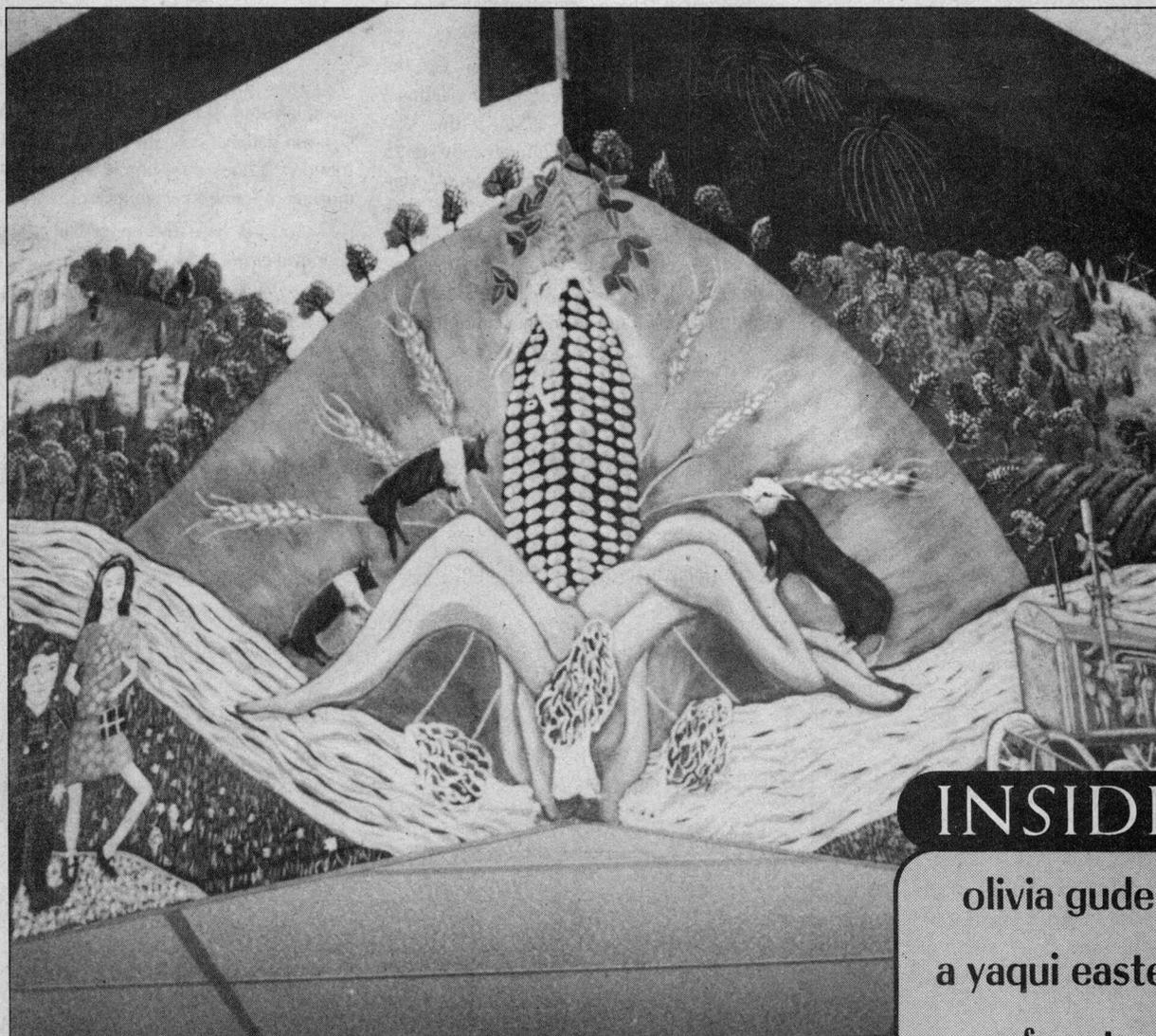


# CULTURAL DEMOCRACY

*A journal devoted to cultural activism*



*How Are You Called from Home? The Valmeyer Community Mural (detail) by Olivia Gude and members of the Valmeyer community. The center of the mural is the center of life in the area, the agricultural economic base. If you look closely you'll see wild morel mushrooms, representing the close ties people have to finding food from the land.*

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olivia gude  
a yaqui easter  
safe arts  
internships

# CULTURAL DEMOCRACY

is published twice a year by the Alliance for Cultural Democracy, an organization devoted to cultural rights, neighborhood ecology and arts activism. Publication content is decided by the editorial collective composed of a volunteer group of ACD Board members and ACD General Membership.

We welcome submissions of poetry, prose, literary reviews and artwork (drawings, photographs, etc.) For a copy of our submission guidelines, please send a SASE to:

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Submission Deadlines: April 1, Oct. 1

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**Editor** Michael Schwartz

**Design** Corin Hirsch

**Printing** Pheret Press

**Editorial Collective** Lisa Maya-Knauer, Ron Sakolsky, Tripp Mikich, Corin Hirsch, Kevin Lee Lopez.

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ISSN 0707 9503

# 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 forms and media, members of ACD have committed themselves to 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:

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- Receive a subscription to Huracan and Cultural Democracy, both invaluable resources for cultural networking.

- Receive member 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.

For details, call Michael Schwartz at 602-791-9359 or fill out the form below.

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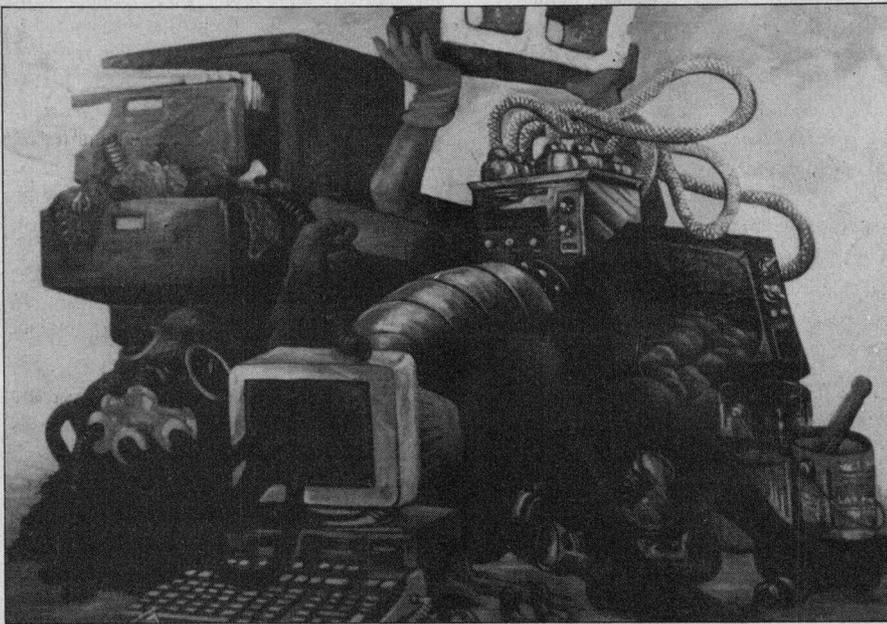
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Jerry Smith, "Mousetrap," oil on canvas, 66"x78". Smith is a recent recipient of an Arts Midwest/NEA Regional Visual Artist Fellowship and is represented by the Carl Hammer Gallery in Chicago.

## Letter from the editor

As we are all aware, attacks on cultural rights in the United States have been relentless. And with Newt Gingrich (R-GA) as the new speaker of the house, we can be assured that these attacks will increase in their intensity and frequency. (Keep in mind that Gingrich represents Cobb County, GA, where the county commission terminated all funding for the local arts council because they couldn't figure out any legal way to censor art that presented a positive view of gay and lesbian lifestyles.) The politic of scapegoating and hatred is here, and it demands a strong response. We must not underestimate the power of the enemy – they must never destroy our solidarity, or be allowed to pick us off one by one.

So how will we as cultural workers respond to the right wing and their hooded friends? What role should ACD play in defending cultural rights? One thing is for certain: we need to meet, talk, and plan a strategy. As you will see later in this issue, there is a gathering planned for January 13-15 in New York City. At this gathering we will chart a new course for ACD. If you are not able to attend, please send us your thoughts, what you are doing locally and what you think the new role of ACD can/ should be.

While assembling this edition of CD an interesting topic came up: economic censorship. How many small and medium-sized arts organizations can you think of that have lost

their funding in the past year? This crisis is real and demands that we rethink our role as cultural activists. We need to seriously assess how corporate monopoly perpetuates economic censorship. ACD has long advocated for the democratization of our cultural resources; this, however, will never be possible without putting the very people who advocate these ideas back to work. If we are to do this we need to reconsider how grants are disbursed, who gets residencies and who gets teaching jobs. We need to support the idea of a 30-hour work week and increased minimum wage if we are to truly democratize cultural activity. Perhaps we need to begin advocating for WPA and CETA-type programs that will bring artists back into the neighborhoods where they are badly needed.

These are challenging times that demand our vision, love and collective strength. As Meridel LeSueur stated at the opening of the American Writers Congress of 1981, "Our fight must now be fought on broad political lines with the struggles of all people in the country. No more lone writers. No more the hollow men stuffed with straw. No more whimper instead of a bang. We can not ever go back. We must not be caught defenseless, isolated as we were in the McCarthy period. We must never let that happen again. We must not be separated to be devoured by the wolves."

We will not be disappeared.

—Michael Schwartz, Tucson, Ariz.

**T**his interview with muralist Olivia Gude, took place on Nov. 14, 1993, after the devastation of the Great Flood of '93 had subsided, but it transpired at a "high water" period in the "flood" of human interest stories about the River's victims. It struck me that the story of the Valmayer mural offered a unique perspective on not only the aftermath of the flood in one Illinois town located on the Mississippi, but the role of the community mural process in (unknowingly) offering the Valmayer community a chance to articulate its collective memory just before a major disaster, and providing an opportunity to posit its vision for the future. Just as Valmayer has refused to die, the mural, whose own history is now intertwined with Valmayer's history, can offer its shared vision of community as a foundation to the town as it undergoes its rebuilding process toward a newly imagined existence.

**How did you come to do this mural?**

Actually I'm a member of the Illinois Artist in Residency program. They publish a directory of artists who are available for doing residencies in various communities. A year and a half to two years before we did the project I got a call from people in Valmayer, Illinois who had been very interested in bringing art in to their schools, and had written a grant to develop their arts curriculum. They had an active fine arts committee within the school that had decided to do a mural for the community library that would tie together the themes of the town and bring different age groups of kids and adults together to focus on a project.

**What was your residency like in Valmayer?**

It was interesting when I first got there because it was a different experience for me. I'm from an urban area. The whole communi-

ty mural form is a very urban form, and yet I think it's also an open form which is about collecting information and synthesizing it. It was a very different experience for me being in this small town and starting to try and listen to what people were talking about and what kinds of things were happening in their lives. At first, I think that there was some leeriness about my presence on the part of the town, and on my part it was unclear as to whether or

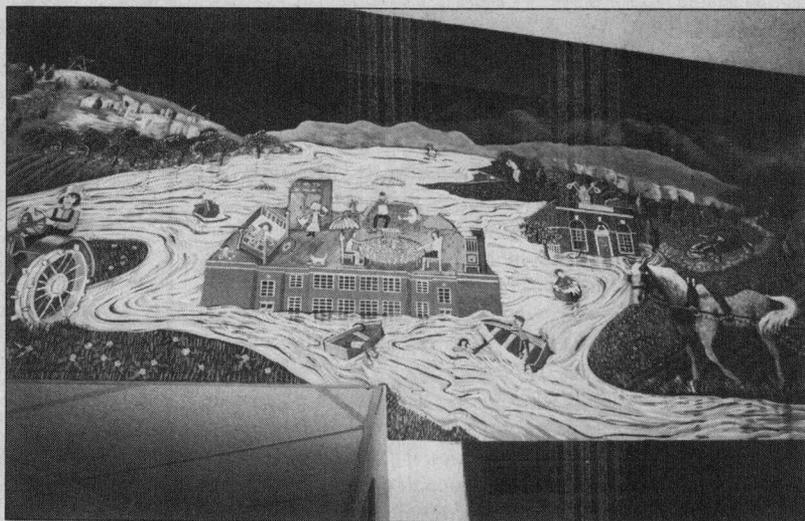
That's interesting. When these people first called me, one of the things that was immediately appealing to me was that I'm actually from St. Louis originally, and one of the things I really missed living in Chicago was the hills of Southern Illinois and Missouri. So there is this connection in me which is very deep to the landscape down there. It is just a really different looking part of the country. The other thing that's very interesting to me is that I've

dealt with issues of ethnicity in relation to ethnic groups other than my own in my work as a muralist, but this particular area is virtually all German and Swiss-German, which is my ethnic background. That was a real point of commonality that I brought to it, and it was interesting for me to be immersed in a place where a lot of the cultural values and styles were very similar to what I had been brought up with as a child.

**As a community muralist who came from Chicago to Valmayer with these connections to the people and the landscape, how did you go about gathering images for the mural? How did you get those kinds of images that resonate with a sense of what people's ideas and history are all about?**

Well, I was working with three core groups of children—fourth graders, junior high school kids, and high school kids. I had a more informal group of adults too. These adults consisted of various teachers who were in the school and librarians, but also just people who kind of dropped in. Actually the location of this mural is significant. In a small town the high school is really a town center, and in this case it was even more so because the school library is also the library of the town. So there was a lot of coming and going. I just started asking people to draw, to tell stories, or to bring in things that reveal what this town was all about to them. It feels very scary when you begin because you don't really have anything.

# Standing WATER



*an interview with muralist olivia gude*

**BY RON SAKOLSKY**

not I would really fit in. I was concerned about whether the work, the images I did, would really end up being connected to the community. There was a lot of joking around the whole notion of this urban girl asking these strange questions, like, "What are the markings of poisonous snakes?"

