Then I caught wind that Bill was in the hospital, in critical condition, with pneumonia. That Friday he was moved to Stanford hospital. For some strange reason I just assumed he would be fine. We planned a special time to send him our love and strength, but of course I ended up praying for him all day and night. I felt so helpless. I wanted to be near him. On Wed. at 4 AM he passed on. I don't really understand.

What did Bill want us to do? He saw to it that there was health insurance and a computer network in place. He wanted us to create an unstoppable cultural tidal wave, that would forever smash the iron grip of injustice and greed. He wanted ACD to stand up for human rights, to take a powerful moral stand. Bill understood the vital role, the link that ACD MUST make. His vision was strong and clear, the power of the creative spirit to overcome anything. Can it really be that

this man is gone, this man who kept ACD, and who knows how many other collectives, communities around the world. He let no obstacle stand in the way. He taught me that we can struggle with grace and pride. Bill would call me almost every weekend. We would talk for the longest time and always promise to see each other soon. We would dream, laugh and share stories. When I finished speaking with Bill I felt as though it all really meant something. Somehow our crazy, abstract dream of a truly democratic culture and society became real.

I feel like Bill is off traveling now, perhaps writing on some train, I can hear his laugh, see his smile. I have endless conversation, arguments...still. Yes still, very still...and always. Good-bye my brother...I love you. □

Words about Bill,

by Betty Kano

Who knew Bill? Everyone "knew" him because he was everywhere, did everything, contacted everyone and worked

for such a long time on social justice issues affecting those at home and in many countries.

I knew Bill Stroud for ten years, loved him and worked with him on many projects, but I didn't really know him. I could not fully appreciate his accomplishments, or always understand his urgency. It has taken his death to get a glimpse of all that and feel all the more the dreadful loss of his passing. I didn't know the depth of his soul, the magnitude of his vision, the genius of his work. Only upon his leaving, as we attempt to piece together the reflection of his life among us into a new fabric that unites us, has it become clearer and clearer the scope of this humble and extraordinary man, Bill Stroud.

The Alliance for Cultural Democracy is a national network of cultural workers which Bill has co-chaired for three years. Recently he took on its full chairing responsibilities because he believed in culture. He loved all the arts and moved through the world as a though art really mattered; he thought of culture as a force that could shape society and art as a force that could shape lives. He wanted ACD to become an organization that would provide a link in the support network every artist needs, especially those isolated by society, weather in an urban setting or a rural one. Bill heard the cries of this society, the anger and the hope the strug-



gling, dying, these particular cries were the well-spring of a challenge to this racist, unjust society. For him these cries ignited profound love of humanity. These cries were necessary to make a change in understanding the world for all of us.

We can do no more in Bill's memory and for the life of this planet than to hear and heed those cries of the disadvantaged, the disinherited and people struggling for justice. □

Thoughts on Bill,

by Mat Schwartzman

Bill was a character. A tireless organizer, diplomat, and bridge builder, he could talk your ear off about any one of a dozen different ACD projects he was working on, as well as tell you about a few projects you might be working on. His presence at a gathering—whether it was an informal discussion between three people, or a conference plenary of three hundred—was always felt. It was just a matter of time before he spoke up, and when he did, those of us who knew him took a deep breath, because he was a passionate orator.

ACD stands for the Alliance for Cultural Democracy. We're a national organization of cultural workers: artists, educators and community organizers; committed to the arts and culture as an essential ingredient in our society reaching its potential as a full democracy. We provide a support and information network for artists working in grass roots communities; we organize to apply political pressure in cities and states where the arts are under fire; and we work to encourage and demand peoples' active participation in shaping their own culture and cultural policy.... Bill Stroud was the Chair of our National Board, and his passing will be profoundly felt by all our members; his combination of vision, organizing skills, and sheer determination was unique.

While his commitment was to the organization overall, Bill did have some projects he was working on for ACD that were extra special to him. Since 1988, when he joined the National Board, he had worked to bring ACD into closer contact and collaboration with cultural workers in Cuba, Latin America, the Phillipines, Africa and the West Indies.