**Yet while in one sense you're an urban woman from Chicago, in another sense you have a history in St. Louis and an ethnic connection to the Valmayer community.**

*This page: How are you called from home? Detail From The Valmayer Community Mural Project. Local legend and childrens drawings became the basis of this depiction of the 1943 flood.*

You have to have trust that somehow or another the story is going to emerge if you just start asking people the right questions and create a space for it to happen. I really made a point of asking everybody I came in contact with to give me some information, because sometimes you get some of the greatest stuff from some really surprising sources, like school janitors.

**In addition to taking advantage of the people's knowledge who came your way, did you seek people out in certain ways to get these stories?**

People would say things to me like, "You should talk to Gloria Bundy who lives in Marystown because she has done this book, Arrowheads to Aerojets, which deals with a lot of the history from the area." When I went to see Gloria, she also made me this special pie that they bake around here which is a cream fruit pie. So, I did go out and talk to people, but a lot of what I did was to suggest that people come to me. Partially, it's the time issue, but it's another kind of issue as well. I'm not there as a detective, I'm there to re-shape and re-present what people present to me. I like to think that I'm fairly sensitive to different kinds of community issues. I know how to ask questions. Even though I was kind of joking about being "Urban Girl" actually I've learned a lot about rural communities from things that I've done with the Alliance for Cultural Democracy over the years. I'm thinking particularly of the work of Appleshop in Appalachia with community-based media, and popular theater people like Doug Patterson out in Nebraska. I think I've become somewhat sensitized to certain rural issues in this way. For example, I knew enough to ask questions about how people felt in relation to children leaving the town.

Given my German background, another question I knew to ask was, "What were some of the things that happened during the two World Wars to Germans living in Valmayer and Maeystown." I was aware this is a place where people spoke German into the Forties and Fifties and actually had a German sermon in churches. From my own family background I knew that there was a kind of paranoia about being perceived as German at a time when America was at war with Germany. That was something that people didn't spontaneously bring up, but I asked those questions and got some very interesting stories connected to that. One of the images in the mural is of this thug coming into town, beating up this farmer and making him buy Liberty Bonds. We based this on one of the occurrences that actually happened, which was when "Patriot Societies"

from the surrounding counties came into the Valmayer/Maeystown area and harassed German farmers and forced them to buy Liberty Bonds.

**During World War II?**

During World War I, but actually during World War II there were similar kinds of problems. These stories are interesting because they situate local people in terms of world history. One of the other images is the picture of a Mayer family member who was one of the first settlers killed in battle very early on in World War II. What comes out here is the sadness felt by a lot of Valmayer people who were in a situation where the first time they ever went back to visit Germany, the place of their ancestors' origin; they were involved in a war against them. These stories not only situate people in world events, but also in contemporary U.S. history in a time when a lot of talk is about multiculturalism and racism and difference. I think it was really fascinating for people

## WHILE THE FLOOD IS AN IMPORTANT PART OF HISTORY, HOW DO YOU AVOID MAKING A MURAL THAT HAS A SENSE OF DEPRESSION IN IT?

who are now socially accepted to look at the fact there was a time when they were perceived as being outsiders and unreliable. I think that was a really interesting revelation for people to reflect on as a whole. I think that becomes part of a new consciousness where people situate themselves in terms of a much wider world view.

**Getting back to the flood, were there stories of other floods from the past?**

Right, a big part of the mural, a really prominent section, deals with the Flood of 1943. It actually refers also to several smaller floods that happened, another one in the late Forties and then one in the Seventies, but they were very minor compared to the Flood of '43 and the Flood of '93. One of the things that was really a problem that people identified in doing this mural was that the life of this town

was already being choked by FEMA (Federal Emergency Management Agency) regulations. These regulations do not permit much new building, and are so ridiculous that a new building must be some insane height of thirteen feet off of the ground on stilts or something. Basically, it really was not possible to build any new buildings which made it impossible for the town to grow. This was something that was really painful for people. This is a region where a child could say, "Hi, I'm Jake Fults", knowing there was a little town right down the road from Valmayer called Fults. These people have been there for years. Their kids have the names of the roads. So it was really painful for folks to think that this might all end.

The results of past floods were, of course, a tricky issue for me. While the flood is a really important part of history, how do you avoid making a mural which has a sense of depression in it? There was all this anxiety around the issue of a flood, but how do you depict that? For me, one great way to gather history is to ask the kids to ask their parents and grandparents. Using that approach you create a whole other kind of oral history that goes on within families, and it gets children involved in the issue by having them talk to people to find things out. When the kids would come back, they would tell me what they found out. One of the things that the fourth graders told me was that in the previous flood, the people put their furniture on the roof of the high school because it was the tallest building in town in order to avoid the ravages of the flood. Now, one thing about me is that sometimes I am really gullible. I think maybe that's why I'm good at listening to people's stories, because I really do believe them. So it wasn't until a couple of days later that it really struck me: Wait a minute, when there's a flood it is usually raining a lot of the time, that's why the flood comes to begin with; why would you put the furniture on the roof?

Well, we came to talk about it, and what actually happened was that all this furniture and these different possessions were actually put on the second floor of the high school. Yet this idea stuck in our minds of all these things and all these people being up on the roof of the high school. So that a big part of the mural is this scene where you have the high school surrounded by water and there's all this old-fashioned furniture and people sitting around doing different things, actually living on the roof of the high school. Another related story was told by one of the old farmers about how all these things floated away in the flood — apple butter kettles and dog houses and pig sties. What he said was that after the flood you

just went down river to Fults, and all of this stuff was there, and then you would just get it and bring it back. So two images that then show up in the mural are of all those people on the roof of the high school, and things like apple butter kettles and sheep floating by in the water. They are vivid and amusing images.

We dealt with the images of legends that grow up around a flood, and we built on them as we painted. So, one of the pictures is of someone sitting on a couch situated on the top of the high school reading a paper with an umbrella over his head. An older woman came in to the library and was telling us how the class of 1943 had never graduated, because the flood came up in the spring and they couldn't have graduation because everyone was preparing for the flood and then dealing with the flood when it happened and then the aftermath. Fifty years later, they still haven't graduated. So one of the things that we did in the mural was to put in a person wearing a mortar board sitting there waiting, still waiting, for his graduation. Actually in the spring of 1993 when they had the graduation, they were able to have nine of those people come back and finally receive their diplomas from the superintendent of the district after fifty years. So that was a nice ending to that whole story.

**Was there any sense on the part of people when they would tell these stories about flooding of the fact that this could happen again, or that the kind of situation that eventually did happen later in the year would show up again? Did people have anxieties about that, or was flooding something they were placing in the past and so could be almost nostalgic about it in terms of their stories?**

I think that I could answer yes and no to that question. For one thing, the river was rising in the spring time, as we worked on the mural. The river was already to some extent higher than it had been at that time of year than in comparison to the situation during the flood in 1943, but the levy system wasn't built then. Valmayer is in what is what is called a 100 year flood plain, so it wasn't assumed that this town was going to flood every 20 years. The assumption was that only every 100 years the river could be high enough that this could happen, so there was no sense of immediacy.

On the other hand, as the water started to come up in the spring time, you could hear people say, "The river is at record high" or "You know you can see water on the levy up by Fountain Head Creek", or "There's some standing water in the field". You'd get the sense that people's eyes were on the river. We actually joked about it. At one point we said,

"Well at least if it floods, the mural will be safe because it's seven and a half feet off the floor".

**Well, that response leads me to ask about the present status of the mural after the flooding?**

## **P** EOPLE SEEM TO BE INTERESTED IN USING AN ART PROCESS TO HELP THEM ARTICULATE WHAT IT MEANS TO GO FORWARD IN SPIRE OF LOSS.

Well, it is unclear. Just to kind of put this into perspective, in the flood in 1943 the water was at the bottom of the first floor windows of the high school. In 1993, the water went to the bottom of the second floor windows of the high school. The town was under basically about fourteen feet of water for a couple of weeks. So the water did indeed reach the mural and go about half way up the mural. Not only that but it was standing water for a couple of weeks. On the other hand, the destruction done in the town is unbelievable. Houses knocked off of their foundations. The water just didn't come into the town but it hit the town; the current of the Mississippi went through the town. The water entered the school from the back, then it came through the corridor into the library and kind of flowed around both sides. It never hit the mural directly, so the mural looks absolutely pristine and beautiful. The people of Valmayer did not just sit around and wait for the flood. They completely evacuated all the books and all the furniture and put them on to school buses and trailers and took them up on to a bluff near to the town.

They called me, and asked "What can we do about the mural?" The only thing I could think to do was to cover the mural with plastic. So the whole mural was covered in plastic and sealed with carpet tape. Now after the flood, it looks beautiful in an eerie sort of way because when the daylight filters into the building you can see this beautiful brightly colored mural, and everything around it is black. It is surrounded by a foot of this really silty mud. These heavy bookcases which are bolted to the wall are just smashed into smithereens. So, it's this very surreal scene. Unfortunately, the

mural was painted on a skim coat of plaster, over a rough plaster wall, and what seems to be happening is that it is lifting loose from the wall. So the paint itself is in very good condition, but the wall is not stable. The town is trying to see if they can remove the mural from the building. The plan is to rebuild the town up on the bluff, and they want to be able to take the mural with them so that it can be incorporated into a new mural. However, at this point the status of the survival of the mural is very unclear. The structural integrity of the surface of the wall that it is on is definitely compromised.

**It seems to me whether the mural survives in some form or not one of the unique things about this whole project was that it offered the town a chance to reflect on their history just before the deluge. While the artifact itself, the mural, may not survive or endure, the process of self-reflection remains a sort of rite of passage from one phase of the town's history to another. What did this process reveal to people about their town and themselves?**

It is very interesting for me because if you not only put in two months of work but go down to live there, you get very involved in a place. Then suddenly to have all that wiped out within a couple of months after it was finished. You do ask yourself "What was this about?" I think that one of the things that happened was that the people really felt as though they had a better sense of who they were as a place and a community because they had gone through this process. They had really taken themselves seriously as not just this little town that was fading away because of FEMA building restrictions, but as a place that had a history and had a future. For example, we looked at the relationship of the creation of the town to the building of the railroads. There was a quarry that was built in the town that basically mined the rock that was used for the railroad track beds in that whole area. Then the railroad era came to a close with industrial changes, and now there's a more high tech aerospace industry in town which is the main employer. So people got a chance to trace the development of their community within a larger economic and social change.

People have said to me one of the things that made them more prepared to focus on the fact that this flood was coming, and to evacuate the school and things like that, was the fact that they had just been looking at all these images of the town flooded. They had just talked about that happening. It wasn't real to people that it could happen. Recently, I was down in Valmayer to assess the damage to the

mural from the flood and meet with one of the women who had been very involved in painting the mural and had worked on designing it. She said to me, "You know, doing that mural made us think about the fact that there were these people who at one time made this town. They laid out the streets. They made it happen. Now, our town is destroyed. Valmayer is now going to re-build the town on the bluff overlooking the sight of the old town. Having thought of these people who were the founders, made me realize that we can be those people now. We can make this new town." That's a great insight. That was a wonderful gift!

While that was empowering, the other side of it, for me at least, was being part of a process of going back and hearing people's stories of this current flood, and being part of a process of irreconcilable loss. That loss now also becomes part of the town's history. No matter how wonderful the new town is, it won't ever be the same town. People have lost a sense of security and place that they may never get back in quite the same way. It has caused some people to look forward to somehow creating a new mural that incorporates the sense of loss along with a sense of renewal and hope.

**My guess is that this sense of loss is something that you share as the muralist.**

That is definitely true. I left there thinking, "I'll always be able to come back to this place." While some people were able to go back to their farm homes in the bottomland after the flood and have recreated them, other folks who had these things that I remembered fondly, like worm growing boxes and asparagus beds which were so soft you could put your elbow into the soil, have places that may very possibly be lost forever, and that's really sad.

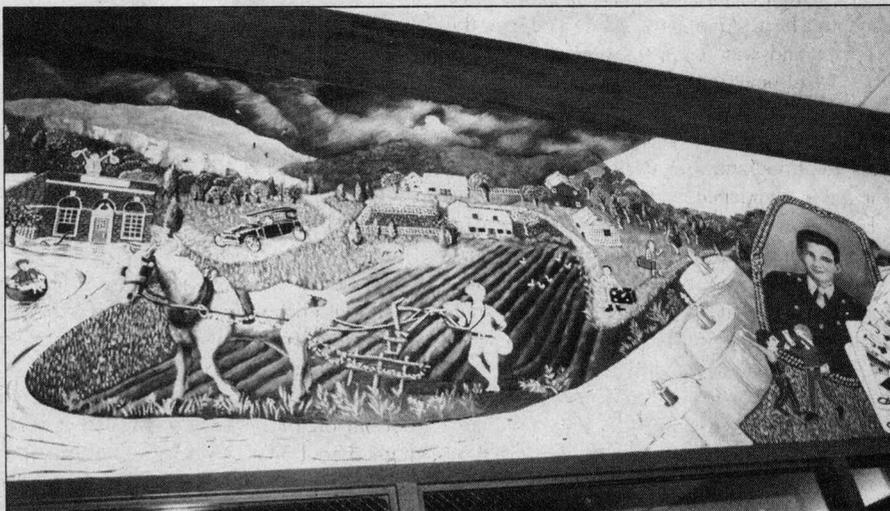
**In terms of the uncertain status of the mural's future, have you been able to mourn the loss of the mural or is that premature because there's a possibility of saving it? How have you personally handled that?**

This whole summer was really hard. The mural is such a small thing compared to everything that people lost. The town fought off the flood for 23 days. For 23 days they sandbagged and they were able to keep the flood at bay. If it just hadn't kept raining and raining there would have been some hope. There was a terrible tension so that you almost had a sense of relief when the levy finally broke. As for the mural, my immediate feeling was that probably it was just lost.

Then I got these calls based on the first reports of people coming back into the town when the waters went down three weeks later, and getting into the library. Basically, these people were saying that the mural looked good, and as a matter of fact, they began creating a new myth. The myth was that the waterline on the mural was right below the second story window of the picture of the high school in the mural, which is the same place that the water was in the real world on the outside. I'm not sure whether

a matter of fact, the National Guard lived in the library during the days of the flood, for several weeks, before they completely evacuated the town.

**The town has decided to move from the bottomlands to higher ground. What is the chance that another mural will be attempted, which might include this latest episode of this town's history, or make some attempt to take what is already there and incorporate it within something new?**



*How are you called from home? Detail From The Valmayer Community Mural Project. Notice in the right hand corner the young people with suitcases who represent kids growing up and leaving the area. However, the young man with stickers on his suitcase suggests returning home after exploring the world.*

that's true or not. One of the hardest things for me was when I realized there were problems with the wall itself. Children who were just devastated that they had lost their homes, had at least felt a sense of being uplifted because the mural had survived. But I was becoming increasingly aware that maybe it really hadn't.

**But it has been pretty well-documented though, is that right?**

Actually, that's one of the things that's also really sad. The mural is not well documented. I took a series of slides before I left the town, but I left the town at the end of May. It's a very difficult thing to photograph, and I was in the process of hiring a professional photographer and wasn't in a real big hurry because school was going to be out in a week and we realized that we didn't want the person in the school until after school was out and graduation over because they use that space as a reception area. We thought, in a couple of weeks we will get these photos taken, but before that happened the school was evacuated and the mural was covered. As

That's something we have already been talking about. I think it would be really nice if we can preserve fragments of the old mural and incorporate that into a new mural. If not, we will have to do that preservation work by using some of the original drawings from the mural if we can't have the actual thing itself. Even if we can get the mural out of the building by using the skills of a museum conservator, we don't want to create the exact same mural because in a sense that would be false.

They're hoping to have a new school built by 1995. They are already talking about doing a new mural which would depict the past and the present and the future. It is obviously going to have to be a very different kind of mural in some ways, because the depth of emotion that people have felt is so much greater now. It is the kind of rawness that comes from really dealing with a loss in this very immediate kind of way, but I think it's a wonderful and promising thing that people seem to be very interested in using an art process to help them articulate what it means to go forward in spite of loss. □

# a Yaqui Easter

BY TONY VALENZUELA

**W**hen I was 13 and living in Arizona, I remember watching Yaqui students being bused to and from Guadalupe. I can still see them sitting on the bus quietly waiting to go home. At school, they pretty much kept to themselves and I don't remember seeing them running down the halls or causing trouble. Thinking about it now, it seemed as if they felt they didn't belong there. More than once, I asked my dad about them, but he wouldn't say much. What I do remember was how his eyes would light up when he talked about their Easter ceremonies. I'd listen in awe at his mystical and unusual descriptions. Although I wanted to see these ceremonies, he never took me.

Twenty-five years later and living in California, my father was terminally ill. During this year-long illness, we often talked about the past in spite of his terrible pain. The last time we would ever talk, he looked unusually relaxed sitting on the couch. For a long time, he stared at me, exposing a faint but pleasant smile. Then for reasons I had long forgotten, he told me that he was full-blooded Yaqui.

It just didn't make sense. How could I be half Yaqui and not have known it all these years? How could those kids in junior high have been my brothers and I didn't know it? To complicate matters, my mother only talked about her Spanish/Jewish heritage and never about her native roots. Looking back, they must have experienced a lot of pain for their color and culture, but I was too busy trying to be accepted to

notice. I tried to relate to their pain but I couldn't feel it. Finally, after a couple of days, I remembered how it felt.

I was 10 years old and playing football after school. As always, we would argue about the game. In one particular argument, I was arguing with an older friend and because I was holding my own, he became frustrated. Maddier than hell, he grabbed me and threw me on the ground. Laying on my back, he stood over me, pointed his finger in my face, and screamed as loud as he could "you're nothing but a dirty little Mexican." As quick as I could, I jumped up and went straight home, running, crying, and trying to catch my breath.

When I got there, my mother tried to make me feel better, but the pain lasted for more than 20 years. Not until I was over thirty did I realize that my parents were not ashamed of their Mexican heritage but trying to protect me. Still, I had lots of questions and lacked the quiet strength of understanding myself. To find out that my dad wasn't Mexican-American but Yaqui, was overwhelming.

In the last four years, I've had several long conversations with my mother. Once during dinner, we were talking about my dad, when she looked away and glared at the ceiling. Without taking a breath but with her thoughts well rehearsed, she went into a long spiel about how she had taught him how to talk and act properly. When she finally looked at me, she realized that I was bothered and immediately stared at

**A YOUNG  
MAN'S  
JOURNEY  
TOWARD  
HIS FATHER  
AND HIS  
HERITAGE**

her plate. Too ashamed to look at me, she kept staring at her plate and said in a low-remorseful tone

"When I married your dad, your Grandpa told me "how could you marry him, he's so dark." For my mom, it was so important to look and act proper. For my dad, it was frustrating and painful. Eventually, his pain turned into anger and would surface without warning.

Once it happened when I was 12 years old. It was after baseball practice and all of us were walking back to the parking lot. My best friend was next to me and my dad was walking in front of us. Like kids do, we were teasing each other. Before too long, we were swapping ethnic slurs and laughing. All of sudden, my dad stopped, turned around, and got in his face. With his chest stuck out and knuckles turned white, he told him "If you think your so good, why don't you leave."

My dad's self image was fragile. But throughout his life, he was known as "Babe" for his athletic skills. When he played baseball, he was like a deer, graceful and effortless. When he hit a man, he was like a bear, powerful and instinctive. But, when he tried to share his innermost feelings, he was like a wounded wolf, overly protective, snapping at any movement, and confused.

This confusion caused by my dad trying to hide his culture and adopting a new one resulted in him and my mom having terrible fights. By the time I was 11, they had finally got divorced. Not wanting my dad to be alone, I lived with him until I was 21 and had joined the Air Force. My dad and I had our share of fights and I was more than a handful. Sometimes, I didn't even have shoes to wear. But in spite of all this, he never told me to get out of his life and I knew that he loved me. When he became terminally ill, he started to accept the values he had learned as a child and I saw him starting to carry his shoulders back and hold his head high. It felt so good to see him finding himself. If only he could have lived longer.

Like my father, I also shied away from my heritage. In the 5th grade, I was popular and did well in school. But, sometimes, when everybody was asleep, I would lay in bed crying and ask God "Why did I have to be Mexican American? Why couldn't I be white like all my friends?" Not able to change my color or culture, I felt cheated. By the 7th grade, I had become a self-made loner. It wasn't until 4 years ago and a lonely and painful divorce that I felt and realized that something was terribly wrong.

Last year, I studied my father's heritage,

but I couldn't relate to the formal material. I thought, maybe, if I went to the Yaqui ceremonies in Guadalupe, I might learn more about his past. I didn't know what to expect, or how I would deal with it, but my gut told me that's where I belonged. As soon as the first Friday of Lent came, I drove straight from San Bernardino, California to Guadalupe, Arizona.

When I got to Guadalupe, I drove into the large dirt plaza, quickly parked my car, got out, and looked around. There were cars and pickups filled with families and kids running everywhere. Stray dogs were going from car to car looking for food or someone to play with.

Alongside the street and behind the parked cars, three huge wooden crosses overshadowed the plaza. They reminded me of three gentle giants who had been ordered to protect and sanctify the plaza. At the other end of the plaza, I saw the Yaqui temple nestled next to the Catholic church. Quickly, I walked over there and saw the huge temple grounds. These grounds were as wide as the front of the temple and longer than a football field. Both sides of the temple grounds were separated from the parking lots by thick ropes tied to short posts about 20 feet apart.

Between the temple and the street, an area was marked off by a sign saying "members only." Close to the sign, 20 or 30 hand-made wooden swords were stuck in a mound of dirt about three feet wide. All the swords bunched together reminded me once more not to enter. Each sword was different. Some had long wide curvy blades, while others were thin and looked like long daggers. The blades were painted white and detailed with different patterns of bright blue paint. Their tips were completely painted red. Later, a good friend of mine told me that the red paint symbolized the blood of Christ.

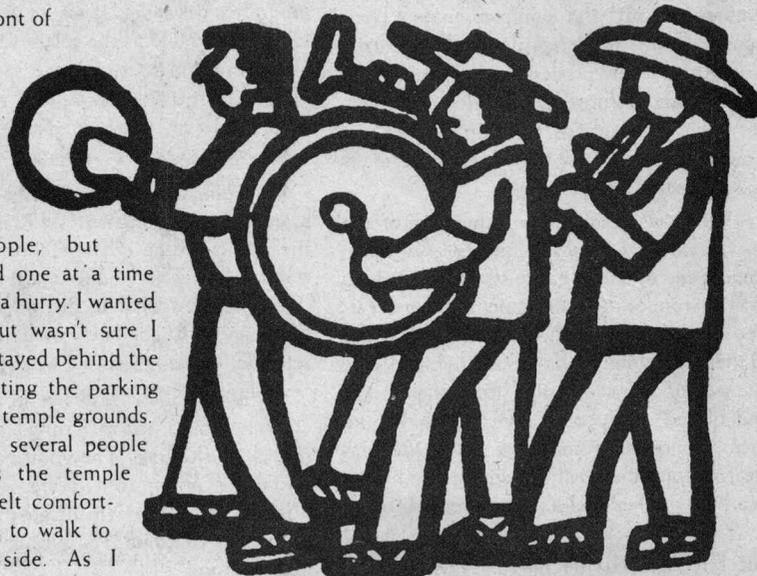
In the front of the temple, its huge doors were opened and its entrance was large enough for several people, but they entered one at a time and never in a hurry. I wanted to go in, but wasn't sure I could, so I stayed behind the ropes separating the parking lot from the temple grounds. After seeing several people walk across the temple grounds, I felt comfortable enough to walk to the other side. As I

walked past the doors, I stopped and looked inside. In the back of the temple, there was a simple altar covered with white linen and several statues. On the left corner, there were several bouquets of flowers honoring a statue of the Virgin Mary. Although, I couldn't see her details, she stood about three feet tall. Her flowing curls and deep green and bluish colored robe with gold glitter reminded me of how I felt during my first Holy Communion. There I was seven or eight years old—believing in everything beautiful and good.

Alongside the rough and simple adobe walls, families and friends were sitting on blankets neatly placed on the dirt floor. One woman was sitting down with her right arm resting against the ground and sharing pleasant conversation with her children. Next to them, a man was meditating by himself. Near the altar, several young girls dressed in black were busy preparing for the first procession. For more than a minute, I stood outside the temple doors and watched. When I got to the other side of the temple, I leaned against an old tree and savored the quiet spiritual presence I had felt. Accustomed to finding spiritual strength in massive building set on Italian marble and laden with fine cloth and gold, I was embarrassed that I had been moved by such simple things.

Alongside the streets bordering the plaza were 14 crosses. Each one represented a major event in the life of Christ from his trial until his burial. At each cross, the procession would pray and meditate on the importance of that event.

As the sun was setting, the crowd was getting larger. Looking at the temple grounds, I couldn't help but notice the Chapayekas. These participants fancied hand-made masks made from animal skins and represented anything from a pig to a clown. Wrapped around



their full-length oversized trench coats or Mexican blankets were wide ceremonial leather belts with deer hoofs or bells dangling from strings of leather. On their ankles, they wore dried cocoon rattles that looked like hundreds of small white sea shells tied together. At the sight or sound of anything holy, they irreverently leaned forward, shim-mied their hips, and stomped their feet to jingle their waist and ankle rattles.

Their sole purpose was to distract the procession and they symbolized the soldiers of the non-believers. Often, they would motion for us to join them. Disappointed, they shook and pointed their swords at us. To mock Christ, they poked their swords in the ground looking for him. Never did they speak but always they taunted. When a Chapayeka pointed and waved his sword at a 10-year-old boy who befriended me, the boy jerked his hands in the air and jumped backwards. Then, looking at me, wide eyed and excited, he rambled as if he was running out of breath "If a Chapayeka talked, his mask would stick to his face forever."

About thirty minutes after sunset, a large crowd was gathering near the temple doors. "Clang—Clang—Clang." Three clear-crisp bellows rang from the temple bells. Immediately, a group of thirty or so participants walked out of the temple and headed for the other side of the plaza. Quickly, we climbed over or walked around the ropes and lined up behind the small group. At last, the procession had begun.

Walking in the procession, I looked around and saw entire families, some with grandparents in wheelchairs, others with babies in strollers. Older women wore long graceful shawls and several had two or three generations participating. Although their backs were bent and faces weathered, their eyes were soft and compassionate. Their unmistakable inner pride and enduring strength gave the procession a regal sense of tradition and purpose. During the whole procession, the hundreds of people walked as slow as the oldest and there were no careless acts of youthful disrespect.

When we reached the other end of the dirt plaza, we turned left into the Calle San Angelo and filled the entire street from side to side. In front of the procession, some men carried a white cross and a statue of Christ. Next to them, the young girls dressed in black wore pictures of Christ hanging from their necks and placed neatly over their hearts. Behind them, followed a maestro and cantadoras wearing long shawls and singing Latin hymns in a high pitched melodic and soothing tone.

I had never heard the cantadoras before, but I recognized the music. I just couldn't

remember where. Later, I remembered. I was 13 and living with my grandparents and father. In the evenings, my grandpa would feed the wild birds and pigeons while singing those songs. Once, I asked my dad "what grandpa singing?" He responded "Oh, he's crazy."