He linked us up with an international arts computer network, Artswire. He waged what became a one man crusade to get healthcare for ACD members, insisting on the strategic importance of us taking care of ourselves as we sought to take care of others within our communities. And he lectured us on the importance of shedding the martyred attitude common to activists, and instead treating ourselves as professionals in the best sense of the word: with respect, dignity and commitment to high standards.

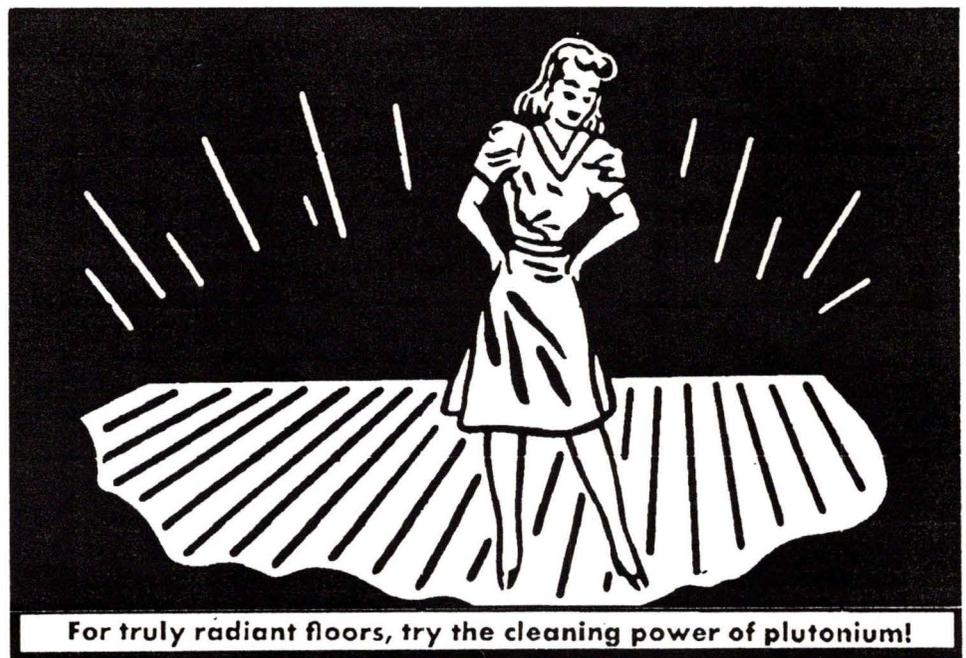
But he was more than just a combination of important projects. Bill was also an incredible wealth of information and ideas, capable of spanning centuries of history and the globe in contextualizing the most mundane conversation within the broadest possible sweep of revolutionary cultural struggle. He was a task maker, taking every decision—no matter how insignificant—as an indicator of our commitment and vision as an organization, and daring us all to do the same. You could disagree with him, love him, hate him, think he was off the wall, whatever—but you couldn't ignore him. His words, his sheer determination, and his plain decency demand your attention.

After all is said and done, it won't be the work, but the example he set that will most affect us all in ACD. After years of struggle by Bill and the rest of us, we're in a surprising position: "Cultural De-

mocracy" is becoming a cliché, one of those terms, like "multiculturalism", carefully dropped by arts organizations, funding agencies and the government in describing and justifying their work; we must rethink and re-examine our ideas and strategies in an effort to stay ahead of the curve. This is just the kind of debate Bill would wade into with a vengeance. We'll have to have these discussions without him from now on, but he'll be there nonetheless. Through his words—but more importantly, through his life—Bill has taught us about the need to stay clear, to stay honest, and to navigate by the farthest point on the horizon. We'll miss him. □

Per wishes of his family and friends, the 509 Cultural Center is starting the William Stroud Fund. Donations may be made payable to: 509 Cultural Center c/o William Stroud Fund 1007 Market Street San Francisco, CA 94103 415/ 255-5971

These donations will go directly towards publishing 24 Hours, by William Stroud. Condolences or correspondence may be sent to the 509 Cultural Center for forwarding to family members.