## AS THE SUN WAS SETTING, THE CROWD WAS GETTING LARGER. I COULDN'T HELP BUT NOTICE THE CHAPAYEKAS.

On both sides of the procession were single columns of soldiers made up of boys as young as 10 and men as old as 70. Each soldier would spend hundreds of hours in the processions. Some were executives, others worked with their hands, and some had drinking problems. But during these processions, they were of one mind and one spirit.

Six weeks later and after sunset, the procession on Good Friday had begun. When I saw the soldiers, I knew that this procession was a high point. All the soldiers were dressed in black. Their heads and faces were so tightly wrapped with black cloth that every detail of their facial profiles were exposed. Only, their eyes were uncovered. This particular procession was for members only, so everyone else stood beside the temple grounds and watched. Because this procession fell on Good Friday, the soldiers were anxious about escorting Christ and seemed tense. Alongside the soldiers, Cabos walked with small whips in their right hands. Their purpose was to keep the procession moving.

Standing to my right, about five feet away, a drunk young man stood in the way of the soldiers. One of the Cabos told him to stand back. The young man yelled back, "Don't tell me what to do." His friend told him "Hey, don't act that way." The young man retorted "Nobody tells me what to do."

Emphatically, his friend responded "You're wrong. You're wrong. You have to respect the Cabos." The young man slurred, "No one's going to tell me what to do." Shaking his head in disgust, his friend dejectedly told him "I'm getting out of here. You're wrong."

The Cabo watched the friend walk away. Again, he told the young man to step back. This time, the young man called him a Uputo. For more than ten seconds, they stared at each other and I stared at the Cabo. His eyes were tense and piercing and drained all my emotions. Completely numb, everything stopped as I waited for something to happen.

Suddenly, the Cabo lifted his whip and struck the young man as hard as he could across the legs. The young man flinched from the pain and wanted to lunge forward but hesitated. Again, they stared at each other. Immediately, other Cabos came to his aid. This time, the young man kept his mouth shut and got out of the way. All the while the soldiers kept marching.

It was so unusual to see something so real in an unreal setting. To go back and forth in time and yet there was no time. I saw a man being whipped and at the same time, I saw Christ dragging his cross while Roman soldiers pushed people out of the way to clear a path. To this day, I can still see the Roman sandals pounding the narrow dirt road.

After the processions, the soldiers would stay all night in the "members only" area. Throughout the night and around a campfire, they would pray, meditate, and receive instructions. With the mesquite embers crackling and the flames roaring, I saw their faces glowing in the dark clear night. Some were young, others were old, but always, they shared experiences. For more than three hundred years, these campfires had anointed these processions.

These soldiers marched in all the processions, sometimes day and night but always with dignity. After the procession, I saw two teenage girls walking over to the "members only" area to give food to a young soldier. With their heads held high and all smiles, their was unmistakable pride and admiration for their soldier. I wished my dad could have seen their faces and realized that this was his source of inner strength.

Throughout my life, I had taken great pains to talk, walk, and dress for the day. But during that first Friday in Guadalupe, everyone was so focused on the procession that to worry about how I looked would have been ridiculous. Instead, as we walked to the first cross, I had this quiet but strong feeling that I was accepted for just being me. When we reached the first cross, we surrounded it in a semi circle and knelt down on the old road. Then, the Maestro read prayers in Latin and another read prayers in Yaqui.

Several times I looked around, but always I only saw people praying.

Walking to the second cross, the steady low growl of shoes shifting gravel and the cantadoras singing melodically slowly nudged me away from the realities of the day. I continued looking around. Again, I looked at the soldiers marching. Finally, I realized that their straight-ahead determined eyes and the steady pounding of their of heels were real experiences and not role playing.

Once more, I looked at the cantadoras who had been singing non-stop all day. I watched them slowly walk in front of us. Their long shawls created soft flowing silhouettes that appeared to be floating and filled me with mystical anticipation. Then it happened, in a way that I didn't understand, the procession took control of my senses and placed me in a setting almost 2000 years ago. Now, instead of looking around, I became a participant and found myself mourning for Christ. I could see his hands, elbows and knees bruised and bloodied and his body going beyond human endurance.

Never before had I been so close to the pain and anguish that Christ had felt in order to complete his mission. For the first time in

my life, I was more concerned about his human trials than I was about my potential spiritual gain. In short, these religious ceremonies were based on the appreciation of the giver rather than the given. Several times through out the forty days of Lent, I would experience this vivid feeling.

Looking back at the processions, I know why I feel close to the elements and I realize that I've been blessed with two sets of eyes. One pair to deal with the necessities of the day and the other to appreciate the simple enduring things. This knowledge has left me with the assurance that the pieces are all there and falling into place.

Most important, those kids on the bus are my brothers and I know it. But above of all, I have this yearning to share with my father the things I had seen and felt. Just to have seen his face glow as I described the ceremonies would have been priceless. Just maybe he could have realized that after all these years it was okay to look and be different. That all the cultural things he tried to hide from me I not only respected but appreciated. That these simple things have given

my life meaning and poetry. That today I am neither ashamed nor uncomfortable with myself.

In Guadalupe, I met a strong broad shouldered young man who reminded me of my dad. Several times he had asked me to buy him wine but instead we would talk. The first time we met, he told me that he was Mexican American. But after we got to know each other, he told me that he was Yaqui.

To get away from his people, he would go to Phoenix and live with his white lady friend. But like clockwork, he would become lonely, feel dejected, and go back to Guadalupe. I told him that he didn't have to end up like my dad: spending his life trying to run away from his color and culture, only to find out that it was impossible. If he would only search his past and find those childhood experiences and feelings that made him happy, he would rediscover his inner strength and culture. Only when he did this, could he walk tall with his shoulders back and his head held high and not have to prove anything to anybody. □

## Celebrate ESTA'S 15<sup>th</sup> anniversary!

Since 1979, Elders Share the Arts has become a nationally-recognized community arts organization dedicated to validating personal histories, honoring diverse traditions and connecting generations and cultures through "living history arts."

ESTA is happy to announce the celebration of our 15th year with an Anniversary Award Gala and Commemorative Journal. The gala will be held on Monday evening, May 8, 1995 at the Joseph Papp Public Theater in New York City. The multicultural storytellers "Pearls



of Wisdom" will perform, and an awards ceremony and a silent auction will be held – all as part of this festive evening.

The commemorative ESTA 15th Anniversary Gala will chronicle ESTA's history and include highlights from ESTA's major performance, training and intergenerational programs.

For more information about either the anniversary gala or commemorative journal, call Susan Perlstein at Elders Share the Arts in Brooklyn, 718-488-8565.

**BECOME A SPONSOR OF THE ESTA JOURNAL BY LEAVING YOUR MARK ON ITS PAGES!**



# Safe Art

BY MAT

JOBE

This is no ordinary art studio. It is poorly lit. Graffiti covers a refrigerator in the corner. The floor slopes downward. And there is a movie screen.

This is Bay Three of the Franklin Theater, home to a group called Neighborhood Safe Art. Where adults once watched flickering pornographic images, 12 kids, aged 14 to 18, are creating their own images of cultural identity. Most importantly, they are making a statement.

"A lot of times older people in the community, older people in general, don't really pay attention to the youth," says Brett Stately, 17, a three-year veteran of the group, "They don't listen to them."

It will be hard not to pay attention when the artists complete the project they began last summer - a mural on the side of the Phillips building across the street. Led by Minneapolis muralist Marilyn Lindstrom, the group finished painting it this July.

When completed, the mural will be a testament to the cultural diversity of the Phillips neighborhood. With icons derived from American Indian, European, African, Asian and Hispanic cultures, the mural represents the major ethnic groups in the community.

"It's about building unity and respect between cultures," Lindstrom says.

Unity and respect are in high demand in Phillips, a neighborhood with one of the worst reputations in Minneapolis. Its image as a place of violence and drugs makes building community pride a challenge. And with people of all cultures and heritages, Phillips lacks the natural unity of a homogeneous population.

But instead of an obstacle, diversity has been the strength of this Safe Art Group. The kids, themselves from many different backgrounds, explore both their own cultures and those of fellow group members. Inspired by Lindstrom, writing mentor Charles "Doc" Davis and a small library of art books, they mix and match these cultures in their drawings: They copy cultural icons. Often they embellish. Sometimes they invent.

"A lot of times if there ain't a topic somebody will just make something up and do it," Stately says, "Just create it themselves."

What results, and what eventually goes in to the mural, is a cultural hybrid. An Ojibwe icon next to the African one. A Mayan skull symbol above a Northern European stone sculpture. One young artist's designs adorn a pyramid.

Some works are chosen to be traced by the artists and made into slides. They project the slides onto the wall and mark the image in chalk. After outlining the figures in paint, they add color.

Lindstrom and Davis suggest which works should be featured. But as the artists are quick to point out, everyone has a say. "If we don't agree on it," Stately says, "then it doesn't get up there."

Stately himself was forced to modify one of his images last summer. In a drawing depicting a street scene, he had drawn one character holding a gun. Though the group decided to feature the scene in the mural, the character holding the gun was changed to one holding a spray paint bottle.

Other group members thought that showing a gun in the mural would send the wrong message, fueling neighborhood stereotypes and becoming a painful reminder of community violence.

"I don't think we need a gun up there," 16-year-old Constanza Carballo says, "We have enough of those in the neighborhood."

*This page: Artist mentors, youth artists, community volunteers, Safe Art Park, Minneapolis, 1991*

Each of these kids has had encounters with violence. Today, as they sit drawing in Bay Three of the Franklin Theater, they add one more.

Lindstrom announces that Adrian, a 17-year-old member of the group, has been shot in a drive by. It is not serious, she assures them. Nothing like September 1993, when a member of the group was shot in the neck, his right arm left paralyzed.

Adrian was shot in the foot. Though he had to convince a motorist to take him to the hospital and later convince the police that he didn't shoot himself, he is all right.

The kids listen, without panic, to what Lindstrom says. She furnishes as many details as possible. When she is done, they ask a few questions. Then they start drawing again.

Violence is not normal or acceptable for these kids. But it is something they have to live with, live through. If they do not sweat it too much when their friend receives a flesh wound, it is not because they are callous. It is because they are coping.

"We've had two people shot in one year," Lindstrom says incredulously, "Out of a group of twelve. That's a horrible statistic."

It is not just a statistic for these kids.

Two girls sit at the drawing table after everyone else has gone. Along with the usual teenage gossip and talk about which boys are "getting cute," they discuss stabbings, shootings and police visits to the neighbor's house.

"Dang," one of the girls exclaims, "it's getting so violent in our neighborhood."

Lindstrom says she feels the youth are in a crisis in the inner city. They were in crisis four years ago, too, when she began Safe Art in the Powderhorn community.

"We didn't have much of a future to look forward to because our kids were not getting information, values and positive energy passed on to them from adults," Lindstrom says.

Having painted murals all over Minnesota and as far away as Nicaragua, Lindstrom decided to do something in her own community. So she went next door and asked her neighbor's son to help.

Four years later, Safe Art is still around, and so is Lindstrom's neighbor. The group operates from project to project, funded by sponsors and grants.

Young artists are usually admitted to the group through word of mouth and connections. Most are from Phillips and are paid \$4.25 to \$5 an hour. The program is naturally diverse, like the community it serves, Lindstrom says, though she admits that she encourages some

artist to join over others to attain a more representative mix of cultures.

Sometimes it's hard to believe teacher and pupil are speaking the same language. At 41, Lindstrom's philosophy is more hippie than hip hop. With the pep talks and positive energy supplied by Lindstrom, the artists work roughly 112 hours a week.

"Ya gotta see what the program is, man," Lindstrom says to an artist who hasn't been paying attention, "I talked to you about that over and over."



*Jeremy Crowder and Phillip Davis at Safe Art Park, 12th and Lake Street, Minneapolis. 1991*

Sometimes instructions fall by the wayside. Stately is told to chalk out his first symbol in a corner of the wall, and he goes to work. Two boys inform him that Lindstrom meant the symbol to be much smaller and much more in the corner. "Man," Stately says, "Why'd she make me waste my time?"

He chalks out both versions of the symbol. With a sly grin, he decides to paint over the larger one. Lindstrom comes out to see what he has done.

After a moment of confusion, she gives Stately a thumbs-up. The symbol is five times bigger than she wanted, but she says nothing.

Despite such miscommunications, the artists respect Lindstrom. She listens to them. She gives them a say. She gives them the responsibility of working alone. And she lets them have their moments of rebellion without "hassling" them too much. In short, she gives them respect.

It is something kids do not always feel they are getting enough of. When asked what he feels the biggest problem facing young people is, Stately makes no mention of drugs, violence or teen pregnancy. "Being seen as equal, really," he answers.

The mural is over three-quarters done, and its meanings are as diverse as the artists who created it. Conceived through the writing workshops conducted by mentor Doc Davis, the title is "We Claim Our Lives".

Lindstrom says the mural is about self-respect and knowing your place in the world. "Once you give yourself respect, you can move out from that point," Lindstrom says.

Lindstrom believes more projects like hers might help solve some of the problems of violence in the inner city. Learning about the cultures and heritages of others builds empathy in young people.

"So when it comes to 'should I rob that woman or not', they have a basis and a way to think through that," Lindstrom says.

Learning to think and communicate for oneself is also a major goal of the project. Stately thinks that "We Claim Our Lives" is about making your own decisions.

"We're not gonna have nobody tell us how to live our lives," he says, "It's all up to us."

In a neighborhood like Phillips, where there are gangs and the associated drugs and violence, peer pressure is no joke. It is important for the kids to be able to make their own decisions. It can mean the difference between life or death.

With the stakes so high, the adults in these kids lives can often be ultra-protective and domineering. Community organizations, parents and teachers climb all over each other to provide direction for young people. Kids feel pulled in many directions, between their friends and the community at large.

While their future is plotted out for them by others, they rarely have a chance to say what they want for themselves. The mural is their chance.

The mural is also a chance to create something beautiful in the neighborhood, a place where many do not think beauty can exist.

"It's something brighter to look at," Stately says, "Something better."

Thea, 18, says it is something the community can really take pride in, "because there's this beautiful thing the youth created."

As the artists prepare to chalk out their first major pieces of the summer, they are distracted by a remarkable sunset.

"I wish we were near a lake," one of the girls says.

Still, as the dimming sunlight shines on the mural, it is hard to believe the sunset could look better anywhere else.

And it is beauty that the young artists have learned to find in their own backyards. □

# Campaigns

## THE CAMPAIGN FOR CULTURAL DEMOCRACY

*A proposal presented to the general membership of The Alliance for Cultural Democracy*

*This is working draft and is by no means complete, we need your input! Please send comments to: ACD/CCD P.O. Box 545, Tucson, AZ 85702 e-mail: Cdemocracy@aol.com. Call 602-791-9359 for more information.*

ACD's Campaign for Cultural Democracy, like our role in the Counter Quincentennial complements our ongoing work of helping to tell the untold truths and suppressed stories of all peoples. We believe the truthful telling of our past will help us to better support each other in the struggles of today, and to put an end to the age of colonialism. We need to stop the wounding so that the healing can begin.

This will be an ambitious, and imaginative networking and movement building campaign that will continue to the year 2000. We will facilitate the campaign by looking at, and building on ACD's history and philosophy from an activist perspective. This will give us five national conferences to explore long term dialogue on cultural democracy and social justice issues. We will continue to define culture in relation to issues of environment, class, sexual preference, colonialism as well as the impacts of NAFTA, GATT, and immigration on our National and International cultural policy.

In the light of recent NAFTA and GATT agreements on Cultural Policy a new era of colonialism has been born. The effect that these agreements will have on cultural policy, in relation to environment, class and access, has yet to be determined or closely considered. The Zapatistas have clearly demonstrated that these agreements will have a profound impact on their way of life. The Cultural Survival of all peoples is at stake, from Pakistan to Chiapas. The idea of large corporations over riding our cultural rights is unacceptable. The Campaign for Cultural Democracy asks: Which way towards cultural democracy in light of GATT and NAFTA?

"The Alliance for Cultural Democracy, Inc. is a non profit corporation with the following purposes:

- 1 To promote neighborhood arts pro-

*Both pages: graphics by Paul Santoleri.*

grams (NAP's) locally, regionally and nationally, through the gathering and dissemination of information, education and research;

- 2 To promote the development of creative employment through public service programs and private sector economic ventures;

- 3 To make the human services, of the artist more visible and understood; and



- 4 To encourage the development of local, regional and national networks to support NAP's.

The corporation shall have all powers authorized or permitted by the District of Columbia Non-Profit Corporation Act." ©ACD

We therefore propose, in order to enact these principles the Campaign for Cultural Democracy, with the following goals:

- 1 To foster community based cultural initiatives that speak to issues of social peace and justice.

- 2 To establish the interrelationship between ecology and cultural rights.

- 3 To celebrate and support the the many cultures, peoples and places of the Americas.

- 4 To advocate and organize around the principles as outlined in The Cultural Bill of Rights.

- 5 To continue to build a network of community/ neighborhood cultural workers.

### I. Strategy:

- 1 Expand breadth and scope of membership services:

These services will compliment our existing services of health care, conference, and membership directory. It should be noted that many of these ideas, as well as those presented throughout this proposal, have been proposed at various times throughout ACD history. This proposal takes these ideas and offers a plan for action. It is our feeling that history demands that we bring these ideas to life, in the name of future generations and of all living things.

- 1 ACD awards for outstanding cultural work. These awards will be given to nominees to recognize outstanding work in the field of cultural work. Recipients will be featured in Cultural Democracy and receive an honorary membership ( 3 years, 5 years, lifetime? ) to ACD. Six awards will be given for each active board member.

- 2 Multilingual Cultural Democracy. Cultural Democracy will print stories in English with translations in the traditional language of the author, or the peoples the article is about. For instance if an article is about the San Carlos Apache Peoples, there would be a translation in (Apache).

- 3 Creation of a National Speakers Tour/ Bureau. There are many past and present ACD'ers who could speak to various components of this campaign. This would help to illustrate the complexity of this campaign as well as create a national dialogue that would reach outside our existing network.

- 4 Creation of Poster Series and Distribution Network. Perhaps this could be expanded as an idea, a traveling exhibition or postal art. These posters in their many forms would help us to fund raise as well as draw attention to the part of this campaign that goes beyond words. We would also have a tool to speak across language barriers.

- 5 Create an international community to community exchange of performers.

### II. Restructuring and rethinking the ACD board, and its role, within the parameters of our bylaws:

- 1 Advisory Board: This board would be made up of former board members and board members who are finding that their time is too limited to attend to the daily tasks of maintaining the organization. In order to maintain good relations with former board members we would set up an honorary membership with a tenure of 5 years, these people

would compromise our advisory board, and may decide to help with committee work, or in providing other much needed resources. A yearly Advisory Board Retreat would be organized to hammer out proposals, suggestions, etc. The advisory board would always be on hand as support people.

② Executive Board: This decision making body of core group members would continue to function as the current board does now. Each member would serve as the committee head for finance, newsletter, ROC's, conference, health insurance, board chair/ administration (committee descriptions and responsibilities will be forthcoming). This group will also meet once a year with the Advisory Board, as well as continue to conduct teleconferences.

③ National Organizing Committees and Regional Organizing Committees: We need to further evaluate and describe the role of these committees in relation to this campaign. This campaign will help to stimulate these long defunct committees, and give people something to organize around. Essentially we need a representative from each region to help organize and pull in new people, address the needs of certain regions, enhance the networking process and maintain friendly/formal relations.

④ Staff: The executive board will hire/fire three to five staff people who will carry out the day to day operations of the Campaign/Organization. These people will be responsible for data entry, setting up annual board meetings, newsletters, press work, membership, correspondence, setting up speaking engagements for board members, maintaining affiliations, etc. Descriptions:

- ① Facilitator/ Director
- ② Development Director
- ③ Program Director
- ④ Marketing Director
- ⑤ Outreach/Program Director

### III. Establish a National Resource Center for Cultural Democracy

A National Clearinghouse will be established to facilitate the day to day operations/administration of ACD and the services and initiatives described here. Bulk mail permit, P.O. Box, and incorporation will be established in the state where this Centre will reside. This will help us to complete the administrative tasks of ACD in a timely, professional manner. Responsibilities /Features will include (but not limited to):

- ① Update Print Materials
- ② 1-800 hotline
- ③ House the massive ACD Archives and related information. Establish reading room.

④ Coordinate board and membership retreats, training conference.

⑤ Coordinate financial responsibilities.

⑥ Coordinate communications and partnerships.

### IV. ACD Annual Leadership Conference/ Training Program

"A Plan is a Dream with Deadlines: Proposal for an Annual ACD Leadership Conference"—Ricardo Levins Morales

The intention of the following proposal is to alter the way in which ACD functions as an organization. The purpose is not to set a particular course for the Alliance but to insure that we have a structure that allows us to carefully evaluate and adjust our course as we go. Of special interest is the relationship of the board and the membership and the involvement of the latter in the daily life of ACD.

This proposal is to institute an ACD Leadership Conference as a feature of our annual cycle of activities. This would serve a number of functions that get inadequate attention under our current system.

### V. Fund for Cultural Democracy

Purpose: To provide financial support for people, organizations and projects whose work reflects the values expressed in the Bill of Cultural Rights. The Fund may also initiate projects and use its visibility to highlight issues and activities that promote those values.

Sources of Support: The major source of support sought will be the growing number of artists in the cultural industries who in recent years have been looking for more meaningful uses of their lives than accumulating money.

Since the MUSE (Musicians United for Safe Energy) concerts in 1979, there has been a mushrooming number of socially oriented projects involving musicians, visual artists, actors and others. Many artists have come forward as individuals to support specific causes.

The FDC will attempt to organize these people into providing regular support to a fund oriented toward cultural politics. It will seek regular donations through an Annual Capital Drive, percentages of income, matching grants and when appropriate, donated cultural activity or products (for fundraisers).

Program: The Fund will disburse its money to a number of programs aimed to strengthen grassroots, progressive cultural work at each of its stages: training, research, creation, production, distribution and criticism. This will be done by providing project money, organizational support and fellowships. This money will also

be used to launch the overall Campaign for Cultural Democracy.

Fellowships will be a centerpiece of the fund. These will be granted to support artists



or organizers for six months or a year to pursue their work or development. To donors this offers an opportunity to reach back a hand to help those, who by virtue of nationality, "race", sexual preference, politics, etc., wouldn't otherwise get a fare shake.

Project and organizational support will also be provided in the form of grants. The fund may also provide documentation or other services as needed (documentation can also be used to promote ACD/CCD/FCD politics along with the lines of the exemplary projects" proposal discussed by the ACD board at the Highlanders Center in February 1987).

Creating the Fund: The actual account will be opened in November of 1994. Six months after the opening of the National Centre (Oct. 1995) ACD will identify and approach potential donors with the idea. The structure for the funds board, panelists, application process will be proposed at this time. We will also need to iron out any legal issues.

### Conclusion

While these suggestions may not be implemented it is clear that we need to adopt at least some. It is also clear that we need to open a National Center to coordinate activities. The purpose of this document is to define our needs are in relation to cultural organizing and meeting the needs of our members. Currently ACD is primarily a networking organization, this will continue to be our primary focus, but with expanded services and opportunities. This document is the beginning of Strategy Planning Period that is open to all ACD members. □

# Cultural Workers

# Count



Paul Santoleri

Join us to ex  
recharge ourselv

## Schedule

- |          |  |
|----------|--|
| Friday   | A NETWORKING DINNER AND party FO   |
| Saturday | 9-11 MORNING: <i>Panel</i> PRESENTATIO<br>1-6 AFTERNOON: EXPERIENTIAL C<br>TO ISSUES OF RACISM, DIVERSI<br>SHOPS ON ARTS FUNDING AND |
| Sunday   | 10-3 LEARNING FROM THE PAST, LO  |

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For more information, call Susan Perlstein at 718-488-8565.

culture builds community

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TY, WOMEN, HOMOPHOBIA AND AIDS; WORK  
D RESEARCH; LOOKING TOWARDS THE FUTURE

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Make checks out to ESTA/ACD and send with this form to Elders Share the Arts, 57 Willoughby St., Brooklyn, N.Y. 11201

# (on line) arts.talk

## ARTIST AS COMMUNITY ACTIVIST

The following article was taken from the ARTS 21, arts on line conference on April 14, 1994.

The purpose of this session, which took place in a room filled to capacity, was to explore why artists get involved in community activism.

The session was facilitated by Cindy Kiebitz, who introduced the speakers. The first was David Mura, artistic director of the Asian American Renaissance (Minneapolis) who began with a prose poem about how he dealt with his identity as a Japanese-American and as an artist. The poem opened with the statement: I feel at a point everything changed ...

Mura's presentation included these points:

For artists of color, race is seen as central rather than peripheral; growing out of the 19th century stereotype of the artist as isolated genius, he came to realize that community is at the center of the strength and vitality of the arts. He emphasized that artists of color are, by their traditions, not isolated from community. In trying to define what is Asian American art, he came to the conclusion that Asian American art is what Asian Americans do in art. He made the point that for artists of color to flourish there need to be teachers, funders, arts administrators, etc. of color. He also felt that communities of color often don't know much about each other, but can find that art can transcend tensions between communities.

The next speaker was William Strickland,

Executive Director, Manchester Craftsmen's Guild (Pittsburgh) and member of the National Council on the Arts. Accompanying his presentation with slides of various scenes of the Manchester Craftsmen's Guild, he spoke of his own childhood in Pittsburgh at the time of the "riots" and how the opportunity to work with a professional potter changed his life. Out of that, grew his commitment to working with at risk youth, who he describes as any child enrolled in the public school system.

The informal commentary that accompanied the slides included covered many topics.

Strickland claimed that art is about attitude; he illustrated this with slides of the Manchester facility (fountain, mural installation, furnishings, concert hall, recording studio). The presentation of work by the steelworkers and welfare recipients enrolled in the culinary institute; ceramics created by youth, etc.; he spoke of how work with artists changes children's perception of reality as kids work with artists and adopt them as role models, and he indicated a direct correlation between the arts and self esteem.

Although the facility contains much valuable art, there have been no theft, alcohol or drug problems during its eight years of existence; he attributed this to the hope this organization provides within the community.

He spoke of the economic development projects that are spin offs, such as a catering contract for the new Pittsburgh airport, computer repair and refurbishment, etc.

By immersing kids in the arts every day, the program is able to send 80% of its participants to college in a community where 40% of kids drop out of school. The success of this program has been proven by a recent study by Harvard University; he stated that what we have been able to prove is that "the arts can save lives."

The next speaker was Lily Yeh, a visual artist and director of the Village of Arts and Humanities (Philadelphia). Yeh is a native of Taiwan who said that when she came to North Philadelphia she was warned that she would have a hard time working with the African-American community.

With a \$2,500 grant from the state arts council she began to work with community children to create a garden installation with paint and recycled materials in an abandoned lot; over time, the collaboration expanded to involve former drug dealers in working with the children to create art, including mosaic Ethiopian angels to protect the community.

Other projects in the community included an inner city flower and vegetable garden, mosaic trees, and the 11e lfe park, which commemorates a former community arts center once located on the site; she noted that the NEA and the state arts agency had supported a meditation park, which includes outdoor sculpture.