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Blips and clips from our mail box

• **GRIOT**, Special Issue: *The Year of the Indigenous People*. This issue explores a variety of critical situations around the world that reflect the struggle Indigenous People and others are engaged in with the likes of Lawrence Summers and his cohorts. Judith Carney writes on Cuba in the Special Period as a pioneer in developing sustainable agriculture techniques combining appropriate high tech and indigenous technologies to become self-sufficient in food production. Katherine McMahan, Frederick Alcorn, Larry Abrams, Rick Davidson, Steve Effingham and others make this Special Issue of *Griot* a must. To order your copy send \$6 to: **GRIOT: A Journal of Native Consciousness**, 226 San Juan Ave., Venice, CA 90291

• **STRUGGLE: A Magazine of Proletarian Revolutionary Literature** is a literary journal established to provide a place for the development of revolutionary cultural and literary works. The Spring Summer 1993 issue includes work by Dave Lippman, Redwing, Cherra J. Wilson and dozens more. Submissions of artwork, poetry and songs are being sought. Subscription rates are \$6.00 for 4 issues (make checks out to Tim-Hall-Special Account). **STRUGGLE** PO Box 13261, Harper Sta-

tion, Detroit, MI 48213-0261

• **ACROSS THE LINES** is a publication of the Seeds of Peace Collective. This collective has a dual purpose, that of supporting empowered direct action, and that of living in a power sharing and egalitarian community of focused activists. To find out more write: Seeds of Peace Collective, P.O. Box 12154, Oakland, CA 94604

• **The seventh edition of the Human Rights Organizations & Periodicals Directory** from Meiklejohn Civil Liberties Institute contains up to date, concise descriptions of 1000+ U.S. organizations and publications that work for human rights and peace regionally, nationally, and internationally. The book is over 250 pages including: an Alphabetical Guide, Federal Agencies Guide, Subject Index, Intern Opportunity Index, Periodicals Index and Geographical Index.

Meiklejohn Institute provides this link up resource to help people find information or assistance on issues and problems affecting the public welfare. It gives job-seekers and networkers vital resources in an easy to use format. The Directory sells to organizations and libraries for \$44.95, or to individuals for \$39.95 (Subtract \$4 with-

out loose-leaf binder)+ \$6 shipping/handling, and 8.25% tax in California. Send your check to MCLI, Box 673, Berkeley, CA 94701-0673. Phone (510)848-0599, Fax: 848-6008.

• **Guerrilla Girls** have devoted the premier issue of their new quarterly, *Hot Flashes*, to an examination of the U.S. newspaper of record, The New York Times. And what a record it is! Future issues will explore the national picture, multiculturalism and social class in the art world. Ideas, articles and comments are welcome. **SUBSCRIPTIONS** (4 issues) are \$9. for women and people of color, \$12 for white males. Write; **Hot Flashes c/o GUERRILLA GIRLS** 532 LaGuardia Pl. #237, New York, NY 10012

• The **EXODUS FOUNDATION** is a newly formed group whose purpose is to assist people in recreating a livable world for ourselves and those who come after. They have produced a catalogue of garments made entirely from hemp cloth! The hope is that this will introduce a low-impact high-yield product on to the micro-market. For a free catalogue write: **Ashes and Dust**, PO Box 78093, Tucson, AZ 85703.

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Grupo Triangulo – May 24, 1993 Habana, Cuba

The Grupo Triangulo is formed starting from the idea that daily loving and creative experiences may be brought together. In this holistic process an interchange is sought, to bring about a Collective Workshop on Making in which the functional reality of the artist as an identity exists under the aegis of a group entity.