She also shared slides of her recent work as an artist in residence in Nairobi, Kenya; as in North Philadelphia, she worked to revitalize a blighted community, situated near the city dump; children were involved in creating a sculpture in a vacant lot, painting a church facade, and decorating a public square.

In all her projects, Yeh works with children and residents to give color, form and a sense of peace where there appear to be none.

Following these presentations, there was a question and answer period involving participants from across the country. Many compelling points emerged during the discussion.

There was concern about the need for more representation from the Native community in discussions of this kind. The NEA should do more to have national or regional forums to allow artists to discuss programs with each other and to identify what is successful.

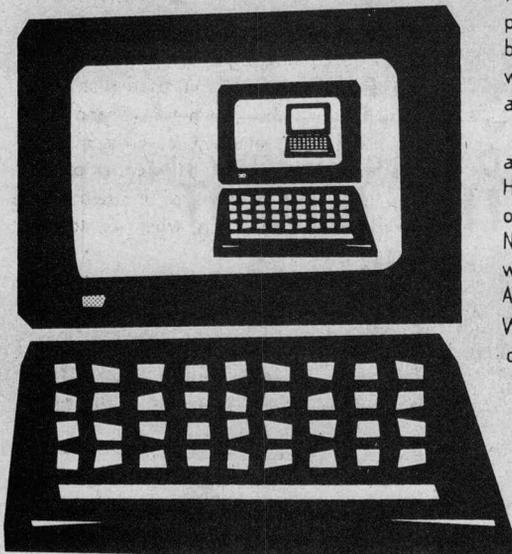
More should be done to explore non-traditional partnerships with foundations, social service agencies, churches, etc.; the NEA needs to be involved in such bridge building; we should not be judging art in isolation from the communities in which it exists; a national percent for art program was recommended; partnerships between arts organizations and community based organizations were urged.

A classroom teacher emphasized that some school programs were getting a bad rap and highlighted the good work being done by school art instructors.

Strickland encouraged the NEA to move toward more multi-year funding because development projects often require more than one year; a member of the audience agreed with this observation, but also emphasized the importance of fast and flexible grants to take advantage of opportunities that cannot be foreseen far in advance.

In response to a question, Strickland suggested that terms such as multicultural are secondary to the fact that what we are doing is capturing what there is and celebrating it.

It is critical to work within communities to foster artists that are indigenous to those communities. □



## CULTURE OF RESISTANCE

By Mumia Abu-Jamal

"Let me write the songs of a nation and I care not who makes its laws." -Plato (attributed)

In contemporary America caught in the grips of the emerging Culture Wars, lyrics of songs, and stanzas of poems, are treated as virtual declarations of urban war.

Rappers are stigmatized, and venues of performance are shut down, for fear that fiery words set to drumbeats might set souls aflame in a nation that wants its 'niggers' cool.

True African American history – that is, the history of black folk throughout the Americas – is a record of dissonance. Of a people split asunder; of a people ripped from their motherland; of a people severed from their mother tongues; of a people cut off from their very gods.

The tale of such a people is the story of a people pushed into creativity, a folk forced to find words in a new language and forbidden to speak the languages of their birth; a great, black, chained mass held in thrall to white terrorism, struggling to dance whilst girded in shackles.

Is there any wonder that such a people would give birth to the blues?

Every truly indigenous American musical art form - Gospel, R & B, Jazz, Rock, Hip Hop and Rap - arises from the souls and experiences of Black folk, a people who chose their words carefully, and could rarely afford to speak their inner thoughts, lest they be lynched.

## THE TEARS OF RESISTANCE WERE DISTILLED INTO THE LOW-DOWN, DIRTY BLUES.

So, bereft of words, repressed spirits found expression in the non-verbal language of music. The tears of resistance were distilled into the low-down dirty blues. The generation that exploded Northwards created a free-flowing, virtually unstructured polyrhythmic mix, a newly-freed people forging free music...Jazz!

Gospel-inflected and electrifying, a post-Jazz generation gave birth to the mixed mutt known as Rhythm & Blues/Rock & Roll.



Michael Schwartz, Oil Mixed Media "A Silent Concern" 1990

If freedom produced Jazz, and hopeful youth gave us R & B/ Rock, then alienation is the mother of hardcore rap.

Although its parentage may include Reggae's "Toasting" DJ's, the hard-scrabble, dog-eat-dog reality of urban America in decline gave Rap its bite and its resonance - an echo of the rebel spirit that gave rock its pop.

Nothing bleeds relevance and hipness away from a genre like mercantilism (also known as capitalism).

The merchant class softens and flattens every commodity it touches in an effort to broaden appeal (for sales), and in some instances, even exploits it (as in the Rap subset 'Gangsta Rap'). In the West, 'culture' equals commodity,

man (considered individually or collectively) and nature, and on the other hand among individuals, groups, social strata or classes."

Culture, then is "active", "dynamic", and not entombed in dry, hoary museums -- it is lived!

Culture too is, as Cabral suggests, related to the economic and political lives of people and reflective of those realities.

As such, culture is intensely democratic, and not something held in status for the elite to admire in a vacuum packed bell-jar.

It is precisely this democratic, expansive, "leveling" character that has earned the ire of Americas elite, authoritarian structures in many fields of cultural endeavor.

Americans staged public ceremonies to destroy and burn early 45's, in protest of what they called 'jungle music', when Rock and Roll was in it's infancy, similarly, government and political figures are now in the forefront of the anti-rap movement. showing once again how empty freedom of speech is, when put to the beats of the streets.

That the 'beat' continues is testament to the peoples power to reject a social order that has rejected them ab initio.

As the late Black Panther martyr, Fred Hampton, Sr. observed, "The beat goes on." □

Mumia Abu-Jamal is an African American writer who covered the war against MOVE in Philadelphia. As a result of his hard-biting journalism, he was framed for the murder of a Philadelphia policeman, and is now on death row in Pennsylvania.

# International

## A GLOBAL MOVEMENT TOWARDS CULTURAL DEMOCRACY?

The May 1994 issue of UNESCO SOURCES: Culture and Development: A Vital Connection featured the following article by Javier Perez De Cuellar, President of the World Commission on Culture and Development:

The late French Culture Minister Andre Malraux once said that the world of culture "is not one of immortality: it is one of metamorphosis". Far from being an obstacle to modernization, culture is the key to development. It is also the dimension that has been missing from the dominant model of development, a model based solely on economic growth and which, from all available evidence, has failed.

A few figures suffice to show why. Almost 83 percent of the world's income is today in the hands of the richest 20 percent of the population, while the poorest 20 percent of people only have 1.4 percent. Almost one third of the world's population - or 1.3 billion people -- live in absolute poverty.

At the same time, only a quarter of the official development assistance goes to the 10 countries containing three quarters of the world's poor. Can this ever deepening abyss be considered as the successful development of humanity?

The cards of the next century are being shuffled before our eyes. The upheavals taking place in science and technology, for example, signal unprecedented changes that will affect everybody. Economic growth without the creation of jobs, for example, is already a universal problem. According to the UNDP 1993 Human Development Report not a single country in Sub-Saharan Africa had single digit unemployment figures in 1992. In Asia, countries like India and Pakistan, which has grown at rates of more than six percent a year, had official unemployment rates of 15 percent. In several western European countries, the number of jobs are falling despite growth. In the United Kingdom by the early 90's almost

40 percent did not involve full-time wages or employment.

### Global Participation

We are also witnessing increasingly acute intercultural conflicts along with expanding political freedoms. People everywhere are demanding greater participation in the events and processes that shape their lives. Peace and democracy thus are another global challenge linked to human development. Because it is only through democratic dialogue that can we hope to revise the notion of development, examine its links with culture and come up with new models and policies that respect and include all.

"We know that solutions are needed that are not solely reliant on classical economic theory and unlimited growth -- but which take people and their cultures into account, and do not endanger the environment ..."

This is necessary because we know now that the gap dividing our societies, in North and South alike, cannot simply be overcome by injecting capital, infrastructure, technology or expertise. We know that solutions are needed that are not solely

reliant on classical economic theory and unlimited growth - but which take people and their cultures into account, and do not endanger the environment - solutions that give the notion of development more "soul". We also know that this will require a radical change in our behavior, and soon.

Some will say this is a pipe dream. And yet the change in the situation of women and their role in society, which is the most important social and historical transforma-

## THE CARDS OF THE NEXT CENTURY ARE BEING SHUFFLED BEFORE OUR EYES.

tion of our time along with decolonialization, was not on any political agenda until late in the battle. This upheaval has been, and will continue to be brought about by women themselves.

A bridge must be built between the visionary and the decision maker, between the seeing and the foreseeing, between creators and economists. The World Commission on Culture and Development has been set up to help construct that bridge. It has three ambitious goals: to promote new patterns of development linked with cultural policies; to promote cultural diversity; and to promote a new cultural dynamic for social change.

As American writer Ralph Waldo Emerson once said "Hitch your wagon to a star". What better symbol for the task ahead. □



# Cultural connections

**THE SCREAMING JAVELINAS STREET THEATER TROUPE** is a non-sexist, non-partisan, non-religious group of artist activists who utilize performance art to raise consciousness, and to educate ourselves and the people in our community on current critical issues. We are dedicated to empowering the people, from a grassroots level, by giving a voice to the voiceless and challenging the status quo. Ultimately the troupe works towards becoming a microcosm of an ideal society which challenges every aspect of an issue and is not afraid to push the limits of traditional activism. And on a lighter note...The Screaming Javelinas hope to win friends and influence people with their satirical barbs and irreverent street theater. It is our goal to make you laugh and giggle at the antics wacky local and national government and its elected officials. We are proud to say that we are a non-profit troupe, and it is our desire to be accessible to all segments of our community, regardless of economic status.

For more information contact Christine Frey, The Screaming Javelinas Street, Theater Troupe, P.O. Box 146, Tucson, AZ 85702-1465 or call (602) 882-1928

The **STREET ARTISTS' GUILD** publishes model street performance ordinances, court decisions on street artists' rights, lists of traditional street performance locations throughout the world, a directory with fees and descriptions of member street artists, and provides educational workshops and festival production and consultations.

Often street artists develop conflicts with local merchants and authorities. The response is to restrict cultural activities on the street. The Street Artists' Guild Code of Ethics offer some preemptive measures that can be taken.

1 We acknowledge each individual's First Amendment / Self Expression Rights with mutual respect and in cooperative spirit.

2 Spaces are allocated on a first-come first-serve basis. Artists are encouraged to share spaces.

3 Artists should not set up within 50 feet of another artist(s) without first consulting

with that artist(s). Rotating sets are encouraged in crowded situations.

4 Artists should generally not be heard more than a 25 foot radius from their performance site. Loud and amplified instruments/ voices heard beyond 25 feet are considered an infringement upon other artists' First Amendment/ Self Expression Rights.

5 Artists using using loud and amplified instruments/ voices are encouraged to:

a. Find locations that conflict or interfere with the fewest community complaints.

b. Turn amplifiers/drums/loud instruments in towards walls and/or baffle with blankets to dampen and confine sounds to immediate area.

6 Schedule and /or rotate performance times that conflict or interfere with the fewest artists and cause the fewest community complaints.

7 Consult with other street artists in immediate performing area about volume and seek mutual solutions.

8 Street artists acknowledge the importance of streets and parks as a historic forum for artists and community members, acknowledge the importance of cultural diversity expressed on the streets and in the parks and acknowledge the importance of street arts in the continued growth of a world community.

For more info: Street Artists' Guild, P.O. Box 380570, Cambridge, MA 02238-0570 or call 617-522-3407.

**MEDIA STUDIES** is a non-profit trust based in Auckland, Aotearoa / New Zealand. It was established in 1987 and is exclusively concerned with facilitation of community projects, research, and promotion of community cultural development issues. Current trustees are: Euan Murdoch, Kaaren Hiyama, Mark Derby, Ric Mann. They work together in community contexts using their collective experience in music, dance, video, film, photography, journalism, design, publishing, project administration and management as the basis for their activities.

For more info: MediaStudies Trust., One Ponsonby Road. Newton, Auckland. Aotearoa, New Zealand e-mail: medias@ak.planet.co.nz

**CALLING ALL HI-8 VIDEO DYKES!** Do you have access to a Hi-\* camera, a mike and headphones? Are you itching to increase dyke visibility and power, examine our communities and the world at large and subvert the mainstream media blackout on lesbian lives? If your answer is yes, then **DYKE TV** would like to hear from you. DYKE TV is organizing a nation wide network of volunteer video correspondents that will report on issues vital to lesbians. DYKE TV is trailblazing activist TV to incite, subvert, organize and provoke. It coolly mixes news, arts, sports and political commentary, music videos and anything else that strikes the dyke eye and mind — all in a fast paced, high-energy weekly half-hour program.

DYKE-TV, P.O. Box 88, 128 E. Broadway, New York, NY 10002-999 or call 212-343-9335, fax 212-343-9337

**CONFRONTING VIOLENCE IN OUR COMMUNITIES: A Guide for Involving Citizens in Public Dialogue and Problem Solving** is designed for grassroots dialogue and action on the issue of violence. Four discussion sessions help participants address



first, how violence affects their lives; secondly, the reasons for violence in our society; third, what they can do about violence in their neighborhoods; and lastly, what they can do in their schools.