This unfolding and multifaceted approach based on traditional relationships is the basis of this group's activity. Manifestations such as sculpture, painting, printmaking and ceramics worked by each of its members in their diverse experiences seek a "common encountering" among all of them- stopping short of creating an anonymous collective opus- to create a space of interchange for each and every individual poetic and creative system to interconnect and to build a com-

munity of interests around confrontations and the work, enrichment of the group with neither prejudgements nor pre-established criteria. We seek an experimental space, a designated Experimental Theatre of Ideas where information systems, available work systems added to individual experiences will circulate in order to transform this space into an open cultural alternative. In this sense we are an itinerant group that is ready to act within any community interested in welcoming our experiences and open to this interchange that feeds us back.

We offer workshops on different sculpturing and printmaking techniques as well as on ceramics, recycled and homemade paper, beyond offering a place for theoretical discussion.

Our theory develops from a poetics in which concepts aren't outside life itself,

which is the very spring to our "existence", to seek the cosmic relationship artist-person and awaken the creative spark in the very act of living.

You have the possibility of adding your name and address. Write us about your interests, ideas and share your creative imagination to our Interchange Bureau as well as sending us any kind of photographs and experiences about your life.

Creative ideas know no frontiers. Language is no barrier, neither is iconographic idiom; there is no limitation as far as genre is concerned. Literature, Music, Fine Art, Dance, Photography, Video, Philosophy, Religion. Every Creative Dimension brings us together.

Grupo Triangulo Calle 25, #1524 e/22 y 24 Vedado, Ciudad Habana CUBA (Translated by Bernardo Garcia-Pandavenes). □

• *Violence, Nonviolence, and the 20th Century* is a special issue of *Peacework*. Introduction by Howard Zinn, 21st century preview by Renae Scott, plus articles on how US social justice and peace movements respond to the challenges of each decade by Gerald Gill, Marjorie True, Harriet Hyman Alonso, David McReynolds, Marjorie Swann, Greg Williams, Pat Farren, Betty Zisk, Melissa Everett, Joseph Gerson; 24 pages; \$1.50 (2-9 copies/\$1 each; ten or more/.75 each) from *Peacework*, American Friends Service Committee, 2161 Mass. Ave., Cambridge, MA 0214.

• **The National Campaign for Freedom of Expression** publishes a quarterly bulletin that monitors the religious right, issues of censorship and the debate over NAE funding. This is a vital network of First Amendment rights activists. Individual Memberships are \$25 a year. For more information call 1-800-477-NCFE or write NCFE 1402 3rd Ave, #421, Seattle, WA 98101.

• *Artists and communities*. "Art" and "community" are broad categories. Increasingly, artists choose to pursue their work in community settings, putting their talents in the service of collective articulation and advancement. Too often, they are working in isolation, unaware that others, in other neighborhoods, are moving in a similar direction. *Artists and communities*, the newsletter of the Painted Bride Art Center in Philadelphia, will celebrate those artists, inspire and in-

form, and help to create a network to assist them in their work. It will suggest ways to collaborate, and explore the organic links between artists and communities. To facilitate collaborations, *Artist and communities* is creating a directory of artists to be made available to community-based organizations. Like these artists, the kinds of communities we plan to feature will be those willing to take risks. They are groups for whom artistic resources are few, but who have seen how valuable the creative process can be in helping hold their communities together as they move forward. Your suggestions are welcome. You can contact us at the Painted Bride Art Center, 230 Vine Street, Philadelphia, PA 19106. □

Events

• Oct 8-10: "A CALL TO THE DESERT" is being put out from Western Shoshone Spiritual leader Corbin Harney. The Alliance for Atomic Veterans, American Peace Test, and the Nevada Desert Experience, in conjunction with Testing forever, is coordinating groups and individuals interested in coming to the Nevada Nuclear Test Site to celebrate, mourn, and look to the future. Contact: American Peace Test, P.O. Box 26725, Las Vegas, NV 89126 (702) 386-9834

• Oct 10-17: **The Freedom to Travel to Cuba Challenge** is a project of Global Exchange. You are invited to join hundreds of American families as well known celebrities in challenging U.S. restrictions on travel to Cuba. Help lift the cultural, social and economic blockade with our island neighbor. Contact: Libertad de Viaje, Freedom to Travel Ad Hoc Committee, P.O. Box 401116, San Francisco, CA 94140-1116 (415) 558-9490