*Confronting Violence in Our Communities*, which includes "how-to" information, background readings, and additional resources, is available for \$5.00. A companion piece designed as a participant handout, *The Busy Citizen's Discussion Guide: Violence in Our Communities*, is \$1.00. Contact the study Circles Resource Center, P.O. Box 203, Pomfret, CT 06258, 203-928-2616, fax 203-928-3713

The **ESPERANZA PEACE & JUSTICE CENTER** (San Antonio, TX) and the **LESBIAN CAUCUS OF THE WOMEN'S CAUCUS FOR ART** are seeking work by women who self-identify as lesbians for an exhibition entitled *Re/defining Lesbians: Power/Transition to be exhibited at the Esperanza Peace & Justice Center in conjunction with the 1995 Women's Caucus for Art National Conference to be held in San Antonio, Jan 24-26, 1995.* The show aims to be an inclusive national exhibition addressing power issues inside and out of the queer community from a wide range of aesthetically, culturally

and geographically diverse points of view. Works must be received by Jan. 3 1995, contact Penny Boyer 127 Callaghan Ave, San Antonio, TX 78210, 210-224-2518/ fax 210-224-8572 e-mail boyer@tmn.com



**HABANA '95 INTERNATIONAL MAIL ART SHOW** is an exhibition featuring global interaction with rubber stamps, zines, photocopy, mail art, computers, cassettes and faxes. Open theme.

Please send works for this exhibition, to be held Jan-March 1995 at the National Museum of Beaux Arts in Havana. No rejections, no returns, any size, any media documentation to all. Deadline December 31, 1994. With conference and workshops featuring John Held Jr.. Send all work to:

Abelardo Mena National Museum of

Beaux Arts, Banco De Ideas, Z. Calle 19 No. 1362 apto.15 e/24 y 26. Vedado. C., Habana 4 CP. 10400 CUBA, or call 537- 37327/ Fax 537-613857

**HERESIES: A FEMINIST PUBLICATION ON ART AND POLITICS** is currently accepting submissions for upcoming thematic issues "Hair" and "Auto/ Bio/ Graphy." Heresies publishes feminist work by women, all kinds of visual art, fiction, nonfiction, political/cultural commentary, experimental writing, page art, and poetry. For guidelines send SASE to Heresies, P.O. Box 1306 Canal St. Station, NY, NY 10013

Give Your Boss an Art Attack!! Announcing the fourth **MIDWEST LABOR HERITAGE AND ARTS EXCHANGE: THE ARTS OF SOLIDARITY**, November 11-13, 1994, St. Paul, Minnesota. Celebrate the 15th anniversary of the Northland Poster collective while participating in hands on workshops, sessions on labor culture, video technology, song, posters, storytelling and the 60 year commemoration celebration of the 1934 General Strike. For registration information contact dawn Addy (612)626-2034, Labor Education Services, University of Minnesota/ Room 447, 271 19th Ave. S., Minneapolis, MN 55455

# WELCOME to ACD

Mel Rosenthal  
The Triage Project  
740 West End Ave.  
New York, N.Y. 10025  
212-666-8521

Mel is a photographer and teaches photography at Empire State College (SUNY), an innovative college without walls. He is interested in the relationship between changing social conditions and their influence on individuals. He is best known for his photographs of the South Bronx, Cuba, Viet Nam, Nicaragua and Puerto Rico. His latest work is about refugees living in New York State. He is one of the founders of the Triage Project, a collective which is documenting the crisis in health care and in education in New York City.

John Gwinn  
Phillips Community TV  
P.O. Box 7003  
Minneapolis, Minn. 55407  
612-870-4779 (w)

Educator/Filmmaker/Journalist/Media Artist/Presenter. Coordinate the creation and functioning of a community media network; teach media, literacy to youth, produce Video documentaries. Member of: People of Phillips, 4 winds School, Mnpls Tele Communications Network, Assn. of Independent Video and Filmmakers. Seek dialogue w/ exp'd educators and cultural organizers.

James Levin  
Cleveland Public Theater  
3099 Vine Ct.  
Cleveland, Ohio 44113  
216-621-1667 or 216-523-1600

**BRIDGE BETWEEN TERRITORIES: A STUDY OF COMMUNITY CULTURAL DEVELOPMENT**, by Ric Mann, published by Media Studies looks at factors which contribute to a contemporary description of community culture in New Zealand. The aim is to affirm the continued existence of community culture and to describe its operation. Attention is directed toward local communities as viable territory for constructive social action to reveal the active role we can play within them. Essential reading for those interested in using the arts for social transformation. 40 pages, 25 illustrations. \$16.50. Media Studies. 1 Ponsonby Rd., Newton, Auckland, New Zealand. □



## ART IN OTHER PLACES: Artists at Work in America's Community and Social Institutions

By Michael Schwartz

In New York, youth begin the process of revisioning their city, in Los Angeles people who had never met their neighbors collaborate to create the worlds largest mural, in California, for the first time in history, disabled people tell their stories. Throughout the country elderly, inmates, people with disabilities and mental illness, hospitals patients, youth, and community members are healing and empowering themselves.

Sound like a distant dream? This is the daily work of our nations cultural workers and community animators, often overlooked in our high speed market driven "art world". *Art in Other Places: Artists at Work in America's Community and Social Institutions* (Westport, CT: Praeger Press 1992, ISBN 0-275-94054-3), by William Cleveland, features these people, who have dedicated their lives to working with the millions of Americans who live in the margins of our delicate social tapestry.

The timing of this book couldn't be better for arts organizations and artists who are struggling to define their role in society in the face of dwindling financial resources. *Art in Other Places* illustrates that the arts not only make good economic sense, but may in fact be the missing link in our social programs, as we attempt to address an ever increasing tide of violence, despair, cultural and class divisions.

Cleveland relies primarily on interviews conducted in 1988, and at the Art in Other Places Conference of 1986. It is not an overly scholarly book, rather one that describes the struggles, successes and shortcomings of artists working in partnership with institutions.

This book takes, in Cleveland's words, "the first steps toward making both the arts world and general public more cognizant of the quiet revolution" taking place among community based cultural workers.

One such organization is California Art in Corrections, which invited artists like Gary Snyder, Bill Everson and Jonathan Borofsky in

to create programs in the visual, literary and performing arts. The results were clear: studies conducted showed rates of recidivism reduced by 75-81 percent among inmates who had participated in the programs.

"Better than thorazine," was how a patient who participated in a Hospital Audiences Incorporated (HAI) described the work of Michael Jon Spencer. Spencer's mission is to get "as many patients as possible out of their institutions and into the vibrant life of the city, and for those who could not leave, bringing them as much of the performing arts as possible".

Spencer, a classical musician by training found that many in the program had not been in public for as long as 20 years. Many of the artists in this book give people the opportunity to effect their own condition. This is a theme that was repeated again and again: given the access to resources, a little bit of guidance and some love, people will take responsibility for their lives and their communities.

Other programs described in the book include Susan Perlsteins' Elder Share the Arts, Liz Lermans' Dancers of the Third Age, and Allen Edmunds' Brandywine Printmaking Workshop. All said, there are 29 descriptions of arts programs throughout the nation.

Cleveland makes it a point to carefully describe, through interviews and descriptions of programs' history, the dedication and perseverance, that it takes to develop relationships with institutions and communities.

There are many questions raised by the book. How do these types of partnerships emerge, where does the funding come from,

how are programs developed, do these ideas and techniques have relevance to the mainstream, what are the shortcomings of working within an institution?

*Art in Other Places* successfully addresses these questions while simultaneously exam-



"Repobistory" Lower Manhattan Sign Project, Battery Park, NYC (June 1992) Image: Mark O'Brian, Willie Birch. Photo: Tom Klem

ining several of the underlying forces that perpetuate institutional stereotypes about artists.

*Art in Other Places* attempts to fill a void in articulating the importance of the artist in society, while gently inferring that artists and arts institutions should begin to reexamine their relationship to the communities they live in. This book helps to redefine the role of the artist in an age of diminished public support.

Skilfully written, it should provide an important tool for community artists, policy makers and others interested in using the arts as a strategy towards social change. □

# Line reviews

The premier issue of **RED STICKS PRESS** thunders on to the scene with hard hitting articles on Chiapas, Wannabe-ism, Kemano II, and dozens of other Indigenous issues. The Press is dedicated to reporting on issues and concerns of all indigenous peoples' in this hemisphere. Subscriptions are \$15.00, published quarterly.

Red Sticks Press, P.O. Box 59, St. Petersburg, FL 33731-0059

**VIDEO** is a publication that covers news, workshops, information and commentary that pertain to video and TV. The July/August issue features an in depth coverage of Charlayne Hunter-Gault's TV series Rights and Wrongs. There are many workshops listed for the Chicago area as well as a back page totally devoted to resources and information.

Video, c/o The Center for New Television, 1440 N. Dayton St., Chicago, IL 60622 or call 312-951-6868, fax 312-951-5717 or e-mail: MadonnaC@aol.com

**MEDIA BULLETIN** is published by the Southwest Alternative Media Project. This 12 page publication features film reviews, listings of events and opportunities for independent filmmakers and producers. For more information write:

SWAMP, 1519 West Main, Houston, TX 77006, 713-522-8592 or fax 522-0953

**COMMUNITY ARTS EXPRESS** and the **ABORIGINAL COMMUNITY ARTS EXPRESS** are the information bulletins' of the NSW Community Arts Association. NSW CAA is committed to working on Aboriginal Cultural development, Non English

CULTURAL DEMOCRACY

Speaking background Development and Local Government. They also offer training, lobbying, advocacy, resources and advice to community based cultural workers.

NSW CAA, Powerhouse Regional Arts Center, One Casula Rd, Casula NSW 2170, Australia or call (02) 821-2210 or fax (02) 821-3460

Dodge mining company which filed 56 claims copper exploration in Talmanaca. Other programs include land tenure and planning, community development and program coordination with Cuba.

Irira Tsochok, Apartado 555-2100, San Jose, Costa Rica or call 506-234-1512 or fax 506-253-6446



"We Are Your Sons and Daughters: The Latin American Youth Center" Judy Byron, woodcut rubbing ed. 3, 1991.

**IRIRA TSOCHOK'S NEWS** is published by The Irira Tsochok foundation (defense of the Earth in Bribri, a local indigenous language) which was created to assist community led initiatives that defend the rights and integrity of Talamanca's indigenous and non-indigenous peoples and that safeguard their rights. The organization is currently involved in a campaign against the Phelps

The **NAAO BULLETIN** is published five times a year by the National Association of Artists Organizations. The Summer 94 issue features news on the recent NEA funding crisis and the 9th annual NAAO conference, as well as a report from a NAAO members recent trip to Cuba. Membership is \$35.

NAAO Bulletin, 918 F Street NW, Suite 610, Washington, DC 20004 or call 202-347-6350, fax, 202-347-7376 or e-mail: NAAO@tmn.com

**PUBLIC ART REVIEW** is a biannual magazine devoted entirely to issues of public art and cultural policy. The fall/winter issue takes an in depth look at the historical role of the percentage for art programs. Sponsored and unsponsored projects are featured in articles by Suzanne Lacy, George Melrod, Clair Wichersham and others. Great layout and images, well worth the \$12 annual subscription.

Public Art Review, 2324 University Av West, Suite 102, St. Paul, MN 55114 or call (612) 641-1128

**SILENCIO MAGAZINE** is a new bilingual cultural zine that features poetry, art and prose. The editors say their mission is to "create a world that will set our hearts free".

and give voice to young cultural workers. Send \$1 for a sample issue to :

Silencio Magazine, 1346 W. 18th St., Suite 101, Chicago, IL 60608

Another premiere 'zine, **TRAFFIC REPORT**, is perhaps one of the more exciting new social conscious art-zines to hit the scene of late. Featured are articles by Tim Miller, Mark Haile, as well as artwork by Tim Steadman, Judith A. Hoffberg and others. A fast paced lay-out that captures some of the excitement of the southern California art scene. Published quarterly by the 18th Street Complex. Direct inquires to:

traffic report, 1639 18th St., Santa Monica, CA 90404, 310-315-9383, fax 310-453-4347

**WASTCH AREA VOICES EXPRESS;** WAVE is a newspaper for Weber State University and the Ogden Community. This growing zine addresses issues of ecology, multiculturalism, as well as recipes, letters, poetry and art. There are e-mail addresses for those interested in furthering dialogue or networking. Good writers and a lot of spirit.

WAVE, P.O. Box 1673, Ogden Utah 84402 or call 801-621-7926 or e-mail: WAVE@cc.weber.edu

**THE CIRCLE**, News from a Native American Perspective, continues its award winning coverage of news and perspective from Native Americans. New features include; New Voices: CALL TO ALL YOUTH, and Native City News. Great writers, artwork and photos. Published monthly for \$15 a year.

The Circle, 1530 E. Franklin Ave. Minneapolis, MN 55404

**COLORS** is Minnesotas' Journal of Opinion by writers of color. COLORS is described as a magazine 'for those who have the courage to live out (our) moral imperatives.' The Sept.-Oct. 1994 issue features essays by established and emerging artists and writers including John Mentos, Phu Tai Phan, A. P. Porter and Joanna Kadi. COLORS is published four times a year. Subscriptions are \$20.

COLORS 2608 Blaisdell Ave. S., Minneapolis, MN 55408-9898

The fall-winter 94-95 issue of **MOVEMENT RESEARCH** performance journal focuses on the impact of language, spoken and written, understood or not, on movement, performance and the dancing body. This is one of the frontier journals in its field, featuring Liz Lerman, Jenny Holzer, George Emilio Sanchez and dozens of others.

Send \$5to: Movement Research P.O. Box 794 Village Station, New York, NY 10014

**CONTEXT** is published by the Near Northeast Arts Council Graphic Resource Center (NNWAC). This newsletter features updates, opportunities and reviews for community based artists in the Midwest.

For more information write: NNWAC 1579 N. Milwaukee Ave., Chicago IL 60622

**FEVER** is new publication devoted to exploring the deeply personal reasons that ordinary people have come to extraordinary faiths, especially those whose beliefs drive them to activism. They are accepting queries and submissions for their premiere issue.

FEVER, P.O. Box 781, Grand Central Station, New York, NY 10163.

## ART *fbi* FAX

In an effort to promote dialog on a multitude of issues affecting artists and arts organizations in Maryland, ArtFBI announces the publication of ArtFBI ArtFax, a "faxazine" (an electronic magazine distributed by facsimile machine) of arts advocacy information and opportunities.

ArtFax will be published monthly (except July and August) or more frequently when discussion of timely issues warrants it. This publication is free to artists and arts organizations throughout the state; there is a small subscription fee to help defray costs for interested parties outside of Maryland. While the main mode of dissemination will be through fax machines, a limited number of hard copy issues will be available through the mail. Those interested in subscribing or in obtaining more information are asked to write ArtFBI or call us at 410-563-1903.

Art is going global. More precisely, art practice, theory, and criticism today knows no national boundaries. As evidenced in

our "witnessing" of the fall of the Berlin Wall, the Persian Gulf War, and, most recently, the crumbling of Communism in the Soviet Union, electronic media is giving us immediate access to the ensuing dialog. In the film *The Graduate*, Dustin Hoffman's character is told "the future is plastics." Today, the future is information and how that information is going to be organized, disseminated, and processed. Attacks on art and artists, as well as the debate over government funding of artists and the nature of free expression are making an informed and linked art community a necessity.

In concert with facsimile machines, electronic bulletin boards, and the computer, artists are beginning to communicate with each other, art professionals, as well as with audiences previously excluded from that art process. The computer's ability to interact with many other computers (and the artists using them) is encouraging not only this dialog, but a high level of collabo-

ration to form new ideas and methodologies. ArtFax is part of this process. Information will be culled from many sources, including ArtsWire, a national art computer network and the National Association Artists' Organizations. As it is hoped that ArtFax will become a conduit for a free flow of information between the national and local community, dialog from subscribers will be encouraged.

ArtFBI is a national information-gathering and advocacy organization. Its purpose is to promote a more realistic image of the artist by encouraging discussions on the roles artists play in our society, how they are portrayed in the media, and how public reaction to art affects that perception. Its overall goal is to promote artists and the process of art making as an important and necessary component of our culture. ArtFax is supported, in part, by a grant from the Maryland State Art Council. □

# Internships

**ATLTL**, Phoenix AZ, a national Native American Arts service organization which strives to heighten awareness of indigenous aesthetics and modes of expression, furthers Native American artists and arts organization, promotes the economic development of Native American artists, announces an Admin Intern Position. Assist the director w/ programs and activities including traveling exhibitions, newsletter, services for Native American artists, research and referral, actual assigned work is based upon the quarter in which the intern participates. Applicant should be a student majoring in Arts Management w/ an emphasis on Native American populations; must have computer and public relations skills. Send letter and resume to Carla A. Roberts, Executive Director, ATLTL, 2303 N. Central, Ste 104, Phoenix AZ 85004. EOE/AA

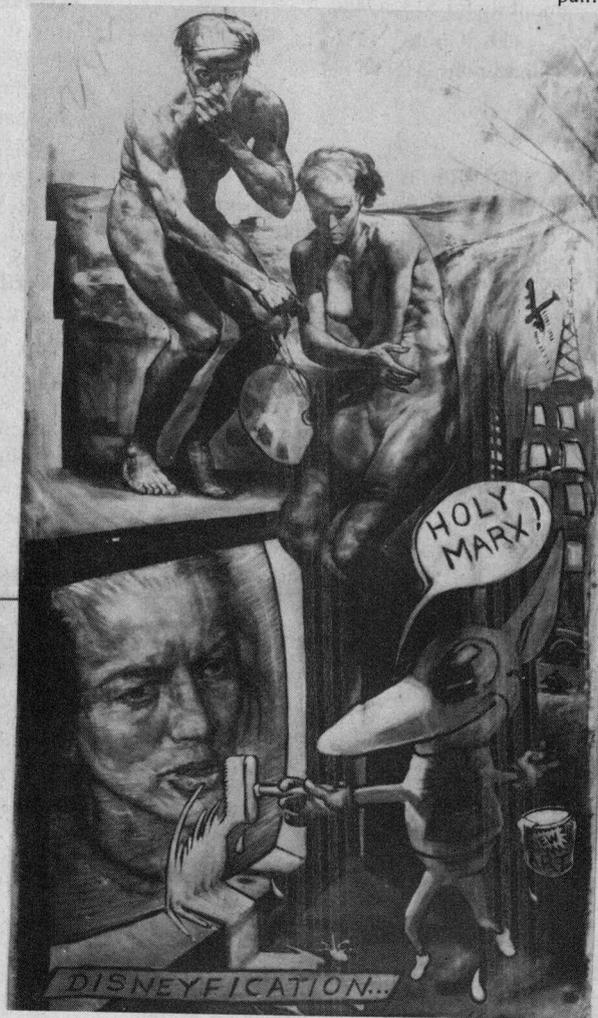
**MUSEUM FOR CONTEMPORARY ART**, Chicago IL, an international not-for-profit organization, offers Internships in the following departments: admin, curatorial, development, special events, membership, registration, store, ed, PR and marketing, library, design and editorial. Deadlines: August 15, December 15. Interns focus on selected

Ludewig, Internship Coordinator, Museum of Contemporary Art, 237 E. Ontario, Chicago IL 60611.

**VILLA MONTALVO**, Saratoga, Calif., announces the its Artist Residency Program for 1-3 month residences to self-motivated painters, writers and composers; however, residencies are not restricted to these areas. September 1 is the deadline for spring and summer residencies. For an application, contact the Artist Residency Program, Villa Montalvo, P.O. Box 158, Saratoga CA 95071 or call 408-741-3421.

**NEGRO ENSEMBLE COMPANY**, New York N.Y., having produced & developed over 400 plays over the last 25 years; this award winning co tours nationally & internationally w/ repeated telecasts on PBS, announces its Theatre Internship. Voluntary, a minimum of 15 hours/week; schedule flexibility can be arranged. Work directly w/ the producing director on various tasks; some duties will include working in the office; work directly on the current production; hands on experience while working w/ a professional theatre co. Send letter, resume to Susan Turner Watson, Negro Ensemble Co, 1600 Broadway Ste 500, New York NY 10019 or call 212-582-5860.

**THE BOOK COUNCIL**, San Francisco CA, announces its Internship Program in the areas of editing, marketing, acquisitions, publicity, production and business in prominent Bay Area publishing houses, literary agencies, wholesalers and bookstores. Interns are asked to commit 8 hours per week for 12 weeks. For information, send a self-addressed, stamped envelope to Education Coordinator, The Book Council, 555 De Haro Street, Suite 220, San Francisco, CA 94107.



Untitled by Michael Kingsbury, Oil on Canvas, 1993.

department, and are given substantial responsibility through long and short-term target projects. The program provides a practical view of museum operations as well as exposure to other departmental functions. Interns participate in staff events, special lectures from staff and visiting speakers, and social events. Internships are non-paid, co-op opportunities available. Call for application and department descriptions or write to Holly

**THE NEW JERSEY STATE COUNCIL ON THE ARTS**, Trenton, NJ, announces its Art Administration Internships. Full or part-time internships in a division or office of the Arts Council. Provides practical experience to undergraduate and graduate students, and other applicants who intend to pursue careers in arts-allied professions. Forward a resume, cover letter to Tom Moran, Visual Arts Coordinator, CN 306, Trenton NJ 08625.

**THE DRAMATISTS' GUILD**, New York N.Y., professional association for playwrights, composers, and lyricists; publishes a newsletter, quarterly magazine, hosts lectures and forums, offers legal business assistance to its members; announces the availability of internships. Position depends upon interests and abilities of the intern and needs of the Guild. Work available in newsletter and magazine production, scheduling marketing/managing lectures and discussion forums, and general office duties. A fun place to be for the serious theatre person. Graduate and undergraduate students should apply; we look at theatrical knowledge and interests of the applicant. Send resume and cover letter to Jason Milligan, Director Special Projects, Dramatists' Guild, 234 W. 44th St, New York, N.Y. 10036 or call 212-398-9366.

**CENTER FOR PHOTOGRAPHY AT WOODSTOCK**, Woodstock N.Y., announces

art administration internships for those wanting to work in the nonprofit cultural community. Interns work on education exhibition, publication, services to artists, membership, development. College credit. Commitment must be for minimum of 4 mos and 1-3 days/week. Also, an internship is available in arts administration to assist associate director in production of creative programs, photo/film/video, education, exhibits, publication, archives, services. 1 year or 3 months, part-time, stipend. Contact Kathleen Kenyon, Associate Director, Center for Photography at Woodstock, 59 Tinker St, Woodstock N.Y. 12498 or call 914-679-9957.

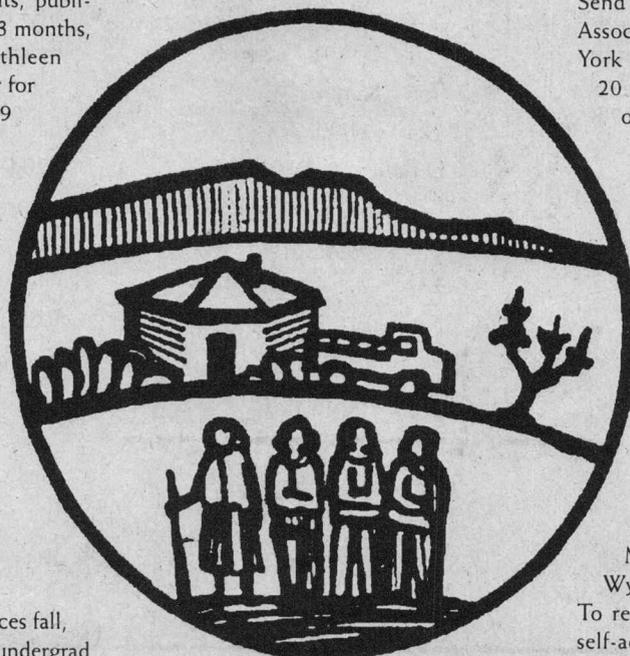
**FAIRFAX COUNTY COUNCIL OF THE ARTS**, Annandale Va., announces fall, winter, and spring internships in arts administration, programs, and public relations. Open to college students w/ some office skills. Send resume, cover letter specifying interest to Toni Webb, FCCA, 4022 Hummer Rd, Annandale Va. 22003-2403 or call 703-642-0862.

**HCC**, Washington D.C., announces fall, spring, and summer internships to undergrad and grad students and others interested in exploring museum professions. Activities in departments include photo archives, exhibition and design, curatorial, conservation, education, public affairs, etc. Background in art history, museum studies, anthropology, or a related discipline; desire training in African art or culture. No stipend. February 15 (summer), June 15 (fall) and October 15 (spring) deadlines. Contact Intern Coordinator, National Museum of African Art, Quad, MRC708, Smithsonian Institute, Washington D.C. 20560 or call 202-357-4600.

**THE NATIONAL ENDOWMENT FOR THE ARTS**, Washington D.C., announces undergraduate internships in the Endowment's programs and administrative offices. Unpaid. Interns work in a specific program, division, or office, assisting staff w/ a variety of tasks related the ongoing process of awarding federal grants. Send cover letter detailing availability, your arts interest areas and whether you will be earning college credit, your typing speed, as well as a resume and/or college transcripts (references and a letter of recommendation are recommended but not required) to Arts Administrative Fellows Program, Room 219, National Endowment for the Arts, Nancy

Hanks Center, 1100 Pennsylvania Ave, NW, Washington D.C. 20506 (tel.202-682-5786).

**NATIONAL MUSEUM OF AMERICAN HISTORY**, Washington D.C., announces the The American Indian Program, and offers internships, fellowships, community scholarships, and research opportunities for Native



American tribes across the country. For further info contact Rayna Green, Director, American Indian Program, National Museum of American History, Room 5119, Smithsonian Institution, Washington DC 20560 or call 202-357-2071 or 357-1534.

**DENVER ART MUSEUM** seeks interns in many areas including exhibit planning. 1-4 months minimum. 20 hours/week; no stipend. Gretchen D Johnson, Assistant Director of Education, Denver Art Museum, Education Department, 100 W. 14th Ave Parkway, Denver CO 80204-2788 or phone 303-575-2009.

**NEW YORK CITY OPERA**, New York NY, announces the availability of 2 internship opportunities: Individual Gifts Intern: Assist in the creation and execution of all individual fundraising efforts under the supervision of the director of individual gifts; Opera Services Intern: Assist under the supervision of the opera services manager and the director of individual gifts. During the performance season, interns are visible representatives of NYCO and their

duties include extensive contact w/ patrons and opera goers. Both positions require people skills, communication skills (oral/written), basic computer skills (prefer WordPerfect 5.1). Ongoing deadline. Include dates available for work and preferred dates; NYCO is a year-round operation; a 3-6 mo commitment sought. College credit available. An interview is required. Send letter, resume to Will Maitland Weiss, Associate Director of Development, New York City Opera, New York State Theater, 20 Lincoln Center, New York NY 10023 or call 212-870-4210.

**WESTAF/ NEA REGIONAL FELLOWSHIP FOR ARTISTS**. To recognize exceptional work expressing contemporary ideas in sculpture, photography, and crafts. Postmark deadline February 6, 1995. Benefits: \$5,000 cash award, catalog, support for nonprofit presentation of fellowship work. Open to professional artists residing in Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington or Wyoming. Full-time students not eligible. To receive an application, send a stamped, self-addressed 6" x 9" envelope w/ 52 cent postage to insure prompt delivery to the Western States Arts Federation, 236 Montezuma Ave, Santa Fe, NM 87501. Contact: Deborah Hede. □

*Heads UP*

The deadline for Cultural Democracy's Spring/Summer issue is April 1. Don't be shy.

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