• Nov 6-Dec 18: **DISMANTLING INVISIBILITY: Asian and Pacific Islanders Artists Respond to the AIDS Crisis**, at A space (Suite 301 The Orient Building 183 Bathurst Street, Toronto Ontario, CANADA M5T 2R7, 416-364-3227

Dismantling Invisibility is an international group exhibition of works in video, music and visual art. The exhibition will reveal how AIDS, a complex and multi-layered issue, needs to be investigated from culturally diverse points of view. The timing of the exhibition is intended to commemorate "Day Without Art" on December 1. The show is curated for A



Space by Martin Jung, Kyo Maclear and Scott Marsde.

• Jan 21-23, 1994: **People's Music Network Winter Gathering**. PMN is a national organization of singer/songwriters and other cultural workers using music as a progressive force. This year's winter meeting will take place in Syracuse, New York. Workshops, song swaps, and a round robin "concert" offer you a chance to perform your own work and share the work of other musicians and organizers. For more information call 802-649-3840 or write to PMN/SFS, PO Box 295, Norwich, VT 05055.

• **October 23: Living Fire** presents *Get Lost (Again) Columbus*, an opera, with original music and libretto by White Cloud Wolfhawk Eagles Xochipilliqueponi, the voices of and drums of the Blood Road Singers, Jennifer White owl Jaguar, and White Cloud Xochipilliqueponi. The performance will take place Saturday, October 23, 1993, 8:00 PM, at the Third Wave Theater, 3316 24th St. (at Mission), San Francisco. A donation of \$10 is requested. For more information, write to The Blood Road Singers/Living Fire, P. O. Box 12301, Berkeley, CA 94701, or call (510)724-2032. □

Call for Entries

• *Groundwork* is a photo-magazine covering community organizing, direct action, and other grassroots work. *Groundwork* was formally called "Green Letter". This issue takes an in-depth look at the problem of radioactive waste and the



Continued on page 10

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ACD to take the lead in revealing the toxic nature of those assumptions and helping to raise to national consciousness other visions of a common, sane, and viable ecological future.

As a board member living in Los Angeles, I find myself in an environment that is the very prototype of a market-driven city in the process of collapse for most of its inhabitants. Not only that, but it is a city filled with immigrants and refugees, many of whom are from cultures whose basic assumptions toward the natural environment are much more evolved, and whose sense of social responsibility is more developed than that of the culture they are struggling to adopt. At the same time, with universities and other resources of appropriate technology development, as well as social eco-village

experiments designed to bring together all these elements – the political, the technological, the cultural – could help shape an effective strategy in our common struggle where we can learn from each other and reinforce each other's effectiveness. That would be another fulfillment of the potential of an organization like ACD.

As such a conference would be a departure in many ways from the kinds of national conference ACD has mounted in the past, the ACD Board of Directors has asked me to take this idea to the membership via this newsletter for feedback. I and the Board would like to hear from you on whether this is a direction you would like to see ACD pursue for the next national conference. You can do this in any number of ways, all of which will be validated by us, but if you write to me or call me, I will ensure that

your input, whether pro or con, gets communicated to the rest of the Board. My address is: 737 Palms Boulevard, Los Angeles, CA 90291, and telephone: (310) 305-7271. □

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growing movement to solve it. Submissions of articles, graphics & photos are requested. Send a subscription donation to *GROUNDWORK*, PO Box 14141, San Francisco, CA 94114

• *WOMENSTRUGGLE!* is a news journal by and about women across cultures who are active in grassroots struggles. The Autumn 193 issue focuses on Women and the Irish struggle. Submissions of articles, poetry, letters, stories and film, book and theater reviews. Subscriptions are \$10 for four issues, write *WOMENSTRUGGLE!*, PO Box 541115, Minneapolis, MN 55454.) □



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